



Jani Scandura

Professor of English Language and Literature
College of Liberal Arts, University of Minnesota

“Barely There: Hiroshima and stratigraphic memory”



Jani Scandura is a professor of English Language and Literature and an affiliated professor in Cultural Studies and Comparative Literature and American Studies at the University of Minnesota. She is currently a visiting professor in American Studies at the University of Graz.

She is the author of *Down in the Dumps: Place, Modernity, and American Depression* (Duke UP 2008), co-editor with Michael Thurston of *Modernism, Inc.: Body, Memory, Capital* (NYU Press 2001), and has published numerous articles and essays in academic journals and books. From 1999-2010, she was co-founder and co-director of the Space&Place Research Collective at the University of Minnesota. Currently, she is nearing completion of a book, "Proximity: Nearness and Similarity in the Age of Absolutes," and has begun work on a novel, "The Fly that Doesn't Know Where to Die."

She received her M.A. and PhD from the University of Michigan and her B.A. honors from the University of Pennsylvania. Before becoming an academic, she worked as a magazine writer and editor and published articles in many popular magazines, including *GQ*, *Vogue*, *Mademoiselle*, *Self*, *Working Woman*, and others.

Invitation to the lecture:

"Barely There: Hiroshima and stratigraphic memory"

"Things always come to presence in layers. As soon as we address ourselves to a thing, to this one here, to this other one here, as soon as we undertake to think it or to think thereon, we are dealing with geology."
(Jean-Luc Nancy, **Birth to Presence**)

This talk explores the geological logic that undergirded the collecting and preserving of Hiroshima *ihin*, relics belonging to the dead, and that has been encoded within multiple memorialization practices of the A-bomb and of Hiroshima itself. However, recent photographs of Hiroshima memorial clothing by Ishiuchi Miyako, the first woman to be invited to photograph the collection, push the limits of the geological demand of Hiroshima representation and memory and allow for reading of "Hiroshima" as neither "wounded city," city of peace or of memory, but as a living presence unbounded by the strata of periodicity, one that blurs the boundaries between the animate and inanimate worlds, the living and the dead, clothing, skin, and stone.

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