

adnCURRICULUM VITA

TOM COHEN

Professor

University at Albany, S.U.N.Y.
520 E. 20th St., NYC, NY 10009

Department of English
tomcohen13@aol.com

EDUCATION:

1987 Ph.D., Comparative Literature, Yale University
1981-82 Comparative Literature, Freie-Universitaet Berlin
1979 M.A., Comparative Literature, University of Chicago
1974 B.A., Languages and Literature, Bennington College

POSITIONS:

2006- Director, Institute for Critical Climate Change, UA
1998- Professor, Department of English, University at Albany, SUNY
1998-2000 Department Chair, Professor, Department of English,
University at Albany, SUNY
1995-98 Associate Professor, Department of English, UNC-Chapel Hill
1989-95 Assistant Professor, Department of English, UNC-Chapel Hill
1984-89 Adjunct Professor, Graduate Faculty, M.A.L.S., New School
for Social Research
1988-89 Adjunct Professor, Eugene Lang College
1984-89 Instructor, Adelphi University, University College
1984-88 Instructor, Hunter College, CUNY
1984-87 Instructor, Brooklyn Tech, CUNY

BOOKS and VOLUMES:

THEORY AND THE DISAPPEARING FUTURE, with Claire Colebrook and
J. Hillis Miller (Routledge, forthcoming 2012)
TELEMORPHOSIS: THEORY IN THE ERA OF CLIMATE CHANGE v. 1,
Contributing Editor with Henry Sussman (Open Humanities
Press, forthcoming 2011)
ECOLOGIES OF WAR, Edited with Mike Hill, Special Issue of *Global
South* (Spring 2009)
HITCHCOCK'S CRYPTONYMIES--Vol. 1, Secret Agents (University of
Minnesota Press, May 2005)
HITCHCOCK'S CRYPTONYMIES--Vol. 2, War Machines (University of
Minnesota Press, May 2005)
JACQUES DERRIDA AND THE HUMANITIES, Contributing Editor
(Cambridge UP, 2002)
MATERIAL EVENTS: Paul de Man and the Afterlife of Theory,
Contributing Editor, with B. Cohen, J. H. Miller, and A.
Warminski (University of Minnesota Press, 2000)
*IDEOLOGY AND INSCRIPTION: "Cultural Studies" after Benjamin,
Bakhtin, and de Man* (Cambridge UP, 1998)

ANTI-MIMESIS FROM PLATO TO HITCHCOCK (Cambridge UP, 1994)**PROFESSIONAL ACTIVITIES:**

- 2010- Co-editor, monograph series, *Critical Climate Change*,
Open Humanities Press
- 2009 Co-editor with Mike Hill, *Ecologies of War*, Special Issue of *Global South*
- 2008 Advisory Board, *Open Humanities Press*
- 2008 Co-organizer and Presenter, *Conference on Representation and Climate Change*, Beijing, May.
- 2008 Visiting Professor, *Institute for Foreign Trade*, Shanghai
- 2008 Sponsor, International conference, "X-Factors: Terrestriality, Reinscription, Memory Regimes," IC3, April 4-6, 2008, at UA
- 2007-11 Editorial Board, *Atlantis*
- 2007-11 Reader for Stanford UP, Fordham UP, Polity Press, University of Edinburgh Press, Continuum Press
- 2006- Co-Founder/Director, *Institute for Critical Climate Change*, UA
- 2006-7 Co-organizer of *Chronopolitics and Visual Culture* symposium, IC3, UA, March 26-7, 2007
- 2005- Review Board of the *Atlantis*, Spanish American Studies Journal
- 2003 Fulbright Visiting Professor, American Studies Program, Sri Nakharinwirot University, Bangkok
- 2002 Co-Founder, *HumaniTech at Albany*
- 2000-2001 Board, Division on Philosophical Approaches to Literature, MLA
- 1998-2000 Chair, Department of English, University at Albany
- 1998-2000 Chair, Division on Philosophical Approaches to Literature, MLA
- 1998 Co-Director, "Materiality and Culture" Conference, UC Davis, April
- 1996-98 Director, Program in Literary Studies and Cultural Theory, UNC Chapel Hill
- 1990-91 Secretary, Program in Literary Theory and Cultural Studies, UNC Chapel Hill
- 1989-91 Sponsor of Series, *Positions: Lectures in Theory and Cultural Studies*
- 1987-88 Visiting Professor, *Institute for Post-Modern Studies*, New School

