

GRISELDA POLLOCK

PROFESSOR EMERITA OF SOCIAL & CRITICAL HISTORIES OF ART
UNIVERSITY OF LEEDS

2023

PUBLICATIONS

OVERVIEW

Griselda Pollock has authored 21 books, co-authored 2, edited and co-edited 21 volumes — five in a special series titled *New Encounters: Arts Cultures, Concepts* and four co-edited with Max Silverman in a series titled *Concentrationary Memories: the Politics of Representation*. She created and contributed to many exhibitions. She has written 150 book chapters or catalogue essays, 117 articles, curated 7 exhibitions and made 10 video films.

Topics and Fields The work ranges across feminist interventions in art's histories, film analysis, cultural studies, feminist theory and aesthetics, psychoanalytical theory, contemporary art practice, exhibitions, and interventions in the fields of memory and trauma studies, with a focus on both Holocaust studies and an area developed with Maz Silverman, concentrationary memory and concentrationary imaginary.

Beginnings Griselda Pollock's academic writing began with three commissions from Oresko Books for a book (1977) on the French artist Jean-François Millet (1814-75) the recent focus on an exhibition at Hayward Gallery, London in 1975 marking the centenary of his death and a study of the American painter and printmaker Mary Cassatt (1844-1926), published in 1980 and the book that became *Old Mistresses*, co-authored with Rozsika Parker. Griselda Pollock also co-wrote with Fred Orton an anti-canonical study of Vincent Van Gogh that was to be titled originally *Rooted in the Earth: A Van Gogh Primer* which was pathetically retitled by the publishers Phaidon: *Vincent van Gogh Artist of his Time*, a disfiguring nod to the social historical, anti-mythic interpretation we were offering.

Co-authorship I Griselda Pollock co-authored the classic *Old Mistresses: Women, Art & Ideology* with Rozsika Parker, conceived in the Women's Art History Collective founded in London 1974. The book was completed in 1979. but original publisher, Oresko Books to another that was an unsuitable home for our feminist project. We had to pay the equivalent of £5000 to retrieve the book (the cost of the photographs) from this publisher and almost all earnings from this book had to pay off the debt, a loan from Routledge, when the brilliant and brave feminist editor Phillipa Brewster helped us rescue *Old Mistresses* and publish it with Routledge. It has been translated into Spanish, French and Japanese. In the 1990, the book was transferred to Pandora Books (1996), a feminist offshoot, that was then sold to another publisher and eventually it arrived at I B Tauris (a third edition in 2013) before that imprint's visual arts section was acquired by Bloomsbury, who then republished the book in its Revelations series (2020).

Co-authorship II means being part of a creative partnership, sharing the challenging of conceiving, writing, editing and publishing. It is an exhilarating and productive experience of trust, co-learning and respect. I have worked in this cooperative intellectual manner with Rozsika Parker, Fred Orton and Max Silverman. *Avant-Gardes and Partisans Reviewed* includes individually authored and co-authored texts by Fred Orton and me covering later 19th to mid 29th century

European and American art during a period of co-teaching and shared writing. Our final book on the cultural politics of the Museum of Modern Art and especially its important exhibition of New American Painting remains in manuscript, including a handwritten version in Fred Orton's beautiful writing.

Presses/Publishers Griselda Pollock has worked with many different presses from Methuen (the original commissioner of *Vision and Difference*) to Phaidon and often with Routledge (working with supportive feminist editors such as Rebecca Barden and Natalie Foster) later with Manchester University Press and Thames & Hudson and finally in recent years with Yale University Press. Her subsequent books chart her development of *concepts* for feminist analysis—*Vision and Difference*, *Differencing the Canon*, *the Virtual Feminist Museum*, *Trauma and Aesthetic Transformation* and *Imagining Difference*. Her books after 1980 are, therefore rarely monographs on artists. Her two most important books that have a focus on one writer or one artist are her analysis of the monumental project *Life? or Theatre?* (1942) by Charlotte Salomon (1917-1042) 2018 published in 2018 and the reprinting and analysis in 2023 of refugee art historian Helen Rosenau's remarkable feminist analysis of the history of art *Woman in Art: Helen Rosenau's Little Book* of 1944, created with Adrian Rifkin and Rachel Dickenson. It was awarded a prize for the best co-authored book of 2024 by the Historians of British Art. *Killing Men and Dying Women: Imagining Difference in 1950s New York Painting* has been nominated for the Charles C. Eldredge Prize in 2025.

