

CURRICULUM VITAE OF KAJA SILVERMAN

CURRENT POSITION:

Keith and Kathy Sachs Chair of Contemporary Art, Department of the History of Art,
University of Pennsylvania

PREVIOUS POSITIONS:

Class of 1940 Professor of Rhetoric and Film Studies, University of California at
Berkeley, 2000-2010

Chancellor's Professor of Rhetoric and Film Studies, University of California at
Berkeley, 1997-2000

Professor of Rhetoric and Film Studies, University of California at Berkeley, 1991-1997

Professor of English, University of Rochester, 1988-1991

Visiting Associate Professor of Modern Culture and Media, Brown University, 1987-88

Associate Professor of Film, Center for the Study of Fine and Performing Arts, Simon
Fraser University, 1981-86

Assistant Professor of English, Trinity College, 1978-81

Visiting Assistant Professor of English, Yale University, 1977-78

ACADEMIC DEGREES:

Ph.D. in English, Brown University, 1977; dissertation title: **Centering and Decentering
in the Poetry of John Donne.**

M.A. in English, University of California at Santa Barbara, 1972.

B.A. in English, University of California at Santa Barbara, 1970; Phi Beta Kappa.

BOOKS:

The Promise of Social Happiness, or The History of Photography, Part 3 (in progress)

A Three-Personed Picture, or The History of Photography. Part 2 (in progress)

The Miracle of Analogy, or The History of Photography, Part 1 (Stanford University Press, 2015).

Awards: Choice Distinguished Academic Book

Prose: Honorable Mention

Reviews:

Stephen Pinson, *Art Forum* (November, 2015)

Robin Simpson, *Prefix Photo* 31 (2015)

Burke Hilsabeck, *Critical Inquiry*, Vol. 41, No. 4 (Summer 2015), pp. 907-912

Emile Una Weirich, *Art Libraries Society of North America*, July 2015

C. Chiarenza, *Choice*

Amy Kazymierchuk, *Bartleby Review*, January 2015

Flesh of My Flesh (Stanford University Press, 2009). **Honorable Mention in the Media & Cultural Studies category of the Awards for Excellence of the Professional and Scholarly Publishing Division of the AAUP .**

James Coleman, ed. Susanne Gaensheimer (Munich: Hatje Cantz, 2002); monograph on James Coleman for a major exhibition.

World Spectators (New York: Stanford University Press, 2000).

Reviews:

Philosophy In Review, vol. 21, no. 2, Spring, 2003 (Paul Nonnekes)

Leonardo Reviews, vol. 36, no. 1, Summer 2003 (Sean Cubitt)

Speaking About Godard (New York: New York University Press, 1998) : New York University Press); written with Harun Farocki.

Von Godard Sprechen, trans, Roger Buerger (Vorwerk Verlag, 1998); translation of **Speaking About Godard**.

Reviews:

Choice, Vol. 37, no. 1, September 1999 (M. Yacowar)
Dds Filmjournal, December 1, 1998 (Marli Feldvß)
Tages-Anzeiger, June 2 1999 (Olaf Möller)
Film-dienst, March 1999 (Ulrich Kriest)
Film & Kameramann, May 1999 (Thomas Ibach)
London Review of Books, September 17, 1998 (Peter Wollen)
Fotografie und Film, February 1999 (Kyung-hye Cho)
C.A.N., vol. 1, no 5, November 1998 (Charles Reeve)
C.A.N., vol. 1, no. 4, October 1998 (Roberto O' Leary)
Cineaste, no. 59, Summer 1998 (Jonathan Rosenbaum)
Tagespiegel, December 10, 1998 (Fritz Göttler)

The Threshold of the Visible World (New York: Routledge, 1996). Translated into Spanish and Turkish.

Reviews:

Diacritics, vol. 27, no. 1, Spring 1997 (Mieke Bal)
Brief: Visions and Voices of Otherness, Summer 1997 (Patricia Pisters)
San Francisco Bay Guardian, May 29, 1996 (Sean Kennerly)
Afterimage (November/December 1996)

Male Subjectivity at the Margins (New York: Routledge, 1992).

Reviews:

Spex, no. 48, Summer 1995
Frauen und Film, no. 56/57, February, 1995 (Georg Tillner).
Canadian Literature, Summer 1995 (Peter Dickinson)
Screen, Spring 1995 (John Fletcher)
College Literature, Summer 1994 (Sam Girgus)
Border/Lines, no. 28 (Jim Ellis)
Times Higher Educational Supplement, February 1993 (Jeff Hearn)
Sight and Sound, October 1992 (Laura Mulvey)

The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema
(Bloomington: Indiana University Press, 1988).

Named an Outstanding Academic Book for 1988 by **Choice**; a finalist for the 1988 Jay Leyda Prize in Cinema Studies.

Reviews:

Fragmente: Schriftenreihe für Kultur-, Medien-, und Psychoanalyse
no. 41 (1993), (Lorraine Markotic)
Tijdschrift voor Vrouwenstudies, Winter 1991/92 (Annika Smelik)
Afterimage, December 1988 (Deborah Tudor).
Discourse, Fall-Winter 1988/89 (Carol Flinn).
Choice, January 1989 (M. Faber).
Film Quarterly, Spring 1989 (Amy Lawrence).
SubStance, Winter 1990 (Marcia Butzel)

The Subject of Semiotics (New York: Oxford University Press, 1983).

Reviews:

Choice, October 1983
Recherches Semiotique/Semiotic Inquiry, vol.3, no. 3 (1983). [Teresa de Lauretis]
Times Literary Supplement, March 16, 1984. [Terence Hawkes]
Poetics Today, vol. 5, no. 4 (1984). [Mieke Bal]
Novel, Fall 1983. [Christina Crosby]
Journal of the Midwest Modern Language Association, Spring 1984.
[Betty R. McGraw]
Journal of Film and Video, Winter 1985. [Dana Polan]
American Film, April 1985. [Peter Brunette]
Diacritics, vol. 16, no. 1 (1986). [Linda Hutcheon]

ARTICLES AND BOOK CHAPTERS:

“The Miracle of Analogy,” **nonsite.com**

“Behold the Invisible,” in **Cornerstones**, ed. Juan A. Gaitán and Monika Szewczyk (Rotterdam: Witte de With Publications, 2011), pp. 188-211.

