

CURRICULUM VITAE

GRISELDA POLLOCK

DATE OF BIRTH: 11. 03. 1949

PLACE OF BIRTH Bloemfontein (Mangaung),
Republic of South Africa

NATIONALITY: Canada/UK

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Centre for Cultural Analysis, Theory and History (CentreCATH)
<http://centrecath.leeds.ac.uk>

POSITIONS:

1990-2020 **Professor of Social and Critical Histories of Art**, University of Leeds
2001-2020 **Director, Centre for Cultural Analysis, Theory and History**

Founder Member of the Executives/Management Committees of:

Centre for Cultural Studies 1986-

Centre for Jewish Studies 1995-

Centre for Interdisciplinary Gender Studies 1998-2002

2021- **Professor emerita of Social and Critical Histories of Art**, University of Leeds
EDUCATION

1970 BA (Hons) *Modern History* Oxford University
1972 MA (with DISTINCTION) *History of European Art*, Courtauld Institute of Art, London
1980 PhD London University, Courtauld Institute of Art
Van Gogh and Dutch Art: A Study of the Development of Van Gogh's Notion of Modern Art with special reference to the Critical and Artistic Revival of Seventeenth Century Dutch Art in the Netherlands and France in the Nineteenth Century as a Model for Modern Art

EMPLOYMENT

1972-4 Canterbury College of Art (Part-time Lecturer in the History of Art)
1972-4 University of Reading (Part-time lecturer in the History of Art)
1974-77 University of Manchester, Department of Art History
(Full-time Lectureship in the History of Art, specializing in 19c and 20c European and America Art)
1977-85 University of Leeds, Department of Fine Art
(Lectureship with tenure in the History of Art and Film, Studio Art)
1985-1990 **Senior Lecturer (Associate Professor)**
1985-87 **Deputy Director**, Centre for Cultural Studies
1987-2001 **Director**, Centre for Cultural Studies
1990-2021 **Personal Chair: Professor of Social & Critical Histories of Art**
2001-2021 **Founder & Director, Centre for Cultural Analysis, Theory and History**
2021- **Professor emerita of Social & Critical Histories of Art**

ADDITIONAL APPOINTMENTS AND FELLOWSHIPS

1996-	Executive Member and Co-Founder of the Centre for Jewish Studies
2004 - 07	AHRC Peer Review College
2007 - 2011	Co-Director , AHRC Research Project: <i>Concentrationary Memories: The Politics of Representation</i> (500k)
2009-2013	Leverhulme Trust Advisory Panel
2011	Visiting Fellow , Clark Art Institute, Williamstown, USA
2011	Getty Visiting Professor , Jawaharlal Nehru University, New Delhi
2011-12	Pilkington Visiting Professor , University of Manchester
2013-14	Leverhulme Visiting Professorship for Carolyn Christov-Bakargiev on <i>Critical Thinking, Critical Curating Project</i> [CentreCATH]
2014	Visiting Professor, Academy of Art, Tallinn
2022	Advisory Board, Tate Britain for <i>Women in Revolt</i>

AWARDS AND HONOURS

2010	CAA Distinguished Feminist Award for Promoting Equality in Art
2011	Winner Of 2011 Kraszna-Krausz Prize For Best Book On The Moving Image with Max Silverman for the book <i>Concentrationary Cinema Concentrationary Cinema: Aesthetics and Political Resistance in Night and Fog by Alain Resnais</i> (Berghahn, 2011)
2019	Doctor of Literature (<i>honoris causa</i>) The Courtauld Institute of Art, University of London
2019	Doctor of Arts (<i>honoris causa</i>) Estonian Academy of Art, Tallinn
2020	Fellow of the Association for Art History
2020	The Holberg Prize for Arts, Humanities, Social Sciences, Law and Theology
2023	CAA Distinguished Life-Time Achievement Award for Writing on Art
2024	Prix Mondial Nessim-Habif (University of Geneva)
2025	Historians of British Art Prize for co-authored book <i>Woman in Art: Helen Rosenau's 'Little Book' of 1944</i> (2023)

PUBLICATIONS

- I. AUTHORED & CO-AUTHORED BOOKS**
- 1977 *Millet* (London: Oresko Books) 96 pp: translated into French 2010)
- 1978 *Vincent van Gogh* (Oxford: Phaidon Press). 84 pp. (co-authored with Fred Orton)
- 1980 *Mary Cassatt* (London: Jupiter Books), 119 pp.
reprinted in 2005 *Mary Cassatt*, (London: Chaucer Press), translated into Spanish 2020), 128pp
- 1980 *Vincent van Gogh in zijn Hollandse Jaaren Kijk op stad en land door Van Gogh en zijn tijdgenoten* (Amsterdam Rijksmuseum Vincent van Gogh) 168 pp. (Exhibition and catalogue)
- 1981 *Old Mistresses; Women, Art and Ideology* (London: Routledge & Kegan Paul), 184 pp. (co-authored with Rozsika Parker) new edition 1996; Japanese edition 1994;) New Edition 2013 (I B Tauris) New edition in *Revelations Series* Bloomsbury Academic, 2020. Translations in Spanish *Maestras Antiguas*, 2021 and French *Maîtresses d'Autrefois* 2023 and Polish 2025
- 1988 *Vision and Difference: Femininity, Feminism, and Histories of Art* (London: Routledge and New York Methuen), 239 pp. Japanese edition 1998; Chinese Edition 2000; Routledge Classic edition 2004. Spanish/Argentinian Edition 2013.
- 1993 *Avant-Garde Gambits: Gender and the Colour of Art History* (London: Thames and Hudson), 80 pp; Korean edition, 2001 (translated by Young-Paik Chun) and Polish: *O Gauguinie* (Warsaw: Smak Slova, 2025)
- 1996 *Avant-Gardes and Partisans Reviewed* (co-authored textswith Fred Orton and individually authored texts) (Manchester: Manchester University Press)
- 1997 *The Ambivalence of Pleasure* Getty Art History Oral Documentation Project. Interview with Griselda Pollock for the Oral Art History Project by Richard Cándida Smith. (Los Angeles: Getty Research Institute),.text online at:
https://archive.org/stream/ambivalenceofple00poll/ambivalenceofple00poll_djvu.txt
- 1998 *Mary Cassatt Painter of Modern Women* (London: Thames & Hudson: World of Art) new edition 2022
- 1999 *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (London: Routledge) Spanish edition, 2022
- 2000 *Looking Back to the Future: Essays on art, life and death*, (London: Routledge).
- 2006 *Christine Taylor Patten Drawing Papers 66*, (New York: Drawing Centre).
- 2007 *Encounters in the Virtual Feminist Museum: Time, Space and the Archive* (London and New York: Routledge) *Encuentros en el museo feminista virtual: Tiempo, espacio y el archivo* (Ediciones Cátedra, 2010
- 2009 *One Painting Leads to the Many: Bracha Ettinger* Catalogue for Exhibition *Resonance, Overlay, Interweave: Bracha Ettinger in the Freudian Space of Memory and Migration*. (London; Freud Museum, CentreCATH Documents V),
- 2012 *Allo-Thanatography or Allo-Auto-biography A few thoughts on one painting in Charlotte Salomon's Leben? oder Theater? 1941-42* (Kassel: Documenta Notebook) reprinted in *The Book of Books* edited by Carolyn Christov-Bakargiev (Frankfurt: Hatje Kantz, 2012)
- 2013 *Art in the Time-Space of Memory and Migration: Bracha L. Ettinger in the Freud Museum* (Leeds and London: Freud Museum and the Wild Pansy Press) 300pp; new edition 2015
<http://www.wildpansypress.com>
- 2013 *After-Affects /After-Images: Trauma and Aesthetic Transformation in the Virtual Feminist Museum* (Manchester: Manchester University Press) 383 pp.
- 2015 *Christine Taylor-Patten: micro-macro 1998-2015* (Leeds: Wild Pansy Press in conjunction with the 14th Istanbul Biennial), 38pp <http://www.wildpansypress.com>
- 2015 *Wormthinking* (Leeds: Wild Pansy Press, in conjunction with 14th Istanbul Biennial)
- 2018 *Charlotte Salomon in the Theatre of Memory* (Yale University Press), 503pp

- 2020 *Lessons in the Studio / Studio in the Seminar: Seventy Years of Fine Art at Leeds* (Leeds: Wild Pansy Press); *Trio: Guide 1 Audrey & Stanley Burton Gallery; Guide 2 Fine Art Project Space; Guide 3 Essay: 'Situated Reflections on Beginnings'*. <http://www.wildpansypress.com>
- 2022 *Mary Cassatt: Painter of Modern Women* (London: Thames & Hudson: World of Art) revised edition with full colour
- 2022 *Killing Men & Dying Women: Imagining Difference in 1950s New York Painting* (Manchester University Press).
- 2023 **WOMAN IN ART: Helen Rosenau's 'Little Book' of 1944** edited and introduced by Griselda Pollock with essays by Adrian Rifkin and Rachel Dickson (London: Paul Mellon Centre for Studies in British Art with Yale University Press)
- 2024 *On Gauguin* (Thames & Hudson) [Walter Neurath Memorial Lecture 1992] reprinting of *Avant-Garde Gambits: Gender and the Colour of Art History* (1993) with new preface and in colour.
- 2024 *Feminism, Pedagogy and the Studio: Reflections Across Four Decades* (English) French version: *Féminisme et pédagogie au cœur des formations artistiques: 40 ans d'expérience* (London: Sternberg Press/ Paris: jpr Presse 2)
- 2025 *Dawna Mistrzynie: Kobiety, Sztuka, Ideologia* Polish translation of *Old Mistresses: Women, Art and Ideology* (1981) (Warsaw: Smak Słowa)
- 2025 *O Gauguinie* (Warsaw: Smak Słowa)

FORTHCOMING

- 2025 *Monroe's Mov(i)es: Nation, Woman, and Agency*
- 2026 *The Case against "Van Gogh": Memory, Place and Modernist Disillusionment* (Thames & Hudson)

B. EDITED COLLECTIONS

- 1985 *The Journals of Marie Bashkirtseff* (London: Virago) (newly introduced with Rozsika Parker.)
- 1987 *Framing Feminism: Art & the Women's Movement 1970-85* (London: Pandora Press) 350 pp. Co-edited with Rozsika Parker with sole authored chapter 'Feminism and Modernism'; new edition 1992.
- 1992 *Dealing with Degas: Representations of Women and the Politics of Vision* (co-edited Richard Kendall) (London: Pandora Books) 224 pp. (Now London: Rivers Oram Press)
- 1992 *Trouble in the Archives* (Guest edited Special Issue) *differences: journal of feminist cultural studies*. 4:3.
- 1996 *Generations and Geographies: Critical Theories and Critical Practices in Feminism and the Visual Arts* (London: Routledge)
- 1998 *Aesthetics. Politics. Ethics Julia Kristeva 1966-96* Special Issue Guest Edited *parallax* 8
- 2000 *Work and the Image*, 2 vols. Edited with Valerie Mainz, (London: Ashgate Press)
- 2006 *Psychoanalysis and the Image: Transdisciplinary Perspectives* (Boston and Oxford: Blackwells Books),
- 2006 *Encountering Eva Hesse* co-edited with Vanessa Corby with sole authored chapter (London and Munich: Prestel)
- 2007 *Museums after Modernism: Strategies of Engagement* co-edited with Joyce Zemans with sole authored chapter and introduction (Boston and Oxford: Blackwell) pp. 280
- 2011 *Art as Com-passion: Bracha L. Ettinger* edited with Catherine de Zegher (Brussels: ASA Press)
- 2020 *Bracha L. Ettinger, Matrixial Subjectivity, Aesthetics and Ethics: Selected Writings Vol 1 1990-1999* Edited and Introduced by Griselda Pollock (Basingstoke: Palgrave MacMillan)

C. NEW ENCOUNTERS: ARTS, CULTURES CONCEPTS (SERIES EDITOR)

Centre CATH Series in Transdisciplinary Cultural Analysis

London: I B Tauris, now Bloomsbury

Books edited and co-edited by Griselda Pollock

- 2007 *Conceptual Odysseys: Passages to Cultural Analysis*
2008 *The Sacred and the Feminine: Imagination and Sexual Difference* co-edited with Victoria Turvey Sauron
2009 *Bluebeard's Legacy: Death and Secrets from Bartók to Hitchcock* co-edited with Victoria Anderson
2010 *Digital and Other Virtualities: Renegotiating the Image* co-edited with Antony Bryant
2013 *The Visual Politics of Psychoanalyses: Art & the Image in Post-Traumatic Cultures*

D. CONCENTRATIONARY MEMORIES: THE POLITICS OF REPRESENTATION

Series edited with Max Silverman

- 2011 *Concentrationary Cinema: Aesthetics and Political Resistance in Night and Fog* by Alain Resnais
WINNER OF 2011 KRASZNA-KRAUSZ PRIZE FOR BEST BOOK ON THE MOVING IMAGE
(London and New York: Berghan)
2013 *Concentrationary Memory: Totalitarian Terror and Cultural Resistance* (London: I B Tauris); Paperback
Bloomsbury, 2021
2015 *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture*
(London: I B Tauris) Paperback Bloomsbury, 2021
2019 *Concentrationary Art: Jean Cayrol, The Lazarean and the Everyday*
In Post-War Film, Literature, Music and The Visual Arts (London: Berghan)

II CHAPTERS IN BOOKS

- 1982 'Van Gogh and the Poor Slaves' in K Parkinson ed., *Peasants and Countrymen in Literature* (London
Rochampton Institute).
1982 'Theory and Pleasure' in Carol Jones (ed.) *Sense and Sensibility in Feminist Artistic Practice*, Nottingham
Midland Group.
1983 (with Fred Orton) 'Les Données Bretonnantes: La Prairie de Représentation' in F. Frascina and C
Harrison, *Modern Art and Modernism: A Critical Anthology* (London Harper Row and the Open
University)
1983 'Women's Knowledge, Women's Ignorance, Women's Studies', in G. Bergendal (ed.) *Knowledge and
Higher Education* (Stockholm National Board of Universities and Colleges).
1985 (with Fred Orton) 'Avant-gardes and Partisans Reviewed' in F Frascina and C Harrison *After Pollock*
(London: Harper Row and the Open University)
1987 'What's Wrong with "Images of Women"?' in Rosemary Betterton (ed.) *Looking On: Images of Femininity
in the Visual Arts and Media* (London: Pandora Press)
1988 (with Caroline Arscott) 'The Partial View: The Visual Representation of the Early Nineteenth Century
City' Janet Wolff and John Seed (eds) *The Culture of Capital: Art, Power and the Nineteenth Century
Middle Class* (Manchester: Manchester University Press)
1988 'Madness, Media and Mythologies...' in Philip Hayward (ed.) , *Picture This: Media Representations of
Visual Art and Artists* (London: Arts Council and John Libbey) 75-114
1989 'Modernität und Die Raume der Weiblichkeit' in Ines Lindner et al (eds) *Blickwechsel-Zur Konstruktion
von Weiblichkeit in Kunst und Kunstgeschichte* Berlin, pp. 1-13).
1989 'Whose Images of Women?' in Corinne Miller (ed.) *Images of Women* (Leeds City Art Gallery), 6-15.
1990 'Missing Women: Rethinking Early Thoughts on "Images of Women" in Carol Squiers (ed.) *The Critical
Image* (Bay Press: reprinted Harvester Press, 1991)