Methodologies Griselda Pollock's books demonstrate a transdisciplinary methodology involving close reading, deep visual analysis, and case studies informed by an expanding range of theoretical resources drawn from the many fields of feminist, cultural, and critical theories. Included in this list are book written for exhibitions of work by Bracha Ettinger, Christine Taylor Patten and one exhibition in 1980 on Vincent van Gogh's Dutch period. One important collection of her own articles and essays on art and film from the 1990s is title *Looking Back to the Future* while a collection of works written collaboratively and individually by/with Fred Orton is *Avant-Gardes and Partisans Reviewed* (1996) a product of their creative collaborative analysis of both later 19th century French modern art and early to mid-20th century modernism in New York art culture. Since retirement in 2021 her major publications have been *Woman in Art: Helen Rosenau's Little Book* of 1944, created with Adrian Rifkin and Rachel Dickenson, and it was awarded a prize for the best co-authored book of 2024 by the Historians of British Art. *Killing Men and Dying Women: Imagining Difference in 1950s New York Painting* has been nominated for the Charles C. Eldredge Prize in 2025.

Concepts as Titles: The titles of Griselda Pollock's 'feminist interventions in art's histories' propose feminist **concepts:** *Vision and Difference*, *Modernity and the Spaces of Femininity*, *The Virtual Feminist Museum*, *Differencing the Canon*, *Looking Back to the Future*, *Gender and the Colour of Art* *History*, *After-Affects*, *After-Images*, *Trauma and Aesthetic Transformation*, *Wormthinking*, *Imagining Difference*. She has written very few monographs: on Van Gogh, Mary Cassatt and most significantly, Charlotte Salomon, although the latter is a deep 'reading' of Charlotte Salomon's single image-text painting cycle *Leben? oder Theater?/Life? Or Theatre?* The focus has been on transdisciplinary cultural analysis working with a model of close reading of the operation and effects of both representational work and the aesthetic productivity of mediums, materials, and processes.

Recurring centres of her research include the work of Chantal Akerman, Mary Kelly, Marilyn Monroe, Bracha Ettinger, Louise Bourgeois, Charlotte Salomon, Marxist theories of the social formation and ideology, the psycho-semiotic theories of Julia Kristeva, Ettinger's Matrixial Theory, representations of grief and death, theories of the avant-garde and specifically feminist avant-garde interventions, Jewish cultural studies and critical social and feminist art historiography. She has written chapters and articles on the films such as *Jaws*, *Lust of Life*, *An American in Paris*, *Gorillas in*

the Mist, Oklahoma, or TV series *The Wire*, as well as *classic-critical cinema* such as *Night and Fog (Nuit et Brouillard, La Jetée, The Night Porter, Shoah, Riddles of the Sphinx*, as well as theorising the resistance to austerity, expanding and analysing feminist art historiography, and advancing a feminist engagement with Aby Warburg's image analysis. Her writings address themes of mourning, maternal loss, and shame. She has contributed to the formations of Jewish cultural analysis intersecting with feminist interventions in art history as well as reflecting on feminist pedagogy.

Transdisciplinary, theoretically expanded research ranges across feminist interventions in art's histories, film analysis, cultural studies, feminist theory and aesthetics, psychoanalytical theory, contemporary art practice, exhibitions, and interventions in the fields of memory and trauma studies, with a focus on both Holocaust studies and an area developed with Max Silverman, concentrationary memory and concentrationary imaginary.

Old Mistresses: Women Art & Ideology Griselda Pollock co-authored the classic *Old Mistresses: Women, Art & Ideology* with Rozsika Parker, conceived in the Women's Art History Collective founded in London 1974. The book was completed in 1979. but original publisher, Oresko Books to another that was an unsuitable home for our feminist project. We had to pay the equivalent of £5000 to retrieve the book (the cost of the photographs) from this publisher and almost all earnings from this book had to be used into paying off the debt, a loan from Routledge, when the brilliant and brave feminist editor Phillipa Brewster helped us rescue *Old Mistresses* and publish it with Routledge. It has been translated into Spanish, French and Japanese. In the 1990, the book was transferred to Pandora Books (1996), a feminist offshoot, that was then sold to another publisher and eventually it arrived at I B Tauris (a third edition in 2013) before that imprint's visual arts section was acquired by Bloomsbury, who then republished the book in its Revelations series (2020). Co-authorship means being part of a creative partnership, sharing the challenging of conceiving, writing, editing and publishing. It is an exhilarating and productive experience of trust, co-learning and respect. Griselda Pollock worked in this cooperative intellectual manner with Rozsika Parker, Fred Orton and Max Silverman. *Avant-Gardes and Partisans Reviewed* includes individually authored and co-authored texts by Fred Orton and Griselda Pollock covering later 19th to mid 20th century European and American art during a period of co-teaching and shared writing. Our final book on the cultural politics of the Museum of Modern Art and especially its important exhibition of New American Painting remains in manuscript, including a handwritten version in Fred Orton's beautiful writing.

