

What Makes a Monster?: Home

The new exhibition *What Makes a Monster?* explores how humans have long found wonder in the strange and macabre, from mythical creatures to the real world freak show artists, microscopic pathogens, and monstrous criminals.

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What Makes a Monster?

WHAT MAKES A MONSTER?



Curators: Tyson Gaskill and Anne-Marie Maxwell

Body Scrub digital display: Kurosh ValaNejad

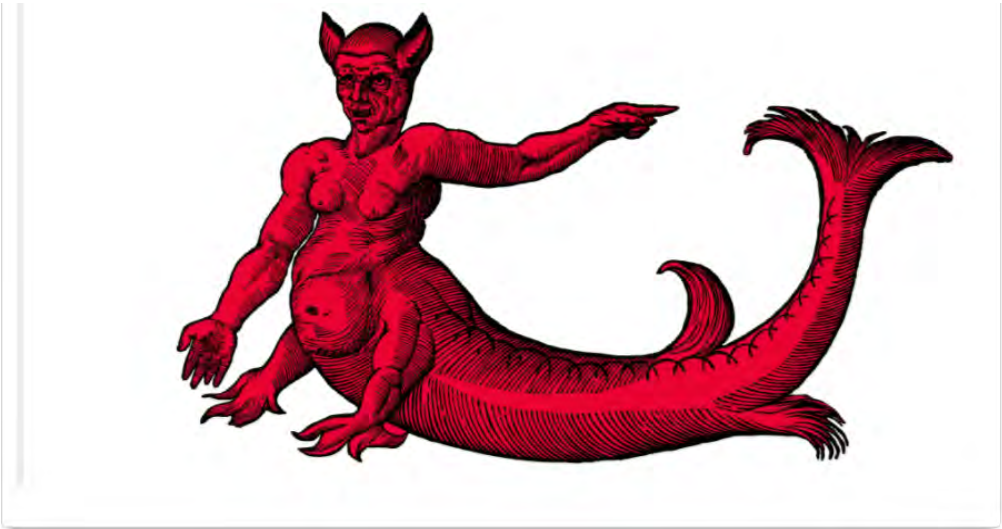
Exhibition concept: Margaret Wertheim

Exhibition design: Silvina Niepomniszcze

Construction expertise: Michael Maxwell

Special thanks for advice and loans of monstrous
material: Al Guerrero, Al Ridenour, Danny Roebuck,

Billy T. Smith, and Casey Wong



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What Makes a Monster?: Satellite Exhibitions at the USC Libraries

The new exhibition *What Makes a Monster?* explores how human have long found wonder in the strange and macabre, from mythical creatures to the real world freak show artists, microscopic pathogens, and monstrous criminals.

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USC Libraries

What Makes a Monster?

Now on view in:

- Doheny Memorial Library
- Helen Topping Architecture & Fine Arts Library
- Norris Medical Library
- Science and Engineering Library
- VKC Library for International and Public Affairs

The multipart exhibition is centered in USC's Doheny Memorial Library Treasure Room, with satellite displays on topically relevant themes in the [USC Helen Topping Architecture & Fine Arts Library](#), [Norris Medical Library](#), [Science and Engineering Library](#), and the [VKC Library and Public Affairs](#).

Exhibition items on display include materials from the [USC Libraries Special Collections](#), [ONE National Gay & Lesbian Archives](#) and the [USC Cinema Library](#)

[Helen Topping Architecture & Fine Arts Library](#)

Over the centuries, artists around the world have incorporated monstrous imagery inspired by religion, folklore, myths, legends, and their imaginations. Thanks to technical advances in the field, Renaissance painters such as Hieronymous Bosch, DiericBouts, Pieter Breugel, and Caravaggio were able to create realistic scenes out of the most hellish of visions.

Influenced by the Romantic Movement of the late 1700s–early 1800s, artists like Caspar David Friedrich, Henry Fuseli, and Francisco Goya—and later, Max Ernst—explored the boundary between light and dark, life and death, dreams and wakefulness. Artists today such as Douglas Gordon, Wangechi Mutu, and USC's own Charlie White continue to work within our collective fascination with demons, internal and external.

