The act of photography characterizes as a trace of the real or evidence for what happened once, thus it perpetuates and evokes memories. Since its invention in 1830s and still today, frames of commemoration such as family photos albums, archives, and museums have been developed in order to preserve the past. However, the theorist Roland Barthes claims that photography far from being a memory is actually its obliteration. In this seminar we will explore Barthes’s contradiction on the nature of photography while analyzing its social and cultural role as archive of memory.

Moreover, we will focus on photographers and artists who challenge and critique this role and expos its violent act. In our discussions we will deal with privet, collective, and historical memory, as with the concept the optical un-conscious.
I

1. צילום וזיכרון - הţiוה - דיון בתקט תואם

II

5. על 'טרואמה' ו'המאוים' -

II

6. צילום וזיכרון קולקטיבי -

7. צילום וذاكرة תואם

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