“One of a Kind,” in “**How Soon Is Now?**,” ed. Tim Griffin (Verona: Luma Foundation, Trifolio Press, 2011), pp. 244-63.

“Hoping, Waiting, Among the Ruins of all the Rest,” in **The Films of Peter Forgacs**, ed.

Michael Renov and Bill Nichols (Minneapolis: University of Minnesota Press, 2011), pp. 96-118.

"No Direction Home," commissioned for the catalogue of a Knut Asdam retrospective: **The Long Gaze, The Short Gaze** (Bern: Bergen Kunsthall and Steinberg Press, 2010), pp. 19-51.

"Poetics of the Flesh." A written interview with Janell Watson about my work, from **Subject of Semiotics** to the present, **minnesota review** 75 (Spring 2011): 65-79.

"Looking with Leo," **PMLA**, vol. 125, no. 2 (March 2010), pp. 410-13.

"Divine Wrong," **October**, no. 123 (Winter, 2008), pp. 139-48.

"Moving Beyond the Politics of Blame," in **Psychoanalysis and Philosophy**, ed. Greg Forster and Paul Allen Miller (Albany: SUNY Press, 2008), pp. 123-46.

Documenta 13 Catalogue entry on Gerhard Richter's **Betty** (1977), June 2007.

"Je Vous," **Art History**, nos. 30-33 (June 2007), pp. 451-467. **Refereed journal.

"Photography by Other Means," in **The Painting of Modern Life, 1960's to Now** (London: Hayward Publishing, 2007), pp. 18-25.

"The Twilight of Posterity," in **L'opera grafica e la fortuna critica di Leonardo da Vinci**, ed. Pietro C. Marani, Françoise Viatte, and Varena Forcione (Florence: Ente Raccolta Vinciana, 2006), pp. 249-84.

"How To Face the Gaze," in **Cindy Sherman** (Boston: MIT Press/October Files, 2006), pp. 143-170.

"Melancholia 2," in **Stillness and Time: Photography and the Moving Image**, ed. David Green and Joanna Lowry (Brighton: Photoforum and Photoworks, 2006), pp. 79-96.

"The Cure by Love," in **Public 32: Urban Interventions**, ed. Saara Liinamas, Janine Marchessault, and Karyn Sandlos (2005), pp. 32-47. [First North American publication.]

"Disassembled Movies," **Synopsis III: Fiction and Reality** (Athens: National Museum of Contemporary Art, 2004)

"Live Vocals," in **James Coleman** (Boston: MIT Press/October Files, 2003), pp. 139-55.

“Girl Love,” **October**, no. 104 (2003), pp.4-27.

“Total Visibility,” in **Jeff Wall Photographs** (Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 2003), pp. 60-109.

“The Female Authorial Voice,” in **Film and Authorship**, ed. Virginia Wright Wexman (New Brunswick: Rutgers University Press, 2003), pp. 50-75. A revised version of a chapter from **The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema**.

“The Dream of the Nineteenth-Century,” **Camera Obscura**, no. 51 (2002), pp. 1-29.

“All Things Shining,” in **Loss**, ed. David Kazanjian and David Eng (Berkeley: University of California Press, 2002), pp. 323-42.

“A sa place,” in **Radiotemporaire** (Grenoble: L’Ecole du Magasin, 2002), pp. 85-112 (with Harun Farocki). A French translation of a chapter from **Speaking About Godard**.

“How to Stage the Death of God,” in English and Finnish, in **Eija-Liisa Ahtila: Fantasized Persons and Taped Conversations** (Helsinki: Museum of Contemporary Art Kiasma, 2002), pp. 182-96.

“Freiheit, Mutterschaft, Vermarktung,” in Hanjo Berressem, Dagmar Buchwald, Heide Volkening, ed. **Grenzüberschreibungen: Feminismus und Cultural Studies** (Bielefeld, Germany: Aisthesis Verlag, 2001), 137-62.. German translation of „Liberty, Maternity, Commodification.“

“The Author as Receiver,” **October** no. 96 (2001), pp.17-34.

“La Passion du Signifiant, in **Où en est l’interprétation de l’oeuvre d’art**,” ed. Régis Michel (Paris: Ecole National Supérieure des Beaux-Arts, 2000).

“Apparatus for the Production of an Image,” **Parallax** no. 16 (2000): 12-28.

“Male Subjectivity and the Celestial Suture: **It’s A Wonderful Life**, in **Feminism and Film**, ed. E. Ann Kaplan (Oxford: Oxford University Press, 2000), pp. 100-118.

“The Language of Care,” in **Whose Freud? The Place of Psychoanalysis in Contemporary Culture**, ed. Peter Brooks and Alex Woloch (New Haven: Yale University Press, 2000), pp. 150-153.

“Speak, Body,” **Discourse**, vol. 22, no. 2 (2000).

“The Language of Things,” in **Dinge, die wir nicht verstehen/Things we don’t understand**, ed. Roger Buergel and Ruth Noack (Vienna: Generali Foundation, 2000). A German translation of a chapter from **World Spectators**.

“Prolegomena to World Spectators,” in **Video cult/ures: Multimediale Installation der 90er Jahre**, ed. Ursula Frohne (Karlsruhe, 1999), pp.79-93.

„Politische Ekstase,“ trans. Bertolt Fessen, in **Filmästhetik**, ed. Ludwig Nagel (Vienna: Akademie Verlag, 1999), pp. 140-75. A German translation of a chapter from **Male Subjectivity at the Margins**.

“In Her Place,” (with Harun Farocki), **Camera Obscura**, no. 37 (dated January 1997, but actually published in Summer 1998), 93-122.

„Worte wie Liebe“(with Harun Farocki), **Texte Zur Kunst**, no.27 (1997), 21-40.

„Sprich Körper,“ in **Split Reality: Valie Export** (Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 1997), pp. 36-48.

„Dem Blickregime Begegnen,“ trans. Roger Buergel, in **Privileg Blick: Kritik des Visuellen Kultur**, ed. Christian Kravagna (Berlin: Edition ID-Archive, 1997), pp. 41-64. German translation of a chapter from **Threshold of the Visible World**.