"Medusa" by Caravaggio, from *The First Medusa* (Milan: 5 Continents, 2011)

"The Nightmare" and "The Three Witches" by Henry Fuseli, from *Dark Romanticism: From Goya to Max Ernst* (Ostfildern: Hatje Cantz, 2012)

"Night Scene with Witches" by Francisco Goya, from *Witches: Exploring the Iconography of the Sorceress and the Enchantress* (Florence: Centro Di, 2005)

"Roger Freeing Angelica" by Jean-Auguste-Dominique Ingres, from *Here be Dragons: A Fantastic Bestiary* (Princeton: Princeton Univ. Press, 2003)

"Red Wolf-Headed Mistress of Dakinis" (left) and "Red Zombie-riding Protectress" (right), anonymous paintings from 19th-century Tibet, in *Demonic Divine: Himalayan Art and Beyond* (New York: Rubin Museum of Art, 2004)

Max Ernst, *Une semaine de bonté* (New York: Dover, 1976)

"Monster" by Douglas Gordon, from *Disparities & Deformations: Our Grotesque* (Santa Fe: SITE Santa Fe, 2004)

"Highland Park" by Charlie White, from *Monsters* (Brooklyn: Powerhouse Books, 2007)

Norris Medical Library

Throughout most of medical history, people with unexplainable pathologies (whether real or imagined) have been called monsters. Here we explore various physiological and psychological conditions deemed "monstrous" in the past and how over time physicians grew to have a greater understanding and acceptance of human variation.

Clinique photographique de l'Hôpital Saint Louis by Alfred Hardy (Paris: Chamerot et Lauwereyns, 1868)

The unfortunate woman seen here suffers from pemphigus foliaceus, an autoimmune disease in which the epidermis and mucous membranes are attacked, causing disfiguring blisters and scaly lesions. This book was one of the first to use photography to show the horrifying effects of dermatological diseases.

De Monstris by Fortunio Liceti (Amsterdam: Andreae Frisii, 1665) and *De la Nature, des Causes, des Différences des Monstres* d'après Fortunio Liceti translated by François Houssay (Paris: Hippocrate, 1937)

A wide variety of conditions, both real and fanciful, are juxtaposed in this early pathology work. The original 1665 publication includes a number of depictions of imaginary creatures—such as a pig with a human head and an animal with human legs coming out of its rear end, with the author speculating that these creatures were the product of bestiality. However, it also illustrates a number of obscure real world conditions like conjoined twins, as shown in this 1937 French translation.

De Conceptu et Generatione Hominis by Jacob Rüff (New York: Medicina Rara, early 1970s [facsimile of 1587 work])

The early modern era was rife with superstitions and saw a number of publications featuring "monstrous" creatures. Rüff's work even placed them in specific regions—the bovine-human hybrid on the left was said to come from Saxony. Another creature has a human body but the head of an elephant.

Études biologiques sur les géants by Pierre Émile Launois (Paris: Masson, 1904)

Not all so-called monsters were feared. The 8' 2" giant Hugo, pictured here at the age of 25, was the object of great fascination at the Paris Exhibition of 1900 and other contemporary events. Launois suspected the cause of Hugo's gigantism was a pituitary disorder called acromegaly.

Atlas of Clinical Medicine, vol. 1, by Byrom Bramwell (Edinburgh: Constable, 1892–1896)

These images and case study descriptions describe what was then-called "cretinism," a condition characterized by exceptionally small stature coupled with developmental disabilities (now known to be caused by congenital hypothyroidism). The doctor uses what we would now deem entirely inappropriate language to describe the patient and her father, "a somewhat squat ugly Irishman."

Portfolio of Dermachromes, vol. 3, by Eduard Jacobi and J. J. Pringle (New York: Rebman, 1906)

As doctors studied pathology and disease they came to understand how infectious diseases could lead to monstrous disfigurement of patients. These colored illustrations show the effects of chickenpox and smallpox, two scarring diseases now effectively managed or eradicated, thanks to modern vaccination.

Leprosy, in Its Clinical and Pathological Aspects by Gerhard Armauer Hansen and Carl Looft (Bristol: John Wright, 1895)

Throughout history sufferers of leprosy (also called Hansen's Disease, named after the author of this work) were routinely shunned by society due to the disfiguring effects of the disease and the fear of contagion. Antibiotics first introduced in the 1940s, and reinforced in the 1980s, have largely controlled outbreaks, although leper colonies still exist in many parts of the developing world.

Les chancres extra-génitaux by Alfred and Edmond Fournier (Paris: Rueff et Cie., 1897) & *Syphilis Wax Moulage* by Nicole Antebi (New York, 2014)

Here we see syphilitic lip chancres both in the illustration and in a three-dimensional wax moulage. Moulages were sculptures made predominantly in the nineteenth century to mimic dermatologic conditions for medical teaching purposes. Here a contemporary artist has created a wax moulage after the style of its nineteenth-century predecessors.