AWARDS AND HONORS:

- 2007 Imagining America Grant, supporting IC3
- 2003 Fulbright Senior Visiting Professor, American Studies Program, Sri Nakharinwirot University, Bangkok,
- 1999-2000 Chair, Executive Committee of Division of Philosophical Approaches to Literature, MLA
- 1998 Elected to Executive Committee of Division of Philosophical Approaches to Literature, MLA
- 1997 Fellow, Institute for the Arts and Humanities, UNC Chapel Hill

- 1992 Fellow, Institute for the Arts and Humanities, UNC Chapel Hill
 1991 Junior Faculty Development Award, UNC Chapel Hill
 1982-83 Yale University Fellowship
 1981-82 Fulbright Fellowship, Free University Berlin
 1980-81 Singleton Fellowship, Yale University
 1979-80 Yale University Fellowship
 1976-78 University Fellowship, University of Chicago
 1970-74 Bennington College Fellowships

REFEREED ARTICLES IN COLLECTIONS:

- "Exploding Buses: Jose Padilha's Defacement of Media," in *Recoveries of the Real*, ed. Jens Andermann (Palgrave, 2012)
 "The Outside," in *Unpacking the Library: Discourses and their Archives*, ed. Sas Mays (Rodopi, 2012)
 "Who Speaks for the Anthropocene?" in *Reading Sovereignty*, ed. Martin McQuillan (Edinburgh, 2012)
 "The Technophilic Blind," in *Throughout: Art and Culture Emerging with Ubiquitous Computing*, ed. Ulrik Ekman (MIT Press, 2012)
 "The Dispirited Angel," in *The Material Spirit*, ed. Carl Good and Manuel Assensi (Fordham UP, 2012)
 "Toxic Assets," in *Theory and the Disappearing Future: On de Man on Benjamin* (Routledge, 2011)
 "Health," with Eduardo Cadava, in *Telemorphosis: Theory in the Era of Climate Change 1*, ed. Tom Cohen (OHP, 2011)
 "A Labyrinth of Exanthropies," in *Telemorphosis: Theory in the Era of Climate Change 1*, ed. Tom Cohen (OHP, 2011)
 "Anecographics," in *Impasses of the Post-Global: Theory in the Era of Climate Change 2*, ed. Henry Sussman (OHP, 2011)
 "On Zoopolitical Cinema," in *Recoveries of the Real*, ed. Jens Andermann (Palgrave, forthcoming)
 "Climate Change, Deconstruction, and Cultural Critique," in *Enduring Resistance: Cultural Theory after Derrida*, ed. J.M.M. Houppermans (Rodopi, 2010)
 "Catastrophe of the Liquid Oozing," in *Reading Ronell*, ed. Diane Davis (Indiana UP, 2009);
 "Biopolitical Bird War," in *The Catastrophic Imperative: Time, Subjectivity and Memory in Contemporary Thought*, ed. Dominiek Hoens, Sigi Jottkandt, Gert Buelens (Palgrave, 2009);
 "Critical Climate Change," article in *Social Science Weekly*, Shanghai Institute of Social Studies publication, Fall, 2006);
 "Flaneur of the Archive," in *Hillis Miller Reader*, ed. J. Wolfreys (Stanford UP, 2005);
 "Hillis le Mal," in *Justices*, ed. B. Cohen (Fordham UP, 2005);
 "Faulkner, Nietzsche, and the Question of the Animal," in *Animal Magic: Essays on Animals in the American Imagination*, eds., Jopi Nyman and Carol Smith (University of Joensuu Press, 2004);
 "The (De)Faulting of the Other," in *Narrative Acts: On the Work of J. Hillis Miller*, eds. C. Jacobs and H. Sussman (Stanford UP, 2003);