- 1990 ~~Feminist~~ (sic) Interventions in History: on the Historical, the Subjective and the Textual 'in Mary Kelly *Interim* (New York: The New Museum of Contemporary Art), 39-52.
- 1991 'Veils, Masks and Mirrors: Thoughts on the Work of Mitra Tabrizian' in *Mitra Tabrizian: Correct Distance* (Manchester: Cornerhouse Books) n.p.
- 1991 'Thoughts on Kitchen Show' in *Bobby Baker Kitchen Show* (London: Arts Admin)
- 1992 'Painting, Feminism and History', in Michele Barrett and Anne Phillips (eds.) *Destabilising Theory: Western Feminism 1970s-1980s* (Cambridge: Polity Press), 138-176
- 1992 'Feminism and the Visual Arts' in Elizabeth Wright (ed) *Feminism and Psychoanalysis: A Critical Dictionary* (Oxford: Basil Blackwell)
- 1992 'Tracing Figures of Presence: Naming Ciphers of Absence: Feminism, Postcolonialism and the work of Sutapa Biswas, *Synapse: Sutapa Biswas* edited by Nigel Walsh and David Chandler, (Leeds: Leeds City Art Galleries); reprinted in Lisa Bloom (ed.) *With Other Eyes: Looking at Race and Gender in Visual Culture* (Minneapolis: University of Minnesota Press), 213-36; reprinted in *Lumen: Sutapa Biswas* (Cornerhouse and Ridinghouse: Baltic Centre for Contemporary Art and Kettle's Yard, 2022), 49-80 (with new postface).
- 1993 'Crows, Blossoms and Lust for Death: Cinema and the Myth of Van Gogh' in Tsukasa Kodera (ed) *Mythologies of Van Gogh* Amsterdam John Benjamins, 217-239
- 1993 'Preface' in *Bracha Lichtenberg Ettinger: Matrix-Borderlines* edited by Pamela Ferris.
- 1994 'Feminism and Foucault' in N Bryson, K Moxey and M A Holly, (eds) *Visual Culture: Images and Interpretations* (Wesleyan University Press), 1-42
- 1994 'The Case of the Missing Women' in Mieke Bal and Inge Boer (ed). *The Point of Theory: Practices of Cultural Analysis* (Amsterdam: University of Amsterdam Press) 91-108.
- 1994 'Territories of Desire: an African Childhood Reconsidered' in George Robertson et al (eds). *Travellers' Tales: Narratives of Home and Displacement* (London: Routledge), 63-92
- 1994 'Histoire et Politique: l'histoire de l'art peut-elle survivre au féminisme?' in Yves Michaud (ed.) *Féminisme, art et histoire de l'art* (Paris Ecole Nationale Supérieure des Beaux Arts), 63-90
- 1995 'After the Reapers: Gleaning the Past, the Feminine and Another Future from the work of B.L.E', in Jean François Lyotard, Christine Buci-Glucksmann and Griselda Pollock, *Bracha Lichtenberg Ettinger: Halala-Autistwork* (Aix en Provence: Cité du Livre & Jerusalem: The Israel Museum), 129-165.
- 1995 'Beholding Art History: Vision, Power and Difference' in S Melville and B Readings (eds) *Vision and Textuality* (Basingstoke: MacMillan), 48-67
- 1995 'The View from Elsewhere: The Politics of Feminist Spectatorship' in Penny Florence & Dee Reynolds (eds) *Feminist Subjects: Multi-media* (Manchester: Manchester University Press), 2-39.
- 1995 'Empire, Identity and Place: Greystoke the Legend of Tarzan' in Pat Kirkham and Janet Thumin (eds) *Me Jane - You Tarzan* (London: Lawrence and Wishart), 129-47
- 1996 'Deadly Tales' in Linda Marie Walker (ed.) *I, 799 of 600,000 Hours, (Mortality)* (Adelaide: Experimental Art Centre 69-77
- 1996 'Gleaning in History or Coming after the Reapers: the feminine, the stranger and the Matrix in the work and theory of Bracha Ettinger' in Griselda Pollock (ed.), *Generations and Geographies in the Visual Arts: Feminist Perspectives* (London: Routledge), 342-373.
- 1996 'The Invitation to Look: the female spectator and the working woman in Manet's *Bar at the Folies Bergère*' in Bradford Collins (ed.), *Twelve Views of The Bar at the Folies-Bergère* (Princeton NJ: Princeton University Press), 278-318.
- 1996 'Inscriptions in the Feminine' in Catherine de Zegher (ed.). *Inside the Visible: an elliptical traverse of twentieth century art in, of and from the feminine* (Cambridge, MA.: MIT Press), 67-87.
- 1996 'Is Feminism to Judaism as Modernity is to Tradition? Critical Questions on Jewishness, Femininity and Art' Monica Bohn Duchon and Vera Grodzinski (eds) *Rubies and Rebels Jewish Female Identity in Contemporary British Art* (London: Lund Humphries), 15-27.

- 1996 'After the Reapers: Gleaning the Past, the Feminine and another Future from the work of B.L.E.' in *Bracha Lichtenberg Ettinger: Halal(a)–Autistwork*, with essays by Jean François Lyotard, Christine Buci-Glucksmann and Griselda Pollock (Jerusalem: the Israel Museum), pp. 78-165. French and English Text
- 1996 (with Rozsika Parker) 'Dame im Bild' in Beate Söntgen (ed.) *Rahmwechsel: Kunstgeschichte als feministische Kulturwissenschaft* (Berlin: Akademie Verlag), 71-93.
- 1996 'Rencontre avec l'histoire: stratégies de dissonance dans les années quatre-vingt et quatre-vingt-dix' in Jean Paul Ameline with Chris Dercon (eds), *Face à l'histoire 1933-1996: l'artiste devant l'événement historique* (Paris: Centre Pompidou), 535-540.
- 1997 'Abandoned at the Mouth of Hell: Bracha Lichtenberg Ettinger's *Eurydice* 1992-6' in *Patient and Doctor: Memory and Pain: Bracha L Ettinger and Sergei 'Afrika' Bugayev*, Pori Art Museum, Finland, 126-162.
- 1997 'Strategic Dissonance: Feminism, Painting and the Encounter with History', Chris Dercon (ed.), *Face à l'Histoire*, (Paris Centre Pompidou), 534-40.
- 1998 'On Not Seeing Provence: Van Gogh and the Painting of Consolation' in Richard Thomson (ed.) *Framing France: The Representation of Landscape in France* (Manchester: Manchester University Press), 81- 118.
- 1998 'The Cities and Countries of Modernity: Van Gogh Among His Dutch Contemporaries.' In Alan Ching (ed.) *Art in the Age of Van Gogh*, (Toronto: Art Gallery of Ontario), 23-64
- 1999 'Killing Women and Dying Men' in Mieke Bal (ed.) *The Practice of Cultural Analysis : Exposing Interdisciplinary Interpretation* (Stanford: University of Stanford Press), pp. 75-101
- 1999 'Still Working on the Subject: Feminist Poetics and the Avant-Garde Moment', in Sabine Breitwieser (ed.), *Rereading Mary Kelly Post-Partum Document* (Vienna: Generali Foundation), 237-263
- 2000 'Nichsapha: Yearning/ Languishing/ The Immaterial Tuché of Colour in Painting *after Painting after History*' in Piet Cousens and Paul VandenBroek, (ed.) *Bracha Lichtenberg Ettinger: Artworking 1985-1999* (Brussels: Palais des Beaux Arts,) pp. 45-70
- 2000 'The Pathos of the Political: Feminist Avant-Garde Film' in Valerie Mainz and Griselda Pollock (eds) *Work and the Image* Vol.2, (London: Ashgate Press), 193-224.
- 2000 'Psychic Alchemy: Sexual Objects and Fantasmatic Bodies,' Bice Curringer (ed.) *Hypermental* (Zurich: Kunsthhaus), 21-27
- 2000 'Visions du Sexe: Représentation, féminité, modernité dans les années vingt' in Régis Michel *Ou est l'interprétation de l'art ?* (Paris: École Nationale Supérieure des Beaux Arts), 41-96.
- 2001 'Catching and Losing the Sands of Time: The Dialectics of Place and No-Place in Jewish Memory and Being in the work of Lily Markiewicz.' *Promise*, The Koeffler Gallery and the University of Leeds Gallery, 2-17.
- 2001 'My Body' (eds), *Hannah Villiger Retrospective*, (Zurich: Scalo Press), pp.186-203
- 2002 'A History of Absence Belatedly Addressed: Impressionism with and without Mary Cassatt' in C. Haxthausen (ed.) *The Two Art Histories* (New Haven: Yale University Press and the Clark Art Institute) 123-141
- 2002 'The Aesthetics of Difference' in Michael Ann Holly (ed.) *Aesthetics, Art History and Visual Culture*, (New Haven: Yale University Press and the Clark Art Institute), 147-174
- 2002 'Nude Bodies: Transgressing the Boundaries between Art & Pornography' in Sean Sweeney (ed.) *The Body: The Darwin Lectures* (Cambridge: University of Cambridge Press) 94-162
- 2003 'Rethinking the Artist in the Woman, and that Old Chestnut, the Gaze' in Carol Armstrong and Catherine de Zegher (eds) *Women Artists at the Millenium* (Cambridge, MA.: MIT Press), 35-84.
- 2003 'Does Art Think? How can we Think the Feminine Aesthetically?' Dana Arnold and Margaret Iverson (eds) *Art and Thought* (Oxford: Blackwells), 129-155
- 2003 'Becoming Cultural Studies: The Daydream of the Political' in Paul Bowman (ed.) *Interrogating Cultural Studies: Theory, Politics and Practice* (London: Pluto Press), 125-141
- 2003 'On Visual Literacy', Karen Raney (ed.) *Art in Question* (London and New York: Continuum), pp 130-157
- 2003 'Feminist Theory: The Visual' in Mary Eagleton (ed.) *Feminist Theory* (Oxford: Blackwells), 173-194

- 2003 'Holocaust Tourism' in David Crouch and Nina Lübbren, (eds) *Visual Culture and Tourism* (Oxford: Berg Press), 175-190
- 2004 'Amedeo Modigliani and the Bodies of Art: Carnality, Attentiveness and the Modernist Struggle' in Mason Klein (ed.) *Modigliani: Beyond the Myth* (New York: Jewish Museum), 55-74
- 2004 'What is Feminist Art? Or How Not to Answer a Question Like That in Six Thousand Words?' in Hsiao Tsung-huang (ed.), *First International Women's Art Festival in Taiwan: Women, Art and Technology*, Kaphiung Museum of Fine Arts, 2004, 212-28
- 2005 'Dreaming Agnes: Agnes Dreaming' in Catherine de Zegher(ed.) *3Xabstraction*, (New Haven: Yale University Press), pp. 159-184
- 2005 'Femininity Modernity Representation: The Maternal Image, Sexual Difference and the Disjunctive Temporality of the Avant-Garde' in Cornelia Klinger, Wolfgang Müller-Funk (eds) *Das Jahrhundert der Avant-Garden* (Munich: Wilhelm Fink Verlag), 97-120
- 2005 'The Homeland of Pictures: Reflections on Van Gogh's Place Memories' in Iain Biggs and Judith Tucker (eds) *Lan2D: Beyond Landscape*, (Makespace Publishers), 52-64
<https://land2.leeds.ac.uk/texts/the-homeland-of-pictures/>
- 2005 'Beyond Oedipus', in Vanda Zajko and Miriam Leonard (eds) *Laughing with Medusa: Classical Myth and Feminist Thought*, (Oxford: Oxford University Press) 67-120
- 2005 'Films, Fictions, Histories: Feminist Dilemmas with the Art/Life Problem Thoughts Occasioned by *Artemisia* by Agnès Merlet (1997) in Mieke Bal, *The Artemisia Files: Artemisia Gentileschi for Feminists and Other Thinking People* (Chicago: Chicago University Press), 169-206
- 2005 'Painting, Difference and Desire in History: The Work of Penny Siopis 1985-1994', [1994] reprinted in Kathryn Smith (ed.), *Penny Siopis* (Johannesburg, SA: Goodman Galleries), 46-67
- 2006 'Louise Abbéma's Lunch and Alfred Stevens's Studio: Theatricality, Feminine Subjectivity and Space around Sarah Bernhardt 1877-1888' Deborah Cherry and Janice Helland (eds) *LOCAL/GLOBAL: Women Artists In The Nineteenth Century* (London: Ashgate), 99-120.
- 2006 'Theatre of Memory: Trauma and Cure in Charlotte Salomon's modernist Fairy Tale: *Leben? oder Theater?* 1941-2' in Michael Steinberg and Monica Bohm-Duchen (eds) *Reading Charlotte Salomon*, (Ithaca NY: Cornell University Press), 34-72.
- 2006 'Going to the Past via a Journey to the Present: Mother/Daughter and Other Germans in Judith Tucker's Paintings *Resort*' in *Judith Tucker RESORT (iv) (v) (vi) (vii)* Leeds: Wild Pansy Press) 10-31.
- 2007 'Daydreaming before History in the last works of Sigmund Freud and Charlotte Salomon' in Sam Durrant and Catherine Lord (eds), *Migratory Aesthetics; Memory, Trauma and Culture*. (Amsterdam: Rodopi), pp.205-28.
- 2007 'Ethics, Politics and Aesthetics: Reinventing Art History from Art in the Long Twentieth Century,' in *Art History on Demand? Science and Conscience, Claims and Tasks*, : Institute für Kunstgeschichte).
- 2007 'Alfredo Jaar: Not Forgetting Africa: The Dialectics of Attention/InAttention, Seeing/Denying, and Knowing/Understanding in the Positioning of the Viewer by the Work of Alfredo Jaar' in Nicole Schweizer (ed.) *La Politique des Images: Alfredo Jaar*, (Lausanne: Musée des Beaux Arts), 113-36.
- 2007 'Bobby Baker: Speaking for Herself' in Michelle Barrett, (ed.) *Bobby Baker* (London: Routledge).
- 2007 'Maman! Invoking the m/Other in the Web of the Spider' in Marika Werkmeister (ed.) *Louise Bourgeois: Maman* (Wanas Foundation, Sweden), pp. 65-102.
- 2007 'Femininity: Aporia or Sexual Difference', in Bracha L Ettinger, *The Matrixial Borderspace*, preface by Judith Butler, edited Brian Massumi (Minneapolis: University of Minnesota Press), 1-40.
- 2008 'Femininity, Modernity and Representation' in Xavier Arakistain (ed.), *Kiss Kiss Bang Bang: 45 Years of Feminist Art* (Bilbao, El Museo del Bellas Artes), 23-35.
- 2009 'Mapping the 'bios' in two graphic systems with gender in mind: Van Gogh and Charlotte Salomon' in Dana Arnold (ed.) *Biographies and Space* (London: Routledge), pp.115-38.
- 2008 'Femininity/Modernity: Inscriptions/Representations' in Sigrid Schade (ed.) *Inscriptions /Transgressions* (Bern: Peter Lang), 83-106.