Atlas of Clinical Medicine, vol. 3, by Byrom Bramwell (Edinburgh: Constable, 1892–1896)

Babies born with congenital syphilis, if they survived, often grew to be severely disfigured and mentally challenged as they aged, like the patient shown here. Over decades the infection can damage the brain, causing dementia and altered behavior among other symptoms, a

condition known as neurosyphilis.

The Physiognomy of Mental Diseases by Sir Alexander Morison (London, 1843)

Physiognomy was the pseudoscience that held one's character could be determined through facial expressions. This book shows faces in the throes of various kinds of mental distress (such as nymphomania and melancholy) along with the faces of "cured" patients. Here we see a 47-year-old man prone to violent mania and an accompanying image reproduced from a later page of the same man "in his sane state." The man allegedly had already killed one person in a manic rage.

The Criminal by Havelock Ellis (London: Scott, 1890)

In this pseudoscientific attempt to predict criminal behavior, Ellis offers nonsensical charts like the one displayed, claiming to show how parental age affects whether your child will be a murderer, sex offender, thief, or generally insane. Around the turn of the twentieth century numerous half-baked scientific disciplines attempted to predict human behavior through anatomy or other circumstances present at birth.

The Illustrated Self-instructor in Phrenology and Physiology by Orson Fowler and Lorenzo Fowler (New York: Fowlers and Wells, 1855) and replica phrenological bust

Phrenology, a pseudoscientific attempt to judge one's personality by the shape of the skull, enjoyed nearly one hundred years of popularity before being discredited in the twentieth century. This book includes a personal reading by Orson Fowler, one of the best-known phrenologists of all time. He described the book's owner, one J. S. Wilcox, as a "man of talents" who ought "to study all the natural sciences." This bust shows the different areas of the skull and the traits that corresponded with its prominent or recessive parts.

Phrenology, in Connexion with the Study of Physiognomy by Johann Gaspar Spurzheim (London: Treuttel, Wurtz, and Richter, 1826)

Here phrenologist Spurzheim attempts to explain one of history's purported monsters, the Roman Emperor Caracalla, as having "the most ignoble configurations of a head which it is possible to conceive." He goes on to describe how the shape of the emperor's head accurately predicted his legendary cruelty and vulgarity since "the whole tendency of his mind is towards brutal pleasures."

Physiognomy and Expression by Paolo Mantegazza (London: W. Scott, 1890)

These tree charts use aesthetic differences to draw clear distinctions among races. These kinds of images would later feed into the eugenicist movement that led to the atrocities of World War II, among other horrors.

Mongolism: A Study of the Physical and Mental Characteristics of Mongolian Imbeciles by Kate Brousseau (Baltimore: Williams & Wilkins, 1928)

The language used in this book appears mind-bogglingly insensitive to modern ears. It begins: "The material presented in this work is based upon personal experience with Mongolian imbeciles and other types of defectives during a period of more than ten years, and additional valuable information has been obtained from a questionnaire submitted to workers in various institutions for the feeble-minded and to physicians who have made clinical observations on Mongols." Only recently have those with intellectual and developmental disabilities been described with sensitivity rather than ghastly terminology.

Science & Engineering Library

While the word *monster* is used liberally to describe that which humanity at large fears, misunderstands, or finds repulsive, the world of science often recognizes such things as objects of investigation, as elements of an ordered system of knowledge. Atomic power, black holes, deep-sea fishes, parasitic insects, vampire bats, and viruses may frighten—owing to appearance, effect, or both—but in the context of scientific inquiry and description, their monstrous characteristics become explainable, if no less wondrous, phenomena.

Exhibition Items on display:

Jewel wasp emerging from a cockroach, from *Zombie Makers: True Stories of Nature's Undead* (Minneapolis: Millbrook Press, 2013)

Paintings of Fate and Black Holes by Paul Laffoley, from *The End is Near! Visions of Apocalypse, Millennium, and Utopia* (Los Angeles: Dilettante Press, 1998)

The power of the atom on display, from *Atomic: The First War of Physics and the Secret History of the Atomic Bomb: 1939–1949* (London: Icon, 2009)

Vampire bats, from Johnson's *Natural History* (Ann Arbor: W.B. Stickney, 1881)

Sculptures of viruses by USC student Justin Finuliar

Comic book adaptations of *The Black Hole* (Disney, 1979)

Map of Lake Monsters of America, by *Atlas Obscura* (2013)