German Reviews of this Article:

Victoria Schmidt-Lisenhoff, „Enleitung,“ in **Projektionen Rassismus und Sexismus in der Visuellen Kultur** (Marburg: Jonas Verlag, 1997), pp. 8-14.

Ruth Noack, „Die unmögliche Agentin kolonialer Repräsentation“ in **Projektionen: Rassismus und Sexismus in der Visuellen** (Marburg: Jonas Verlag, 1997), 183-92.

Der Blick,“ in **Konturen des Unentschiedenen**, ed. Jörg Huber and Martin

Heller (Zürich: Museum für Gestaltung , Zürich/Strömfeld, 1997), 239-56.

“Narcissism, The Impossible Love,” in **Triangulated Visions: Women in Recent German Cinema** (Albany: State University of New York, 1997).

“Nana Is an Animal,”(with Harun Farocki), in **Brief: Visions and Voices of Otherness** (Amsterdam:Amsterdam School for Cultural Analysis, 1996), pp.73-100. (With Harun Farocki.)

„The Not-Me,“ in **Suture: Phantasmen der Vollkommenheit**, ed. Sylvia (Salzburg: Salzburger Kunstverein, 1995), pp. 7-16.

„Suture,“ in **Suture: Phantasmen der Vollkommenheit**, ed. Sylvia Eblmayr (Salzburg Kunstverein, 1994), pp. 40-47.

“To Love to Work and Work for Love: A Conversation about Godard’s **Passion**,” **Discourse**, vol. 15, no. 3 (1993), 57-75. (With Harun Farocki.)

“What Is a Camera?, or History in the Field of Vision,” **Discourse**, vol. 15, no. 3 (1993), 3-56.

“The Lacanian Phallus, **Differences**, vol. 4, no. 1 (1992), 84-115. ** Refereed journal.

“Back to the Future,” **Camera Obscura**, no. 27 (1992), 109-34. Contribution to the “Female Spectatorship” issue, **Camera Obscura**, nos. 20-21 (1990), 287-290.

“Historical Trauma and Male Subjectivity,” in **Cinema and Psychoanalysis**, ed. Ann Kaplan (New York: Routledge, 1989), pp.110-127.

“White Skin, Brown Masks: With Lawrence in Arabia,” **Differences**, no. 3 (1989), 3-54. **Refereed journal.

“Fassbinder and Lacan: A Reconsideration of Gaze, Look and Image,” **Camera Obscura** no. 19 (1989), 54-84.

“Male Subjectivity and Masochism,” **Camera Obscura** no. 17 (1988), 31-68.

“Too Early/Too Late: Authorial Subjectivity and the Primal Scene Henry James,”

Novel, vol. 21, nos. 2/3 (1988), 147-173.

“Liberty, Maternity, Commodification,” **New Formations**, no. 5 (1988), 69-89.

“Fragments of a Fashionable Discourse,” in **Studies in Entertainment: Critical Approaches to Mass Culture**, ed. Tania Modleski (Bloomington: University of Indiana Press, 1986).

“Lost Objects and Mistaken Subjects: Film Theory’s Structuring Lack,” **Wide Angle** vol. 7, nos. 1 & 2 (1985), 14-29.

“Introduction” to **Discourse** no. 7 (1985), 4-10.

“A Voice to Match: The Female Voice in Cinema,” **Iris**, vol. 3, no. 1 (1985), 57-70.

“Dis-Embodying the Female Voice,” in **Re-Vision:Essays im Feminist Film Criticism**, eds. Mary Ann Doane, Patricia Mellencamp and Linda Williams (Los Angeles: AFI, 1984), 131-149.

“History, Figuration and Female Subjectivity in **Tess of the d’Urbervilles**,” **Novel** vol. 18, no. 1 (1984), 5-28.

“**Histoire d’O**: The Story of a Disciplined and Punished Body.” **Enclitic** vol. 7, no. 2 (1983), 63-81; also published in **Pleasure and Danger :Exploring Female Sexuality**, ed. Carol S. Vance (London: Routledge & Kegan Paul, 1984) pp. 320-349.

“Helke Sander and the Will to Change,” **Discourse** no. 6 (1983), 10-30.

“Changing the Fantasmatic Scene,” **Framework** no. 20 (1983), 27-36.

“Kaspar Hauser’s ‘Terrible Fall’ into Narrative, **New German Critique** nos. 24 & 25 (1982), 72-93.

“Male Subjectivity and the Celestial Suture: **It’s A Wonderful Life**,” **Framework** no. 14 (1981), 16-21.

“Masochism and Subjectivity,” **Framework** no. 12 (1980), 2-9.

“**Hamlet** and the Common Theme of Fathers,” **Enclitic**, vol. iii, no. 2 (1979), 106-121.

REVIEW ARTICLES:

“The Site of Reading,” **Semiotica** vol.25, nos. 3 & 4 (1979), 257-272.

“Semiosis Unlimited,” **Novel** vol. 10, no. 1 (1976), 92-95.

INTERVIEWS:

"Poetics of the Flesh: An Interview with Kaja Silverman." *the minnesota review* 75 (spring 2011): 65-79. Conducted by Janell Watson.

"Primal Siblings: Conversation with George Baker (**Art Forum**, February 2010).

"Son Image," with Gareth James, in **I Said I Love. That is The Promise: The Televisual Politics of Jean-Luc Godard**, ed. Gareth James and Florian Zeyfang (Copenhagen: OE Critical Readers, 2003), 210-243.

"The World Wants Your Desire," with Martina Pachmanova, **n.paradoxa: international art journal**, vol. 6 (2000), 5-11.

"On the Threshold," with Rembert Hüser, **Discourse** vol. 19, no. 3 (1997), 3-12.

"Interview med filmteoretikerin Kaja Silverman," with Sarah Hojgaard Cawood, **Objektivet** no. 30 (1996), 46-47.

"**Kleine Freiheiten**," with Rembert Hüser, **Texte zur Kunst**, no. 22 (May 1996).

"Interview mit Kaja Silverman," with Roger Buergel and Ruth Noack, **Springer** (February 1996).

