



VISUAL STUDIES RESEARCH INSTITUTE

USCDornsife



SPRING 2014 CALENDAR OF EVENTS VISUAL EVIDENCE

WEDNESDAYS, 2:00-5:00PM

**VSRI SEMINAR SERIES
MDA 599:**

Getting the Picture: The History and Visual Culture of The News

SOS 250 | unless otherwise noted on the VSRI website



What is a news picture and how does it work? The news picture is an image that operates across the boundaries that have traditionally divided the fields of art history, history, communications and media studies. An interdisciplinary team will teach this seminar. Any interested scholars can attend weekly or occasionally or once. To participate, RSVP to vsri@usc.edu and you will receive the syllabus, readings and updates.

**THURSDAY, JANUARY 30
12:30-2:00PM**

IMAGING DISASTER: TOKYO AND THE VISUAL CULTURE OF JAPAN'S GREAT EARTHQUAKE OF 1923

GENNIFER WEISENFELD,
Professor of Art History and Visual Culture, Duke University

Academy for Polymathic Study, DML 241



The Indian Ocean Tsunami, Hurricane Katrina, the Sichuan, Haiti and Tohoku earthquakes - the experience of disaster is both universal and particular. Most of us understand these horrific events through a complex matrix of media, most of them visual, that attempt to record and assign meaning to destruction, chaos, and tragedy. Images mediate our experiences. How the visual functions in relation to disaster, however, requires close critical examination. Focusing on one landmark catastrophic event in the history of an emerging modern nation - the Great Kanto Earthquake that devastated Japan's imperial capital and its surrounding areas in 1923 - this talk explores how different media produce modes of seeing, understanding, and, eventually, remembering. Please RSVP to vsri@usc.edu to receive the readings for this seminar.

**THURSDAY, MARCH 13
12:00-1:30PM**

MEMORY AND DISPLACEMENT IN HIGHLAND PARK: "SIN TURISTAS" VISUAL ACCOUNT OF GENTRIFICATION

JOHN URIQUIZA,
Photographer and founder of "Sin Turistas" Photography Collective
AVE 50 Studio

SOS 250



Sin Turistas is a photography collective in Highland Park that has worked documenting gentrification and the stories of local residents over the last five years. Uriquiza will discuss the visual archival practices of the collective, describing the work of the collective with community members, and engaging the pressing issues of space, visibility and change in the urban setting of this Northeast Los Angeles community.

**TUESDAY, FEBRUARY 25 | 5PM
MONDAY, MARCH 24 | 5PM**

OBJECTS OF KNOWLEDGE

Academy for Polymathic Study, DML 241



Objects of Knowledge, an ongoing VSRI series, offers a venue for advanced graduate students to present their research. On Feb. 25, Kate Page-Lippsmeyer, Ph.D. candidate in East Asian Languages and Cultures, will present "Space, Science Fiction, and the Absent Body in SF Magazine covers 1959-1969." On March 24, Umayyah Cable, Ph.D. candidate in American Studies and Ethnicity, will present "Cinematic Activism: Palestinian Cultural Politics in the United States." Faculty Respondent: Olivia C. Harrison, Assistant Professor of French and Italian.

Organized in association with the USC Academy for Polymathic Study.

**WEDNESDAY, APRIL 9
4:30-6:00PM**

EXPOSING BELIEF: WHAT REMAINS WITH PHOTOGRAPHY

PATRICIA KELLER,
Assistant Professor of Spanish Literature, Cornell University

Herklotz Room, DML G 28



This paper draws on Eduardo Cadava's WORDS OF LIGHT: THESES ON THE PHOTOGRAPHY OF HISTORY, in which he, channeling the theoretical writings of Walter Benjamin, claims "history happens when something becomes present in passing away, when something lives in its death." This simple yet provocative idea suggests that we might best understand the event or "happening" of history as a form of afterlife, a living on that gains cultural and political currency in the very fact that its persistence in the present is predicated on the traces that emerge and remain after its passing. This paper seeks to delve deeper into this phenomenon of remaining, and asks: What remains with photography? How might photography not only enable a new understanding of history but also new structures of belief?

This event is co-sponsored by the Del Amo Fund, Dept. of Spanish & Portuguese, Dept. of Comparative Literature, and the VSRI.

**WEDNESDAY, APRIL 30
2:00-3:30PM**

LEARNING TO SHOOT: THE PHOTOGRAPHIC EDUCATION OF HENRI-CARTIER BRESSON 4TH ANNUAL ANNE FRIEDBERG MEMORIAL GRANT LECTURE

NADYA BAIR,
Ph.D. candidate, Art History

SOS 250



The photographer Henri Cartier-Bresson is known for his surrealist images from the 1930s, for his dual place in the art world and in press photography in the postwar period, and for his treatises on photographic theory - most notably *The Decisive Moment*, published in 1952. Shifting the focus away from Henri Cartier-Bresson as an independent image-maker, this paper studies the importance of collaboration and mentoring in Cartier-Bresson's career. Letters written to the photographer by his colleagues at *Magnum Photos* as well as magazine photo editors over the course of two decades confront readers with a different lineage for Cartier-Bresson's best-known images, and suggest new methods for studying the intrinsically collective nature of photojournalism.

MAY 4-5

**VSRI CONFERENCE
GETTING THE PICTURE:
THE VISUAL CULTURE OF THE NEWS**

Academy for Polymathic Study, DML 241



News pictures promise to make the world, through the faculty of vision, at once immediate and knowable. Few would dispute that the news picture, whether static or moving, photographic or autographic, is one of the most ubiquitous, powerful and controversial kinds of images today and that there is a long and complex history of the news picture still to be analyzed and explained. This two-day conference seeks to classify and comprehend those pictures that are news with attention to their production and material history.