Deepsea fish, from top to bottom: Anglerfish, Fangtooth, and Goblin Shark

Von KleinSmid Center Library for International and Public Affairs

Political Fiends

Maneater from Lord Beaverbrook, *Spirit of the Soviet Union* (Great Britain: Love & Malcomson, 1942)
Thomas Keenan and Eyal Weizman, *Mengele's Skull The Advent of a Forensic Aesthetics* (Berlin: Stenberg Press, 2012)
Gerhard Langemeyer, *Bild als Waffe* (Munich: Prestel-Verlag, 1984)
Micah D. Halpern, *THUGS* (Nashville: Thomas Nelson, 2007)
Dirk C. Gibson, *Legends, Monsters and Serial Murderers? The Real Story Behind Ancient Crime* (Santa Barbara: Praeger, 2012)
Harpie Monstre Amphibie vivante, 1784
The French Bugaboo Frightening the Royal Commanders, 1794 hand colored etching by Isaac Cruikshank

Besieged by Barbarians

Jon Elliston, *Psywar on Cuba The Declassified History of U.S. Anti-Castro Propaganda* (Chicago: Ocean Press, 1999)
Govind B. Mishra, *And America Attacked Monster of Terrorism in 21st Century* (New Delhi: Akansha Publishing House, 2002)
Mark Bryant, *World War I in Cartoons* (London: Grub Street, 2006)
Jim Aulich, *Seduction or Instruction? First World War Posters in Britain and Europe* (Manchester: Manchester University Press, 2007)
Socialism Throttling the Country, 1909
Beware of The Serpent, 1929
Liberators, 1944 by **Harald Damsleth**, a Norwegian who worked for the SS in occupied Norway.

Atrocities, Massacres, and War Crimes

Depiction of WWII Internment Camp Survivors in Tom Perlmutter, *War Movies* (New Jersey: Castle Books, 1974)
Armenian Genocide in Jonathan Vankin's *The Big Book of Bad* (New York: Paradox Press, 1998)
Joe Sergi, *Great Zombies in History* (Jefferson: McFarland & Company, 2013)
Robert Lyons, *Intimate Enemy Images and Voices of the Rwandan Genocide* (New York: Zone Books, 2006)
Bill Berkeley, *The Graves are Not Yet Full* (New York: Basic Books, 2001)
Jennie E. Burnet, *Genocide Lives in Us Women, Memory and Silence in Rwanda* (Madison: The University of Wisconsin Press, 2012)
Samuel Brenner, *Vietnam War Crimes* (Farmington Hills: Thomas Gale, 2006)
Horst Faas, *Requiem by the Photographers Who Died in Vietnam and Indochina* (New York: Random House, 1997)

Fe Fi Fo Fum

Gargantua: The Pilgrims are Eaten in Salad by Gustave Dore in *The Grotesque Factor* (San Agustin: Museo Picasso Malaga, 2002)
Richard Godfrey, *James Gillray The Art of Caricature* (London: Tate Publishing, 2001)
"The trouble, my friends, with socialism is that it would destroy initiative" Puck, volume 66, January, 1910
"To begin with, 'I'll paint the town red" by Grant E. Hamilton, The Judge volume 7, January, 1885
Micah Ian Wright, *You Back the Attack! We'll Bomb Who We Want! Remixed Propaganda* (Ontario: Hushion House, 2003)
Edward Lucie-Smith, *The Art of Caricature* (Ithaca: Cornell University Press, 1981)

USC Cinema Library

Film still from *Hunchback of Notre Dame* (1923)
Film still from the movie *Freaks* (1932)
Film still from *Night of the Living Dead* (1968)
Film still from *The Mummy* (1932)
Press book for *King Kong* (1933)
Promotional brochure for *Night of the Living Dead* (1968)
Promotional brochure for *The Wolfman* (1941)
Script for *The Bride of Frankenstein* (1934)

Ian Nathan, *Alien Vault* (London: Aurum Press, 2011)

Richard Siegel and Jean-Claude Suarès, *Alien Creatures* (Los Angeles: Reed Books, 1978)

"Wasp Woman" from *Crab Monsters, Teenage Cavemen, and Candy-Stripe Nurses* (New York: Abrams, 2013)

Rouben Mamoulian's Dr. Jekyll & Mr. Hyde (New York: Universe Books, 1975)

Denis Gifford, *A Pictorial History of Horror Movies* (New York: Hamlyn, 1973)

USC Special Collections

A wide selection of materials from the USC Libraries Special Collections is on view in the Doheny Library Treasure Room

Ulisse Aldrovandi, *Monstrorum Historia* (Bologna, 1642)