"Fragen und Offene Kämpfe," with Geor Tilner, in **Multimedia** (August 1994).

VOLUMES EDITED:

Co-Editor, with Roswitha Mueller, of a series of monographs on women filmmakers, published by Indiana University Press. Volumes to date:

Roswitha Mueller, **Valie Export: Fragments of the Imagination** (1994).

Judith Mayne, **Directed by Dorothy Arzner** (1994).

Catherine Portuges, **Screen Memories: The Hungarian Cinema of Marta Meszaro**. (1993).

JOURNALS EDITED:

Discourse no. 7 (1985), a special issue devoted to the papers from the New

Narrative Cinema and the Future of Film Theory Conference.

VOICE-OVER COMMENTARY READ FOR FILMS:

Harun Farocki, **Stilleben** (1997); English version

Harun Farocki, **Die Arbeiter Verlassen die Fabrik** (1995); English version

OTHER FILM WORK:

One of the eight scholarly commentators on music videos in Christian Dreher's epic and critically acclaimed **Fantastic Voyages**

CONFERENCES, TALKS, SEMINARS:

Conversation with Walid Raad, Slought, April 2016

Presentation on **The Miracle of Analogy**, Cooper Union, Fall, 2015

Seminar on **The Miracle of Analogy**, Princeton, April 2015

Conversation about **The Miracle of Analogy**, MoMA, March 2015

"An Ingenious Way of Manipulating the Sun," LACMA, March 2015

Conversation about **The Miracle of Analogy**, Slought Foundation, March 2015

Conversation with Tim Clark about commodity fetishism, Slought Foundation, November 2014

"Unstoppable Development," UBC, Vancouver, November 2014

Seminar on Photography and Walter Benjamin, UBC, Vancouver, November 2014

Seminar on **The Miracle of Analogy**, Dartmouth College, September 2014

"Posthumous Presence," Dartmouth, May 2014

“Posthumous Presence,” NYU, May 2014

“Jeff Wall and Manet’s Ruined Picture,” Manet Then and Now Conference, April 2014

“The Miracle of Analogy,” American Aesthetics Conference, April, 2014

“Conversation with Achim Borchardt-Hume,” Slought, March 2014

“Unstoppable Development,” Institute of Fine Arts, December 2013

“Unstoppable Development,” University College London, November 2013

“Conversation with Knut Asdam,” Slought, October 2014

“Seminar with Knut Asdam and George Baker,” October 2014

“Posthumous Presence,” Harvard University, April 2013

“The Second Coming,” Brown University, April 2013

Seminar on my current work, Pembroke Center, Brown University, April 2013

Keynote lecture, Film Studies Conference, University of Florida at Gainesville, February 2013

“Installation or Film,” conversation with Knut Asdam, Slought Foundation, March 2013

Introduction to Intimate Collaborations Conference, University of Pennsylvania, January 2013

“The Second Coming,” George Washington University, October 2012

“Posthumous Presence,” Chicago Art Institute, September 2012

Conversation with Anne Wagner about her work, ICA, February 2012

Conversation with Charline von Heyl about her work, ICA, February 2012

Conversation with Allan Sekula about his work, Slought Foundation, January 2012.

Conversation with Leo Bersani, Jonathan Katz and Jean-Micéhl Rabaté, Slought Foundation, November 2011.

Conversation with John Muse, Brian Conley, and Jeanne Finley, Slought Foundation, November 2011.

"Unfinished Business," a keynote lecture at the Tate Modern, October 2011

"One of a Kind," Whitechapel Gallery, London, October 2011

"Behold the Invisible," named lecture for History of Art at the State University of Ohio, seminar next day, April 2010

"The Pencil of Nature," keynote address for conference on the topic of "redemption" at the State University of New York, Stonybrook, March 2011

Conversation with Matthew Ritchie about his work for Art 21, March 2011

"No Direction Home," named lecture for History of Art at Yale University; seminar next day for grad students, February 2011

"No Direction Home," lecture for the Department of Studio Art, Columbia University, December 2010

Conversation with Panos Kourtas about *Strella*, Slought, December 2010

Conversation with Erin Sherrif at the ICA, November 2010.

Conversation with Ulrike Ottinger Patti White, Nora Alter, and Hoday King about Ottinger's films, Slought, October 2010

Conversation with Hoday King and Leo Bersani about King's work, ICA, September 2010

"No Direction Home," History of Art, University of Delaware, September 2010

"Behold the Invisible," Art History, University of Pennsylvania, February 2010

"About Jean-Luc Godard's **Made in USA**" (with Jonathan Haynes), Pacific Film Archive, December 2009

"Orpheus Rex," English Department, Princeton University, October 2009

"Behold the Invisible, History of Art and Archaeology," Princeton University, October 2009

Panel discussion of the Graduate Program in Visual and Cultural Studies (by its founders), University of Rochester, October 2009

“Behold the Invisible,” Department of Art History, Bryn Mawr College, October 2009

“Orpheus Rex,” Concordia University, September 2009

“Twilight of Posterity,” Humanities Center, Cornell University, September 2009

Seminar on **Flesh of My Flesh**, Humanities Center, University of Cornell, September 2009

“In Conversation with Isaac Julien,” Pacific Film Archive, April 2009

“In Conversation with Anri Sala,” Pacific Film Archive, April 2009

Paper on the work of William Kentridge in panel discussion at the University of California in conjunction with SFMOMA retrospective, February 2009

“Chantal Akerman’s Installations,” Pacific Film Archive, January 2009

“Orpheus Rex,” Queer Bonds Conference, UC Berkeley, February 2009

“Behold the Invisible,” Cooper Union, December 2008.

“Orpheus Rex,” NYU, December 2008.

“The Miracle of Analogy,” University of Toronto, November 2008.

“The Twilight of Posterity, Part 1,” University of Toronto, November 2008.

“The Twilight of Posterity, Part 2,” University of Toronto, November 2008.

“Behold the Invisible,” University of Toronto, November 2008.

Panel discussion about my lectures, University of Toronto, November 2008.

“The Twilight of Posterity,” University of Amsterdam, October 2008.

