

Talking Back to Photography

An interdisciplinary colloquium on photography and theories of photography

Organized by Mellon Postdoctoral Fellows **Jennifer Bajorek** (Rhetoric) and **Sarah Evans** (History of Art).

Friday | May 5, 2006 | 1-5 pm
142 Dwinelle Hall
University of California, Berkeley

- 1:00-1:10 Introduction
- 1:10-2:20 **Elissa Marder** "On Psycho-photography: Photographic Affect, Political Perversion, and the Case of Abu Ghraib"
Linda Williams, respondent
- 2:20-3:30 **Molly Nesbit** "The Photograph's Fate"
Anne Wagner, respondent
- 3:30-3:50 Coffee break, 106 Dwinelle Hall
- 3:50-5:00 **Eduardo Cadava** "Notes on Love and Photography"
Miryam Sas, respondent

With the support of the Andrew W. Mellon Foundation, the Departments of History of Art, Rhetoric, and Film Studies, the Townsend Center for the Humanities, and the Consortium for the Arts, University of California, Berkeley.

Eduardo Cadava is Professor of English at Princeton University. His books include *Words of Light: Theses on the Photography of History* (1997) and *Emerson and the Climates of History* (1997). He is also the co-editor of three volumes: *Who Comes After the Subject?* (1991), *Cities Without Citizens* (2004), and a special issue of *South Atlantic Quarterly*, *And Justice for All?: The Claims of Human Rights* (2004). His current projects include a collection of essays on the ethics and politics of mourning, *Of Mourning*, and a book on the relation between music and techniques of reproduction, memorization, and writing, *Music on Bones*.

Elissa Marder is Associate Professor of French and Comparative Literature and Director of the Psychoanalytic Studies Program at Emory University. She is the author of *Dead Time: Temporal Disorders in the Wake of Modernity/ (Baudelaire, Flaubert)* (2001). Her current projects include a study of Walter Benjamin's writings in French, tentatively entitled *Walter Benjamin's French Corpus*; a book on early 19th-century French literature (*Revolutionary Perversions: Literary Sex Acts 1789-1848*); and a collection of essays on subjectivity, sexuality, and technology.

Molly Nesbit is Professor of Art History at Vassar College and a contributing editor of *Artforum*. She has taught at UC Berkeley, Barnard, and Columbia. She is the author of *Atget's Seven Albums* (1992) and *Their Common Sense* (2000) and has published numerous essays on contemporary art, photography, and film, including the work of David Salle, Cindy Sherman and Chris Marker. With Hans Ulrich Obrist and Rirkrit Tiravanija she has been organizing *Utopia Station*, an ongoing book, exhibition, seminar, website and street project.

Miryam Sas is Associate Professor of Comparative Literature and Film at UC Berkeley, where she teaches and writes about 20th-century experimental arts, including literature, film, theater, and dance, with emphasis in Japanese and French. She holds affiliations with the Programs in Jewish Studies, Gender Studies, and Performance Studies. Her first book was *Fault Lines: Cultural Memory and Japanese Surrealism* (2001). She is currently writing a book called *No Holds Barred: Engaged Theater and Its Discontents in Postwar Japan*.

Anne Wagner is Professor of Art History at UC Berkeley. Her books include *Jean-Baptiste Carpeaux: Sculptor of the Second Empire* (1986), *Three Artists (Three Women): Modernism and the Art of Hesse, Krasner, and O'Keeffe* (1996), and, most recently, *Mother Stone: The Vitality of Modern British Sculpture* (2005). She has also published essays on Willem de Kooning, Kara Walker, Gordon Matta-Clark, Dan Flavin, and Bruce Nauman. Her next book will collect a selection of her recent essays under the working title *Meaning What? On Art Since Jasper Johns*.

Linda Williams is Professor in the Departments of Film Studies and Rhetoric at UC Berkeley. Her books include a psychoanalytic study of Surrealist cinema, *Figures of Desire* (1981), a study of pornographic film, *Hard Core: Power, Pleasure and the Frenzy of the Visible* (1989, 1999), and *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O.J. Simpson* (2001). Her edited works include *Viewing Positions* (1993), *Reinventing Film Studies* (with Christine Gledhill, 2000), and *Porn Studies* (2004). She is currently writing a book called *Screening Sex*.