Ulisse Aldrovandi, *De Piscibus* (Bologna: Nicolas Tebaldini, 1638)

Astounding Science Fiction, vol. 61, no. 3 (May 1958)

George Bishop, *The World of Clowns* (Los Angeles: Brooke House Publishers, 1976)

John Bullwer, *Anthropometamorphosis: Man Transform'd: or The Artificial Changeling* (London: William Hunt, 1653)

Lewis Carroll, *Jabberwocky: A Book of Brillig Dioramas* (New York: Abrams, 1996)

Das III Reich in der Karikatur (Prague: Stop-Verlag, 1934)

Demonographia (Seattle: Trident Books, 1999)

Pierre Denys de Montfort, *Histoire naturelle* (1801)

Gustave Doré, *Dante's Inferno* (New York: Cassell, Petter, Galpin & Co., 1866)

Max Ernst, *Une semaine de bonté* (New York: Dover, 1976)

Christian Friedrich von Reuß, *Ausführliche und accurate Beschreibung nebst genauer Abbildung einiger vorhin fabelhafter Geschöpfe welche in der heutigen Naturgeschichte berühmter Schriftsteller gänzlich verändert und ins Licht gestellet sind* (Leipzig: W. Nauck, 1794)

Isidore Geoffroy Saint-Hilaire, *Histoire générale et particulière des anomalies . . .* (Paris: J.-B. Baillièere, 1832)

Konrad Gesner, *Historia Animalium* (Zurich, 1551–1587)

Edward Gorey, *Gorey Posters* (New York: H. N. Abrams, 1979)

Dragon, from the story "The Four Clever Brothers," in the Brothers Grimm, *Grimm's Fairy Tales* (London: Constable & Co., 1909)

Flea, from Robert Hooke, *Micrographia Restaurata* (London: J. Bowles, 1745)

Homer, *His Odysseys Translated* (London, 1665)

James Landon, *Book of Colored Drawings* (England, 1790–1791)

Le Sifflet, vol. 27 (July 26, 1872)

Fortunio Liceti, *De monstrorum caussis* (Padua, 1634)

Malleus Maleficarum (London: Pushkin Press, 1951)

Ambar Past, Portable Mayan altar with hex books in Tzotzil and English, 2007

Pictorial History of the American Circus (1957)

David Rose, Courtroom sketch of Richard Ramirez aka "The Night Stalker," November 14, 1985

J. R. R. Tolkien, *Beowulf* (Boston: Houghton Mifflin Harcourt, 2014)

Martin Schongauer (Munich: Staatliche Graphische Sammlung, 1991)

Reginald Scot, *The Discoverie of Witchcraft*

Mary Shelley, *Frankenstein* (London, 1818)

Side Show (New York: Amjon, 1975)

Mark Sloan, *Wild, Weird, and Wonderful: The American Circus 1901–1927* (New York: Quantuck Lane Press, 2003)

"The Divine Insect," from *The Extermination of Evil* (1927 facsimile of a 12th century scroll)

Warhafft (Munich: Adam Berg, 1589)

ONE National Gay & Lesbian Archives at the USC Libraries

Those who argue homosexuality has "destructive physical, emotional, and spiritual consequences have long demonized the LGBTQ community. The mid-20th Century medicalization of homosexuality and the salacious nature of the cover art for some pulp fiction, conspired to produce negative imagery and stereotypes, which literally demonized lesbians, transgendered people and gays. This particular volume is an egregious example of that unfortunate trend, which would now be considered reprehensible

The Demon Dyke (San Diego: Corinth Publications, 1968)

Demon magazines, nos. 1–4 (1984)

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Vision & Voices Panel

Beasts of Myth and Legend



Demonic Divine by Robert N. Linrothe; Marilyn M. Rhie

Call Number: N8193.H56 D46 2004
ISBN: 1932476083
Publication Date: 2004-05-01



Ghosts and Spirits from the Tikotin Museum of Japanese Art by Jaron Borensztajn (Editor)

Call Number: N7354 .G56 2012
ISBN: 9789087281809
Publication Date: 2013-08-15



Golem by David Wisniewski (Retold by); David Wisniewski

(Illustrator)
Call Number: BM531 .W57 1996
ISBN: 0395726182
Publication Date: 1996-10-18

Born of the Atom

Atomic : the first war of physics and the secret history of the atomic bomb, 1939-49 by Baggott, J. E.
Call Number: QC773 .B24 2009
ISBN: 9781848310445

It Came From Beyond

Alien vault : the definitive story of the making of the film

Call Number: PN1997.A32253 N38 2011
ISBN: 9781845136673

Alien Creatures by Siegel, Richard.