- 2008 'Dying, Seeing, Feeling, Transforming in the Ethical Space of Feminist Aesthetics' in Diarmuid Costello and Dominic Willsdon (eds), *The Life and Death of Images: Ethics and Aesthetics* (Ithaca; Cornell University Press,). 213-35.
- 2008 'Differencing Difference: Feminist Moments' in Alexandra Kokoli (ed) *Feminism Reframed: Reflections on Art and Difference* (Newcastle: Cambridge Arts Press), pp. 248-80.
- 2010 'The Visual Poetics of Shame: A Feminist Reading of Freud's *Three Essays on the Theory of Sexuality* with a Korean film *The Scarlet Letter*,' Claire Pajaczkowska and Ivan Ward, (eds), *Shame* (London: Routledge). 109-128.
- 2008 'Daydreaming before History: The Last Works of Sigmund Freud and Charlotte Salomon' in Sam Durrant and Catherine Lord (eds) *Migratory Aesthetics* (Amsterdam: Rodopi), pp. 205-228.
- 2008 'Sacred Cows: Wandering in Feminism, Psychoanalysis and Anthropology', in Griselda Pollock and Victory Turvey (eds) *The Sacred and the Feminine: Imagination and Sexual Difference* (London: I B Tauris), 9-48.
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FORTHCOMING

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- 2010 'The Long Journey Home: Maternal Trauma, Tears and Kisses in a work by Chantal Akerman' *Studies in the Maternal*, 3, www.mamsie.bbk.ac.uk/journal.html,
- 2010 'Where do Bunnys Come From? From Hubris to Hamsterdam' *City*14:6 (December), 709-729. co-authored with Antony Bryant <https://www.tandfonline.com/doi/pdf/10.1080/13604813.2010.525338>

- 2010 'Opened, Closed and Opening: Reflections on Feminist Pedagogy in one UK University', *n. paradoxa: international feminist journal*, 26, (July, 2010) (on-line <https://www.ktpress.co.uk/nparadoxa-volume-details.asp?volumeid=26>)
- 2011 'Moments and Temporalities of the Avant-Garde "in, of, and from the feminine" *New Literary History*, 41, 795-820
- 2011 'The Shock of Experience: Santu Mofokeng and Claude Cahun/ Le choc de l'expérience: Santu Mofokeng and Claude Cahun *lemagazine* Jew de Paume, Paris 7.09.2011 <http://lemagazine.jeudepaume.org/2011/09/«%C2%A0le-choc-de-l'experience-santu-mofokeng-et-claude-cahun%C2%A0»-une-conference-de-griselda-pollock/>
- 2011 'What if Art Desires to be Interpreted? Remodelling Interpretation after the 'Encounter-Event' *Tate Papers* no. 15 Spring 2011 <https://www.tate.org.uk/research/publications/tate-papers/15/what-if-art-desires-to-be-interpreted-remodelling-interpretation-after-the-encounter-event>
- 2011 'Modernité et les espaces de modernité (1988] translated in Fabienne Dumont (ed.) *La rebellion du Deuxième Sexe: L'histoire de l'art au crible des théories féministes anglo-américaines 1970-2000* (Paris; les presses du reel), 225-266.
- 2012 'Saying No!: Profligacy versus austerity, or metaphor against model in justifying the Arts and Humanities in the contemporary university', *European Journal of Popular Culture*, 3:1, 87-104.
- 2012 'Muscular Defences', *Journal of Visual Culture* 11:2 [*Ways of Seeing Anniversary Issue*]. 127-131.
- 2012 'Unexpected Turns: The Aesthetic, the Pathetic and the Adversarial in the Long Durée of Art's Histories', *Journal of Historiography* no. 7 (December 2012) <http://arthistoriography.files.wordpress.com/2012/12/pollock.pdf>
- 2012 'Art History and Visual Studies in Great Britain and Ireland' in Matthew Rampley, Charlotte Schoell-Glass, Andrea Pinotti, Kitty Zijlmans, Hubert Locher, Thierry Lenain (eds), *Art History and Visual Studies in Europe: A Critical Guide* (Leiden: Brill, 2012), 355-378.
- 2013 'Countering Memory Loss through Misrepresentation: What Does She Think Feminist Art History Is?' *Journal of Art Historiography*, Volume 8 June 2013. 15 pages <https://arthistoriography.files.wordpress.com/2013/06/pollock.pdf>
- 2013 'In Other Worlds (Nancy Spero)' *The Jewish Quarterly*, 5(1), 22-25
- 2014 'Whither Art History', *Art Bulletin*, 96:1, (March, 2014)9-23.
- 2014 'Crimes, Confession and the Everyday: Challenges in Reading Charlotte Salomon's *Leben? oder Theater?* 1941-1942', *Journal of Visual Culture* 13:2, 200-236.
- 2016 'Monroe's Molly: Three Reflections on Eve Arnold's Photograph of *Marilyn Monroe Reading Ulysses*', *Journal of Visual Culture* 15:2 (August 2016), 203-31.
- 2016 'Is Feminism a Bad Memory or a Virtual Future?', *differences: A Journal of Feminist Cultural Studies* 26:4 (Summer 2016), pp. 27-61.
- 2016 'Is Feminism a 'Bad' Memory or a Virtual Future? Some Reflections on Art Historiography, Feminism and Cultural Memory', *Nierika: Estudios in Historia De Arte*, vol. 9 (January to June).
- 2017 'Staging Subjectivity: Love and Loneliness in the Scene of Painting with Charlotte Salomon and Edvard Munch' *Textual Matters* 7:7(2017) pp. 114-44 <http://eprints.whiterose.ac.uk/118474/>
- 2017 'The Missing Wit(h)ness: Monroe, *Fascinace* and the Unguarded Intimacy of Being Dead', *Journal of Visual Art Practice*. 16: 3 (2017) pp. 261 – 292. <http://eprints.whiterose.ac.uk/120953/>
- 2017 'How the political crashes in on my personal everyday': Lubaina Himid's Conversations and Voices—Toward an Essay on *Cotton.com*' *Afterall* (UK), 43 (Spring/ Summer)19-29.
- 2018 'To Play Many Parts: Reading Between the Lines of Charlotte Salomon/CS's *Leben ?oder Theater?*: Nicholas Chare in conversation with Griselda Pollock', *RACAR* 43:1: 63–80 <https://www.jstor.org/stable/26454009?seq=1>
- 2018 'Action, Activism, and Art and/as Thought: A Dialogue with the Artworking of Sonia Khurana and Sutapa Biswas and the Political Theory of Hannah Arendt'. *e-flux journal* no. 92.

<https://www.e-flux.com/journal/92/204726/action-activism-and-art-and-as-thought-a-dialogue-with-the-artworking-of-sonia-khurana-and-sutapa-biswas-and-the-political-theory-of-hannah-arendt>

- 2019 'Akerman on screen: Chantal Akerman behind and before the camera and after cinema.' *Moving Image Review and Art Journal (MIRAJ)* Vol.8:1-2, 8-26 https://doi.org/10.1386/miraj_00002_1
- 2020 'Liquid Culture, *The Art of Life* and Dancing with Tracey Emin: A feminist art historian/cultural analyst's perspective on Zygmunt Bauman's missing cultural hermeneutics', *Thesis Eleven* 156:1, pp .10-26 and introduction 3-9 (with Mark Davis)
- 2022 'L'esthétique de l'abstraction et la question de la différence, *Les Cahiers du Mnam*, 159 (Spring 2022), 5-15. <https://boutique.centrepompidou.fr/en/product/19281-cahiers-du-musee-159.html>
- 2022 'Looking Back in Fascination and Wonder: Reading and Thinking with Ettingerian Concepts', *Psychoanalysis, Culture and Society*, 27: 439-465.
<https://link.springer.com/article/10.1057/s41282-022-00319-8>
- 2024 'Frank and Jo Make Space at Castlefield', in *40 Years of the Future: Jo McGonigal x Frank Bowling* Castlefield Gallery, Manchester, 20 October - 2 February 2024).
- 2024 'Essay' in *Sheila Gaffney: Embodied Dreaming* edited Marianna Tsionki, 4 October 2024 -11 January 2025 at Leeds Arts University (Copenhagen RSS Press, 2024)

PUBLICATIONS BY GRISELDA POLLOCK IN FRENCH and POLISH

Livres

- 2023 *Maîtresses d'Autrefois: Femmes, Art et Idéologie* (Geneva: jpr Springer 2023).
- 2024 *Féminisme et pédagogie au cœur des formations artistiques: 40 ans d'expérience* (London: Sternberg Press/ Paris: jpr Presse 2)
- 2025 *Dawna Mistrzyni: Kobiety, Sztuka, Ideologia* Polish translation of *Old Mistresses: Women, Art and Ideology* (1981) (Warsaw: Smak Słowa)
- 2025 *O Gauguinie* (Warsaw: Smak Słowa)

Chapitres

- 1996 'Rencontre avec l'histoire: stratégies de dissonance dans les années quatre-vingt et quatre-vingt-dix' in Jean Paul Ameline avec Chris Dercon (eds), *Face à l'histoire 1933-1996: l'artiste devant l'événement historique* (Paris: Centre Pompidou), 535-540.
- 2001 'Visions du Sexe: Représentation, féminité, modernité dans les années vingt' in Régis Michel, *Ou est l'Interprétation de l'art ?* (Paris : École Nationale Supérieure des Beaux Arts), 41-96.
- 2009 'Vers le musée féministe virtuel: virtualité, l'aesthétique, la différence sexuelle et le musée' in Camille Morineau (ed.) *Elles@Pompidou* (Paris, Centre Pompidou), 322-30.
- 2011 'Modernité et les espaces de modernité (1988) traduit dans Fabienne Dumont (ed.) *La Rebellion du Deuxième Sexe: L'histoire de l'art au crible des théories féministes anglo-américaines 1970-2000* (Paris; les presses du réel), 225-266
- 2012 'L'esthétique matricielle à l'ère du traumatisme et de l'horrorisme' in Mélody Jan-Ré (ed.) *Réceptions: Le genre à l'œuvre Vol. 1* (Paris:Opus 2 MAGE, 57-92.
- 2021 'Abstraction? Co-Création?' in Christine Macel and Karolina Ziebinska-Lewandowska, (eds.) *Elles font l'abstraction /Women in Abstraction* (Paris: Centre Pompidou, 2021) 25-30
- 2024 *Feminism, Pedagogy and the Studio: Reflections Across Four Decades* (English) and in French: *Féminisme et pédagogie au cœur des formations artistiques: 40 ans d'expérience* (London: Sternberg Press; Paris jpr Press 2)
- 2024 'La peinture riant: Julia Kristeva, Lee Krasner and Marilyn Monroe', in Sarah Anaïs Crevier Goulet et al (eds), *JULIA KRISTEVA: révolte et reliance* (Paris: Éditions Hermann) 441-58.

Articles

- 2007 Féminisme et l'Histoire de L'Art : débat avec Jacqueline Lichtenstein', *Perspective : La revue de INHA* no.4, 568-84
- 2007 'Des canons et des guerres culturelles' in 'Genre, Féminisme, et valeur de l'art', *Cahiers du Genre* 4, 45-70. Edited by Séverine Sofio, Perin Emel Yzvuz et Pascale Molinier
- 2011 'The Shock of Experience: Santu Mofokeng and Claude Cahun/ Le choc de l'expérience: Santu Mofokeng and Claude Cahun *le magazine* Jeu de Paume, Paris 7.09.2011
<http://lemagazine.jeudepaume.org/2011/09/«%C2%A0le-choc-de-l'experience-santu-mofokeng-et-claude-cahun%C2%A0»-une-conference-de-griselda-pollock/>
- 2022 'L'esthétique de l'abstraction et la question de la différence', *Les Cahiers du Mnam*, 159 (Spring 2022), 5-15. <https://boutique.centrepompidou.fr/en/product/19281-cahiers-du-musee-159.html>

V EXHIBITIONS CURATED

- 1978 *Purity and Danger in Victorian Painting* University of Leeds
(with T J Clark)
- 1980 *Vincent van Gogh and His Dutch Years* Guest Curator at the Rijksmuseum Vincent van Gogh, Amsterdam
- 1981 *Northern Young Contemporaries*. Manchester University, Whitworth Art Gallery (selector)
- 1989 *Images of Women* City of Leeds Art Gallery, consultant and author of catalogue essay.
- 1999 *Memories of Oblivion and Loss*: Lydia Bauman, University of Leeds, Art Gallery
- 2000 *Interventions: Alfred Stevens at the Clark*, Sterling and Francine Clark Art Museum
- 2001 *Places: Lily Markiewicz*, University of Leeds Art Gallery, Leeds
- 2003 *Bracha Ettinger: Eurydice*, Jerwood Gallery, LMH, Oxford
- 2006 *Migratory Aesthetics*, University Art Gallery, Leeds
- 2006 *The Face of Thinking: Hannah Arendt in Images*, University of Leeds
- 2006 *Micro-Macro: Drawing Series Christine Taylor Patten*, Drawing Gallery, London
- 2006 *Drawing Time: Time of Drawing: Christine Taylor Patten*, University of Leeds Art Gallery
- 2009 *Resonance/ Overlay/ Interweave: Bracha Ettinger in Freudian Space*, Freud Museum, London and the Academy of Fine Art, Helsinki.
- 2015 *Drawing Time: Christine Taylor Patten*. Leyden Gallery, London
- 2015 Advisor to 14th Istanbul Biennial: *Saltwater: A Theory of Thoughtforms*, curating the solo shows at ARTER of Christine Taylor Patten and Bracha L. Ettinger
- 2019/2020 *Lessons in the Studio/ Studio in the Seminar: Seventy Years of Fine Art at Leeds*, Audrey and Stanley Burton Gallery and Fine Art Project Space, University of Leeds. Curated with Sam Belinfante
- 2023-2024 *Medium & Memory: Four Conversations*, HackelBury Fine Art, London

V FILMS/VIDEO ART WORKS

- 1992 *Conflicted Desire: A Feminist Reflection on the Sites of Labour and Maternal Subjectivity*
- 1993 *Who is the Other?* (first shown at Vancouver Art Gallery)
- 1994 *Deadly Tales I* (first shown at Experimental Art Centre, Adelaide)
- 1997 *Parallel Lives* (first shown at Art Gallery of Western Australia, Perth)
- 1997 *Painting as a Backward Glance that Does Not Kill: Eurydice by Bracha Lichtenberg Ettinger* (first shown at the Guggenheim Museum)
- 1997 *Deadly Tales II* Leeds Metropolitan University Art Gallery and Leeds University 2009
- 1999 *Visions of Sex* (Vienna)
- 2001 *That Old Chestnut: The Gaze* (Princeton University)
- 2009 *Painting as a Backward Glance that Does Not Kill: Eurydice by Bracha Lichtenberg Ettinger*, Freud Museum London

VI EXHIBITED WORK/ EXHIBITIONS

- 1997 *Seven Deadly Tales:*
A Self Portrait of a Feminist Intellectual Haunted by Death
 installation with video, in *A Company of Strangers*, Leeds Metropolitan University Gallery, April 13 - 21 May, 1997.
Seven Deadly Tales - a performance piece
 21 April- 13 May Leeds Metropolitan University Gallery.
- 2011 *Deadly Tales*, Conference: *A Dying Artist*, London, ICA. Invited exhibition of the work.
- 2017 *A Feminist Space at Leeds Deadly Tales and Conflicted Desire: Maternal Passion*
- 2019-20 *Conflicted Desire: A Feminist Reflection on the Sites of Labour and Maternal Subjectivity* in *Lessons in the Studio/ Studio in the Seminar* University of Leeds Project Space
- 2024 *Conflicted Desire: A Feminist Reflection on the Sites of Labour and Maternal Subjectivity* in *The Ignorant Art School* at the Cooper Gallery, University of Dundee, curated by Sophia Hao.

RESEARCH PROJECTS AND GRANTS since 2001

2001- CENTRE FOR CULTURAL ANALYSIS, THEORY AND HISTORY : a collaborative project between fine art, histories of art and cultural studies, inflected with questions of Jewish, feminist and post-colonial difference to research the relations between creative, historical and theoretically informed critical practice of cultural analysis by means of transdisciplinary initiatives around five themes: hospitality and alterity; musicality, aurality and textuality; philosophy and architecture; indexicality and virtuality; memory, amnesia and history. The project aims to reconsider the legacies of Aby Warburg's unreasonable art history in relation to contemporary engagements with difference. £950k

2007-2011 AHRC *CONCENTRATIONARY MEMORIES: THE POLITICS OF REPRESENTATION*.