- "After Materiality. . .," in *Introducing 21st Century Criticism*, ed. J. Wolfreys (University of Edinburgh Press, 2003);
- "Ante: Derrida and the Future of. . .," in *Jacques Derrida and the Humanities*, ed. Tom Cohen (Cambridge UP, 2002);
- "Female Female Impersonation in Hitchcock," in *New Feminist Perspectives*, ed. Almeida, Sandra (Belo Horizonte: Editora UFMG/CNP, 2002);
- "How Old is Mae West?" in *Women and Social Justice*, ed. Amporn Srisermbhok (Bangkok: 2002);
- "Elizabeth Bishop and the Post-Human," in *The Art of Elizabeth Bishop*, eds. Almeida, Sandra, Glauca Gonçalves and Eliana Reis (Belo Horizonte: Editora UFMG/CNP, 2001);
- "Toni Morrison and the Beyond of Mourning," in *Literature of the Americas*, ed. Laura Gonzales, (Huelva, Spain. 2001);
- "Secret Agencies: de Man, Hitchcock, and the Mnemopolitics of the 'Aesthetic State,'" in *Material Events: Paul de Man and the Afterlife of Theory*, ed. Tom Cohen, et al. (Minnesota UP, 2001);
- "The Dubious Genealogies of Pragmatism," in *Rhetoric, Sophistry, Pragmatism*, ed. S. Mailloux (Cambridge UP, 1995);
- "Conrad's 'Fault,'" in *Rereading the New*, ed. Kevin Dettmar (University of Michigan Press, 1992);

REFEREED ARTICLES IN JOURNALS:

- "*L'Impasse Technophobique*," translated by A. Jugnon, *Contre-Attaque* 3, Special Issue: Bernard Stiegler avec Simondon, Deleuze, and Derrida (2012)
- "No Prescriptions, Not Now," with Eduardo Cadava, *Hurly Burly 3: The International Lacanian Journal of Psychoanalysis* (Spring 2010)
- "The Zoopolitics of Cinema," *Passagens* (April, 2010)
- "Climate Change, Deconstruction, and Cultural Critique," in *Enduring Resistance: Cultural Theory after Derrida*, ed. J.M.M. Houppermans (Rodopi, 2010)
- "Cinematic Dionysus," special issue on *Nietzsche and the Genealogy of Media*, ed. Larry Rickels, in *Discourse* (Summer, 2010)
- "The Geomorphic Fold: Anapocalyptic, Changing Climes and 'Late' Deconstruction," *Oxford Literary Review* (Summer, 2010)
- "Black Swans and Pop-Up Militias," with Mike Hill, "Ecologies of War," *Global South* (Winter, 2009)
- "Minority Report 1," *Arab Journal for the Humanities* (Winter, 2009)
- "Tactless--the Severed Hand of JD," *Derrida Today*. 2,1 (Summer, 2009)
- "The Prison-House of Reference," review article, *Derrida Today*, 1.1, Winter, 2008
- "The Legacies of Theory," *Canadian Review of Comparative Literature*, (Spring, 2007)
- "Climate Change in the Aesthetic State (a Memory (Dis)Order)," *Parallax* (Fall, 2004)
- "J," or: Black Holes," *Journal for Cultural Research*, 8, 2 (April, 2004)
- "*Sula*, Blackness and the Pre-Figural," Special Issue: Random Figures, *Parallax* (Fall, 2002)
- "Echotourism," *EBR* (Winter, 1997)
- "Along the Watchtower: Cultural Studies and the Ghost of Theory," *MLN (Modern Language Notes)* (April, 1997)

- "The Ideology of Dialogue," *Cultural Critique* (Winter, 1996)
- "Beyond 'the Gaze': Zizek, Hitchcock, and the American Sublime," *American Literary History* (Spring, 1995)
- "Reflections on Post 'Post-Mortem de Man,'" *Minnesota Review* (Spring, 1995)
- "Hitchcock and the Death of (Mr) Memory," *Qui Parle* (Summer, 1993)
- "Only the Dead Know Brooklyn Ferry," *Arizona Quarterly* (Summer, 1993)
- "Graphics in Hitchcock's 'Steps'," *Hitchcock Annual* (Fall, 1992)
- "Well!: Voloshinov's Double-Talk," *Sub-Stance* (Fall, 1992)
- "Reading a Blind Parataxis: Dostoyevsky (Nietzsche) Bakhtin," *Boundary 2* (Fall, 1989)
- "History and Repression," *Criticism* (Spring, 1988)