Co-working Griselda Pollock has also edited or co-edited 21 volumes, often using her established reputation to co-edit a project with emerging scholars. Many of these volumes were produced by the projects initiated as part of Centre for Cultural, Analysis, Theory and History, a million-pound AHRC research centred founded in 2001 that she conceived and directed until her retirement in 2021. Working with Max Silverman the series of 4 volumes was created under *Concentrationary Memories* was funded by a major AHRC Research Grant in 2009 with two research studentships. She contributed to the co-editing with lead editor Catherine de Zegher of a collection of essays on Bracha L Ettinger's work, *Art as Compassion*. In 2021, she completed the editing of a collection of the writings of Bracha L Ettinger *Matrixial Subjectivity, Aesthetics and Ethics* which tragically had to be withdrawn because the digital platform misrepresented the book in the citation, unable to handle a book by one author edited as a collection by another.

Since retirement in 2021 her major publications have been *Woman in Art: Helen Rosenau's Little Book* of 1944, created with essays by Adrian Rifkin and Rachel Dickenson, and it was awarded a prize for the best co-authored book of 2024 by the Historians of British Art. *Killing Men and Dying Women: Imagining Difference in 1950s New York Painting* has been nominated for the Charles C. Eldredge Prize in 2025.

Articles. Griselda Pollock has written 117 articles across the fields of art history, cultural studies, film studies, feminist theory that represent her 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.

She has curated 7 exhibitions, the most significant of which have been on Van Gogh and his Dutch years and contemporaries, commissioned by Rijksmuseum Vincent Van Gogh, on Bracha Ettinger at the Freud Museum, on Ettinger and Christine Taylor Patten at the Istanbul Biennale with Carolyn Christov-Barkargiev, a history of the School of Fine Art at the University of Leeds, and with a London Gallery, *Medium & Memory*.

Centres of her research include Chantal Akerman, Mary Kelly, Marilyn Monroe, Bracha Ettinger, Louise Bourgeois, Charlotte Salomon, Mary Cassatt, Lee Krasner, the theories of Julia Kristeva, Ettinger's 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.

I BOOKS

Griselda Pollock has written 21 sole-authored books and two co-authored books. Included in the following listing is a transcript of a three -day interview undertaken by the Getty Research Institute in 1997 for the Getty Oral History Project as this forms a co-production of self-analysis and contextualization of her research and writing practice up to the mid-1990s

I BOOKS

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| 1977 | <i>Millet</i> (London: Oresko Books) 96 pp: translated into French 2010). |
| 1978 | <i>Vincent van Gogh</i> (Oxford: Phaidon Press). 84 pp. (co-authored with Fred Orton). |
| 1980 | <i>Mary Cassatt</i> (London: Jupiter Books), 119 pp.
reprinted in 2005 <i>Mary Cassatt</i> , (London: Chaucer Press), translated into Spanish 2020), 128pp. |
| 1980 | <i>Vincent van Gogh in zijn Hollandse Jaaren Kijk op stad en land door Van Gogh en zijn tijdgenoten</i> (Amsterdam Rijksmuseum Vincent van Gogh) 168 pp. (Exhibition and catalogue). |
| 1981 | <i>Old Mistresses; Women, Art and Ideology</i> (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 in French *Maitressess d'Autrefois* (Paris: jpr ringer 2024)
- 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 Park Chun, Young-Paik.
Newly issued 2024 *Griselda Pollock: On Gauguin*, Thames & Hudson.
- 1996 *Avant-Gardes and Partisans Reviewed* (co-authored texts 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). 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 in full colour 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 by Griselda Pollock from the 1990s*, (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>
- 2020 *Moderne und die Räume der Weiblichkeit*, [1988], translated by Brenda Hollweg, n.b.k Diskurs Band 15 (Köln: Verlag der Buchhandlung Walter König), 114pp. Translation by Raluca Bibiri into Romanian, 2024.
- 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); colour edition with new preface of *Avant-Garde Gambits: Gender and the Colour of Art History* (1993)

- 2024 *Feminism, Pedagogy and the Studio: Reflections Across Four Decades* (Sternberg Press)
and in French: *Féminisme et pédagogie au cœur des formations artistiques: 40 ans*
d'expérience (London: Sternberg Press and Paris: jpr Press 2)

