

III CHAPTERS IN BOOKS

I have written 150 chapters in books and exhibition catalogues, many of them commissioned by institutions and solicited by editors.

- 1982 'Van Gogh and the Poor Slaves' in K Parkinson ed., *Peasants and Countrymen in Literature* (London: Roehampton 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 Francis Frascina and Charles 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 John Libbery (ed) *Picture This: Media Representations of Visual Art and Artists* (London: Arts Council).
- 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 B-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.) *1,799 of 600,000 Hours of 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) *Rabies 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 (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), 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). 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 Currier (ed.) *Hypermental* (Zurich: Kunsthaus), 21-27.
- 2000 'Visions du Sexe: représentation, féminité, modernité dans les années vingt' in Régis Michel *Ou est l'interprétation de l'art ?* (Paris: Écoles 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 Charles 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.
- 2003 'Painting in a Hybrid Moment' co-authored with Alison Rowley in Jonathan Harris, (ed.) *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism* (Liverpool; University of Liverpool Press), 37-79.
- 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.
- 2005 'Dreaming Agnes: Agnes Dreaming' in Catherine de Zegher(ed.) *3Xabstraction*, (New Haven: Yale University Press), 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), 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*, (Bern: Institute für Kunstgeschichte).
- 2007 'Alfredo Jaar: Not Forgetting Rwanda' in Nicole Schweizer (ed.) *La Politique des Images: Alfredo Jaar*, (Lausanne: Musée des Beaux Arts).
- 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),. 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.
- 2007 'Femininity, Modernity and Representation' in Xabier Arrakistain (ed.) *Kiss Kiss Bang Bang: 45 Years of Feminist Art* (Bilbao, El Museo del Bellas Artes), 23-35.
- 2008 '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 Sigrd 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.
- 2008 '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 '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.
- 2008 'Mary Cassatt: The Touch and the Gaze, or Impressionism for Thinking People' in Ingrid Pfeifer (ed) *Women Impressionists Berthe Morisot, Mary Cassatt, Eva Gonzales, Marie Bracquemond* (Frankfurt: Schirn Kunsthalle) 154-177.
- 2008 'What does a Woman Want? Art Investigating Death in Charlotte Salomon's *Leben? oder Theater?* in Deborah Cherry (ed.) *About Mieke Bal* (Chichester: Wiley-Blackwell and Association of Art Historians), 83-105.
- 2009 'Orphée et Eurydice: Le temps/l'espace/le regard traumatique,' in Julia Kristeva (ed.) *Guerre et Paix des Sexes* (Paris: Hachette), 162-72.
- 2009 'Concentrationary Legacies: thinking through the Racism of Minor Differences,' in Graham Huggan *Racism and Postcolonial Europe* (Liverpool: Liverpool University Press), pp. 17-38.
- 2009 'Beyond Words: The Acoustics of Movement, Memory, and Loss in Three Video Works by Martina Attille, Mona Hatoum, and Tracey Moffatt, ca. 1989' in Murat Aydemir and Alex Rotas (eds), *Migratory Settings: Transnational Perspectives on Place* (Amsterdam: Rodopi), pp. 247-70.
- 2009 'Overhearing history: Mary Kelly's Narratives of the Political Everyday' in Milada Slizinska (ed.) *Mary Kelly: Words are Things* (Warsaw: Centre for Contemporary Art), 169-228.
- 2009 'Vers le musée féministe virtuel: virtualité, l'aesthetique, la différence sexuelle et le musée,' in Camille Morineau (ed.), *Elles@Pompidou* (Paris, Centre Pompidou), 322-30.
- 2009 'Vermeer's Sublimity', in Claire Pajaczkowska and Luke White (eds), *The Sublime Now* (Newcastle: Cambridge Scholars Publishing), 222-37.
- 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
- 2010 'Missing Futures: A Paradox for the Modern Museum' in Connie Butler and Alex Schwartz (eds) *The Modern Woman* (New York: Museum of Modern Art), 28-56.
- 2011 'Écoutez la Femme: Hear/Her Difference' in Catherine O'Rourke (ed.) *Femmes Fatales* (London: Routledge), 9-34.

- 2011 'Encounters in the Virtual Feminism Museum: The Museum in Liquid Modernity' in Malin Hedlin Hayden and Jessica Sjöholm Skrubbe, eds., *Feminisms is Still our Name: Seven Essays on, Historiography and Curatorial Strategies* (Newcastle: Cambridge Scholars Publishing), 105-140,
- 2011 'Too Early and Too Late: Melting Solids and Traumatic Encryption in the Sculptural Dissolutions of Alina Szapocznikow' in Agata Jacobowska (ed.) *Alina Szapocznikow: Awkward Objects* (Warsaw: Museum of Modern Art), 71-102.