Call Number: PN1995.9.S26 S5
ISBN: 089168501X
Publication Date: 1978



Science Fiction Classics by James Ackerman

Call Number: PS648.S3 S2735 1999x
ISBN: 1575000407
Publication Date: 1999-08-01



Science Fiction, Alien Encounters, and the Ethics of Posthumanism by Elana Gomel

Call Number: PN3433.5 .G663 2014
ISBN: 9781137367624
Publication Date: 2014-06-24

Monsters in Fantasy



Fairy Tales, Monsters, and the Genetic Imagination by Mark W. Scala (Editor)

Call Number: N8217.F28 F35 2012
ISBN: 9780826518149
Publication Date: 2012-02-24



Gothic Nightmares by Martin Myrone; Christopher Frayling (Contribution by); Mervyn Heard (Contribution by)

Call Number: ND467.5.G68 M97 2006
ISBN: 1854375822
Publication Date: 2006-04-01



Here Be Dragons - A Fantastic Bestiary by Ariane Delacampagne; Christian Delacampagne

Call Number: N7745.A5 D4313 2003
ISBN: 069111689X
Publication Date: 2003-10-12



Magical Tales by Diane Purkiss (Editor); Carolyn Larrington (Editor)

Call Number: PN56.M95 M34 2013
ISBN: 9781851242641
Publication Date: 2013-06-01

They Only Come Out at Night

Gorey Posters by Edward Gorey

Call Number: PS3513.O614 G64
ISBN: 0810921790
Publication Date: 1979-01-01



Creatures of the Night by Gregory L. Reece

Call Number: BF1531 .R44 2012

ISBN: 9781848853850
Publication Date: 2012-05-08



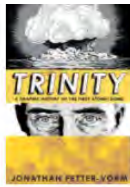
Transylvanian Vampires by Adriana Groza

Call Number: GR830.V3 G76 2014
ISBN: 9780786477029
Publication Date: 2014-02-26



Open Graves, Open Minds by Sam George;

George (Editor); Bill Hughes (Editor)
Call Number: PN56.V3 O64 2013
ISBN: 9780719089411
Publication Date: 2013-12-17



Trinity by
Jonathan
Fetter-
Vorm;
Jonathan
Fetter-
Vorm

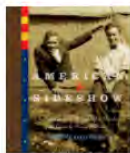
(Illustrator); Michael
Gallagher
Call Number: QC773.3.U5
F47 2012
ISBN: 9780809094684
Publication Date: 2012-06-
05



**The
Manhattan
Project** by
Jeff
Hughes
Call

Number:
QC773.3.U5 H84 2003
ISBN: 0231131526
Publication Date: 2003-10-
08

Carnival of the Damned



**American
Sideshow**
by Marc
Hartzman
Call

Number:
GV1803 .H37 2005
ISBN: 1585424412
Publication Date: 2005-11-
17

**Side show : Max Rusid's
photo album of human
oddities** by Rusid, Max.
Call Number: GV1835
.S55 1975
Publication Date: 1975



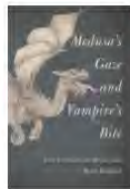
**Secrets of
the**

Sideshows by Joe Nickell
Call Number: GV1835
.N53 2005
ISBN: 0813123585
Publication Date: 2005-09-
09



**Step Right
Up** by
Nathaniel
Knaebel
(Editor)
Call

Number:

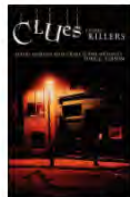


Medusa's Gaze and Vampire's Bite by Matt
Kaplan
Call Number: GR825 .K357 2012
ISBN: 9781451667981
Publication Date: 2012-10-23

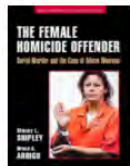
The Deviant and the Deranged



Bonnie and Clyde--The Beginning by Gary
Jeffrey
Call Number: HV6245 .J37 2014
ISBN: 9780786465408
Publication Date: 2013-10-22



Clues from Killers by Dirk C. Gibson
Call Number: HV6529 .G53 2004
ISBN: 0275983609
Publication Date: 2004-10-01



The Female Homicide Offender by Stacey L.
Shipley; Bruce A. Arrigo
Call Number: HV6517 .S55 2004
ISBN: 0131141619
Publication Date: 2003-10-16

Women Serial and Mass Murderers by Kerry Segrave
ISBN: 0899506801
Publication Date: 1992-03-01

