

## "The Fate of Disciplines" Conference: April 27-29, 2006

### Speaker Information

**Timothy K. Beal** is Florence Harkness Professor of Religion and Director of the Baker-Nord Center for the Humanities at Case Western Reserve University. His recent publications include *Roadside Religion: In Search of the Sacred, the Strange, and the Substance of Faith* (2005), *Theory for Religious Studies* (co-author, 2004), and *Religion and Its Monsters* (2002).

**John Bender** is Professor of English and Comparative Literature and Director of the Stanford Humanities Center at Stanford University. His research interests are 18th-century British and European literature, visual arts, and literary theory. Selected publications include: *Chronotypes: The Construction of Time* (Co-editor, 1991), *The Ends of Rhetoric: History, Theory, Practice* (Co-editor, 1990), and *Imagining the Penitentiary: Fiction and the Architecture of Mind in Eighteenth Century England* (1987).

**Mario Biagioli** is Professor of the History of Science at Harvard University. He is the author of *Galileo's Instruments of Credit: Telescopes, Images and Secrecy* (University of Chicago, 2006), co-editor of *Scientific Authorship: Credit and Intellectual Property in Science* (Routledge, 2002), and editor of *The Science Studies Reader* (Routledge, 1999).

**Bill Brown** is Edward Carson Waller Distinguished Service Professor and Chair in the Department of English at the University of Chicago. In addition, he is also Professor in the Department of Visual Arts, on the Committee on the History of Culture, and coeditor of *Critical Inquiry*. Currently, he examines the intersection of literary, visual and material cultures, with an emphasis on how inanimate objects enable human subjects to form and transform themselves. His theoretical framework involves psychoanalysis, material phenomenology, and the anthropological discourse on the "social life of things." He is the author of many publications including *A Sense of Things: The Object Matter of American Literature* (Chicago: 2003).

**Judith Butler** is Maxine Elliot Professor in the Departments of Rhetoric and Comparative Literature at the University of California Berkeley. She is the author of many publications and her most recent book, *Giving an Account of Oneself* (Fordham University Press, 2005) considers the partial opacity of the subject, and the relation between critique and ethical reflection. She is currently working on essays pertaining to Jewish philosophy, focusing on pre-Zionist criticisms of state violence. She continues to write on cultural and literary theory, philosophy, psychoanalysis, feminism, and sexual politics.

**Lorraine Daston** is Director of the Max Planck Institute for the History of Science in Berlin, Germany. She is author of *Things that Talk: Object Lessons from Art and Science* (Zone, 2004), co-editor of *The Moral Authority of Nature* (University of Chicago, 2003), and editor of *Biographies of Scientific Objects* (University of Chicago, 2000).

**Emory Elliott** is University Professor in the English Department and Director of the Center for Ideas and Society at the University of California, Riverside. His publications include *American Literature: A Prentice Hall Anthology* (Editor, 1991), the *Columbia History of the American Novel* (Editor, 1991), and *Revolutionary Writers: Literature and Authority in the New Republic* (1982, 1986).

**Rivka Feldhay** is Professor of History of Science and Ideas at Tel Aviv University. She was formerly head of the Cohn Institute for History and Philosophy of Science & Ideas at Tel Aviv University, and is currently member of the board of advisors of the Max Planck Institute for History of Science in Berlin and a member of the advising committee of the Humanities Center at the Central European University in Budapest. She is also member of the academic committee of the Open University in Israel. She has published widely in the fields of history and philosophy of science, intellectual history and cultural studies, including *Galileo and the Church: Political Inquisition or Critical Dialogue?* (Cambridge: 1995).

**Tom Gunning** is Professor of Art History and Cinema & Media Studies at the University of Chicago. His interests include international early and silent film, American avant-garde cinema, Hollywood film genres, film and narrative theory, classical film theory, film and still photography, and Japanese cinema. His current research explores the relation between early cinema and the experience of modernity.