- 2011 'What Women Want: Psychoanalysis and Cultural Critique' in Helaine Posner and Nancy Princenthal (eds.) *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power 1973-1991* (Neuberger Museum of Art), 60-82.
- 2011 'Death in the Image: The Responsibility of Aesthetics in *Night and Fog* and *Kapò*', in Griselda Pollock and Max Silverman (eds), *Concentrationary Cinema* (London; Berghahn), 258-302.
- 2011 '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.
- 2012 'Lines of Pain: Webs of Connection', *Childhood Rituals*, edited by Catherine Grenier (Paris: Archibooks, 2011), 3-36.
- 2012 'Los Momentos de María Blanchard' in Carmen Bernardez (ed) *María Blanchard* (Madrid: Reina Sofia), 81-94; reprinted as 'The Moments of María Blanchard' in *María Blanchard: A Painter in spite of Cubism* (Malaga; Museo Picasso, 2024), 37-51
- 2012 'W A R: Women Artists in Revolution: A Secret History 2011' in Katya Riemer (ed.), *Lynn Herschman Leeson: Seducing Time: Interactive Media* (Bremen: Bremen Kunsthalle, 2012).
- 2012 'Trauma, Time and Painting: Bracha L. Ettinger and the Matrixial Aesthetic', in Marta Zarycka and Bettina Papenburg, (eds.) *Carnal Aesthetics: Transgressive Imagery and Feminist Politics* (London: I B Tauris), 21-41.
- 2012 'Photographing Atrocity: Becoming Iconic', in Geoffrey Batchen et al (eds) *Picturing Atrocity* (London: Reaktion Books), 65-78.
- 2013 'Towards the Virtual Feminist Museum: Virtuality, Aesthetics, Sexual Difference and the Museum' in Camille Morineau (ed) *Women Artists/ elles@centrepompidou* (Seattle: Seattle Art Museum), 330-36.
- 2013 'The Male Gaze' in Mary Evans and Carolyn H. Williams, (eds) *Gender: The Key Concepts* (London: Routledge), 141-148.
- 2013 'How it has all changed: reflections on trauma moving through the interface of film and installation with Chantal Akerman' in Lucia Nagib (ed.) *Impure Cinema* (London: I.B. Tauris)
- 2013 'Introduction' to Hsiang-Chun Chen *Trauma and Commemoration in Taiwan*.
- 2013 'The City and the Event: Disturbing Forgetting and Escaping Memory' in Iain Borden, Murray Fraser and Barbara Penner (eds), *Forty Ways to Think about Architecture: Architectural Theory and History Today* (London: John Wiley),
- 2013 'Women, Art and Art History', *Oxford Bibliographies on Line*, Oxford University Press. (38,000 words).
- 2013 'Gil Pasternak's *Future Backgrounds*?' in Catriona McCara (ed.) ROTOR, University of Huddersfield
- 2013 'Writing from the Heart' in Jacqueline Stacey and Janet Wolff, (eds) *Writing Otherwise* (Manchester University Press), 19-33.
- 2013 'From Horrorism to Compassion; Re-facing Medusan Otherness in dialogue with Adriana Cavarero and Bracha L. Ettinger' in Griselda Pollock (ed.) *Visual Politics and Psychoanalyses* (London: I B Tauris), 159-89.
- 2013 'Nameless before the Concentrationary Void: Charlotte Salomon's *Leben? oder Theater?* 1941-42 . 'after Gurs' in Griselda Pollock and Max Silverman (eds) *Concentrationary Memory: Totalitarian Terror and Cultural Resistance*, (London: I.B. Tauris), 159-192.
- 2014 '**Queer and Feminist Voices Writing/Facing Death: Subjectivity, Mothers and Embodiment Beyond the Public Domain**' in Dana Arnold (ed.) *Intersubjective Encounters: On Adrian Rifkin*, (London: I.B. Tauris), 185-214.
- 2014 'Remembering *Three Essays on Shame, Penny Siopis, Freud Museum*' in Gerrit Oliver (ed.), *Penny Siopis: Time and Again* (Johannesburg: Wits University Press), 164-190.