LECTURES AND PRESENTATIONS:

- "Cinema in the Era of Climate Change: Oil," Keynote lecture, *Itinerant Languages of Photography*, III, University of Rio de Janeiro, Brazil, October 26-28, 2011
- "Climate Change and the Contemporary Critical Trance," Keynote address, Seminar on Chinese and American views on Critical Theory," Yangzhou University, China, June 2, 2011
- Forum of "Theory and the Disappearing Future," Presentation, followed by discussion with J. Hillis Miller, at Nanjing University, China, June 1, 2011
- "The end of Cultural Studies and Post-Modernism? Welcome to the Era of Critical Climate Change," lecture at *Shanghai Institute of Foreign Trade*, Shanghai, May 24, 2011
- "Zombies and Vampires: America and the Ponzi scheme of Time," lecture at *Shanghai Institute of Foreign Trade*, Shanghai, May 23, 2011
- "Viscosity," *Itinerant Languages of Photography*, I, Princeton University, December 3-4, 2010
- "Monumental Amnesia in New York City," Conference on Memory, Public Space, and the Megapolis at Moscow State University, Moscow, November 27, 2010
- "Cinemacide," Keynote, Conference on *The New "Real" in Argentinian and Brazilian Cinema*, Rio de Janeiro, August 23, 2009
- "Irreversibility," *Property, Sovereignty, and the Theotropic Conference*, UC Irvine, April 21-3, 2009
- "Depersonification," *Idioms of the Post-Global*, U Buffalo, March 19-21, 2009
- "American Allegories," *Seminars*, University at Leon, Spain, February 23-27, 2009
- "Tableau of an Aging World: Deconstruction and the War on Terra," Keynote, "Deconstruction and Politics" Conference, *MACBA*, Barcelona, February 20, 2008
- "Representation, Image," *Seminars*, University at Leon, Spain, September, 2008
- "Aftershock," *Sino-American Symposium on Representation and Climate Change*, Beijing, May, 2008.
- "Archival Mutations," Introductory talk, "X-Factors: Terrestriality, Reinscription, Memory Regimes" IC3, International Conference at UA, April 2008.
- "Minority Report 2: Climate Change and the Archive," lecture, *Center for Philosophy (UTCP)*, University of Tokyo, February 27, 2008