**Miriam Hansen** is Professor of English and on the Committees on Cinema & Media Studies at the University of Chicago. Her research interests focus on the history of American cinema, theories of mass culture and modernity (including debates on "Americanism"), film and media aesthetics, and the interrelations between cinematic modernism and modernist and avant-garde practices in the traditional arts. She is the author of *Babel and Babylon: Spectatorship in American Silent Film* (1991), and has written articles on a wide range of topics including feminist film theory, German, Russian and Chinese cinemas, and issues of Holocaust representation in film. More recently, she has been writing on the notion of classical Hollywood cinema from the perspective of "vernacular modernism," exploring that concept in both its historical and transnational dimensions.

**Francois Hartog**, historian, is professor at the Ecole des Hautes Etudes en Science Sociale in Paris. His research is based on ancient and modern historiography. Among his publications are *Régimes d'Historicité: présentisme et expérience du temps* (2003), *Le XIXe siècle et l'histoire: Le cas Fustel de Coulanges* (2001), and *Vies Parallèles and Histoires, Altérité, Temporalité* (2000).

**Amy Hollywood** is Elizabeth H. Monrad Professor of Christian Studies at Harvard Divinity School. She specializes in mysticism, with strong interests in feminist theory, psychoanalysis, and continental philosophy. Her book *The Soul as Virgin Wife: Mechthild of Magdeburg, Marguerite Porete, and Meister Eckhart* (Notre Dame, 1995), is a study of the body and gender in late medieval Christian mysticism. The book *Sensible Ecstasy: Mysticism, Sexual Difference, and the Demands of History* (University of Chicago, 2001) deals with Georges Bataille, Simone de Beauvoir, Jacques Lacan, and Luce Irigaray, and their fascination with excessive bodily and affective forms of Christian mysticism. Professor Hollywood is also editor of the Gender, Theory, and Religions Series for Columbia University Press. She is currently writing about memory, mourning, and Christian mysticism.

**Hsiung, Ping-Chen** is Director of the Institute of Modern History, Academia Sinica in Taiwan. Her fields of specialization are modern Chinese cultural and social history, medicine and health. She has published a number of books on these subjects, including *A Tender Voyage: Children and Childhood in Late Imperial China* (2005).

**Gertrud Koch** teaches Film Studies at the Freie University in Berlin. She is also Senior Fellow Internationales at Forschungszentrum Kulturwissenschaften (IFK), Freie University, Vienna. She has published widely on topics of aesthetic theory, film theory, and questions of representation regarding gender and Jewish history. Her books include *Siegfried Kracauer* (Princeton) and many volumes on art.

**Saba Mahmood** is Professor of Social Cultural Anthropology at the University of California Berkeley. Her research interests lie in exploring historically specific articulations of secular modernity in postcolonial societies, with particular attention to issues of subject formation, religiosity, embodiment, and gender. She is the author of *Politics of Piety: The Islamic Revival and the Feminist Subject* (Princeton: 2004), which addresses some of these issues through an ethnography of a women's piety movement that is part of the larger Islamic movement in Egypt. She is currently also focusing on secular-liberal interpretations of Islam in the context of the Middle East and South Asia.

**Iain McCalman**, former Director of the Humanities Research Centre at the Australian National

University, is a Federation Fellow jointly at the Humanities Research Centre and the Centre for Cross-Cultural Research at ANU. He is a specialist in eighteenth-century and early nineteenth British and European history, and has a particular interest in popular culture and low life. His recent publications include *The Enlightenment World* (Editor, 2004), *The Seven Ordeals of Count Cagliostro* (2003), and the *Oxford Companion to the Romantic Age* (1999, 2001).

**Helen Mirra** is an artist working in varied media, and Assistant Professor of Visual and Environmental Studies at Harvard University. As well as making objects that come from thinking about the natural world and our relationship to it, her text works have for the past few years taken the form of indexes, written from books by W.G. Sebald, William James, John Dewey and Jane Addams. Her work is included in the permanent collections of the Museum of Contemporary Art, Chicago; the Art Institute of Chicago, the Dallas Museum of Art, the New Museum of Contemporary Art, and the Whitney Museum of American Art.