In collaboration with Dr Max Silverman, the project explores the aesthetic strategies of resistance to the 'concentrationary universe' (David Rousset) and the totalitarian innovation: everything is possible (Hannah Arendt) by means of a re-examination of Resnais' *Nuit et Brouillard* in the context the Surrealist poet and Mauthausen survivor Jean Cayrol's concept of a Lazarean aesthetics and a concentrationary art. It counters this engagement with a political aesthetics of resistance to the political menace of totalitarianism with an exploration of the seepage of the totalitarian into a popular cultural imaginary in the form of the 'fascination of fascism' and the accommodation to arbitrary violence. £450k

February to June 2011:

Clark Art Institute Research Fellowship: *After.Affects/Afer-Images*

August 2011-January 2012:

AHRC Fellowship

May 2012- May 2013

Leverhulme Fellowship: *From Trauma to Cultural Memory*

2013-2014

Leverhulme Visiting Professorship: DOCUMENTA Carolyn Christov-Bakargiev

RESEARCH INTERESTS

I Currently active

i) The historical analysis of women's position in and contribution to cultural production and consumption in the nineteenth to twenty-first centuries.

This work involves a focus on nineteenth century work of women artists and the representation of creative activity. research has produced a new book on Mary Cassatt, see also *Generations and Geographies* and *Killing Men and Dying Women* and the completion of a fifteen-year project on *Charlotte Salomon's Leben? oder Theater?*

ii) The Theories and Methods of social, critical, postcolonial, queer, feminist histories of art and cultural studies.

I have a major interest in the use of psychoanalysis in historical research as well as cultural analysis of visual representation, and the significance of the work of Michel Foucault for feminist historiography and cultural analysis.

- iii) **The Virtual Feminist Museum**
 A series of linked studies around issues of feminist genealogical time mediated by the construction of exhibition and encounter in space. Chapters include work on Freud and Archaeology, photography and sculpture, sexuality and representation, a Benjaminian reading of Charlotte Salomon, image and atrocity, and drawing and time.
Encounters in the Virtual Feminist Museum: Time, Space and the Archive 2007
After-affects-After-Images: Trauma and Aesthetic Transformation in the Virtual Feminist Museum 2013
Raphael after the Holocaust in the Virtual Feminist Museum (forthcoming)
- iv) **The Cultural Memory of Feminism: Is Feminism a Trauma or a Virtual Future?**
 See article *differences* (2016) and book in preparation
- iv) **Beyond Words: Representation at the Limits After History: Culture after Auschwitz: Painting/Film and the Shoah. Trauma and Cultural Memory.**
 Moving between painting and cinema, this work is part of a developing project examining the interface between feminine alterity and Jewish otherness in Heleno-Christian culture - using its catastrophic **real - ization** in the Shoah as the point of radical rupture which projects us into uncharted relations to representation, spatialisation, temporality, trauma, the body and its representations. Major projects in place with several publications on the work of Bracha Lichtenberg Ettinger, Vera Frenkel, Judith Tucker, Alina Szapocznikow, Lily Markiewicz. New work on Alfredo Jaar.
- vi) **Concentrationary Memories: The Politics of Resistance 2007-2019 AHRC funded research project**
 with Max Silverman exploring the totalitarianism, aesthetic opposition and the seepage of the totalitarian into popular culture (cinema, video games, science fiction)
Books
Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais' Night and Fog
 co-edited with Max Silverman London: Berghahn, 2011
Concentrationary Memories Totalitarian Terror and Cultural Resistance
 co-edited with Max Silverman London I B Tauris, 2013
Concentrationary Imaginaries; Tracing Totalitarian Terror in Popular Culture
 co-edited with Max Silverman London I B Tauris, 2015
Concentrationary Art: Jean Cayrol, the Lazarean and the Everyday in Post-war Film, Literature, Music & the Visual Arts
 co-edited with Max Silverman London I B Tauris, 2019
- vii) **Matrixial Theory and Aesthetic Practice.** A continuing project of analysis of the theoretical work of Bracha Ettinger and a study of her aesthetic contribution through abstract painting.
Two books, films and exhibitions
Bracha Ettinger: Art as Compassion edited with Catherine de Zegher 2012
 Editor and Introducer of *Bracha Ettinger, Matrixial Subjectivity, Aesthetics & Ethics Vol I* published but withdrawn in 2021
- viii) **Theories of Femininity and the Maternal** This project originally focussed on the work of Julia Kristeva and the possibility or impossibility for the inscription of the feminine and now concerns a theoretical analysis of the possibility of a post-phallogocentric theory of the feminine via the work of Bracha Ettinger. Both bodies of work articulate the interface between aesthetics, ethics and politics and explore the domain of the semiotic (Kristeva) or the sub-symbolic (Ettinger) modes. Collaboration with MaMSIE, Birkbeck College: *M/Other Trouble* Conference May 2009. Work on Chantal Akerman and Bracha Ettinger

Theories of Femininity in and beyond psychoanalysis This project originally focussed on the work of Julia Kristeva and the possibility or impossibility for the inscription of the feminine and now concerns a

theoretical analysis of the possibility of a post-phallogocentric theory of the feminine via the work of Bracha Lichtenberg Ettinger. Both bodies of work articulate the interface between aesthetics, ethics and politics and explore the domain of the semiotic (Kristeva) or the sub-symbolic (Ettinger) modes.

ix) Rethinking the Legacy of Aby Warburg in Contemporary Cultural Analysis

- Developing an international network to develop a critical dictionary of Warburgian concepts to enhance the teaching and study of Warburg's legacy in art history, postcolonial, visual and cultural studies.
- 'Aby Warburg and Mnemosyne: Photography as *aide-mémoire*, Optical Unconscious and Philosophy' in Costanza Caraffa (ed), *Photo Archives and the Photographic Memory of Art History* (Berlin: Deutscher Kunstverlag, 2011), 73-98.
- 2013 *After-affects-After-Images: Trauma and Aesthetic Transformation in the Virtual Feminist Museum* (Manchester: Manchester University Press, 2103)
- 2016 'Aby Warburg and "Thinking Jewish" in Modernity' in Jacques Picard, Jacques Revel, Michael Steinberg, Idith Zertal, (eds) *Makers of Jewish Modernity: Thinkers, Artists, Leaders and the World They Made*, (Princeton: Princeton University Press 2016), 108-125
- 2018 'Monroe's Gestures Between Trauma and Ecstasy: Reading the Cinematic Gesture 'Marilyn Monroe' with Aby Warburg's Venus and Nymph', in Nicholas Chare and Elizabeth Watkins (eds), *Gesture in Cinema* (London: Routledge, 2018), 99-132
- and Warburg is central to the monograph:
After-affects-After-Images: Trauma and Aesthetic Transformation in the Virtual Feminist Museum and *Monroe's Mov(i)es*

xi) The Innovations of Marilyn Monroe: Iconicity, Agency and The Politics of Sexuality

This is a research project coming out of my work in American studies of visual cultures in the 1950s. The project involves a close examination of the film texts in which Monroe appeared in order to go beyond their current status as vehicles for a major star. Instead, the reading tracks the creation of the iconicity of Monroe and the traces of a white, working class, woman to negotiate the conditions of production and labour in the Hollywood film industry at the level of both institution and representations. The dramatic centre of most of the films in which Monroe appeared is damaged, menaced or wounded American masculinity in whose stories 'woman' functions as a necessary figure and other to be destroyed, desired or won. Reading archaeologically across the films as if without the knowledge of what Monroe would be opens up to a reading of American culture and sexuality. This is followed by a genealogical analysis of the construction of the elements that became the Monroe icon in cinematic imagery set against the creative partnerships Monroe enjoyed with major still photographers. A third section considers the cultural engagements with the life, death and image of Monroe posthumously enquiring into specific texts and images to ascertain the meanings attributed to and projected onto the image-reservoir of both the cinematic performances and the photographic archive, inflected by the manner in which culture 'uses' premature death in relation to femininity. Links with work on American women artists of 1950s, as well as with studies on death, sexual difference and cultural mythologies.

Book in progress: *Monroe's Mov(i)es* 2024/5

'Monroe's Molly: Three Reflections on Eve Arnold's Photograph of Marilyn Monroe Reading Ulysses', *Journal of Visual Culture* 15:2 (August 2016), 203-31'

The Missing Wit(h)ness: Monroe, *Fascinace* and the Unguarded Intimacy of Being Dead', *Journal of Visual Art Practice*. 16: 3 (2017) pp. 261 – 292. <http://eprints.whiterose.ac.uk/120953/>

Genius and Muse Questioned: Monroe's Miller. Arthur Miller and Marilyn Monroe, Madrid CAIXA Forum: 2018

'Monroe's Gestures Between Trauma and Ecstasy: Reading the Cinematic Gesture 'Marilyn Monroe' with Aby Warburg's Venus and Nymph', in Nicholas Chare and Elizabeth Watkins (eds), *Gesture in Cinema* (London: Routledge, 2018), 99-132

Paris, Colloque Julia Kristeva à Cerisy, *Julia Kristeva and Marilyn Monroe*, 2021

'La peinture riant: Julia Kristeva, Lee Krasner and Marilyn Monroe', *Julia Kristeva: reliance et revolution* (Paris, 2023)

xii) Van Gogh, Place and Memory

- In process of being revised for publication as *The Case against "Van Gogh": Cities and Countries of Modernism* 2020. Several articles have appeared based on this material, the most recent in a book on space, mapping and biography, a new work on reception of Van Gogh in the 20th century, Van Gogh and Rembrandt (Amsterdam 2006) and Van Gogh in the work of Charlotte Salomon: how do we read Van Gogh through such later re-inscription mediated via reproduction and literature? Working on 'Why we are still Loving Vincent? Forming the Cultural Memory of Van Gogh
- 1978 *Vincent van Gogh* (Oxford: Phaidon Press). 84 pp. (co-authored with Fred Orton)
1980. *Vincent van Gogh in zijn Hollandse Jaaren Kijk op stad en land door Van Gogh en zijn tijdgenoten* (Amsterdam Rijksmuseum Vincent van Gogh) 168 pp. (Exhibition and catalogue) [Van Gogh in his Dutch Years: Visions of City and Country in Van Gogh and His Dutch Contemporaries.]
- 1980 'Artists, Media and Mythologies; Genius, Madness and Art History' *Screen*, vol. 21, no.3, 57-96.
- 1980 *Van Gogh and Dutch Art: A Study of the Development of Van Gogh's Notion of Modern Art with special reference to the Critical and Artistic Revival of Seventeenth Century Dutch Art in the Netherlands and France in the Nineteenth Century as a Model for Modern Art*
PhD University of London (Courtauld Institute of Art)
- 1983 Modern Art and Modernism Open University Third Level Course. With Fred Orton:
1) Television: *Rooted in the Earth: The Potato Eaters by Van Gogh*
- 1983 'Stark Encounters: Modern Life and Urban Work in Van Gogh's Drawings in the Hague 1881-83,' *Art History*, vol. 6, no.3, 330-58.
- 1983 'The Hague School at the Royal Academy', *Burlington Magazine*, vol. cxxv, no. 963, 375-9 review essay.
- 1982 'Van Gogh and the Poor Slaves' in K Parkinson ed., *Peasants and Countrymen in Literature* (London Roehampton Institute).
- 1987 'Labour- Modern and Rural I: The Contradictions of representing Handloom Weavers in 1884', *Dutch Crossing* (1987) no 33, 81-121.
- 1987 'Labour-Modern and Rural II: Representing Handloom weavers in Brabant in 1884', *Australian Journal of Art*, VI, 25-44.
- 1988 'Van Gogh and the Poor Slaves', *Art History*, 11: 3. 408-432
- 1988 'Madness, Media and Mythologies...' in John Libbery (ed) *Picture This: Media Representations of Visual Art and Artists* (London: Arts Council)
- 1989 'Agency and the Avant-Garde: Thoughts on Authorship and History by Way of Van Gogh' *Block*, no. 15, 5-15
- 1991 'Van Gogh and Holland: Nationalism and Modernism' *Dutch Crossing* Summer 1991 no 44 45-59
- 1993 'Crows, Blossoms and Lust for Death: Cinema and the Myth of Van Gogh' in Tsukasa Kodera (ed) *Mythologies of Van Gogh* Amsterdam John Benjamins, 217-239
- 1993 *Avant-Garde Gambits: Gender and the Colour of Art History* (London: Thames and Hudson), 80 pp; Korean edition, 2001 translated by Park Chun, Young-Paik: new edition: *Griselda Pollock On Gauguin* (London: Thames and Hudson)
- 1994 'The Ambivalence of the Maternal Body: Psychoanalytic Readings of the Legends of Van Gogh' *International Journal of Psychoanalysis*, 75:4, 801-13
- 1995 'Beholding Art History: Vision, Power and Difference' in S Melville and B Readings (eds) *Vision and Textuality* (Basingstoke: MacMillan), 48-67
- 1996 *Avant-Gardes and Partisans Reviewed* (co-authored texts Fred Orton and individually authored texts), (Manchester: Manchester University Press)
- 1998 'On Not Seeing Provence: Van Gogh and the Painting of Consolation' in Richard Thomson (ed.) *Framing France: The Representation of Landscape in France* (Manchester: Manchester University Press), 81- 118.

- 1999 *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (London: Routledge) Spanish edition, 2022
- 2015 'Mapping the 'bios' in two graphic systems with gender in mind: Van Gogh and Charlotte Salomon' in Dana Arnold (ed.) *Biographies and Space* (London: Routledge), pp.115-38.
- 2010 'History versus Mythology: Van Gogh and Dutchness' in Rachel Esner and Margriet Schavemaker, (eds) *Vincent Everywhere: Van Gogh's [inter]national Identities* (Amsterdam: Amsterdam University Press), 49-62

xiii) Performing Violence: A collaboration with Opera North and Lubaina Himid to explore performativity, performance and violence in representation, music and contemporary culture, with specific engagements with race, gender and violence Working with Dr Sam Belinfante of Centre for Audio Visual Experimentation (CAVE). See essay in *Lubaina Himid* (Tate Gallery, 2022)

“‘How the political world crashes in on my personal everyday’: Lubaina Himid’s Conversations and Voices: Towards an Essay about *Cotton.com*’, *Afterall: A Journal of Art, Context and Enquiry*, no.43, 2017, 18–29.