- "Other Materialities," Seminar, *Center for Philosophy* (UTCP), University of Tokyo, February 27, 2008
- "American Allegory," seminars, University of Changsha, December 19-21, 2009
- "Threat Without Enemy," lecture at *Ecologies of War Symposium*, UA, November 8, 2007;
- "If Looks Could Kill: Surveillance and Cinema," lecture, Princeton University, October 18, 2007.
- "Outing America," talk and co-organizer of panel on "Post-America," IASA, Lisbon, Portugal, September 23, 2007.
- Respondent, Three Panels on "Post-Literature," ACLA, Puebla, Mexico, April 21, 2007.
- "Biopolitics and The Birds," Keynote address at Symposium on Hitchcock's *The Birds*, Rice University, Humanities Center, April 14, 2007.
- "Chronopolitics and the Visual," *Chronopolitics Symposium*, University at Albany, March 26, 2007.
- "*Fratricide: Technics and Psychoanalysis in Hitchcock*," Symposium on Tom Cohen's *Hitchcock's Cryptonymies*, Nanterre University, June 3, 2006;
- "The X-Factors of the 21st Century—Thoughts on the Bay of Naples," at *Conference on Global Aesthetics*, University of Naples, Italy, June 3-5, 2006;
- "Alternative Modernities—After 'Cultural Studies'," *International Conference on Cultural Studies*, Wuhan University, June 17, 2006;
- "The Post-Global Horizon," *International Conference on Modernity*, Shanghai Academy of Social Sciences, Shanghai, June 24-25, 2006;
- "On Bernard Stiegler's *Nanomutation*," Humanitech, UC Irvine, April 27, 2006;
- "Archival Wars: Freud and Hitchcock," *Plenary Speaker*, "Strategies of Resistance and Psychoanalytic Criticism," Rutgers University, April 8, 2006;
- "Rope," *Nietzsche and Cinema Series: The Nietzsche Circle*, NYU Auditorium, February 10, 2006; "Benjamin's Logic of Image," Seminar, Philosophy Department, Nanterre University, Paris, January 26, 2005;
- "The Planetary as Figure," *CAIXA* lecture series on Futures of Theory, Barcelona, March 15, 2005;
- "Biopolitics of the Cinematic Image," at *Rhetoric, Ethics, Politics Conference* at University of Ghent, April 21-3, 2005;
- "Inhuman Rights," *Human Rights and Media Conference*, UC Irvine, May 12, 2005;
- "The Image in Flight," *Seminar on Cultural Transmission*, Pompidou Center, Paris, June 23, 2005;
- "Theory in a Teletechnic Era," *Conference on the Future of Critical Studies*, Wuhan, China, June 25-9, 2005;
- Respondent, *The Future of Theory*, Humanities Center, SUNY Buffalo, October 29-31, 2005;
- "Family Plots," Conference on *Derrida at Yale*, Yale University, October 17-19, 2005;
- "Race and Black Figuration," Lecture, University of Mianyang, China, December 16, 2005;
- "Cultural Studies' Image," Department of Foreign Languages, Lecture, Sichuan University, Chengdu, China, December 21, 2005;

- "Faulkner and Morrison," Department of English, Lecture, Sichuan University, Chengdu, China, December 22;
- "Black Holes in Faulkner and Morrison," Lecture, Normal University at Chengdu, China, December 23, 2005;
- "Betrayal of the Image," seminar at the Department of Philology, University of Valencia, Spain, May 17, 2004;
- "Secret Agency in Hitchcock," public lecture at MACBA (Museum of Contemporary Art, Barcelona), May 24, 2004;
- "The Prosthesis of the Visible in Hitchcock," Conference on the Organization of the Senses, Cerisy la-Salle, May 26-31 2004;
- "Grand Central," Keynote Address, *Legacies of Theory Conference*, University of Alberta, Edmonton, October 28-31, 2004;
- Fulbright Lecture on "Allegory and Technology," Moscow State University, Moscow, October 18, 2003;
- "Family Plot," at the "J" Conference, University at California, Irvine, April 17-19, 2003;
- "The Fall of the Image," at *International American Studies Association*, first Conference, Leiden, Netherlands; May 26-31, 2003,
- "Life without One," at International Association for Philosophy and Literature (IAPL), Special Session on "Writing Aesthetics," Leeds, England,; September 2, 2003,
- "Tele-technics and Representation," Chulalongkorn University, Bangkok, Thailand; September 29, 2003:
- "Cinema and Deconstruction," Thammasat University, Bangkok, Thailand, September 29, 2003; November 24, 2003:
- "American Studies' Horizons--an Impression on Education in Thailand," at Conference on Approaches to American Studies and Experiences for Vietnam, National University, Hanoi, November 30, 2003:
- "Performance in Language and Image," Maharsarakan University, Thailand, December, 2003;
- "Literature in the Media Era," Prince of Songkhla University, Pattani, Thailand, December, 2003;
- "Futures of Literary and Language Studies," FILLM Conference, Assumption University, Bangkok, Thailand, August 16, 2002;
- Respondent, Panel on "Derrida and Post-Coloniality," *MLA*, Washington, D.C., December 27, 2001;
- "'How Old is Mae West?': Deformations of Gender," Keynote Address, *Conference on Women, and Social Justice*, Srinakharinwirot University, Bangkok;
- "The Eunarchy and the Aesthetic State in Hitchcock," University of Hawaii, Manoa, January 8, 2001;
- "J. Hillis Miller and the Future of 'Literature'," *ACLA*, Boulder, Colorado, April, 17, 2001;
- "Hitchcock's Light Touch: the Undialectical Image," Comparative Literature Seminar, University of Colorado, Boulder, April 19, 2001;
- "Transforming Cultural Studies," *Seminar*, University at Leon, Spain, May 18, 2001;