FORTHCOMING

- 2026 *Monroe's Mov(i)es: Nation, Woman, and Creative Agency*
2026+ *The Case against "Van Gogh": Memory, Place and Modernist Disillusionment*
(Thames & Hudson)
Planned:
2027 *From Trauma to Cultural Memory: The Unfinished Business of Representation and the*
Holocaust/Shoah
2027 *On the Edge, In the Place, With the Earth: Judith Tucker Painting to Go Places*

EDITED COLLECTIONS

Griselda Pollock has been involved in the creation of many edited collections starting with her collaboration with Rozsika Parker on feminist texts including the anthology *Framing Feminism* (1987). The co-editing of *Dealing with Degas* (not about art dealing but managing the challenge of his work for feminist studies) was not a collaboration and there are editorial introductions by each editor marking the reality of contestation of method and ideology. She guest edited an issue of the newly founded feminist journal *differences* honoured to have been invited by the brilliant feminist thinker Naomi Schor. Many of the edited volumes included emerging scholars as co-editors and as writers while her co-working with Canadian art historian Joyce Zemans was in homage to Canadian thinker Judith Mastai and she was delighted to co-editor with Catherine de Zegher on a critical monographic collection on artist Bracha L Ettinger. In all volumes Griselda Pollock also provided chapters based on her own research and analytical procedures.

Griselda Pollock has co-edited 21 volumes, often using her reputation to co-edit a project with emerging scholars. Many of these volumes were produced by the projects initiated as part of Centre for Cultural, Analysis, Theory and History, a million-pound AHRC research centred founded in 2001 that she conceived and directed until my retirement in 2021. Working with Max Silverman a series of 4 volumes was created under *Concentrationary Memories* and as also supported by major AHRC Research Grant in 2009 with two research studentships. She contributed to the co-editing with lead editor Catherine de Zegher of a collection of essays on Bracha L Ettinger's work, *Art as Compassion*. In 2020 she completed the editing of a collection of the writings of Bracha L Ettinger *Matrixial Subjectivity, Aesthetics and Ethics* which tragically had to be withdrawn because the digital platform misrepresented the book in the citation, unable to handle a book by one author edited as a collection by another.

- 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 *studies*. Vol. 4 no. 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).
- 2021 *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

Founding a series as an art of the **Centre for Cultural Analysis, Theory and History** [CentreCATH, initiated in 2001) **New Encounters: Arts, Cultures and Concepts** Griselda Pollock was inspired by Mieke Bal of ASCA (Amsterdam) and her advocacy of a concept of cultural analysis. Two of these volumes involved younger scholars as co-editors and authors. The series continues to grow with monographs by individual scholars. Philippa Brewster, by then editor at I B Tauris played a major role in the development and support of this series. New Encounters is now produced by Bloomsbury

Books 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 Psychoanalysis: Art & the Image in Post-Traumatic Cultures*.

D. CONCENTRATIONARY MEMORIES: THE POLITICS OF REPRESENTATION

Series edited with Max Silverman

With Professor of French Studies, Max Silverman, Griselda Pollock co-directed a five-year research programme titled **Concentrationary Memories: The Politics of Representation** that focussed on the concept of the concentrationary universe as the symptom and site of totalitarianism in its largest sense. Not side-stepping or ignoring the field of Holocaust studies in which both were already involved as teachers and authors, this project traced across film, literature and popular culture the long-lasting imprint of totalitarian terror as well as identifying forms of aesthetically-formulated resistance to its infiltration of post-war society and imagination. Four volumes have appeared, each with a major theoretical introduction and several with epilogues pointing to the contemporary resonances. Berghan published two volumes and I B Tauris, now Bloomsbury the other two.

- 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).

BOOK CHAPTERS & ESSAYS IN EXHIBITION CATALOGUES

Over the last forty years Griselda Pollock has been commissioned to write essays for over 40 exhibitions catalogues. These reflect both deep and continuous study of specific artists over their long careers, engagements with ‘feminist interventions’ in terms of group or thematic exhibitions, and catalogue essays on artists I came to know better through these commissions. The artists include Mary Kelly, Yayoi Kusama, Meret Oppenheim, Sutapa Biswas, Bracha Ettinger, Bobby Baker, Lubaina Himid, Lily Markiewicz, Judith Tucker, Lydia Bauman, Mary Cassatt, Alina Szapocznikow, Sonia Delaunay, Louise Bourgeois, Alice Anderson, Maria Blanchard, Lynn Herschman Leeson, Sonia Delaunay, Georgia O’Keeffe, Isa Genzken, Yael Bartana, Chantal Akerman, Caroline Walker, Jo McGonigal, Sheila Gaffney, Monika Weiss, Ann-Sofi Siden, Amedeo Modigliani, Henri Matisse, and Vincent van Gogh. These engagements belong in the larger field of critical feminist readings of contemporary and historical art practices by women and of a few men. These catalogue essays are rarely monographic. I see to create a vocabulary adequate to the understanding of each practice, while building a conceptual field beyond the monographical and canonising operations of art criticism that none the less acknowledges the singularity of each project and practice.