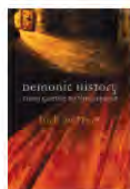


This Is the Zodiac Speaking by Michael D.
Kelleher; David Van Nuys; Martin Kanton
Call Number: HV6533.C2 K45 2002
ISBN: 0275973387
Publication Date: 2001-11-30



Serial Killers and Sadistic Murderers by Jack
Levin
Call Number: HV6515 .L483 2008
ISBN: 9781591025764
Publication Date: 2008-02-28

The Devil's Minions



Demonic History by Kirk Wetters
Call Number: PT134.D456 W48 2014
ISBN: 9780810129764
Publication Date: 2014-08-31



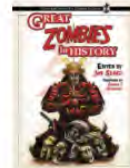
The Demonic by Ewan Fernie
Call Number: PN56.D465 F47 2013
ISBN: 9780415690249
Publication Date: 2012-12-14

The Gruesome



**Zombies!
Zombies!
Zombies!**
by Otto
Penzler
Call

Number: PS648.Z64 Z66
2011
ISBN: 9780307740892
Publication Date: 2011-09-
20



**Great
Zombies
in History**
by Joe
Sergi
(Editor)
Call

Number: GR581 .G74
2013
ISBN: 9780786474561
Publication Date: 2013-05-
22



**The
Zombie
Film** by
Alain
Silver;
James

Ursini
Call Number:
PN1995.9.Z63 S55 2014
ISBN: 0879108878
Publication Date: 2014-02-
01



**Zombies
in the
Academy**
by Ruth
Walker
(Editor);

Christopher Moore
(Editor); Andrew Whelan
(Editor)
Call Number: LB2322.2
.Z65 2013
ISBN: 9781841507149
Publication Date: 2013-07-
15

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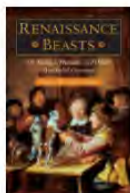


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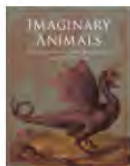
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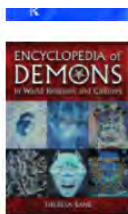
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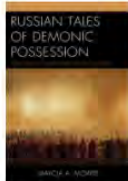
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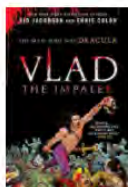


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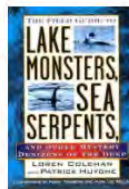


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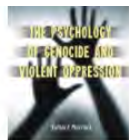
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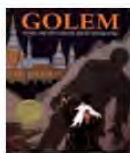
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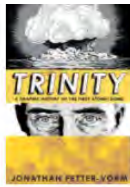
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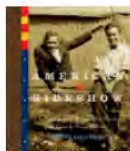
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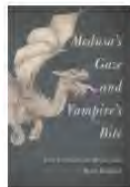


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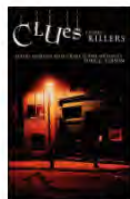


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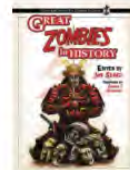
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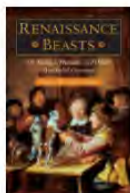


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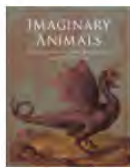
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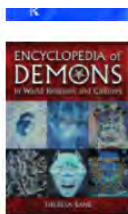
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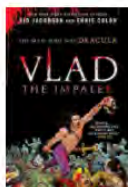


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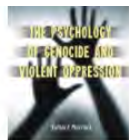
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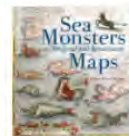
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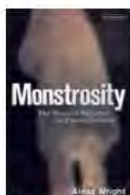
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The new exhibition What Makes a Monster? explores how human have long found wonder in the strange and macabre, from mythical creatures to the real world freak show artists, microscopic pathogens, and monstrous criminals.