‘Negative Positives; The Guardian Archive’, The Lubaina Himid Manual, (Cologne: Koenig Books, 173-196);

‘On the Pleasures of Opera’, *Lubaina Himid*, ed. Michael Wellen (London: Tate Enterprises, 202, 150-183)

xiv) Exhibition, Curation and the Politics of Contemporary Art since 1989 through the lens of six case studies of DOCUMENTA 1992-2018

Relates to Leverhulme Professorship of Carolyn Christov Bakargiev

Documenta as Pharmakon: the Contemporary Biennial Model between Market and Agora

With Alison Rowley, *Now and Then: Feminism, Art, and History: A Critical Response to Documenta XI*

<https://www.documenta-platform6.de/now-and-then-feminism-art-and-history-a-critical-response-to-documenta-xi/>

xv) Legacies of Zygmunt Bauman’s Work: Thinking in Dark Times with Antony Bryant, Mark Davis, Jack Palmer and Max Silverman: Seminar Series, Symposium,

‘Liquid Culture, *The Art of Life* and Dancing with Tracey Emin: A feminist art historian/cultural analyst’s perspective on Zygmunt Bauman’s missing cultural hermeneutics’, *Thesis Eleven* 156:1, pp. 10-26 and introduction 3-9 (with Mark Davis)

‘Reading *Modernity and the Holocaust* with and against Janin Bauman, *Winter in the Morning*’, in Jack Palmer and Darius Brezeskinsi (eds), *Revisiting Modernity and the Holocaust* (London: Routledge, 2022)

Historical Research has included:

a) **The Representation of the Industrial City and the Changing Processes of Urbanisation.** This research examines the wealth of hitherto neglected visual material on the newly developing industrial cities of Northern Britain in the context of the contested field of early capitalism. The political debate about its future was held in terms of a country/ city opposition and the representations of the city figured complexly in many discourses within which the visual image played a displaced and important part.

b) **The Formation and Consolidation of Modernism:** special reference points are the crisis in the 1880s in the French and Dutch avant-gardes; the consolidation of modernism within art history and curatorship through the foundation of the Museum of Modern Art, New York 1929-40; the export of American modernism to Europe in the post war years; the crisis of modernism’s hegemony in the 1960s/70s and the critical modernisms and counter-modernisms which have been deployed in the ‘post-modern’ field; the sexual politics of modernism. See collected essays in *Avant-Gardes and Partisans Reviewed* (1996)

c) **The representation of high culture, elite values and the figure of the artist in popular culture, particularly in the films of Vincente Minelli. The focus of this work is on** Minelli’s film *Lust for Life* and *The Bandwagon*. The first film dates from the 1950s a period of important change in the representation of the artist in the domains of high culture, the New York school, the suicide of Jackson Pollock, the battle for American modernism, and it circulates in a reworked form the mythic materials about the artist developed in the European

tradition and pathologized during the nineteenth century. The work is one part of my analysis of the myth of Van Gogh; it is also an element of the work on American culture in the 1950s. Their precise point of intersection allows a reading of the ways in which elite culture is represented and consumed by means of the narrative and filmic procedures of Hollywood studio production cinema. See essay 'Crows, Wheatfields and the Lust for Death.' This has also developed into studies of the filmic and novelistic representation of Artemisia Gentileschi and Vermeer.

f) **The Legend of Tarzan:** interdisciplinary research into the literary and cinematic figure of Tarzan as the articulation of problematics of **Empire, Identity and Place**. Using this western mytheme which has haunted the twentieth century, my work also interrogates it from the position of contemporary African culture and its contestation of the colonial representations which have rendered Africa the blank screen onto which crises of western masculinity have been projected. See article 'Empire, Identity and Place.' Attempts to link anthropology, primatology, museum studies and postcolonial analysis – countering European images of Africa with work on contemporary African literatures, film and art, Visiting Professor brought to Leeds 2006 Molaria Ogundipe 'Empire, Identity and Place: *Greystoke the Legend of Tarzan*' in Pat Kirkham and Janet Thumin (eds) *Me Jane - You Tarzan* (London: Lawrence and Wishart, 1995), 129-47

RESEARCH PROGRAMMES and Visiting Professorship

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|-----------|---|
| 1982-5 | Supervisory director of a project funded by the ESRC 1982-5 on The Formation of the Nineteenth Century Middle Class and its Visual Culture , directed by DR Janet Wolff, University of Leeds (publication: <i>The Culture of Capital</i> ed J Seed and J Wolff Manchester University Press 1987) |
| 1985-7 | Director of University of Leeds project on Images of the Industrial City funded 1985-7 . This work was funded by a University of Leeds grant and by the allocation of a Post Doctoral 'Research Fellowship (Caroline Arscott) for two years |
| 1986 | British Academy funded research on The City and Country in Early European Modernism |
| 1997 | Mary Cassatt and her American Contemporaries , Leverhulme Fellowship. |
| 1999 | Visiting Fellow in Gender Studies, Institut für die Wissenschaften vom Menschen, Vienna (Invited) Differencing the Canon |
| 2000 | Getty Institute Visiting Scholar (Invited) Space, Time and the Archive |
| 2001-2006 | <p>AHRC Research Centre: Centre for Cultural Analysis, Theory and History https://centrecath.leeds.ac.uk</p> <p>(Centres' Competition: Round I) (total budget 990K: 500k AHRC, 250k Leeds: income generated 240k)</p> <p>Five Annual Research Strands</p> <ul style="list-style-type: none"> • Translating Class/Altering Hospitality • Auality and Musicality • Architecture of/and Philosophy • Virtuality and Indexicality • Memoria, Amnesia, History <p>See Archive https://centrecath.leeds.ac.uk of the AHRC period and the continuing activities.</p> <p>Conferences, research salons, seminars, lectures, exhibitions, publications.</p> <p>To date outcomes: 17 publications and a continuing publication series <i>New Encounters: Arts, Cultures, Concepts</i> now with Bloomsbury Academic</p> |
| 2003 | Getty Institute Visiting Scholar (Competitive): Biography Year <i>Theatre of Memory</i> |
| 2003 | Invited Visiting Scholar, Institut d'L'Histoire de L' Art, Paris |

2004	CAIA Buenos Aires, Getty Visiting Professor: <i>Trauma to Cultural Memory</i>
2005	Cendeac, Murcia: Visiting Professor: <i>Cultural Memory and Catastrophe</i>
2007-11	AHRC Co-PI Large Research Grant (450k) <i>Concentrationary Memories: The Politics of Resistance</i>
2007-08	Slade Professor of Fine Art, Cambridge: <i>Trauma and the Aesthetics of Encryption in the Virtual Feminist Museum</i>
2011	Getty Visiting Professor, Jawaharlal Nehru University, New Delhi
2011-12	Pilkington Visiting Professor, University of Manchester
2013	Visiting Fellow (competitive), Clark Art Institute, Williamstown, Mass. USA <i>Trauma and Aesthetics</i>
2012-13	Leverhulme Research Fellowship: <i>Cultural Memory of the Holocaust</i>
2013	AHRC Research Fellowship <i>Trauma and Aesthetic Transformation</i>
2013-14	Leverhulme Visiting Professorship awarded to Leeds: <i>Carolyn Christov Bakargiev</i>

EDITORIAL BOARDS

1972-6	<i>Women's Report</i>
1980-82	<i>Screen</i>
1982-1989	<i>BLOCK</i> (advisory editor)
1981-84	<i>Formations</i> (founder member of editorial collective and board)
2000-	<i>Journal of Visual Culture</i>
2000-	<i>Rethinking History</i>
2007	<i>Subjectivity</i>

CONFERENCES ORGANISED

1991	<i>Deconstructing Toulouse-Lautrec</i>
1992	<i>Desperately Seeking Cézanne</i>
1993	<i>Starting the Dialogues</i>
1995	<i>Generations and Geographies</i>
1996	<i>Aesthetics, Ethics, Politics: Julia Kristeva 1966-96</i>
1998	<i>Art @ Work: Mary Kelly and the early 1970s</i>
2000	<i>Work and the Image</i>
2000	<i>Women and Genius</i>
2001	<i>International Dialogues with Luce Irigaray</i>
2001	<i>Places and Memories</i>
2002	CongressCATH I: <i>Translating Class, Altering Hospitality</i> York University, Toronto: <i>Museums after Museum with Joyce Zemans, Vera Frenkel and John O'Brian</i>
2002	<i>Encountering Eva Hesse</i> Tate Modern London co convened with Vanessa Corby
2003	Charlotte Salomon's <i>Leben? oder Theater?</i> with Joanne Leonard at University of Michigan, Ann Arbor
2003	<i>Body Missing: Considerations on the Meaning of Absence</i> , London ICA
2003	<i>Travelling Concepts in Cultural Analysis</i> CentreCATH
2004	<i>Vermeer to Eternity</i> , Clark Art Institute Colloquium co-convened with Nanette Salomon
2004	<i>Becoming Helen Chadwick</i> with Henry Moore Institute
2005	<i>The Sacred and the Feminine</i>
2004	CongressCATH IV <i>Virtuality and Indexicality</i>
2005	<i>Migratory Aesthetics II</i>
2006	<i>Freud and Sculpture</i>
2006	<i>Hannah Arendt : Centenary Symposium</i>

2006	CongressCATH V <i>The Afterlife of Memory: Amnesia, Historia and Memoria</i> Please see www.leeds.ac.uk/cath/ahrc for a full archive
2007	<i>Orpheus in Modern Culture</i> (with Opera North)
2008	<i>America Elects: Cultural Perspectives on Politics</i> (with Opera North)
2008	<i>Electra: Sexuality and Vengeance</i> (with Opera North)
2009	Advanced Research Training Seminars in Cultural Analysis, Theory and History or ARTS of CATH <ol style="list-style-type: none"> 1. War and Culture: Keynote Elisabeth Bronfen 2. Working with Psychoanalysis: Electra reviewed with Juliet Mitchell and Amber Jacobs Feb 2009 3. Working with Psychoanalysis: Master Class with Bracha Ettinger (Lacan, Laplanche and Ettinger) April 2009
2009	<i>M/Other Trouble</i> organised jointly with MamSie at Birkbeck, London
2009	<i>Resonance/Overlay/Interweaving: Bracha Ettinger in Freudian Space</i> : Conference at ICA London, Keynote speaker: Judith Butler UC Berkeley.
2009	<i>Concentrationary Memories: The Politics of Representation</i>
2010	<i>Chris Marker Revisited</i>
2011	<i>Concentrationary Imaginaries: Imaginaries of Violence</i>
2015	ISTANBUL IN/+LEEDS: Three events with the Tetley, Leeds
2016	Curating the City: Three Events
2017	<i>A Feminist Space at Leeds</i> (organized by Kerry Harker, Elspeth Mitchell, Ruth Daly, Yellin Zhao)

RESEARCH SUPERVISION

Completed PhD/ MPhil

Nicholas Green	<i>The Nature of the Bourgeoisie Art, Nature and Cultural Class Formation</i> PhD 1987
Caroline Arcsott	<i>Modern Life Painting in Britain 1940-60</i> PhD 1988
Janey Walklin	<i>Feminism and Documentary Film: The Retrieval of the Historical Subject</i> MPhil 1986
David Philips	<i>The Presence of the Gaze: Photography and Street Life</i> PhD 1989
Wendy Leeks	<i>Family Romance: Repetition in the Work of J A D Ingres</i> PhD 1990
Tom Steele	<i>Albert Orage and the Leeds Arts Club: The History of a provincial avant-garde</i> PhD 1990
Tamar Garb	<i>Representations of the Woman Artist in Paris in the late Nineteenth Century</i> PhD (co-registration with Courtauld Institute of Art) 1991
Lorna Greene	<i>The Progress of Women Sculptors in the 20c</i> MPhil 1991
Heather Dawkins	<i>Representation and Sexuality in France 1860-80</i> PhD 1991
Louise Parsons	<i>Revolutionary Poetics: A Kristevan Reading of The Gold Diggers</i> 1994
Paul Street	<i>Representations of the Family in Eighteenth Century Painting</i> 1994
Nina Lübben	<i>Artists' Colonies in late nineteenth century Europe</i> 1997
Frances Thomas	<i>Michelangelismo: and the Medicinan State.</i> 1997
Amy Kenyon	<i>The Cultural Representation of the American Suburb</i> 1997
Nicky Bird	<i>The Everyday</i> PhD in Fine Art 1998
Nancy Proctor	<i>American Women Neoclassical Sculptors in Rome</i> 1998
Hilary Robinson	<i>Luce Irigaray and the Process of Women's Painting</i> 1998
Young Paik Park Chun	<i>Cézanne and Melancholia</i> 1999
David Bate	<i>Surrealism, colonialism and Photography</i> 1999
Marquard Smith	<i>Male Hysteria and Laughter</i> 1999
James Winstanley	<i>Christian Metz and Postmodern Cinema</i> 2000
Alison Rowley	<i>Notes on the Case of Mountains and Sea Helen Frankenthaler: History, Poesis, Memory</i> 2001
Anja Franchetti	<i>Soviet Musicals: A Historical Study</i> , 2001
Vanessa Corby	<i>Eva Hesse and Historical Trauma</i> 2002
Jane Calow	<i>Trauma and Representation</i> Fine Art PhD 2003
Elizabeth Watkins	<i>Fluidity, Femininity and the Cinematic Trace</i> PhD 2003
Katrina Kivimaa	<i>Estonian Art Worlds: Femininity and Modernity 1870-1950</i> 2003
Vera Grodzhinski	<i>Paul Cassirer: Berlin Jewry and Modern Art</i> 2003
Ji-Young Shin	<i>Nationalism, Sexual Difference and Korean Modernism</i> 2004
Peter Gross	<i>Jewish Artists and Anglo-Jewry</i> , PhD deceased August 2003 posthumous
Christy Adair	<i>Dancing Difference: Phoenix Dance Company 1997-2005</i>
Nicholas Chare	<i>Witnessing Abjection and Representation after Shoah</i> PhD 2005

Elsa Chen	<i>Nation, Gender and Mourning in Taiwan</i> PhD 2005
Suzanne Wilks	Class and Pedagogy in Fine Art: Fine Art PhD 2006
Anna Johnson	<i>Bracha Ettinger: a Philosophical Analysis</i> 2006
Victoria Sauron	<i>Ecstatic Female Saints: Femininity and Sexuality in Representation</i> PhD 2007
Miranda Mason	<i>Sarah Bernhardt and Sculpture</i> 2007
Aikaterini Tsola	<i>Contemporary Feminist Artists and the Fairy Tale</i> MPhil 2007
Michelle Gewurtz	<i>Three Women: Claude Cahun Jeanne Mammen, Petroseva Clark</i> 2010
Fiona Phillip	<i>Veiled Disclosures: Censorship, Bryher and a Queer Avant-Garde</i> PhD 2010
Madeleine Newman	<i>The Sculptural Garment: Architecture, Sculpture and Autobiography</i> PhD 2010
Mark Dawson	<i>Nachträglichkeit and Ecriture: Writing Trauma</i> PhD 2010
Joo Ha-Young	<i>Korean Women Artists and the Diaspora</i> PhD Fine Art 2010
Paula Farrance	<i>Class, Mother-Daughter Relations and Jo Spence</i> PhD Fine Art 2011
Benjamin HaCousen	<i>The Concentrationary Imaginary</i> 2011
Janis Rafailidou	<i>Cultural Travelling</i> PhD Fine Art 2011
Joanne Heath	<i>Doctor and Patient/ Artist and Model: Hysteria and Gender in late nineteenth century art</i> PhD 2011
Isabelle de la Court	<i>The Tale of Two Cities: War Trauma and Visual Art: Sarajevo and Beirut</i> PhD-2012
Francesco Ventrella	<i>The Hand of the Master: Connoisseurship Reviewed</i> PhD 2012
Simon Deakin	<i>'Artists in their Own Words': A Study of Gagarin</i> PhD 2012
Leonie O'Dwyer	<i>A Critical Catalogue Raisonné of Helen Chadwick: Collaborative Doctorate with Henry Moore Institute</i> 2007-2012
Eileen Little	<i>Holocaust Trauma and The Image</i> 20012 Fine Art
Sybil Fisher	<i>The Feminist Effect: Curatorial Strategies</i> 2012
Amy Charlesworth	<i>The Video Essay</i> 2013
Kate Southworth	<i>Net Art and Matrixial Theory</i> 2014 Fine Art
Hsu Hui-Husan	<i>Digital film as Imaginative Prosthetic</i> 2016 Fine Art
Pamela Crawford	<i>The Ballets Russes and Futurism</i> 2018
Ella Spencer Mills	<i>Black British Women Artists</i> 2017
Yelin Zhao	<i>The Model in Nineteenth Century French Art</i> 2018
Gill Park	<i>The History of the Pavilion Feminist Photography Centre</i> 2018
Elspeth Mitchell	<i>'The Girl': Irigaray and the Moving Image</i> 2018
Thomas Hastings	<i>The Body and the 1960s: Yvonne Rainer</i> 2019
Marlo da Lara	<i>Filipino-American Cultural Identities and New Forms</i> 2019
Leandra Koenig	<i>Gender and Race in the South African Art World</i> South Africa Commonwealth Scholarship 2020
Ruth Daly	<i>Experimental writing of the feminine in contemporary literature</i> 2018-2020
Anna Douglas	<i>British Street Photography: Place and People in the work of Shirley Baker</i> 2016-2021
Kerry Filer	<i>Artist-led initiatives and cultural value/s in the contemporary art sector in the UK and Ireland from the 1990s to the present</i> 2021
Asel Kadyrkhanova	<i>Famine, Trauma and Memory in Post-Soviet Kazakhstan</i> 2021