Griselda Pollock has written **150 chapters** in books and exhibition catalogues, many of them commissioned by institutions and solicited by editors.

This section lists the numerous chapters by Griselda Pollock published in collections edited by other scholars. This means that most of the chapters were commissioned or solicited. Some are essays for catalogues of exhibitions. Early works include commissions for Open University programmes. Some indicate international interest in the thought and art writing of Griselda Pollock. Others reflect specific interests for instance in several writings on Mary Kelly or Bracha Ettinger. Writings in and about cultural studies also indicate Griselda Pollock’s engagement with that field, its formation and elaboration, with feminist film theory and analysis, notably with a focus on Marilyn Monroe with psychoanalysis, with the encroachment of austerity on thought, with Jewish Cultural Studies and the focus on the work of Aby Warburg. Latterly she has been responding to a flurry of exhibitions about ‘women artists’ both questioning their belated acknowledgment after 50 years of feminist studies, and the failure to engage with critical feminist conceptual innovation in the language and concepts of art history and its artist-centred model.

- 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.
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- 2024 'Essay' in *Sheila Gaffney: Embodied Dreaming* edited Marianna Tsionki, 4 October 2024 - 11 January 2025 at Leeds Arts University (Copenhagen RSS Press, 2024)

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.

- 1974 'Underground Women: Women Painters in the National Gallery' *Spare Rib*, no 21, 36-38.
- 1974 'A Tale of Old and New: Patchwork', *Spare Rib*, no. 26, 35-37.
- 1975 'Jaws: A Review', *Spare Rib*, April, no. 45, 41-42
- 1974 'Vincent van Gogh and the British Museum', *Burlington Magazine*, vol. cxvi no 860, 671-2
- 1975 Review of J Brouwer, J Siesling & J Vis, *Anton van Rappard: Companion and Correspondent of Van Gogh. His Life and Work* (Amsterdam: Arbeidpers, 1974), *Burlington Magazine*, CXVII:872, 734-4.

- 1977 'What's Wrong with "Images of Women"?' , *Screen Education*, no. 24, 25-34.
- 1979 'Feminism, Femininity and the Hayward Annual 1978', *Feminist Review*, vol.1, no.2, 33- 55.
- 1979 'Three Perspectives on Photography- a Review', *Screen Education*, no. 31, 49-54.
- 1980 'Les Données Bretonnantes: La Prairie de Représentation', *Art History*, vol. 3, no.3, 314-44.
with Fred Orton).
- 1980 'Artists, Media and Mythologies; Genius, Madness and Art History' *Screen*, vol. 21, no.3, 57-96.
- 1981 'Women, Art and Ideology' with Rozsika Parker, *Spare Rib* no113, 52-53.
- 1981 'ISSUE an exhibition of social strategies by women artists,' *Spare Rib*, February no 103, pp. 49-51.
- 1981 'Vision, Voice and Power: Feminist Art History and Marxism', *Kvinnovetenskapligtidskrift* n 4, 6-30.
- 1981 'Avant-gardes and Partisans Reviewed', *Art History*, vol.4 ,no 3, 304-27.
- 1981 'Window-Dressing: A Poster Competition for "Dressed to Kill"', *Framework*, no 15-17, 25-29
(with Antony Bryant)..
- 1981 'Issue Social Strategies by Women Artists: A review', *Spare Rib*, no. 103, 49-51
- 1981 'The Politics of Art or an Aesthetics for Women' *Feminist Art News*, no. 5, 15-19.
- 1982 'More than Methodology: Feminism and Film Theory', *Screen*, vol 23, no 3-4, 122-6.
- 1982 'Vision, Voice and Power: Feminist Art History and Marxism', *Block*, no.6. 2-21.
- 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:
1) Television: *Rooted in the Earth: The Potato Eaters by Van Gogh*
2) Television: *The Museum of Modern Art New York 1929-39*
3) Radio: *Peasants*
4) Radio: *New American Painting 1958-9*
- 1983 'Women, Art and Ideology: Questions for Feminist Art Historians' *Women's Art Journal*, vol.4,
no.1, 39-47.
- 1983 'Feminist Film Practice and Pleasure: A Discussion with Deedee Glass, Judith Williamson and
Laura Mulvey', *Formations of Pleasure*, 156-70
- 1983 'Jackson Pollock, Painting and the Myth of Photography', *Art History*, vol. 6, no.1, 114-21 (with
Fred Orton).
- 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.
- 1984 'Woman as Sign: The Representation of Elizabeth Siddall in Pre-Raphaelite Literature' *Art
History*, 7: 2, 206-227(with Deborah Cherry).
- 1984 'Reviving or Revising Realism?', *Art History*, vol.7, no. 3,359-68.
- 1984 'Pre-Raphaelitism and Patriarchal Power', *Art History*, vol. 7, no. 4, 480-494 (with Deborah
Cherry).
- 1984 'The History and Position of the Contemporary Woman Artist', *Aspects*, no. 28, 1-3
- 1986 'What's the Difference? Feminism, Representation and Sexuality', *Aspects*, no 32, 2-5.
- 1986 'Art, Art School and Culture: Individualism after the Death of the Artist', *BLOCK* no. 11. 8-18:
also published in *Exposure* (USA), 24:3, 20-33; reprinted in *The Block Reader in Visual Culture*
(London: Routledge, 1996), 50-67; trans into French 2022.
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Dutch Crossing (1987) no 33, 81-121.
- 1987 'Women, Art and Ideology: Questions for Feminist Art Historians' *Women's Studies Quarterly*
XV:1&2, 2-8.
- 1987 'Labour-Modern and Rural II: Representing Handloom weavers in Brabant in 1884', *Australian
Journal of Art*, VI, 25-44.
- 1988 'Vicarious Excitement: London A Pilgrimage by G Dore and B Jerrold 1872', *New Formations*, 4,
25-51
- 1988 'Van Gogh and the Poor Slaves', *Art History*, 11: 3. 408-432
- 1988 'Power and Visibility in the City', *Art History* vol. 11 no 2 review