- "Fallen Towers: Tourism without Home?" for Congress of the Americas, UDLA, Puebla, Mexico; October 18, 2001;
 Visiting Seminars on Cultural and Media Studies in American Studies, University of Silesia, Poland, November 7-9, 2001;
 Visiting Seminars in Cinematic Studies, University of Pecs, Hungary, November 10-15, 2001;
 "Faulkner, Nietzsche, the Animal," European American Studies Conference, Graz, Austria, April 18, 2000;
 "Hinge," *Michael Sprinker, Seeds of Liberation Conference*, SUNY Stony Brook, October 18, 2000;
 Plenary Speaker, "Ruptures of Mourning," *Conference on Ritual in African-American and Native American Literature*, University of Huelva, Spain, May 7, 1999;

WORKS IN PROGRESS:

- *Faulkner's Zoographics*, monograph of blackness and the animal in Faulkner
- *Exploding Images*, essays on cinema and cultural translation
- *Rogue "Deconstructions"*, with Claire Colebrook, on the mutation of critical idioms in an era of climate change
- *Petroglyphs*, monograph on oil and photography

WEBSITES:

Open Humanities Press:

<http://openhumanitiespress.org/>

Institute on Critical Climate Change:

<http://www.criticalclimatechange.com/>

REVIEWS:

on ***THEORY and The DISAPPEARING FUTURE: On De Man/ On Benjamin***

<http://www.routledge.com/books/details/9780415604536/>

'A surprising and provocative intervention in thinking about deconstruction and environmental crisis, an exciting shift in direction.' - *Timothy Clark, Durham University, UK*

'This gem of a book should be read by anyone who wants to avoid repeating the past. Like a faintly heard, uncanny background noise that starts to ooze menacingly around the facile conversations in the foreground, de Man emerges as a figure with a crucial message regarding the current world historical, ecological emergency. De Man rises again, not the person as such, but the persona: a deconstructor distinct from Derrida, attuned to the radical contingency and secrecy of language, the impossibility of easy ways out. De Man is put into conversation with Deleuze and Guattari, Agamben, even de

Landa and Lovelock. De Man returns from the dead, not as a rejuvenated person but as a haunting warning against compulsive affirmations of 'life.' Oh, and there's a very beautiful set of his notes on Benjamin, in facsimile and transcription.' - *Timothy Morton, University of California, Davis, USA*

on **HITCHCOCK'S CRYPTONYMIES**

Vol. I, Secret Agents

Vol. II, War Machines

(Minneapolis: University of Minnesota Press, 2005)

Film Criticism:

30:1 (Fall 2005), 72-8

Christopher Morris

http://findarticles.com/p/articles/mi_hb3076/is_1_30/ai_n29228697

"Tom Cohen's *Hitchcock's Cryptonomies* is an intellectual event of the first order for film studies, critical theory, and philosophy. In the originality of its challenge to received critical approaches, it has no peer in film theory: from Cohen's perspective, the work of Eisenstein, Bazin, Metz, Silverman, and Zizek, Deleuze amounts to the same tradition--hermeneutics. A better sense of its newness would be gained by comparing Cohen with literary critics like Northrop Frye, Frederic Jameson, Harold Bloom, or Hillis Miller, whose critical paradigms broke entirely with earlier ones. In the consistency of its vision, Hitchcock's *Cryptonomies* warrants comparison with Norman O. Brown's adaptation of Freud; in its grasp of culture and technology, it recalls the work of Marshall McLuhan. Like these thinkers, Cohen forces the reader to reassess not simply the ostensible object of his study--here, Hitchcock's films--but the nature of reality, the history of the West, and all ways of knowing. Hitchcock's *Cryptonomies* stands outside most academic genres; the work it resembles most closely is Derrida's *The Truth in Painting*, where the "explication" of works of visual art serves as the occasion for a sustained articulation of the possibility of representing truth. Obviously, the stakes Cohen sets for himself are very high and the risks he runs are commensurately dangerous. After situating Cohen's project in the contexts of his earlier work and of Hitchcock studies, this review must content itself with a summary of the book's thesis and a few guarded questions."