**W.J.T. Mitchell** is Professor of English and Art History at the University of Chicago. He is editor of the interdisciplinary journal *Critical Inquiry*, a quarterly devoted to theory in the arts and human sciences, and is a theorist of media, visual arts, and literature. His work is associated with the fields of visual culture and iconography, and especially the relations of visual and verbal representations in the context of social and political issues. His publications include *What Do Pictures Want?: The Lives and Loves of Images* (University of Chicago: 2005) and *Picture Theory: Essays on Verbal and Visual Representation* (University of Chicago: 1995).

**Sheldon Pollock** is William B. Ransford Professor of Sanskrit and South Asian Studies in the Department of Middle East and Asian Languages & Cultures at Columbia University. His areas of specialization are Sanskrit philology, Indian intellectual history and, increasingly, comparative intellectual history. His publications include *The Language of the Gods in the World of Men: Sanskrit, Culture and Power in Premodern India* (University of California, 2006), and has recently edited *Forms of Knowledge in Early Modern South Asia* (Duke University, forthcoming). He currently directs the international collaborative research project "Sanskrit Knowledge Systems on the Eve of Colonialism" and is also translating a number of volumes from the Clay Sanskrit Library.

**Robert C. Post** is David Boies Professor of Law at Yale University and Note Editor of the Yale Law Journal. Some of his recent publications include *Prejudicial Appearances* (with K. Appiah, J. Butler, T. Grey, and R. Siegel), 2001, and *Civil Society and Government* (ed. with N. Rosenblum), 2002. His research interests include constitutional law, the First Amendment, legal history and affirmative action.

**Robert C. Ritchie** is W.M. Keck Foundation Director of Research and Education at the Huntington Library in San Marino, California. His publications include *Frontier and Region: Essays in Honor of Martin Ridge* (Editor, 1997), and *Captain Kidd and the War Against the Pirates* (1986).

**Mary Beth Rose** is Director of the Institute for the Humanities and Professor of English at the University of Illinois at Chicago. Her areas of specialization are Renaissance literature, drama, and gender studies, and her publications include *Gender and Heroism in Early Modern English Literature* (2002) and *Elizabeth I: Collected Works* (Editor, 2000).

**Marshall Sahlins** is Charles F. Grey Distinguished Service Professor Emeritus of Anthropology at the University of Chicago, and is presently doing research focused on the intersection of culture and history, especially as those play out in early-modern Pacific societies. He recently published a book of his anthropological and political essays ranging from the 60s through the 90s, and is also working on several other projects including a set of studies in history and historiography, and a multi-volume work on the history of the great Fijian War, 1843-1855.

**Candace Slater** is Marian E. Koshland Distinguished Professor in Spanish and Portuguese and Director of the Doreen B. Townsend Center for the Humanities at the University of California, Berkeley. Her research interests are Brazilian literature and culture, and Latin American folk and

popular traditions, and her recent publications include *Entangled Edens: Re-Imaging the Amazon* (2002).

**Michael P. Steinberg** is Director of the Cogut Center for the Humanities and Professor of History and Music at Brown University. His research interests include the cultural history of modern Germany and Austria with particular attention to German Jewish intellectual history and the cultural history of music. His recent publications include *Judaism Musical and Unmusical* (forthcoming), *Listening to Reason: Culture, Subjectivity, and 19th-Century Music* (2004), and *Austria as Theater and Ideology: The Meaning of the Salzburg Festival* (2000).

**David Wellbery** is Professor of Germanic Studies and Comparative Literature at the University of Chicago, and is on the Committee on Social Thought. His books include *A New History of German Literature* (Belknap: 2005), and he has also edited several volumes such as *The Ends of Rhetoric: History, Theory, Practice* (Stanford: 1990). He is founding Director of the Center for Interdisciplinary Research on German Literature and Culture at the University of Chicago.