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Vision & Voices Panel

What Makes a Monster? Montage



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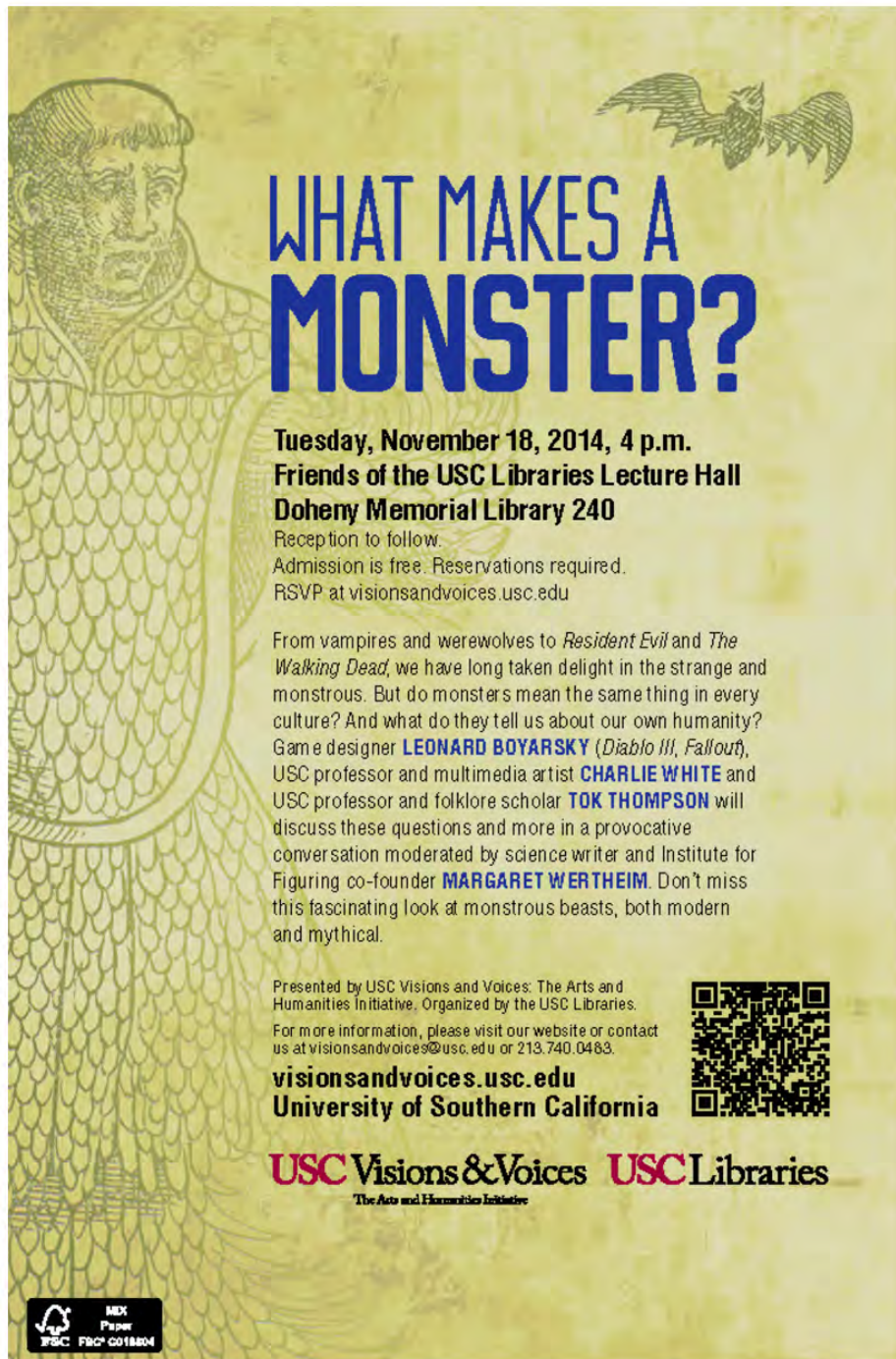
What Makes a Monster?: Vision & Voices Panel

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Vision & Voices Panel

Panel Discussion



WHAT MAKES A MONSTER?

Tuesday, November 18, 2014, 4 p.m.
Friends of the USC Libraries Lecture Hall
Doheny Memorial Library 240

Reception to follow.
 Admission is free. Reservations required.
 RSVP at visionsandvoices.usc.edu

From vampires and werewolves to *Resident Evil* and *The Walking Dead*, we have long taken delight in the strange and monstrous. But do monsters mean the same thing in every culture? And what do they tell us about our own humanity? Game designer **LEONARD BOYARSKY** (*Diablo III*, *Fallout*), USC professor and multimedia artist **CHARLIE WHITE** and USC professor and folklore scholar **TOK THOMPSON** will discuss these questions and more in a provocative conversation moderated by science writer and Institute for Figuring co-founder **MARGARET WERTHEIM**. Don't miss this fascinating look at monstrous beasts, both modern and mythical.

Presented by USC Visions and Voices: The Arts and Humanities Initiative. Organized by the USC Libraries.
 For more information, please visit our website or contact us at visionsandvoices@usc.edu or 213.740.0463.

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