- 1988 'Feminist Interventions in Art's Histories' *Kritische Berichte* 1/1988 jrg 16 h. 1. pp 5-14
- 1988 'Framing Feminism' *Women Artists Slide Library Journal* no 26 p.22-3
- 1989 'Agency and the Avant-Garde: Thoughts on Authorship and History by Way of Van Gogh' *Block*, no. 15, 5-15
- 1990 'Critical Reflections' *Art Forum* (Feb 1990) xxviii, no 6, 126-7
- 1990 'Artemisia Gentileschi: Reading Mary Garrard's Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art', *Art Bulletin* Sept lxxii no 3 499-503. review
- 1990 'What can we say about Cézanne these days?' *Oxford Art Journal* 1990 vol. 13 no 1 95-101 review
- 1990 'Drawing on a Mother's Experience by Bobby Baker', *Performance Magazine* November
- 1991 'Taking the Pissarro or take the Monet and Run: Memoirs of a Not so Dutiful Daughter', *Oxford Art Journal* 1991 vol 14 no 2; review
- 1991 'Van Gogh and Holland: Nationalism and Modernism' *Dutch Crossing* Summer 1991 no 44 45-59
- 1993 'Generations and Geographies: The Politics of Theory and the Histories of Art', *Genders* Fall, no 17, 97-120
- 1993 'Fathers of Modern Art and Mothers of Invention' *Differences* 4:3, 91-132
- 1993 'Trouble in the Archives' *Differences*, 4:3, iii-xiv
- 1993 'Rewriting the Story of Art - Angelica Kauffmann' *Women's Art*, no 50 4-8 review
- 1993 'Mieke Bal: *Reading Rembrandt* [1990] *Art Bulletin* 73: 3, 529-535 review
- 1993 'Critical Critics and Historical Critiques: The Case of the Missing Women', *University of Leeds Review*, 36, 211 -247.
- 1994 'The Dangers of Proximity: The Spaces of Sexuality and Surveillance in Word and Image', *Discourse*, 16:2 (1993-94), 3-50. 15:1,1-64,
- 1994 "With my Own Eyes": Fetishism and the Colour of the Labouring Body' *Art History*, 17:2, 342-382.
- 1994 'The Ambivalence of the Maternal Body: Psychoanalytic Readings of the Legends of Van Gogh' *International Journal of Psychoanalysis*, 75:4, 801-13
- 1994 'Oeuvres Autistes', *Versus*, 3, 14-18.
- 1994 'The Work of Bracha Lichtenberg Ettinger: An Introduction', *Third Text*, 28/29, 61-70
- 1994 'Pollock on Greenberg' in *Art Monthly* 178 (July/Aug 1994)
- 1995 'What's critical about new feminist criticism?' *Women's Art Magazine* 67 Nov/Dec.
- 1996 'Dangerous Places: *Ponar*: An Installation by Pam Skelton', *Third Text*, 36, 45-54.
- 1996 'Theory, Ideology, Politics: Art History and Its Myths,' *Art Bulletin*, March, 78:1, 16-22.
- 1997 'The Presence of the Future: Feminine and Jewish Difference', *Issues in Architecture, Art & Design*, 5:1, 37-63
- 1998 'To Inscribe in the Feminine: A Kristevan Impossibility? or Femininity, Melancholia and Sublimation,' *parallax* 8, 81-112
- 1998 'A Hungry Eye: *Artemisia*', *Sight and Sound*, November, 26-30
- 1999 'Painting as a Backward Glance That Does not Kill: Fascism and Aesthetics', *Renaissance and Modern Studies*, 43, Special Issue on *Fascism and Aesthetics*, pp.116-144. To link to this Article: DOI: 10.1080/14735789909391493
- 1999 'Painting as a backward glance that does not kill: Eurydice (1992-99) by Bracha Lichtenberg Ettinger', *Culture, Theory and Critique*, 42: 1, 116 -144
To link to this Article: DOI: 10.1080/14735789909391493
- 1999 'Old Bones and Cocktail Dresses: Louise Bourgeois and the Question of Age', *Oxford Art Journal*, 22:2, 71-101
- 2000 'Three Thoughts on Femininity, Creativity and Lapsed Time: Yayoi Kusama' *Parkett*, no 59, 107-114.
- 2003 'The Grace of Time' [*Canova's Three Graces*] *Art History*, 26:2, 174-219
- 2003 'Visual Culture: A Response.' *Visual Culture*, 3:2253-260.
- 2003 'Cockfights and Other Parades', *Oxford Art Journal*, 26:2, 141-159.<https://www.jstor.org/stable/3600394>
- 2004 'Mary Kelly's *Ballad of Kastriot Rexhepi*: Virtual Trauma and Indexical Witness in the

