

**MATRIXIAL EROS AND COM-PASSION
IN
TRANSFERENCE AND ARTWORKING**

**Women's Studies Centre, NUI Galway
One-Day Symposium
with
Bracha Ettinger & Griselda Pollock**

Venue: Siobhán McKenna Theatre, Arts Millennium Building, NUI Galway

Date: Tuesday 30th October, 2007, 11.00am – 5.00pm

Admission is free but prior registration is advisable

For further information and registration contact:

Women's Studies Centre, National University of Ireland, Galway, Ireland

Phone: +353 (0)91 493677 Fax: +353 (0)91 494549

e-mail: ann.lyons@nuigalway.ie

Bracha Ettinger

Drawing on multi-disciplinary approaches to art, psychoanalytic theory, and philosophy, Bracha Ettinger, artist, psychoanalyst, and theorist has been forging for the last twenty years a new *matrixial* language with aesthetical, analytic, ethical and political implications. Ettinger's *Matrixial* offers the hope that identities might not have to be achieved sacrificially – i.e. at someone else's expense.

She is among the leading intellectuals associated with contemporary French thought. Her approach significantly extends the work of contemporary theorists such as Emmanuel Levinas, Jean-Francois Lyotard, Gilles Deleuze and Jacques Lacan, and challenges the works of Julia Kristeva and Luce Irigaray. Reclaiming words such as the *feminine*, *maternal* and *womb*, and articulating the *prematernal*, *presubject*, *trans-subjectivity*, *coemergence as pregnancy*, *wit(h)nessing* and *transference as reciprocal yet a-symmetrical co-birthing*, her approach implicitly questions the necessity of Kristeva's *sacrificial social contract*, at the same time as she urges us to rethink the sacred in that opening of a new ethical horizon.

"I have named Matrixial borderspace a psychic sphere of encounters of I(s) and non-I(s) where traces, imprints and waves are exchanged and experienced by fragmented and assembled I(s) and nonI(s) in trans-subjectivity and sub-subjectivity. The concepts of Matrixial gaze and screen enable us to perceive and theorise different links connecting artist, viewer and art-work."

Bracha Ettinger, (1996b) 'The With-in-visible Screen', pp. 89–113 in Cathérine de Zegher (ed.), **Inside the Visible**. Boston, MA: MIT Press.

Professor Ettinger is a renowned contemporary artist, a groundbreaking theoretician working at the intersection of feminine sexuality, psychoanalysis, and aesthetics, a senior clinical psychologist, and a practicing psychoanalyst. Her artistic practice and her articulation, since 1985, of what has become known as the matrixial theory have transformed contemporary debates in contemporary art and cultural studies. She is the Marcel Duchamp Professor of Psychoanalysis and Art at the Media & Communications Division, European Graduate School (EGS), Saas-Fee.

<http://www.metramorphosis.org.uk>

http://www.upress.umn.edu/Books/E/ettinger_matrixial.html

<http://www.ephemeraweb.org/journal/5-X/5-Xettinger.pdf>

Griselda Pollock

Griselda Pollock is an art historian who explores the complex relationship between art history and feminist, cultural, aesthetic, political and psychoanalytic theory. She has written extensively on Bracha Ettinger's challenging and independent theorisations of subjectivity.

“Thinking through the feminine in terms of psychoanalysis and from Bracha Ettinger's specific art practice is taking up the challenge to acknowledge the phantasies that fuel the social structure and energize political violence and violation. The Ettingerian theory of the Matrix is a radical shift in the understanding together of feminine difference, ethics and creativity, so that the very possibility of psychoanalysis to address the question of subjectivity, nourished by the aesthetic, receives new meaning, and from an angle that shifts the field in such a way that an entire range of philosophical as well as clinical questions and possibilities arise.”

Griselda Pollock, (2007), 'Sacred Cows: Wandering in Feminism, Psychoanalysis and Anthropology', in Griselda Pollock and Victoria Turvey Sauron, (eds.), **The Sacred and the Feminine: imagination and sexual difference**, London: I.B. Tauris.

Professor Pollock is Professor of the Social and Critical Histories of Art; Director of CentreCATH at Leeds, Co-Director of the Centre for Cultural Studies, Executive Member of Centre for Jewish Studies and Executive Member of Centre for Interdisciplinary Gender Studies. Her research areas include women's cinema 1940-49, contemporary visual arts by women, film studies and feminist studies in the visual arts, trauma, history and memory after the Holocaust and Jewish art and modernity.

http://www.leeds.ac.uk/fine_art/people/staff/gfsp.html

This Symposium is running in conjunction with the conference:

Challenging Cultures of Death

Venue: Trinity College Dublin

Date: Fri 2nd Sat 3rd Sun 4th November 2007

Sponsors: Institute for Feminism and Religion and Centre for Gender and Women's Studies, Trinity College, Dublin.

For further information contact: www.instituteforfeminismandreligion.org email: challengingdeath@gmail.com