Screening the Past:

<http://www.latrobe.edu.au/screeningthepast/20/hitchcocks-cryptonymies.html>

Culture Machine:

<http://www.culturemachine.net/index.php/cm/article/view/174/155>

Parallax:

'Book Reviews', 12:2, 112 - 116

URL: <http://dx.doi.org/10.1080/13534640600625017>

Scope:

http://www.scope.nottingham.ac.uk/bookreview.php?issue=7&id=205§ion=book_rev&q=reel

S (journal)

<http://www.lineofbeauty.org/index.php/s/article/view/2/57>

Atlantis:

revista de la Asociación Española de Estudios Anglo-Norteamericanos

http://www.accessmylibrary.com/coms2/summary_0286-34721182_ITM

Nietzsche Circle:

<http://www.nietzschecircle.com/review2.html>

Senses of Cinema:

http://archive.sensesofcinema.com/contents/books/06/38/hitchcocks_cryptonymies.html

on **IDEOLOGY AND INSCRIPTION: "Cultural Studies" After Benjamin, de Man, and Bakhtin** (Cambridge UP, 1998)

' This book presents the most comprehensive and brilliant study of critical theory in our day. Tom Cohen writes in lucid, unrelenting prose of the repressed traumas that pervade most forms of contemporary thought.'
Avital Ronell

'Cohen's brilliant study is a landmark book that presents in bold delineation the future directions of humanistic studies.' J. Hillis Miller

Kate Jenckes, Review, *Comparative Literature*, Winter, 2002:

http://findarticles.com/p/articles/mi_qa3612/is_200201/ai_n9030881/pg_1?tag=content;col1

"Tom Cohen's *Ideology and Inscription: Cultural Studies After Benjamin, de Man, and Bakhtin* is an untimely book in the best sense of the word. Following his *Anti-Mimesis From Plato to Hitchcock* (1994)--part of the same *Literature, Culture, Theory* series from Cambridge University Press and continuing many of the same themes--and recently followed by a new collection of essays from Minnesota (*Material Events: Paul de Man and the Afterlife of Theory*, 2001), *Ideology and Inscription* is part of an ongoing attempt to make a much-needed intervention in current U.S. academic trends. It is untimely in part because it interrogates a form of Cultural Studies that relies on what Cohen calls an "archivism of the present" (p. 102), which it does by calling up specters of criticism's past as a means of conceiving a

new kind of cultural study that would not base itself on their presumed death. Cohen's turn to theory--above all to the figure of Paul de Man (well interred by contemporary criticism), as well as his readings of Bakhtin and Benjamin against the Cultural Studies grain--forms the basis of an important critique of the current critical movement, which, in spite of the number of books dedicated to archiving its place in the present, has not been sufficiently theorized. The positioning of his argument beyond the Theory vs. Cultural Studies divide, which has proved paralytic for both sides in recent years, promises to be one of the book's most influential contributions."

Henry Sussman, "Freeze-frame: An Essay-Review," *MLN* 117:5 (December, 2002)

<http://muse.jhu.edu/login?uri=/journals/mln/v117/117.5sussman.html>

"In *Ideology and Inscription*, Tom Cohen, a seasoned critic with remarkable philosophical acuity and scholarly erudition, demonstrates the intellectual athleticism necessary for a commentary authentically adding to our understanding, on polemical as well as microscopic levels, even in a theoretical milieu thick with its prior innovations."

Frontlist:

<http://semcoop.safety-site.com/detail/0521599679>

Drawing upon the works of Benjamin, De Man and Bakhtin, Cohen argues for a new politics of memory that moves away from what he feels is a paralyzing preoccupation. More than just a critique, however, Cohen also suggests a new way of reading that breaks away from a traditional mimetic premise and allows for a more genuinely "materialist" approach to a wide range of cultural texts. Cohen's original ideas are spread over an equally dazzling breadth of subject matter, including the works of the above-mentioned critics, the films of Hitchcock, travel-writing, drugs, the rhetoric of science, and eco-politics.