VISITING SCHOLARS AND VISTING RESEARCHES OFFERED RESEARCH SUPERVISION

HAGEWARA Hiroko	Osaka Women's University 1987-88
Jan ALLEN	CAE , Melbourne 1987
Penelope SIOPIs	University of Witwatersrand, Johannesburg, 1992
Agata JABUKOWSKA	Poland 1998
Ulla JORGENSEN	University of Aarhus, Denmark 2000
Annamari VAMSKA	University of Helsinki 2003
Manuel SEGARDE	University of Santiago di Compostella 2004
Francesco VENTRELLA	Università La Sapienza , Rome 2006
Ralucca BIBIRI	University of Bucharest 2009-11.
Ceren OZPINAR,	Visiting PhD Fellowship, Istanbul. 2013-2014.
Dr Zhai Jing	Visiting Professor, Beijing. 201

EXTERNAL EXAMINING PhD

Portsmouth Polytechnic, Manchester University (5), University College London (2), The Courtauld Institute of Art (3), University of Durham, Université de Paris, Université de Rennes (2), University of Westminster, University of Sydney, University of Hong Kong, University of the Arts, London, Birkbeck (London, 2)

LECTURES AND PAPERS GIVEN in Britain

- 1977
Rochdale Arts Society- Women and Art
Leicester Polytechnic a) Helen Frankenthaler, b) Louise Nevelson, c) Eva Hesse
Trent Polytechnic- Representation and Femininity
Cambridge University: a) J F Millet Peasant and Painter b) 's Notion of the Modern
Association of Art Historians Conference-*Women in Victorian Art: the case of Elizabeth Siddall*
Cambridge University- *Van Gogh and the English Novel*
- 1978
Bristol Polytechnic- *Women in Art History*
Manchester University- *Whatever happened to Leonora Da Vinci?*
Cambridge University- *Mary Cassatt*
British Sociological Association Conference- *Discourse Theory*
Manchester University- *Dante Gabriel Rossetti- The Later Work*
Loughborough School of Art- *Woman as Heroic Victim-The Case of Eva Hesse*
- 1979
University of East Anglia- *Women, Art and Ideology*
Institute of Contemporary Arts- *Here was no Madman: Van Gogh and Wollfli Reconsidered*
Central School of Art and Design- *Women, Art and Ideology in Contemporary Practice*
Dartington School of Art Conference: *Art, Ideology Politics*
Maidstone School of Art- *What is Feminist in Art?*
- 1980
Cambridge University-*Van Gogh and Dutch Art*
- 1981
Roehampton Institute Conference Peasants and Countrymen: *Van Gogh and the Poor Slaves*
Bradford University- *Placing Women in Culture*
Manchester University- *Methods in Art History*
Leeds Polytechnic *Feminist Film Theory*
University of East Anglia - with Fred Orton
a) *Greenberg in 1939*
b) *The New American Painting 1958-9*
- 1982
Trent Polytechnic- *Feminist Interventions in Contemporary Art*
Manchester University- *Feminism and Modernism*
Leeds Polytechnic *Psychoanalysis and Film Theory*
Manchester University- *Recent Critical and Social Histories of Art*
Manchester Polytechnic- *Feminism, Art Theory and Art Practice*
Middlesex Polytechnic Curriculum Centre for Art and Design History
Conference '*The New Art History*'- *What's New?*
- 1984
Manchester University- The Art of U S Imperialism?- an analysis of current debates about Abstract Expressionism and the Cold War
Women Artists Conference, Glasgow- keynote address: The History and Position of the Contemporary Woman Artist
Byam Shaw School of Art Maurice de Sausmarez Memorial Lecture
Modernity and the Spaces of Femininity
University of East Anglia -*Modernity and the Spaces of Femininity*
Courtauld Institute of Art- *The Modernity of Man; Van Gogh's Halsian Project*
- 1985
University of Hull, Centre for Modern Dutch Studies- Labour Rural and Modern: Van Gogh and the Weavers of Brabant in 1984
Royal College of Art Individualism after the Death of the Artist: Art, Art School, Culture

- Sylvia Pankhurst Memorial Lecture: Radical Revisions: Feminism and Culture
- 1986 Association of Art Historians, Feminist Event, Keynote Speaker, Opening Panel with Linda Nochlin and Lisa Tickner
- 1987 Institute of Contemporary Arts, London: Framing Feminism
Trent Polytechnic-1) The Subject in Feminist Art Practices: 2)
Manchester City Art Gallery International Women's Day Lecture: Opening up the Collection: Women and Modernism
Manchester City Art Gallery Conference Hard Times: Sexuality and Surveillance
- 1988 Courtauld Institute of Art: Sexuality and Surveillance: Working Women and Bourgeois Men
Institute of Contemporary Arts: Discussant for Craig Owens's paper: The Death of the Viewer
British Film Institute-: The Victorian Origins of Melodrama Conference:
The Melodramatic in Nineteenth Century Painting
Slade School of Art- Feminism and Sexuality: Histories Liverpool Art Gallery- Women's Works
Middlesex Polytechnic- Bestiality: The Bodies of Peasant Women
Manchester Polytechnic- Classing the Body
Bristol Polytechnic- Feminism, Painting and History
- 1989 Association of Art Historians, London Conference: Opening Panel Speaker; 'Speaking High Culture; Popular Representations of the Artist in *Lust for Life*
Conference: The Low Countries and the World, University College London: Van Gogh, Nationalism and Modernism
Tate Gallery, Liverpool: Conference Degas Images of Women: 'The Gaze and the Look: a Question of Difference
Clare College Cambridge Research Seminar on Visual Representation - Paper: Working Women and Bourgeois Men
- 1990 Warwick University- Lecture: 'The Gaze and the Look: a Question of Difference; Seminar: Sexuality and Surveillance in Representations of the Labouring Body
London National Gallery: Van Gogh Symposium: The Cultural Politics of "Van Gogh" in the Twentieth Century
Newnham College Cambridge Research Seminar: Feminism and the Canon
- 1991 London Royal Academy Lecture: On Not Seeing Provence Van Gogh and the South of France
Cardiff University of Wales Conference on Cultural Difference - paper: On Difference and Authority
Manchester Polytechnic Dept of Fine Art- Lecture: Feminism, Painting and History
Manchester University Dept of Art History- Lecture: Femininity and Modernity
Courtauld Institute, London University- symposium Toulouse Lautrec- paper: The Invitation: masculinity and the female spectator
- 1992 London ICA Deadly Tales
London, Block Conference: Travellers' Tales: Territories of Desire
Cambridge, New Hall: The Blank Page and the New Hall Collection of Art by Women
- 1995 British Film Institute/ Birkbeck College High Kicks and Low Digs: Representations of Art in Popular Culture in the Films of Vincente Minelli
Tate Gallery, London: Willem de Kooning and Marilyn
Nottingham University Gender and the Gesture in the 1950s
- 1996 London University College: Killing Men and Dying Women
Kent Institute Conference: Another look at the Polish Landscape: Memories of Absence

Cambridge Summer School in Art History: Killing Men and Dying Women
 Whitechapel Video: *Inside the Visible*

- 1997 Royal College of Art : Psyche and Body Series: *Abandoned at the Mouth of Hell*
 Tate Liverpool *Humming: Paula Rego*
 Tate Gallery London. AAH *The Games Men Play: On Two Paintings*
 Harris Museum, Preston: *Facing History: Lubaina Himid*
 Feminist Arts and Histories Network Conference: Vice and Virtue *The Historical Exhibition as Theoretical Event*
 University of Manchester: *Mary Cassatt and Her American Contemporaries*
 Goldsmith's College: *Sexual Politics Inside the Visible Rendered Invisible*
 Wellcome Institute, London **Ethnicity as Illness Conference:** *Trauma and the Invention of Memory: Charlotte Salomon's Leben Oder Theatre*
- 1998 Manchester City Art Gallery: *Differencing the Canon: PreRaphaelitism and Feminine Desire*
 London Society of Geographers: *Dream Spaces*
 London National Gallery *Mary Cassatt*
 London Royal Academy *Charlotte Salomon: Gender and Ethnicity*
 Courtauld Institute: Charlotte Salomon Symposium *Theatre of Memory*
 Courtauld Institute Louise Bourgeois Symposium *The Question of Age*
- 1999 The Collective Body: Edinburgh University : *Psychological Modernism: Mary Cassatt and Feminine Interiority*
 Darwin College, The Body Lecture Series: *Nude Bodies: The Boundaries between Art & Pornography*
 Henry Moore Lecture Series, University of Leeds: *Objects of Sculpture*
Old Bones and Cocktail Dresses: Louise Bourgeois and the Question of Age.
 University College London: Maccabbeans Centenary Lecture:
Visions of Sex Representations of the Body in early Modernity
- 2000 Royal Academy and Imperial War Museum: *Representing the Holocaust: Art or Documentary*
 National Art Collections Fund: *Mountains, Gardens, and Mothers: Impressionism, the Motif and Difference*
 Centre for Critical Cultural Studies, University of Nottingham, *Fascism and Aesthetics*
The Grace of Time CIHA, London
The Archaeological Metaphor in Freud, Getty Summer Institute, UEA
- 2001 Testimony and Life Narrative Conference, John Moores University, Liverpool:
Theatre of Memory: Charlotte Salomon
 Places and Memories, University of Leeds:
 Creative Cultures, Yorkshire Arts and University of Leeds: *Lily Markiewicz: Broken Histories /New Beginnings: Jewish Presence/Difference in Yorkshire*
 Birmingham University: *Matrixial Moments in the Virtual Feminist Museum*
- 2002 National Portrait Gallery, *Bodies and Minds: Gender and Representation and the Intellectual*
 Hayward Gallery *Warte Mal! Prostitution, Ethnography, and Artistic Practice*
 Architectural Association: *Freud and the Archaeological Metaphor*
 CongressCATH: *'Exile, Exodus and Strangeness: Some post-Biblical Reflections on a Jewish story, a feminine ethic and the future'*
- 2003 'What would Eurydice Say?' Lady Margaret Hall Oxford
- 2003 'Jewish Space, Women's Time: Transdisciplinary thoughts on Space as Theater of Memory in the Chronotope 'before Auschwitz''
 London Royal Society of Geographers
 'Mapping the 'bios' in two graphic systems with gender in mind: Van Gogh and Charlotte Salomon'
 London, Paul Mellon Foundation: *Biographies and Space*
- 2004 April AAH Nottingham *Now and Then: Feminism, Art and History at Documenta XI* with Alison Rowley
 also delivered at launch conference of University of Ulster's research institute **Interface** November
 'How Fatal Are Women? And Why? *Opera North :Femmes Fatales Study Day*
 Tate Modern; *Ethics and Aesthetics : Untitled*

- 2005 'Natal Memory' Lan2D Conference, *Memory, Identity and Place* Dean Clough Halifax.
 'An Appreciation of Hyam Maccoby' *Hyam Maccoby Memorial*
 Courtauld Institute of Art, London: *Peter Gross Memorial Lecture: Jewish Studies in Art History - wherefor and whither?*
 Edinburgh University *Ethics, Aesthetics and Art History – what is our responsibility to art?*
 Freud Museum Shame: Three Essays on Sexuality Centenary Conference *Visual Poetics of Shame*
 Aberdeen University: *Sociology and its Strange Others: Untitled: Reflections on Sociological and Aesthetic Thinking*
- 2006 University of Leeds with Opera North Words, Women and Song The Fatality of Desire in Strauss's and Wilde's *Salomé Salomé in 19th century Visual Culture*
 Migratory Aesthetics II: Beyond Words: The Acoustics of Movement, Memory and Loss in three video works by Martine Attile, Mona Hatoum and Tracey Moffat
 Manchester Metropolitan University- Discourse, Resistance, Power Keynote Lecture: *The Concentrationary Imaginary*
 University of Bath Present: Art/Trauma/ Representation Keynote Lecture: *The Aesthetics of Absence*
 Tate Modern *Psychoanalysis and the Image*
 Compton Verney *Van Gogh: The Homeland of Memory*
 AAH 2006 *Warburg: Now and Then*
 University of Leeds: Racism, Europe, Violence Keynote Lecture: *Concentrationary Legacies*
 DIVA Research Network Conference:
Passions of the Pit: Feminine Perceptions of Feminine Performance in the Nineteenth Century
 Compton Vernay *Style, surface and substance: modernity and the imaginary feminine refashioned by Mary Cassatt and her contemporaries*
 IGRS, University of London
 Freud in Translation in Transition Research Network *Psychoanalysis and the Object's Gaze*
- 2007 University of Leeds with Opera North **Words, Women and Song the Fatality of Desire in Strauss's and Wilde's Salomé Salomé in 19th century Visual Culture**
Migratory Aesthetics II: Beyond Words: The Acoustics of Movement, Memory and Loss in three video works by Martine Attile, Mona Hatoum and Tracey Moffat
 Manchester Metropolitan University- Discourse, Resistance, Power Keynote Lecture: *The Concentrationary Imaginary*
 University of Bath Present: Art/Trauma/ Representation Keynote Lecture: *The Aesthetics of Absence*
 Tate Modern *Psychoanalysis and the Image*
 Compton Verney *Van Gogh: The Homeland of Memory*
 AAH 2006 *Warburg: Now and Then*
 University of Leeds: Racism, Europe, Violence Keynote Lecture: *Concentrationary Legacies*
 DIVA Research Network Conference:
Passions of the Pit: Feminine Perceptions of Feminine Performance in the Nineteenth Century
 Compton Vernay *Style, surface and substance: modernity and the imaginary feminine refashioned by Mary Cassatt and her contemporaries*
 IGRS, University of London
 Freud in Translation in Transition Research Network *Psychoanalysis and the Object's Gaze*
- 2007 London: Courtauld Research Forum Writing Art History; Warburgian Perspectives
 AAH Belfast: Visual Politics of Psychoanalysis: Alfredo Jaar
- 2008 Bristol University: BIRTHA Annual Lecture Aesthetics of Catastrophe
 Hertfordshire University: Research in Practice Conference Keynote Lecture
Cambridge University Slade Lectures: After-images/After-Affects: Trauma and Aesthetic Inscriptions in the Virtual Feminist Museum
 AAH, London Panel Convenor and Speaker: The Year was 2007
 Cambridge MaMSIE Annual Conference; Maternal Aesthetics and Maternal Ethics 2009 York St John University *Creative Practice* Conference: 'The Haunted Hand'
 Austrian Cultural Centre: *Daghani and Transnistria* Conference: Trauma and Visual Representation
Aesthetics, Ethics, Politics Symposium, CentreCATH with the Slade School of Fine Art, UCL, London: One Painting Leads to the Many