- 2015 'Seeing Red, or, When Affect Becomes Form' in Julienne Lorz (ed.), *Louise Bourgeois: Structures of Existence: The Cells* (London and Munich, 2015), 62-71.

- 2015 'Beauty and Affect, Time and Art in our Post-Traumatic Moment', in David Peters Corbett (ed.) *Porous Boundaries: For Janet Wolff* (Manchester: Manchester University Press), 111-130.
- 2013 'Work, Connection and Difference: Some Thoughts about Gender and Art at Wanås', Marika Wachtmeister (ed.) *Wanås at 25* (Sweden: Wanås Foundation).
- 2015 'Between Painting and the Digital: Matrixial Aesthetics Creates Matrixial Thought-Forms' in Bracha L Ettinger, *A α ∞ And My Heart Wound-Space* Leeds: Wild Pansy Press, 2016, 259-274.
- 2015 'Sonia Delaunay, Art Criticism and the Problem of the Non-Modern Story Of Modern Art' in Anne Montfort and Cécile Godefroy (eds) *Sonia Delaunay: The Colours of Abstraction* (Paris: Musée d'Art Moderne de la Ville de Paris and London: Tate Gallery, 2015), 218-222.
- 2015 'Blasphemy, Redemption or Transformation: The Concentrationary Imaginary confronted in Liliana Cavani's *The Night Porter*', Griselda Pollock and Max Silverman (eds), *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture* (London: I B Tauris), 121-61.
- 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.
- 2016 'Saying No!: Profligacy versus austerity, or metaphor against model in justifying the Arts and Humanities in the contemporary university', Sam Ladkin et al (eds) *Against Value in the Arts and Education*, (London: Rowman and Littlefield), 315-42.
- 2016 'Seeing Georgia O'Keeffe', Tanya Barson (ed.), *Georgia O'Keeffe* (London, Tate Publications)
- 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.
- 2018 'New York 1970: Alina Szapocznikow's Missed Encounter', *Alina Szapocznikow: Human Landscapes*, essays by Kirsty Bell, Marek Beylin, Andrew Bonacina, Marta Dziewanska, Luisa Heese, Griselda Pollock (Köln: Walter König Verlag), 81-96.
- 2018 Anna Chromik. (ed.) *Bracha L Ettinger Eurydyka-Pieta/Eurydice-Pieta* Museum Slaskie, Katowice, Poland; Trauma Time and Painting 67-120; *Nichsapha: Yearning/Languishing: The Immaterial Tuché of Colour in 'Painting after Painting in History'*, 198-247. Polish and English versions
- 2019 'Negative Positives: The Guardian Archive' in *Lubaina Himid: Workshop Manual* (London: Koenig Books), 173-197.
- 2019 'Lazarean Sound: The Autonomy of the Auditory: Hanns Eisler and Susan Philipsz *Night and Fog* (1955) in Griselda Pollock and Max Silverman (eds) *Concentrationary Art: Jean Cayrol and the Lazarean in Art, Film and Literature* (New York and Oxford: Berghan), 191-234.
- 2019 'Knowing Cruelty: The Negation of Death and Burial in SS Violence' in Nicholas Chare and Dominic Williams, (eds) *Testimonies of Resistance: Essays on the Sonderkommando* (London and New York: Berghahn), 33-68.
- 2020 'The Perpetual Anxiety of Lazarus: The Gaze, The Tomb and the Body in the Shroud' Griselda Pollock and Max Silverman (eds) *Concentrationary Art: Jean Cayrol and the Lazarean in Art, Film and Literature* New York and Oxford: Berghan, 93-120.
- 2020 'Dreams or Nightmares: The Artworking of Return in *And Europe will be Stunned* (2007-11) by Yael Bartana with Slawomir Sierakowski' in Gil Pasternak (ed.) *Envisioning Israel/Palestine* (London: Bloomsbury Academic), 103-44
- 2020 'La Différence et l'unité: le féminin et le planétaire' in Marie-Laure Allain Bonilla, Emile Blanc, Johanna Renard, Elvan Zabunyan (eds.), *Constellations Subjectives: Pour une Histoire Féministe de l'Histoire de l'Art* (Paris: Editions iXe), 33-63.
- 2020 'Not Wandering within Diversity', in Soeren Grammel (ed.), *Isa Genzken Works 1973-1983* (Basel: Kunsthau and Köln; Walter König Verlag), 15-43.
- 2020 'Differencing Drawing: Feminist Perspectives on Line, Space and Colour (Christine Taylor Patten, Eva Hesse, Adrian Piper and Claudette Johnson' in Kelly Chorpene and Rebecca Fortnum (eds), *A Feminist Companion to Contemporary Drawing* (Hoboken NJ: Wiley), 95-121.
