
X. Technologies of invisibility (Apr. 3)
H. G. Wells, “The Invisible Man,” (1897)
Physics World 24:7 (July 2011), spec. issue: Invisibility: Tricks and Techniques for Making Things Vanish from View
FILM: James Whale, “The Invisible Man” (1933).

XI. Science/fiction of invisibility (Apr. 10)
Marianne Wiggins, Evidence of Things Unseen (Simon and Schuster, 2004)

XII. Virtual (in)visibility (Apr. 17)
Margaret Wertheim, The pearly gates of cyberspace: a history of space from Dante to the Internet, 1st ed. (New York: W.W. Norton, 1999).

XIII. (Apr. 24) Project presentations

FINAL PROJECTS DUE MAY 1

VI. Flash photography, social investigation, and surveillance (Feb. 21)
Jacob Riis, *How the Other Half Lives* (Penguin ed. preferred, but easily available on line).

VII. "The tenth of a second" - capturing motion (Feb. 28)

VIII. Cropping, censoring, damnatio memoriae (Mar. 6)
NO CLASS Mar 13 (Spring Break)
NO CLASS Mar 20 (project development)

IX. Social invisibility (Mar. 27)
• final essay/project (60% of final grade) related to their areas of interest and expertise (N.B.: Final projects in forms other than traditional research papers are welcomed, but require previous approval of class instructors)
• presented in class (10% of final grade) and turned in by May 1.
In addition, students will be required to attend lectures by visiting experts brought to USC under auspices of the VSGC et al., to complete miscellaneous minor tasks for class, and to join local group field trips, about which they will be notified in advance.

* BOOKS TO BE PURCHASED
N.B. These books have not been ordered at the USC Bookstore. Please find them on Amazon.com or at another bookshop. Many of these items are available for purchase as ebooks via Kindle.
Wells, H. G. The Invisible Man. 1897.
All other readings and viewings will be made available online or in USC libraries.

* CLASS MEETINGS
Introductory meeting (Jan. 10)
I. Vision & lack of it (Jan. 17)

II. The invisible divine (Jan. 24)
Herbert Kessler, Spiritual Seeing: Picturing God's Invisibility in Medieval Art (UPenn, 2000), selections [kessler.pdf].

III. Religious vision and the longue durée (Jan. 31)
Visualizing the Invisible Special Issue of Visual Resources
Volume 25, Issue 1-2, 2009, Print ISSN: 0197-3762 Online ISSN: 1477-2809.

IV. Transcendence (Feb. 7)
William James, Varieties of Religious Experience (1936), excerpts.
Sigmund Freud, "The Uncanny"

V. Spiritualism and Sensation (Feb. 14)
This seminar explores the history of human responses to what we cannot see, refuse to see, and long to see. The concepts of invisibility and the invisible are central to religious and metaphysical systems, to the operations of political and social power, and to the production of mystery and suspense in literature and film. The study of invisibility has a venerable history. Throughout the centuries and across cultures, women and men have developed arts, technologies, and philosophies to help discuss and comprehend the unseen, communicate with it, capture and exploit it, or ward it off. The ancients sketched and sculpted hidden spirits; poets chronicled human relations with gods who hid themselves above and below the material world; magicians and priests conjured unseen forces to do their bidding. Scientists tracked humors and other forces hidden in human bodies, and invented technologies to enhance human vision of the unseen. Their microscopes, telescopes, and cameras have gradually revealed what is now known as the “optical unconscious.” Meanwhile, philosophers and theologians have long debated the reality of invisible phenomena.

In this seminar, we will investigate some prominent theories and representations of the invisible, focusing especially on Europe and America in recent centuries. First, we will explore sources of modern theories and typologies of invisibility and the unseen, examining religious explanations, natural philosophies, and the science of human perceptions. We will also consider the powers conferred by invisibility. Second, we will examine human efforts to visualize and give form to the invisible in images, objects, and words, along with the strategies and technologies developed for the task. We will look, too, at the purposeful “disappearing” of different human communities and individuals. Then, taking the development and spread of photography as our case study, we will investigate the power and challenges of capturing the invisible in a particular culture and historical moment.

COURSE OBJECTIVES
Students may expect to:
- Attain scholarship and research skills in visual culture, deepening their understanding of that field.
- Engage in and conduct original research, take responsibility for introducing material orally to the class, conduct thoughtful discussion of a wide variety of scholarly materials.
- Engage in study and research related to their selected disciplines and areas of expertise while gaining skills in other disciplines related to the interdisciplinary study of visual culture.
- Plan, write, and revise original research papers, employing skills gained in the seminar, on topics of their choosing.

REQUIREMENTS
The seminar will meet weekly to discuss assigned class readings and viewings with some weeks left free for research and writing. Assignments during the semester will include:
- Participation in discussion (15% of final grade)
- Postings to class blog
- Prepare for and lead one seminar discussion (15% of final grade)

These assignments are designed to ready students to research and write the