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- 2004 ‘Thinking the Feminine: Aesthetic Practice as Introduction to Bracha Ettinger and the Concepts of Matrix and Metamorphosis’, *Theory, Culture and Society*. 21: 1, 5-69
- 2005 ‘Dreaming the Face; Screening the Death: Reflections for Jean-Louis Schefer’, *Journal of Visual Culture*, 4:3, 287-306.
- 2006 ‘Back to Africa: From *Natal* to natal in the locations of Memory’, *Journal of Visual Arts Practice*, 5:1-2, 49-72
- 2006 ‘Liquid Modernity and Cultural Analysis,’ *Theory, Culture and Society*, 24:1,111-116
- 2006 ‘Three Essays on Trauma and Shame: Feminist Perspectives on Visual Poetics’, *Asian Journal of Women’s Studies*, 12:4, 7-31
- 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 Yzuvuz et Pascale Molinier
- 2007 ‘Stilled Life: Traumatic Knowing, Political Violence and the Dying of Anna Frank’, *Mortality*, 12:2124-141
- 2007 ‘What does a Woman Want? Art Investigating Death in Charlotte Salomon’s *Leben? oder Theater?* 1941-2’, *Art History* 30: 1, pp. 383-406
- 2007 ‘Thinking Sociologically: Thinking Aesthetically: thoughts on difference and convergence’ in *Sociology and its Strange Others*, ed John Brewer, special issue of *History of Human Sciences*, 20:2, 141-174
- 2007 ‘Freud’s Egypt: Mummies and M/Others’, *parallax*, 13:2, issue 43, 56-79
- 2008 ‘The Long Journey Home: Chantal Akerman’, *Jewish Quarterly* Autumn, 211,
- 2008 ‘Seeing Red; Drawing Life in recent works on paper by Louise Bourgeois,’ *Parkett* no 82, 54-62
- 2007 ‘The Ethical Challenge in the *Object Quality of the Problem*’, *Jewish Quarterly* no. 212 (Winter), 36-41.
- 2009 ‘The Missing Photograph: Maternal Imagoes in Charlotte Salomon’s *Life/ or Theatre?*’, *New Formations*, no. 67. Special Issue: *Reading Life Writing*, 59-77.
- 2008 ‘Art/Trauma/Representation’ *parallax* 15:1, issue 50, 40-54.
- 2009 ‘Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation to Bracha Ettinger’s Elaboration of Matrixial Ethics’, *Studies in the Maternal*, 1:1 available at: www.mamsie.bbk.ac.uk/journal.html, 1-31.
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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)
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- 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>
- 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.om*' *Afterall* (UK), 43 (Spring/ Summer)19-29.
- 2017 'From Horrorism to Compassion: Refacing Medusan Otherness in Dialogue with Adriana Cavarero and Bracha L Ettinger ' [trans into Rumanian] i 231-60 in special issue of *IMAGENES Journal of Visual Cultural Studies* 7/2017 (Center for excellence in Image Studies, Bucharest) edited by Raluca Bibiri: *Griselda Pollock: From Feminism to the Concentrationary and Beyond*. Essays by Young Paik Park Chun, Eileen Little, Nicholas Chare, Hilary Robinson including A Public Conversation at UCL Institute of Advanced Studies 2 May 2016 : Adrian Rifkin, Tamar Garb and Griselda Pollock.
- 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>
- 2017 From Horrorism to Compassion: Refacing Medusan Otherness in Dialogue with Adriana Cavarero and Bracha L Ettinger [trans into Rumanian] in 231-60 in *IMAGENES Journal of Visual Cultural Studies* 7/2017
- 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*, no.159 (Spring 2022), 5-15. <https://boutique.centrepompidou.fr/en/product/19281-cahiers-du-musee-159.html>
- 2022 'Looking Back in Fascinance 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>