“Behold the Invisible,” Wittte de Wit, Rotterdam, October 2008.

“Orpheus Rex,” Cambridge University, September 2008.

“The Twilight of Posterity,” Institute of Fine Arts, March 2008.

“Hoping, Waiting, among the Ruins of All the Rest,” Society of Fellows, Columbia University, March 2008.

“Notes on Photography,” Studio Arts, Columbia University, March 2008.

“Photography by Other Means,” University of Pennsylvania/ICA, February 2008.

“Hoping, Waiting, Among the Ruins of All the Rest,” Northwestern University, February 2008.

“The Miracle of Analogy,” Visible Culture Conference, University of Wisconsin at Madison, October 2007.

“The Twilight of Posterity,” one-day seminar, University of Wisconsin at Madison, October 2007.

“The Twilight of Photography,” Center for New Media, University of California, Berkeley, April 2007.

“Photography by Other Means,” University of Minnesota, November 2006.

“Growing Still,” U.C. Santa Cruz, October 2006 .

“Growing Still,” California College of the Arts, September 2006.

“Photography by Other Means,” Hammer Museum, U.C.L.A., April 2006

“Extreme Love,” Museum for Contemporary Art, Barcelona, November 2005

“Divine Wrong,” John F. Kennedy Center, Free University, Berlin, November 2005

“Photography By Other Means,” U.C. Berkeley, September 2005

“Reflections on Eija-Liisa Ahtila’s ‘The House,’” Berkeley Art Museum, January 2005

“Photography by Other Means,” Northwestern University, April 2005

“Photography by Other Means,” York University, April 2005

“Extreme Love,” University of Illinois at Chicago, April 2005

“The Cure by Love,” Visible Cities Conference, Toronto, April 2005

“Reflections on the Richter Collection,” Art Institute of Chicago, April 2005

“Divine Wrong,” SUNY Buffalo, April 2005

“Divine Wrong,” U.C. Irvine, March 2005

“Twilight of Posterity,” Getty Museum, March 2005

“Thoughts for Our Times on Death and War,” U.C. Berkeley, October 2004

“Thoughts for Our Times on Death and War,” Northern California Psychoanalytic Society, September 2004

“Thoughts for Our Times on Death and War,” Reed College, February, 2004

“Total Visibility,” Merleau-Ponty Society Conference, Muhlenberg College, October 2004

“How to Paint History,” Hochschule der Kunst/Hamburg Kunsthaus, June 2004

“Extreme Love,” Slade College/Freud Museum Conference, June 2004

Seminar on “Governmentality” Exhibition, Luneberg, June 2004

“Twilight of Posterity,” Stilling Time Conference, University of Canterbury, June 2004

“Extreme Love,” Getty Museum, January 2004

“Thoughts for Our Times on Death and War,” Harvard University, December 2003

“Cruel Radiance,” Williams College, December, 2003

“How to Paint History,” Part 2, Columbia University, November 2003

“How to Paint History, Part 1,” CUNY, November 2003

“How to Paint History,” Hampshire College, October 2003

“Thoughts for Our Times on Death and War,” The New School, October 2003

“Rethinking the Archive,” Clark Art Institute, October 2003

“How to Paint History,” Clark Art Institute, September 2003

“Alan Sekula’s Waiting for Teargas,” U.C. Berkeley, June 2003

“James Coleman’s Leonardo da Vinci,” The Louvre, May 2003

“How to Paint History,” Hochschule der Kunst, Vienna, May 2003

“Total Visibiliity,” University of Southern California, April 2003, and Stanford University, March 2003.

Participant in the presentation of **Loss**, New York (Asian American Center), November 2002, and Berkeley (University of California), April 2003.

“Live Vocals,” Bryn Mawr, November 2002.

“The Cure by Love,” University of Pennsylvania, November 2002.

“Historical Palimpsests,” presentation in symposium of Gerhard Richter at the San Francisco Museum of Modern Art,” November 2002.

“The Two: Introduction to Godard’s **Germania neuf zéro**,” San Francisco Goethe Institute, September, 2002.

Introduction to the films of Anne-Marie Miéville, Pacific Film Archive, August 2002.

“Conversation with Isaac Julien,” Yerba Buena Center for the Arts, San Francisco, May 2002.

“Melancholia 2,” and “Girl Love,” Vanderbilt University, April 2002.

“Melancholia 2,” California College for the Arts and Crafts, San Francisco, March 2002.

“Ideology and the Family,” San Francisco Institute of Psychoanalysis, March 2002.

“The Dream of the Nineteenth-Century,” at Masculinity Conference, Newcastle, England June 2001.

“Between Sky and Earth,” San Francisco Psychoanalytic Association, March, 2001.

“The Big History,” Museu d’Art Contemporani de Barcelona, February 2001.

“The Screen Revisited,” Hamburg Akademy für Kunst, July 20001.

“The Author as Receiver,” Zentralinstitut für Kunstgeschichte, Munich, June 2000.

“The Cure by Love,” Humboldt University, Berlin, February 2000.

“The Last Image,” University of Munich, January 2000.

Block Seminar on **Male Subjectivity at the Margins** and **World Spectators**, University of Munich, January 2000.

“The Language of Things,” Museum für Neue Kunst, Karlsruhe, January 2000.

“The Author as Receiver,” Swiss Institute, New York, October 1999.

“The Cure by Love,” Columbia University, October 1999.

“Eating the Book,” Psychoanalysis and Philosophy Conference, University of California at Berkeley, September 1999.

“The Language of Things,” along with two seminars, Getty Art Institute, Rochester, July 1999.

“The Cure by Love,” University of Munich, June 1999.

“The Cure by Love,” University of California at Davis, April 1999.

“Moving Pictures,” with Harun Farocki), Pacific Film Archive, January 1999.

“The Cure by Love,” Depot, Vienna, January 1999.

“The Same, but Different,” (with Harun Farocki), Depot, Vienna, January 1999.

“Anal Capitalism,” (with Harun Farocki), Berliner Ensemble, December 1998.

“Three German Films,” Goethe Institute, Toronto, November 1998.

“The Cure by Love,” in **Out of the Tower/Off of the Couch Series**, Pacific Film Archive, Berkeley, October 1998.