- CRESC Annual Conference, University of Manchester *Objects* Plenary Lecture: 'Sarah Kofman's Father's Pen: trauma, transmission and the strings of virtuality between the psychoanalytical and the aesthetic understanding of the object as a link not lost'
- 2010 York University Research Lecture
University of Kent School of Arts Annual Lecture Imperial War Museum: Concentrationary Memory
Alison Jacques Gallery: Hannah Wilke
Tate Gallery Conference Interpretation
What is Interpretation? Tate Britain conference on Interpretation
Janina Bauman Remembered, Founding Conference of Bauman Institute, University of Leeds
Louise Bourgeois Fabric Works, Centre for the Study of Contemporary Art, UCL
- 2011 Chelsea School of Art: Feminism Recalled via Riddles of the Sphinx
Keynote Lecture, Concentrationary Imaginaries Conference, University of Leeds
Whitworth Art Gallery: Mary Kelly Conference Lecture
Keynote Lecture: Austerity Culture, Leeds Metropolitan University
York University: Trauma and Memory
Crunch Festival, Hay on Wye: Two presentations
Celebrating Rozsika Parker Symposium with UCL and Birkbeck
Whitechapel Art Gallery W A R by Lynn Hershman
- 2012 Manchester University: Warburg and the Contemporary
Manchester University: Charlotte Salomon The Nameless Artist
University of Warwick: Trauma and Memory conference Keynote Lecture: Horrorism and Compassion
Blasphemy and Redemption, INIVA, London
Freud Museum, Louise Bourgeois Lecture
IRGS University of London, Mini-conference on Concentrationary Cinema
Keynote Lecture: Insight Palestina Conference, Universities of Leeds and Huddersfield LUDUS
Conference, University of Leeds, Opening Lecture: Geraldine Connor Remembered UCL ReSKIN
Keynote Lecture: A Penny for your Art
- 2013 Keynote Lecture: Alternative Modernisms, Cardiff University
Keynote Lecture Association of Modernist Studies Annual Conference, University of Sussex
Old Mistresses: Gender and Art conference National Gallery of Art. Amrita Sher-Gill conference, Courtauld Institute of Art
Non-Canonical Art: York University
Keynote: Royal Holloway College, London: Comparative Literature Studies
Keynote Lecture: Yinka Shonibare Conference, Yorkshire Sculpture Park
- 2014 UCL: *Helen Rosenau Women and Art*
<https://www.ucl.ac.uk/art-history/news-events/research-seminars/making-feminist-memories-case-helen-rosenau-and-woman-art-1944>
Jewish Centre: *Chantal Akerman's Primal Scene*
- 2015 York University: Summer Institute
London: Tate Modern Sonia Delaunay
London: Tate Modern: Critical Thinkers
London: ICA Stories That Matter: Feminist Methodologies in the Archive
- 2016 University of Westminster Chantal Akerman *Chantal Akerman on Screen: Two Documentaries*
Tate Gallery 'Show me no Flowers! Georgia O'Keeffe and New Mexico'
Birkbeck College, *John Berger at 90*.
Camberwell School of Art 3 Lectures
Chelsea School of Art: *Feminism and the Moving Image*
Whitechapel Art Gallery: *Two Takes on Lulu: William Kentridge and Pabst with Louise Brooks*

- 2017 Museum of Modern Art Oxford: *Lubaina Himid*
St Andrew's University: *Charlotte Salomon: The Nameless Artist in the Theatre of Memory*
- 2018 Warwick University: *What do Historians do beyond History?*
Paradox and Absurdity Alina Szapocznikow and the Body in Crisis Symposium The Hepworth, Wakefield
York University : *Art History and Cultural Industries*
Jewish Book Week, London; *Introducing Charlotte Salomon*
Yorkshire Sculpture Park *Alfredo Jaar Garden of Good and Evil*
Keynote Association for Art History Conference *Looking Back to Look Forward; Looking in to Look Out: Anxious Thoughts for Dark Times*
Keynote: International Association for Visual Culture *No Title Yet (or, On not remembering James Dean)*
Hayward Gallery, London *Age, Art and Gender*
The Tetley *Conversation with Tai Shani*
Oxford University: CS *The Nameless Artist in the Theatre of War and Memory*
Henry Moore Institute: *The Hayward Annual 1979*
- 2019 Royal Academy *Helene Schjerbeck Symposium Musing on the Face of Women's Time: An Installation in the Virtual Feminist Museum with Helene Schjerbeck, Käthe Kollwitz and Julia Kristeva*
Freud Museum Freud and Egypt Conference: *Freud's Egyptian Mummies, Mothers, and Other Revenants: A Political Cultural Reading*
Henry Moore Institute *Senga Nengudi*
- 2020 Centre for Black Atlantic Studies UCLAN Two Day Symposium in Honour of Lubaina Himid
Haunted by Voices and Challenged by Representations
Heathfield School. *Art History: The A Level*
Royal Drawing School, London *Introducing Charlotte Salomon*
Bishop Young School, Leeds: Art History and Reading Images Margaret Atwood's *The Handmaid's Tale*
Mellon Centre, London: *The Victorian Book Art I Never Wrote, or Why I Never Became a Specialist on British Art*
<https://www.youtube.com/watch?v=t1ouyWUnB1o>
Royal Academy, London: *Art and Revolution Series: A Feminist Revolution in Art?*
University of York *De-....Di-... Mounting the challenges to systematic structures of difference in and from histories of art and cultural theory.*
<https://www.york.ac.uk/history-of-art/news-and-events/events/2020/researchseminar181120/>
FRIEZE. BowDown on Vera Frenkel, podcast
<https://podcasts.apple.com/au/podcast/griselda-pollock-on-vera-frenkel/id1485180302?i=1000487329223>
Great Women Artist: Alina Szapocznikow podcast <https://podcasts.apple.com/gb/podcast/griselda-pollock-on-alina-szapocznikow/id1480259187?i=1000500137332>
- 2021 Royal College of Art *Looking Back to the Future: Reflections of a Feminist Thinker on the Long and Winding Road with Art and Artists from 1970-2021*
University of Liverpool *Killing Men and Dying Women*
<https://www.liverpool.ac.uk/new-and-international-writing/events/spring-events-2021/>
University College, London Nicos Stangos Memorial Lecture *Monroe's Mark: Why is a feminist art historian writing about a screen idol?*
<https://www.ucl.ac.uk/art-history/events/2021/jun/nikos-stangos-memorial-lecture-2021-griselda-pollock>
University of Reading: *Gesture, Affect and the Post-Traumatic Image, or Raphael in Art and Art's Histories after the Holocaust and in Contemporary Art*
University of Leeds: *Bauman's Analysis of European Modernity, its Local and Remote Others, and the Colonial Imprint of the Christian Imaginary,*
Lecture for the Bauman Institute Postcolonial Lecture Series 2021
<https://mymedia.leeds.ac.uk/Mediasite/Play/ece32ec7ed9347fcb3d96df6b33f6181d>
- 2022 'Lubaina Himid, Opera and *Le Rodeur*' with Ego Ahaiwe Sowinski, Tate Modern:

Coral Woodbury. HackelBury Gallery, London
Pauline Boty, Jann Haworth, Penny Slinger, Gazelli House, London

- 2023 *Abstraction, Gesture, Paint*, Whitechapel Gallery
Camille Claudel. Association for the Study of Sculpture
Alina Szapocznikow Association for the Study of Sculpture
The Pearl Fishers. Opera North
Olga Grotova. Studio Voltaire
Sam Belinfante. Sir John Soane Museum
- 2024 National Gallery, London: *Van Gogh and Hals*
Paul Mellon Centre for British Art London: Helen Rosenau: WOMAN IN ART
Tate Gallery. Launch of *Mary Kelly's Concentric Pedagogy*
York St Johns University: *Women in Abstract Sculpture*
Paul Mellon Centre for British Art:
On the Edge, In the Place, With the Earth: Judith Tucker Memorial Lecture Parts I & II

LECTURES AND PAPERS GIVEN [INTERNATIONAL]

- 1978 University of California, Santa Cruz
a) Van Gogh's Concept of Modern Art
b) Millet - the Peasant Painter
c) Women, Art and Ideology
d) Walter Benjamin and Photography
- 1980 Stockholm, Sweden Conference Vi Arbetar for Livet at Liljevachs
Konsthall - Women and Cultural Hegemony.
University of Upsala The Social History of Women in Art
University of Malmo two papers as above
- 1982 University of Upsala- Colloquium on Knowledge and Higher Education :
Women's Knowledge, Women's Ignorance, Women's Studies
- 1982 Invitation to lecture at Sydney Biennale
- 1983 Invitations Received from Yale University and Columbia University
- 1984 Awarded Visiting Fellowship Humanities Research Centre ANU Canberra
Received invitations to College Art Association, Los Angeles; New York
Museum of Modern Art Conference on 'Primitivism' (4 November 1984);
to replace Professor Linda Nochlin for a semester at City University of
New York Graduate School
- 1986 Brisbane, Griffith University- three papers a) Representing the Industrial City,
b) Feminist Theories of Representation, c) High Culture- Low Craft: Gender and Hierarchy
Perth, University of Western Australia- a) Van Gogh and the
Poor Slaves, b) The Social History of Art, Sydney, Power Institute- Modernity and the Spaces of Femininity
Sydney, University of Sydney- Art History in the 1980s: Multinational Sponsorship
Sydney, Art Gallery of NSW- Van Gogh's The Potato Eaters
Sydney, Institute of Psychotherapists- Feminist Art and Psychoanalytical Theory
Melbourne, University of Melbourne, two papers a) Woman as Sign: Psychoanalytical Readings of Rossetti,
b) Modernity and the Spaces of Femininity
Melbourne, Monash University- Van Gogh and the Poor Slaves

- Canberra, HRC, ANU, Van Gogh and the Poor Slaves
 Canberra, Canberra College of Art- The Recent Work of Mary Kelly
 Brisbane, University of Queensland Van Gogh and the Poor Slaves
 Montreal, Concordia University: Brechtian Strategies in Feminist Art Practices
 Kingston, Queens University- Van Gogh and the Concept of the Modern
- 1987
 Toronto Art Gallery Modernity and the Spaces of Femininity
 Vancouver, University of British Columbia Modernity and the Spaces of Femininity
 Vancouver, Simon Fraser University- Feminism and the Avant-garde
 Vancouver, Vancouver Art Gallery: Feminism and Modernism - Brechtian Perspectives
 Buffalo, State University of New York Modernity and the Spaces of Femininity
- 1988
 Sydney, University of Sydney Four week teaching engagement; public lecture: Working Women and Bourgeois Men
 Brisbane, University of Queensland Sexuality and Surveillance
 Perth University of Western Australia: Victorian Social Realism: the Semiotics of Poverty
 Perth, Murdoch University- Semiotics and History: Classing the Body
 Chicago, Art Institute- Symposium on Feminism and Art History
 Berlin, Conference of Women Art Historians 'Femininity and Modernity in the work of Mary Cassatt'
 Chicago Northwestern University Art History Department- Avant-garde Gambits: Gauguin, Van Gogh and Bernard 1888-9
 Princeton University, Women's Studies and Art History Department joint sponsorship for Conference: Feminism and Modernism
- 1989
 Barnard College Columbia University: Lecture Series The Violence of Interpretation: Bestiality and Work-Representations of the Female Peasant.
 Rochester University New York 'Sexuality and Surveillance: Bourgeois Men and Working Women'
 Syracuse University New York Ray Mills Symposium Vision and Textuality: 'Beholding Art History: Vision, Space and Power'
 Vancouver Art Gallery: Feminism Painting and History; also five-day seminar on Perspectives on Difference
- Institute for the Humanities: Interpretation in the Visual Arts,
 University of Rochester: Feminism and Foucault and participating in week-long seminar on Feminism and the Social Histories of Art
 University of Western Ontario, London Ontario - Lecture: Do Women Look? Theorising the Gaze
 University of Rochester, New York- Lecture: Feminism as a Historical Text after Modernism
- 1990
 College Art Association New York- 'Differencing the Canon' in Linda Nochlin's panel **Firing the Canon**
 Women's Caucus for the Arts New York - keynote address:
 Can Art History Survive the Impact of Feminism?
 Simon's Rock College, Albany New York - Critical Theory and Art History: the case of Artemisia Gentileschi
 Whitney Museum, New York Graduate Programme: The Gaze and the Look a Question of Difference
 Powerplant Gallery, Toronto - Lecture: Feminism, History and Painting
 Ecole des Beaux Arts Paris- Lecture: L'Histoire et La Politique- L'Histoire de l'art peut-elle survivre au feminism?
 New Museum of Contemporary Art New York conference paper: Histories and Memories of the Body Politic: on Interim by Mary Kelly
- 1991
 Duke University, North Carolina - **The Benenson Lectures** (5 in a week) - Sexuality and Surveillance: Working Women and Bourgeois Men
 Instituto des Estudios Feministas, Madrid- Lecture: Feminism and the Canon
 University of Stockholm Dept of Fine Arts- Lecture: Vision and Difference: feminism and art history again
 University of Stockholm centre for Women's Studies - Lecture: The Politics of the Theory
 Prince Eugen Museum. Stockholm - seminar: Sexuality and Surveillance

- 1992 The View from Elsewhere: the Politics of Feminist Spectatorship, and Feminism, History and Painting, University of California, Davis
The Getty Lectures (3) : Feminism and the Canon University of Southern California
 Centre for Twentieth Century Studies University of Wisconsin Conference: Visual Culture: Proximity and Desire
- 1993 University of Amsterdam Department of Film Studies: Week Seminar on *The Legend of Greystoke*
 Department of Comparative Literature, University of Amsterdam *Territories of Desire*
 Feminism and the Politics of Modernism Weisman Art Museum, University of Minnesota
 Critical Studies: Feminine Inscriptions Bard College Symposium at Centre for Curatorial Studies
Territories of Desire, Whitney Independent Study Programme
- 1994 Vancouver. Art Gallery of Vancouver *Mary Cassatt* Conference: Film: *Who is the Other?*:
 Weissman Art Museum, University of Minnesota: *Mary Cassatt's Color Prints*
 Mendel Art Gallery Saskatoon: *Strategic Dissonance: Women Painting in the 1990s*
 European League for Institutes of Art, 1994 Conference, Berlin: Keynote Lecture :*Revenge* and on panel (two talks) *Feminism and Criticism and Art and Theory*
- 1995 New York Metropolitan Museum of Art: *Women's Painting in the 1950s*
 Weissman Art Museum, Minneapolis *Killing Men and Dying Women: A Woman's Touch in the Cold Zone of American Painting in the 1950s*
 Site Santa Fe, New Mexico *'Territories of Desire'*.
 Carleton College, Minnesota, *The View from Elsewhere: Manet's Bar at the Folies-Bergère*
 Walker Art Centre, Minneapolis, *A Look at the Permanent Hang: Reading New Signs*
 Colloquium for Nineteenth Century French Studies, Wilmington, Delaware, Annual Conference, keynote address; *Tale of Three Women: Seeing Double or Seeing in the Dark at Least*.
- 1996 Centre Pompidou, Paris conference on *féminin/masculin le sexe de l'art* : Sexual Difference and the Gesture.
 CAA Boston, Chair of panel , *Inside the Visible*
 ICA Boston, Talk around the exhibition *Inside the Visible*
- 1997 **Hilla Rebay Memorial Lecture**, Guggenheim Museum *Abandoned at the Mouth of Hell: Painting as Backward Glance that Does Not Kill*.
Norma Lifton Memorial Lecture, Art Institute of Chicago
Who is the Other? Feminism, Politics and Modernism when Cassatt met Degas in New York in 1915
 University of Chicago, Department of Art History *The Fascism of Representation and the Representation of Fascism*
- 1998 Edmonton Art Gallery: *Feminism's Avant-garde Moment*
 Toronto, CAA Panel Trauma and Representation *Curing Trauma: Charlotte Salomon*
 Paris, Musée du Louvre: *Where is the Interpretation of Art ? Visions of Sex*
 Aarhus University, Denmark Three Lectures on Modernity, Femininity and Representation
 Cornell University, Centre for German Cultural Studies *Theatre of Memory: Charlotte Salomon*
- 1999 Princeton University Icon, Image and Text in Modern Jewish Culture Conference:
The Acoustic Space of Memory: Charlotte Salomon's Leben oder Theater
 Notre Dame University, Illinois
The Holocaust and the work of Charlotte Salomon
 Clark Art Institute, Williamstown, Mass:
 The Two Art Histories: Museum and University
A Case of Absence Belatedly Admitted: Impressionism with and without Mary Cassatt
 Keynote Speaker Women's Worlds: International Women Studies Conference Tromsø, Norway:
Aesthetics/ Politics/ Ethics
- 2000 Interdisciplinary Nineteenth Century Studies Conference, New Haven,
 Keynote Lecture: *Extimacy and Interiority: The Psychic Spaces of Modernity*
 Department of Art History, UCLA,
The Mirage of Posterity: Rethinking the Time of Feminism
 The Art Centre, Pasadena, *Thinking Art and the Matrix*
 Clark Art Institute, Williamstown ,
Interventions: Extimacy and Interiority and the work of Alfred Stevens

