

IV ARTICLES

Starting from initial articles in the feminist monthly *Spare Rib* in 1974, Griselda Pollock has written a considerable number of articles in art historical journals, feminist cultural journals, film journals such as *Screen* and *Screen Education*, that were open to interdisciplinary studies and critical theoretical approaches. She made challenging interventions in the early issues of *Art History* and contributed to *Third Text*, *Oxford Art Journal*, *Theory Culture and Society* as well as specialist journals such as *Mortality*, *parallax* and the newly founded *Journal of Visual Culture or Journal of Visual Art Practice*, to feminist journals such as *differences*. A special issue of *IMAGENES Journal of Visual Cultural Studies* 7/2017 is a collection of essays about Griselda Pollock's work. Her articles have appeared in Canadian US-American, Latin American, French and Rumanian publications. These articles include studies of the US TV series *The Wire* and film posters for *Dressed to Kill* as well as writings on Artemisia Gentileschi, Elisabeth Siddall, Louise Bourgeois, Charlotte Salomon, Chantal Akerman, Pam Skelton, Bracha Ettinger, Yayoi Kusama, Claude Cahun, Lubaina Himid, Sutapa Biswas, Sonia Khurana, Tracey Emin. Other articles are theoretical and historiographical, defences of the humanities and the complexity of thought, feminist analysis of the concept of the avant-garde, thoughts on feminist pedagogy, the state of art history and there is a steady output of articles both critical of the myth of Van Gogh and analytical of his works. Deborah Cherry, Fred Orton and Antony Bryant are co-authors of a few very important articles. The range covers her deep engagements with methods, theories and concepts for the practice of visual, cultural and film analysis while also demonstrating the creativity of both her transdisciplinary practice and theoretically enriched practice of close reading.

Griselda Pollock has written **117 articles** across the fields of art history, cultural studies, film studies, feminist theory that represent my work in feminist theory, trauma studies, contemporary art, Holocaust studies, pedagogy, histories of photography, class, race and gender. Repeated centres of research include Chantal Akerman, Marilyn Monroe, the theories of Julia Kristeva, Matrixial Theory, representations of grief and death, theories of the avant-garde and specifically feminist avant-garde interventions, art historiography. Articles on the films such as *Jaws*, TV series *The Wire*, the resistance to austerity, feminist art historiography, a feminist engagement with Aby Warburg, shame, Jewish feminist interventions form key topics along with a range of studies of specific artists, Yayoi Kusama, Louise Bourgeois, Mary Kelly, Bracha Ettinger, Pam Skelton, and of PreRaphaelitism, abstract painting and feminist-inflected art practices.

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- 1981 'Vision, Voice and Power: Feminist Art History and Marxism', *Kvinnovetenskapligtidskrift* n 4, 6-30.
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- 1982 'Cloisonism?', *Art History*, vol.5, no. 3, 341-8 (with Fred Orton).
- 1983 Modern Art and Modernism Open University Third Level Course. With Fred Orton:
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- 1983 'Jackson Pollock, Painting and the Myth of Photography', *Art History*, vol. 6, no.1, 114-21 (with
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- 1983 'The Hague School at the Royal Academy', *Burlington Magazine*, vol. cxxv, no. 963, 375-9
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