“The Passion of the Signifier,” along with four seminars, Getty Art History Institute, Rochester, July 1998.

“Anal Capitalism,” (with Harun Farocki), University of Bielefeld, June 1998.

“The Passion of the Signifier,” University of Amsterdam, May 1998.

“The Cure by Love,” the Louvre, Paris, May 1998.

“Anal Capitalism,” University of Copenhagen, April 1998.

“Nana Is an Animal,” University of Copenhagen, April 1998.

“Psychoanalysis and Sexual Identity,” in **Whose Freud Conference**, Yale University, March 1998.

“The Same, Yet Other,” Columbia University Film Circle March 1998.

“The Same, Yet Other” (with Harun Farocki), Arsenal Cinema, Berlin, January 1998.

“The Passion of the Signifier,” Columbia University, October 1997

“World Spectators,” Fordham University, October 1997

“Sprich Korper,” University of Munich, July 1997

„Sprich Korper,“ Hochschule der Kunst, Hamburg, June 1997

“Speak Body,” Columbia University, May 1997

“The Passion of the Signifier,” University of California at Santa Cruz, April 1997

“Anal Capitalism,” (with Harun Farocki), University of California at Santa Cruz, April 1997

"The Passion of the Signifier," Northwestern University, February 1997.

"The Active Gift of Love," University of Amsterdam, June 1996.

Workshop on **The Threshold of the Visible World**, University of Amsterdam, June 1996.

"History in the Field of Vision," Museum fur Gestaltung, Zürich, June 1996.

"Political Ecstasy," University of Zürich, June 1996.

"The Active Gift of Love," University of Konstanz, Konstanz, Germany, June 1996.

"History in the Field of Vision," Medienhochschule der Kunst, Cologne, May 1996.

"Remembering Other People's Memories," University of Siegen, Siegen, Germany, May 1996.

"Little Freedoms," University of Bonn, May 1996.

"A Chicken is an Animal," University of Cologne, May 1996.

"How to Face the Gaze," University of Copenhagen, April 1996.

"Feminist Film Theory and the Gaze," Hochschule der Kunst, Hamburg, May 1996.
 "Benjamin and Lacan: The Active Gift of Love," Einstein Forum, February, 1996.

"The Bodily Ego," Literatur Werkstatt, Berlin, February 1996.

"How to Face the Gaze?," Projector, Vienna, January 1996.

"Rhetoric in the Field of Vision," University of California at Berkeley, November 1995.

"The Bodily Ego," University of Washington, November 1995.

"The Look," Harvard University, April 1995.

"The Active Gift of Love," State University of New York at Stony Brook, April 1995.

"Political Ecstasy," California Institute for the Arts, February 1995, and Freie Universität, Berlin, June 1995

"The Active Gift of Love," Lacanian School of Psychoanalysis, Berkeley February 1995

"Political Ecstasy," Third Cinema Conference, University of California, Berkeley, November 1994

"Suture," Salzburg Kunstverein, May 1994

"What Is a Camera?," University of Salzburg, and University of Vienna, June 1994.

Workshop on Feminist Film Theory, University of Salzburg, June 1994.

5 workshops on **Male Subjectivity at the Margins** and work-in progress, University of Vienna, June 1994.

Playing with the Screen," Akademie der Kunste, Berlin, July 1993.

"What is a Camera, or History in the Field of Vision": University of Copenhagen, May 1993
 Townsend Seminar, Berkeley, April 1993

"Political Ecstasy":
 University of Copenhagen, May 1993
 Stanford University, April 1993
 Harvard University, March 1993
 Rice University, February 1993

"Back to the Future," Critical Theory Conference, University of Amsterdam

"Political Ecstasy," International Conference of the History of Art, Berlin, July 1992;
and Claremont Graduate School, November 1992.

"A Cinema of Rapture," Literary Criticism Conference, Georgetown University, June
1992.

"Why Theory?," Feminist Writing Inside and Outside the Academy, University of
California at Berkeley, April 1992.

"A Woman's Soul Enclosed in a Man's Body," University of California, Santa Cruz,
March 1992.

"Back to the Future," Macalester College, St. Paul, January 1992. (Also a faculty
seminar on my work-in-progress.)

Seminar on **Male Subjectivity at the Margins**, University of Rochester, October 1991.

"Lacan and Film: Masochistic Ecstasy and the Ruination of Masculinity," Purdue
University Annual Romance Languages Conference, October 1991.

"Liberty, Maternity, Commodification," Bern Art Museum, Bern, Switzerland, July 1991.

"A Woman's Soul Enclosed in a Man's Body," University of Washington, May 1991.

"Back to the Future," University of Montana at Missoula, May 1991.

"The Dominant Fiction," McGill, February 1991.

"A Woman's Soul Enclosed in a Man's Body," Boston University, November 1990.

"Masochistic Ecstasy and the Ruination of Masculinity," Harvard University, November
1990, and Smith College, October 1990

"Rethinking Spectacle," "Is There a Feminine Aesthetic?" Conference, Goethe Institute,
Toronto, Fall 1990.

"The Lacanian Phallus," Lacan and Sexual Difference, Conference, Kent State
University, May 1990

"A Woman's Soul Contained in a Man's Body," given at: Feminism Theory and the
Question of the Subject Conference, U.C.L.A., May 1990 Hobart and William Smith,
April 1990

"White Skin, Brown Masks: The Double Mimesis, or With Lawrence in Arabia,"
Fordham University, March 1990.

"Memory Implants and Sexual Difference in **Blade Runner**," Fordham University,
March 1990.

"White Skin, Brown Masks: The Double Mimesis, or With Lawrence in Arabia,"
University of California at Berkeley, February 1990.

"Masochistic Ecstasy and the Ruination of Masculinity in Fassbinder's **In a Year of
Thirteen Moons**, Barnard College, January 1990.

"Sublimation and Masculinity," Modern Language Convention, December 1989.

"A Woman's Soul Trapped in a Man's Body: Femininity in Male Homosexuality," given
at Masculinity and the Law Conference at the University at Buffalo, November 1989.

"Masochistic Ecstasy and the Ruination of Masculinity," given at University of Western
Ontario, October 1989.