- Dallas Museum of Art:
What more can be said of the red-haired Dutchman?
- 2001 Clark Art Institute, Art History, Theory and Visual Culture Conference
The Aesthetics of Difference
Women Artists at the Millenium Conference, Princeton:
That Old Chestnut the Gaze: What is it to be Artist, Woman?
Jewish Museum New York,
Theatre of Memory: Charlotte Salomon
Institute of Fine Arts, New York:
Freud, Women's Time and the Archaeological Metaphor
Rome Progetto Mosé Conference: Moses Tolerance and Conflict –
Moses and the Face
Vienna, Institut von Wissenschaft dem Menschen: *Century of the Avant-Gardes*
- 2002 Institute of the Humanities and Institute for Research in Gender and Women, University of Michigan, Ann Arbor:
Why Gender, Why Art, Why Now?
Towards the Virtual Museum,
Fascism and Aesthetics
Censorship and Gender
Art after Auschwitz
York University, Toronto: 'Introduction', *Museums after Museum* Conference
Wiesbaden Museum, *Eva Hesse* Conference : paper with Vanessa Corby
- 2003 University of Michigan, Ann Arbor Roman J Witt Visiting Professor
Are we the Last Humans? The View from Art
Theater of Memory: Charlotte Salomon's Leben oder Theater 1940-42
UCLA Hammer Museum: Fidelity Symposium: *Life or Theater*
Zacheta Gallery, Warsaw :*Louise Bourgeois*
Lublin: *Polish Places, Other Memories*
University of Poznan *Towards a Virtual Feminist Museum*
New York CAA ; Fictive Art *The Life of Cornelia Lumsden A Remarkable Story*
UCLA Fidelity Symposium: *Life of Death in the Theater of Memory*
Paris, Ecole Normale Supérieure/ INHA *Allo-thanatographie*
- 2004 Clark Art Institute *Vermeer to Eternity* two-day seminar
University of Buenos Aires: Getty Professorship, Doctoral Seminar *Trauma to Cultural Memory*
MALBA Buenos Aires: *Graces of Catastrophe*
University of Zurich *Graces of Catastrophe II*
Cendeac, University of Murcia Three-Day seminar *Trauma and Culture in the twentieth century*
Sweet Briar College, Virginia *Who was Charlotte Salomon?*
- 2005 •Amsterdam University *Migratory Aesthetics Workshop ASCA/CATH:*
Memories of Monotheism: Freud, Derrida and Said with Charlotte Salomon on Cultural Memory
•Hong Kong *International Feminist and Post-colonial Interventions*
And Feminist Readings of Trauma and Cultural Memory
•Bern Centenary Conference of the History of Art Department at the University of Bern *Rethinking Art History Between Past and Present*
•New York, Centre for the Humanities *Picturing Atrocity*
- 2006 •Ochinamizu University, Tokyo, Japan
Visions of Sex and Thinking about Difference in Art History
•Arizona State University, Tempe "Modernity/Femininity/Difference:
Encounters With History Through The Art-Working Of Charlotte Salomon In 1942"
• *Authoring a Self between Invisibility and Excessive Visibility: Subjectivity, Embodiment and Performance.*
Josephine Baker International Centenary Symposium Sheldon Museum, St Louis, Missouri

- ‘Passions of the Pit!’: Rachel, Cleopatra and Feminist Desire in Charlotte Brontë’s *Villette* at Bard Music Festival conference on Franz Liszt
 - ‘Temps traumatique de la feminité’ in ***Guerre ou Paix des Sexes***, Colloquium organised by Julia Kristeva at Paris VII Denis Diderot l’Université d’Eté ‘
 - ‘Differencing the Canon: Margins, Exclusions and Centres in the Future of Art History’ *The Art Historical Canon and its Functions*
European Science Foundation Research Network on Discourses of the Visible Universität Hamburg, 5-7 October 2006
 - A Case of Mistaken Identity: Van Gogh and Rembrandt *Re-reading Rembrandt*, Amsterdam University
- 2007 ‘Remembering and Revising: What is feminist retrospect? LA MoCA Los Angeles Keynote Lecture on **Wack! Art and the Feminist Revolution**
National Museum of Women and the Arts Washington DC
Paris INHA Genre et l’Histoire de L’art: debat avec Jacqueline Lichtenstein
- 2008 Paris: INHA: *Louise Bourgeois et L’Araignée*
Paris Cahiers du Genre: *Quêtes féministes sur le Genre et l’Histoire de l’art*
Frankfurt Schirn Museum: Women Impressionists
Warsaw Centre for Contemporary Art: *Overhearing History: Mary Kelly’s Fidelity*
Montehermoso Cultural Centre, Vitoria-Gasteiz *Feminist Theory as Intervention in Historiography*
Fondation Hartung-Bergman, Antibes: *Exhibition Effects*
Vancouver Art Gallery Keynote Lecture: *What do I really know about the moment when art changed feminism?*
Museum Histories, Exhibition Effects (at the opening conference for WACK! Art and the Feminist Revolution
La Sapienza University, Rome: Keynote Lecture in series on *Writing Art History*; and special seminar on *Emotion in Art*
Vitoria Gasteiz: Montehermoso: *VIVA! Feminism and its Futures in Art*
New York Neuberger Museum: *Reading the Hannah Wilke Retrospective*
- 2009 Olderburg University, Germany: *Re (sa)voir: Image, Politics and Change:*
‘Gasping at Violence: *The Sound of Subjectivity in Bernini’s Daphne*’
Warsaw, Museum of Contemporary Art *Too Early and Too Late: The Sculptural Dissolutions of Alina Szpacznikow*
Resonance, Overlay, Interweave Academy of Fine Arts, Helsinki
- Warburg and Photography*, Kunsthistorisches Institut in Florenz
Psychoanalysis and the Image University of Limerick
Trauma and the Aesthetic in International Perspective Lecture Series, Taiwan
Professional Career Patterns and Women Artists of the 1970s-90s Hartung-Bergman Foundation, Antibes
Psychoanalysis and the Image: University of Limerick, Eire
Warburg and Photography Kunsthistorisches Institute, Florence
Feminism and the East Gender East, Vienna
Trauma and Aesthetic Encryption, University of California, Santa Cruz
Curating Resonance, Overlay, Interweave, University of California, Santa Cruz
- 2010 Academic Sinica, Taipei National Kaohsiung University, Kaohsiung: Two Lectures and Seminars
Museums, Modernisms, Feminisms, University of Thessaloniki
Gender and Space Revisited Radcliffe Centre, Harvard University.
- 2011 Harvard University, Columbia University, CUNY Graduate School (with Prof Max Silverman)
Concentrationary Cinema. three lectures
Clark Art Institute: *Aesthetic Witnessing, Trauma and Memory in Chantal Akerman’s Work.*
CAA Centenary *Feminism Panel*
- 2012 Literature and Memory Conference Keynote: UNISA Pretoria South Africa: *Great Texts*
University of Cape Town: *Charlotte Salomon*
Clark Art Institute/Mellon Symposium: *Generations of Feminism*
MoMA: Alina Szpacznikow Symposium

- 2013 CAA New York: *Feminism Meets the Big Exhibition*
Critical Thinking Lecture, University of Colorado: *Raphael and the Holocaust*
Hammer Museum of Art: *Concentrationary Memories*
University of California, Berkeley: *Concentrationary Cinema*
Tallin Academy of Art History: *Feminism as a Dream*
Yale University: *Naomi Schor Memorial Lecture: Charlotte Salomon*
Bettman Lecture, Columbia University: *Raphael after the Holocaust*
Charlotte Salomon and Friends, Kassel, d(13)
- 2014 UNAM, Mexico City: *Trauma and Aesthetic Transformation*.
Paris, VIII: *Is Feminism a Bad Memory?*
Paris, Musée du Louvre: *Pourquoi Genre?*
- 2015 Paris, ENSBA: *Trauma and Aesthetic Transformation*
Rennes: *International, Feminist, Postcolonial Queer Subjectivities and Art*
Documenta at 60: Anniversary Conference: *Speculative Fabulations*
Picasso Museum Malaga: *Bourgeois y Picasso*
Istanbul Biennial: *The Time of Drawing* and two sessions 'Reading with... Bracha Ettinger.'
Gent: Musée des Beaux Arts: *Julia Margaret Cameron*
Dublin NCAD: *Why Art History with Fine Art?*
- 2016 Rice University, Houston *After-Affects*
Duke University *Trauma, Transformation and the Violence of Memory*
University of Alberta *The Maternal in the Age of the Anthropocene*
University of Basel *Chantal Akerman before the camera*
University of Valencia *Concentrationary Memory in our Troubling Times*
- 2017 Oslo Munch Museet: *Munch and Charlotte Salomon*
Oslo University: Keynote Lecture: *Is Feminism a Bad Memory?*
Academy of Art, Talinn, Estonia Special Advanced Study Seminar
- 2018 Madrid CAIXA Forum: *Genius and Muse Questioned: Monroe's Miller. Arthur Miller and Marilyn Monroe*
Univesiteit Pompeu Fabro Barcelona:
Feminist Thought, Art History and Cultural Analysis: Trajectories of Cultural Memory
MACBA Barcelona:
Critical Curatorial Questions: Venice and Documenta and the feminist beyond :In conversation with Rosa Martinez
Paris: Gradiva EHESS Seminar: *Retracing Feminist Steps or How did I get here? Un Voyage Conceptuel Au Cœur Du Trauma.Études Féministes De L'esthétique Aux Intersections Avec Des Histoires Politiques*
Munich Haus der Kunst: *ACTION, ACTIVISM AND ART AND/AS THOUGHT:*
A dialogue with the artworking of Sonia Khurana and Sutapa Biswas via the political theory of Hannah Arendt
University of Western Australia: *CS: The Nameless Artist in the Theatre of Memory*
Keynote AAANZ Conference Melbourne: *The State of Art History, with Denmark in Mind*
- 2019 Stanford University: *'This is all my life!' A philosophy of life and death in eight paintings or why Charlotte Salomon's unique artwork **Leben? oder Theater?/Life? Or Theater?** (1941-43) is not autobiographical*
Annual Lecture American University at Rome: *From the paradox of **a Museum of Modern Art** to the challenge of **the Virtual Feminist Museum***
Barcelona, Pedrables Monastery *Charlotte Salomon and the Theatre of Memory*

- 2020 University of Bogota Jorge Tadeo Lozano *Differencing Art's Histories: Five Case Studies from my Feminist-Postcolonial-Queer Interventions in Art's Histories*
 Conferencia inaugural de la profesora Griselda Pollock en el IV Coloquio Internacional de Historia del Arte, organizado por la maestría en Estética e Historia del Arte de la Universidad Jorge Tadeo Lozano
<https://www.youtube.com/watch?v=3rMH4JsQ2h8>
 Pembroke Center, Brown University: 'Revisiting "Is Feminism a Bad Memory?": On Being Afraid and Being Disturbed' <https://www.youtube.com/watch?v=OjzySPmsfNA>
 University of Bergen The Holberg Conversation
<https://www.youtube.com/watch?v=iyn4mJKWEYo>
- 2021 'Charlotte Salomon' New York: *Voices of Hope*, Leo Baeck Institute, Carnegie Hall
 St Louis/New York *Counter-Monuments: Monika Weiss Nirbhaya*
 Cape-Town/Basel, *Penny Siobis Shame*
 Paris, Centre Pompidou and Aware, *Co-Création in Abstraction*
 Paris, Colloque Julia Kristeva à Cerisy, *Julia Kristeva and Marilyn Monroe*
 New York, Bard College: Hannah Arendt 'The Crisis of Education: a Reading'
 University of Bergen. The Holberg Lecture 2020 *Art, Thought and Difficulty*
<https://www.youtube.com/watch?v=BeeJ4apjXlw>
 Pamplona University *Bodies, Affects, Territories*
 Columbia University: *Challenges to the Canonical Curriculum*
- 2022 MALBA, Buenos Aires. *Arte y Memoria*
 Valencia : *The Tree of Rage*
 Nice: *Seminar in the Studio: the Art School*
 Paris AWARE: *Alina Szapocznikow and Louise Bourgeois*
 Potsdam : *Trauma and Transgenerational Memory*
 Switzerland: *Eine Frau is Eine Frau ist Eine Frau: Elisabeth Bronfen's show* at the Aargauer Kunsthalle.
 Paris: *Hybridity and Life Writing: Joanne Leonard Being in Pictures*
 Barcelona: *Women's Films: Sutapa Biswas' LUMEN*
- 2023 Rijksmuseum Twente: 'Sophonisba Anguissola: Not a Forgotten Miracle'
 Rio de Janeiro: *Feminist Epistemologies and Women Artists*
 Buenos Aires: SPEME in conversation *on trauma and memory*
 Oslo University: *The Conceptual and Aesthetic Politics of Feminist Engagement with Gender Versus Sexual Difference: Some Case Studies of the New Culture Wars* [Jubilee Seminar for Women and Aesthetics]
 Nicosia: Cyprus Association for Art History: *Pivoting the Centre of Art Making, Pedagogies and Art Histories*
- 2024 Madrid: Museum Thyssen-Bornemisza: *Maestras/ Cruces de culturas. Transmisiones y alianzas entre artistas modernas : Woman in Art, 'Old Mistresses' or 'Women Artists': Concepts and Challenges in Feminist Interventions in Art's Histories (The Topic) and Art History (The Discipline)* (delivered in Spanish)
 Sapienza Università Di Roma. Storia dell'arte e Femminismo: *Transformazioni, Conferme e Prospettivi di Ricerca: Artists versus Theories: Feminist Challenges to Art History* (delivered in Italian)
 Fondation Gicometti, Paris: 'Now You See Them, Now You Don't ! Or Femininity, Modernity, Representation: Rethinking the Twentieth Century with Women in Mind'
 1974-2024: *De Old Mistresses à Maîtresses d'Autrefois* Paris INHA
 1944-2024 *Rencontre et Réintroduction: Helen Rosenau's Woman in Art (1944)* EHESS

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