- 2020 'Feminism and Language' in Hilary Robinson and Maria Elena Buszek (eds), *A Companion to Feminist Art* (Hoboken NJ.: Wiley Blackwell), 261-282.
- 2021 'The Fidelity of Memory in an Endless Lament: *Nirbhaya*, New Delhi, 2012, and now....' in Monika Weiss: *Nirbhaya*, (Centrum Rzezby Polskiej w Oronsku, Poland), 13-50

- 2021 'She is Hope' in Yael Bartana, *The Book of Malka Germania* (Berlin: Jewish Historical Museum), 23-52.
- 2021 'Tracing Figures of Presence: Naming Ciphers of Absence: Feminism, Postcolonialism and the work of Sutapa Biswas' with 'Postface: A Continued Conversation' in *LUMEN: Sutapa Biswas* (London: Ridinghouse with the Baltic Contemporary and Kettle's Yard, Cambridge) 49-96.
- 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.
- 2021 'On the Pleasures of Opera' Griselda Pollock in Conversation with Lubaina Himid' in Michael Wellen (ed.), *Lubaina Himid* (London: Tate, 2015), 150-183.
- 2022 'Reading *Modernity and the Holocaust* [Zygmunt Bauman] with and against *Winter in the Morning*' [Janina Bauman], in Jack Palmer and Dariusz Brzezinski (eds), *Revisiting Modernity and the Holocaust: Heritage, Dilemmas, Extensions* (Oxford and New York: Routledge), 177-196.
- 2022 'On the Crisis in Education' in *Hannah Arendt: Between Past and Future: Eight Proposals for an Exhibition* (London: Richard Saltoun), 130-32. Long version available on request.
- 2023 'Between a Rock and Hard Place: Strategies for Histories of Abstraction with Women on your Mind' in Laura Smith (ed.), *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-1970* (Whitechapel Gallery, London), 13-22.
- 2023 with Antony Bryant, 'Gazing sociologically, thinking photographically, deciphering gender', On Janet Wolff and Peter Beilharz, (eds.) *Zygmunt Bauman: Photography* (Manchester University Press), 108-121.
- 2023 'The Curse of Celebrity, Colonial Territory and the Flight to Freedom in *AMY!*' in Oliver Fuke (ed.) *The Films of Peter Wollen and Laura Mulvey: Scripts, Working Documents, Interpretation* (London: BFI/Bloomsbury), 113-122.
- 2023 "With All Her Radiance She Was Surrounded by a Darkness that Perplexed Me": The Luminosity of Marilyn Monroe' in *Figures of Pathos: Festschrift in Honour of Elisabeth Bronfen* edited by Frake Berndt, Isabel Karreman and Klaus Müller-Wille (Würzburg: Königshausen & Neumann), 183-196.
- 2024 'Communing with *Communion* by Penny Siopis', *Penny Siopis: Filmworks* edited Sarah Nuttall (Durham, NC.: Duke University Press & Johannesburg: Witwatersrand University Press).
- 2024 'La peinture riant: Julia Kristeva, Lee Krasner and Marilyn Monroe', in Sarah Anaïs Creviet Goulet et al (eds), *JULIA KRISTEVA: révolte et reliance* (Paris: Editions Hermann) 441-58
- 2024 'Le Mujer en el arte, "Maestras Antiguas", o "Mujeres Artistas": Conceptos y Retos de Las Intervenciones Feministas en Las Historias del Arte (el Tema) y en La Historia del Arte (La Disciplina) in Maite Méndez Baiges (ed), *Cruces de Culturas: Transiciones y Alianzas entre Artistas Modernas*, (Madrid: AKAL/ Arte y estética), 13-35.
- 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)
- 2025 'À l'intérieur du visible et au delà de l'illisble: Flou et éthique du regard après l'histoire dans l'oeuvre d'Alfredo Jaar et Bracha L. Ettinger in *Dans le Flou* Paris: Musée d'Orangerie (curated by Claire Bernardi and Émilie Philippot).
- 2025 'Nichtsapha: Wandering, Yearning and Mercy in Bracha L. Ettinger's Hebraic Imaginary and her Matrixial Transformation of Psychoanalytical Ethics', in *The Routledge International Handbook of Psychoanalysis and Jewish Studies*, edited by Stephen Frosh & Devorah Baum (London: Routledge).