"White Skin, Brown Masks: The Double Mimesis, or with Lawrence in Arabia," given to
the Critical Theory Seminar, University of Western Ontario, and Graduate Student
Colloquium, Department of English, University of Rochester, October 1989.

"Fassbinder and Lacan: A Reconsideration of Gaze, Look and Image," given at:
NEH Institute on Art History, University of Rochester, August 1989
University of California at Berkeley, June 1989
Leeds University, Leeds, England, April 1989
Feminism and Representation Conference, Rhode Island College, April 1989
Wayne State University, March 1989
Rice University, February 1989
Feminism Film Theory Conference, Cornell University, November 1988.

"The Mise-En-Scène of Desire: Alan Rudolph's **Choose Me**, given at the University of
New Mexico, Albuquerque, February 1989

"Masochistic Ecstasy and the Ruination of Masculinity," Detroit Institute for the Arts,
March 1989.

"Men Among Themselves: Homosexualities in Fassbinder," given at the Modern
Language Convention, New Orleans, December 1988

"Masochism and Male Subjectivity," given at the Susan B. Anthony Center, University
of Rochester, September 1988.

"Male Subjectivity and Historical Trauma," given to the Psychological Society at the University at Buffalo, April 1988.

"Liberty, Maternity, Commodification," Feminism and Mass Culture Conference, University at Buffalo, April 1988.

"The Mise-En-Scène of Desire: Alan Rudolph's **Choose Me**, American Cinema of the 1980's Conference, Detroit Institute of the Arts, March 1988.

"Historical Trauma and Male Subjectivity," given at the University of Rochester, January 1988, and the University of Southern California, February 1988

"Body Talk," given at the Ars Electronica, Linz, Austria, September 1987.

"Freud and Feminism," a four-week course given in the Ninth International Institute for Semiotic and Structural Studies, University of Toronto, June 1987.

"On the Margins of Masculinity," The Semiotics of Eroticism Conference, University of Toronto, June 1987.

"Femininity Recidivus," the Martin Walsh Lecture at Society for Cinema Studies, Montreal May 1987.

"Authorial Subjectivity in the Novels of Henry James," The Novel Postmodern Peplex Conference, Brown University, April 1987.

A "Make-Believe: Hollywood, World War II and Male Subjectivity, A University of California at Berkeley, February 1987; and University of California at Santa Cruz, February 1987.

"Liberty, Maternity, and Commodification," Modern Language Convention, New York, December 1986.

"Masochism and Subjectivity,(II)" University of California at Los Angeles, November 1986; Johns Hopkins University, October 1986.

"The Mother Tongue," University of California at Irvine, June 1986.

"Fragments of a Fashionable Discourse," Carleton University, February 1986, and Brown University, February 1986.

"Make-Believe," Modern Language Convention, December 1985.

"The Mother Tongue: The Female Voice in Cinema," University of Toronto, November 1985.

"Feminist Theory and the Films of Douglas Sirk," Ontario Art Gallery, November 1985.

Workshop on Sally Potter's **The Golddiggers**, Cinemama, Montreal, November 1985.

"Sexual Difference and Cinematic Representation," Hampshire College, November 1985.

"The Fantasy of the Sonorous Envelope," Cinema and Semiotics Conference, Northwestern University, July 1985.

"The Female Voice in Cinema," Cinema and Spectatorship, Yale University, March 1985.

Participant in "Italian and American Directions: Women's Film Theory and Practice: An International Seminar, New York University, December 1984.

Presentation of Work-in-Progress, York University, November 1984.

Workshop on Women and the Film Industry, Women and Film Festival, Toronto, November 1984.

"Film Theory in the 1970's," Emily Carr College of Art, October 1984.

"Figuration and Female Subjectivity," Cinema and Semiotics Conference, University of Toronto, July 1984.

"The Female Voice in Cinema," Wesleyan University, March 1984.

"Hollywood, World War II and the Problem of Male Lack," Princeton University, February 1984.

"Body Talk." Mellon Colloquium, Tulane University, November 1983.

"Introduction," New Narrative Cinema and the Future of Film Theory Conference, Simon Fraser University, September 1983.

"Authorial Subjectivity in the Films of Liliana Cavani," Italian and Italo-American Cinema Conference, Centro Internazionale di Semiotica e Linguistica, Urbino, Italy, July 1983.

"Lost Objects and Mistaken Subjects," New York University, January 1983.

Forum Discussion with Stephen Heath and Christian Metz, Cinema Histories and Cinema Practices II, University of Wisconsin- Milwaukee, November 1982.

"Pornography and the Construction of a Female Subject," Towards a Politics of Sexuality

Conference, Barnard College, April 1982.

"Factoring in the Subject, or the Tempest in the Teacup," Experimental German Cinema Conference, University of Wisconsin- Milwaukee, April 1982.

"Liliana Cavani and the Cinema of Limits," Modern Language Convention, New York, 1981.

"The Writing of the Female Body," Vancouver Semiotics Circle, November 1981.

"The Avant-Garde and its Relation to the Unconscious," Cinema Histories, Cinema Practices II Conference, Asilomar, California, May 1981.

"Psychoanalysis and Cinema," two-week seminar given at the Centro Internazionale di Semiotica e Linguistica, Urbino, Italy, 1980.

"Fascism and its Decadent Sub/Version," Second International Congress of Semiotics, Vienna, July 1979.

"Back to the Pleasure Principle," Annual Congress of the Semiotic Society of America, Providence, October 1978.

"Godard's Discourse on Method," Rhode Island College, April 1978.

"Topography of the Text," North-East Modern Languages Convention, Albany, 1978.