EXHIBITIONS

Griselda Pollock has curated **7 exhibitions** beginning with a project co-curated the University of Leeds with T J Clark on a critical response to a Thatcherite reclamation of Victorian Painting. He next significant project was an exhibition Van Gogh's Dutch Period and relation to his Dutch contemporaries at the Rijksmuseum Vincent Van Gogh. She has curated several exhibitions on Bracha Ettinger, most recently at the Freud Museum, London while also curating Ettinger and Christine Taylor Patten at the Istanbul Biennale with Carolyn Christov-Barkargiev. Two recent exhibitions include a history of the School of Fine Art at the University of Leeds since its foundation by Herbert Read in 1949, and with a London Gallery, a group exhibition of eight artists in four 'conversations, titled *Medium & Memory*. .

- 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.
- 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. (order catalogue from the HackelBury Fine Art).
- 2025 'Deformation as Historical Truth', *Alina Szapocznikow Körpersprachen/Body Languages* curated and catalogue edited by Ute Stuffer and Ursula Ströbele, (Kunstmuseum Ravensburg & VFMK-Verlag für Moderne Kunst, 2025), 47-62.
- 2025 'Encrypted Trauma as Aesthetic Resistance: Alina Szapocznikow's "Lazarean" Sculpture" in *Alina Szapocznikow: Body Languages* edited by Sophie Bernard, Grenoble: Musée de Grenoble.

FILMS/VIDEO ARTWORK

Griselda Pollock has made 10 video-films. Some were experimental presentations for specific events, while others are film essays themed around grief and mourning, and the challenges faced by a desire both to be a mother and an intellectual, a working academic and a feminist. One of these films is a video essay on the work of Bracha Ettinger prepared as a form of performative presentation, within a lecture that has since been shown as a single channel video as a visual-acoustic 'reading' of Ettinger's Eurydice series of paintings.

1992	<i>Conflicted Desire: A Feminist Reflection on the Sites of Labour and Maternal Subjectivity</i>
1993	<i>Who is the Other?</i> (first shown at Vancouver Art Gallery)
1994	<i>Deadly Tales I</i> (first shown at Experimental Art Centre, Adelaide)
1997	<i>Parallel Lives</i> (first shown at Art Gallery of Western Australia, Perth)
1997	<i>Painting as a Backward Glance that Does Not Kill: Eurydice by Bracha Lichtenberg Ettinger</i> (first shown at the Guggenheim Museum, New York)
1997	<i>Deadly Tales II</i> Leeds Metropolitan University Art Gallery and Leeds University 2009
1999	<i>Visions of Sex</i> (Vienna)
2001	<i>That Old Chestnut: The Gaze</i> (Princeton University)
2009	<i>Painting as a Backward Glance that Does Not Kill: Eurydice by Bracha Lichtenberg Ettinger</i> , Freud Museum London
2015	Christine Taylor Patten <i>micro/macro</i> , Leyden Gallery, London and 14 th Istanbul Biennial

VEHIBITED WORK/ EXHIBITIONS

Griselda Pollock has exhibited some of her video works in feminist exhibitions, or at conferences and in the exhibition, she curated with Sam Belinfante on the history of the School of Fine Art at the University of Leeds 1949-2021 and the relation of practice, theory and history it explored.

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