CHRONICLE OF TEACHING

Keith L. and Katherine Sachs Professor of Contemporary Art, University of Pennsylvania, 2010—

Methods of Art History (undergraduate)
Photo-Painting (graduate)
Photo-Painting and Paintography (graduate)
The Pencil of Nature (graduate)
Art Since 1945 (undergraduate)
Projections, Installations, Divagations (graduate)
Pictorial Photography (graduate)

Professor of Rhetoric, University of California at Berkeley, 1991—

The Pencil of Nature (graduate)
Installations, Projections, Divagations (graduate)

Jean-Luc Godard (undergraduate)
Time-Based Photography (graduate)
Merleau-Ponty (graduate)
What is an Object ? (undergraduate)
Essays in Words and Images (graduate)
Everything You Ever Wanted to Know About Heterosexuality (graduate)
The Rhetoric of Psychoanalysis (undergraduate)
Gerhard Richter (graduate)
The Age of the World Picture (graduate)
Photograph: Form and Practice (graduate)
Four French Women Filmmakers (undergraduate)
Gilles Deleuze: **Cinema 1** and **Cinema 2** (graduate)
Lacan and His Commentators (graduate)
Feminist Film Practice (undergraduate)
Freud at the Beginning of the 21st Century (graduate)
Three Asian Auteurs (undergraduate)
Phenomenology and Psychoanalysis (graduate)
Political Cinema (undergraduate)
Psychoanalysis and the Socio-Political (graduate)
National Identity and Cinematic Representation (graduate)
Film and Postmodernity (undergraduate)
The Essay Film (graduate)
Japanese Cinema (undergraduate)
Feminist Film Theory (graduate)
Film Theory (graduate and undergraduate)
The Hollywood "Woman's Film" (undergraduate)
Interpretation of Dreams (freshman seminar)

Professor of English, University of Rochester, 1988--1991

Kristeva and Irigaray
The Art of Film
Feminist Film Practice
Ideology and Discourse
Freud and Lacan
Japanese Cinema
The Woman's Film

Visiting Associate Professor, Brown University, 1987-88:

Freud and Lacan
Kristeva and Irigaray
Fassbinder
Feminist Film Theory and Practice

Associate Professor, Simon Fraser University, 1981-1986

Sexual Difference and Cinematic Representation
The Films of Rainer Werner Fassbinder
The Woman's Film
Film Theory
Italian Cinema After Neo-Realism
The Production of Desire
The Contemporary Gothic Novel, the Soap Opera and the Woman's Film
New German Cinema
Contemporary Experimental Women Directors
Hollywood and the Domestic Melodrama

Assistant Professor, Trinity College, 1977-81:

Film Theory
Proust and Post-Structuralist Theory
Renaissance Utopias
Melodrama: A Literary and Cinematic Investigation
Post-War Italian Fiction (graduate course in Rome)
Post-War Italian Film (graduate course in Rome)
Semiotic Theory (graduate course)
Seventeenth Century Lyric Poetry
Desire and the Classical Narrative Text
Representations of Women in American Fiction and Film (freshman seminar)
Fascism and Decadence: A Literary and Cinematic Investigation
Psychoanalysis and the Literary Text
American Popular Culture in the 1940's (freshman seminar)
Semiotics and the Literary and Cinematic Text
Desire and the Classical Narrative Text
Survey of English Literature.

Assistant Professor, Yale University, 1976-77:

Introduction to Poetry and Drama (3 sections)
Introduction to Fiction (2 sections)
Journalistic Writing

ADMINISTRATIVE EXPERIENCE:

Acting Director of Film Studies, University of California at Berkeley, Fall 2007 and Spring 2008.

Director of Film Studies, University of California at Berkeley, Spring 1999; Fall 1998;

Spring and Fall, 1997; Fall 1996; and Fall 1995

Creation of the Graduate Program in Visual and Cultural Studies (along with Norman Bryson, Mieke Bal, Michael Ann Holly, Craig Owens, and Constance Penley, University of Rochester, 1989

Coordinator of the Women's Studies Program at Simon Fraser University, 1983-1985.

JOURNAL AFFILIATIONS:

On the advisory board of:

October

Public

Journal for the Psychoanalysis of Culture and Society

Discourse

Differences

Studies in Gender and Sexuality

Other ADVISORY BOARDS:

Jackman Humanities Center, University of Toronto

The Humanities Institute, State University of New York at Stony Brook

Keith L. and Katherine Sachs Foundation

CONFERENCE ORGANIZATION:

“Manet Then and Now” (with André Dombrowski), major international conference at the University of Pennsylvania, April 2014

“Intimate Collaborations,” a major international conference at the University of Pennsylvania, January 2013

“Abstract Painting and Beyond,” a major international conference at the ICA and the University of Pennsylvania, February 2012

Organizer of 2-day conference on Anne Wagner’s work, University of California, Berkeley, April 2010

Organizer of Tim Clark’s Picasso lectures, University of California, Berkeley, November 2009

Co-Organizer of large 2-day interdisciplinary conference on war, Spring 2007.

Organizer of 1-day conference of war, Fall 2005.

Organizer and Chair of the New Narrative Cinema and the Future of Film Theory Conference, held in Vancouver, 1983.

Member of Organizing Committee for Italian and American Film Conference, held in Urbino, Italy, 1983.

Organizer and Chair of the panel on "Theories of the Body," at the New England Modern Languages Convention, University of Southern Massachusetts, 1979.

AWARDS AND HONORS:

Mellon Distinguished Achievement Award, Fall 2011 (multi-year award)

Guggenheim Fellowship, Fall 2009 (awarded in spring 2008, used in fall 2009)

University of California’s Distinguished Teaching Award, Spring 2008

Humanities Research Fellowship, University of California at Berkeley, Fall 2008

Humanities Research Fellowship, University of California at Berkeley, Spring 2005
(awarded in 2001-2002)

Clark Art Institute Fellowship, Fall 2003

Class of 1940 Professor of Rhetoric and Film, 2000—present

Chancellor’s Professorship, University of California at Berkeley, 1997-2000

President's Research Grant, University of California, Berkeley, Fall 1993.

Humanities Research Fellowship, University of California at Berkeley, Spring 1994

Award for Excellence in Teaching, Simon Fraser University, 1984-85.

Pembroke Center Faculty Fellowship, Brown University, 1982-83.

President's Research Grant, Simon Fraser University, 1982.

Junior Faculty Research Grant, Trinity College, Summer 1981.

Junior Faculty Research Grant, Trinity College, Summer 1978.

Teaching Fellowship, Brown University, 1974-76.

Teaching Fellowship, University of California at Santa Barbara, 1972-73.

Phi Beta Kappa