

UNIVERSITATEA DE VEST DIN TIMIȘOARA
DOCTOR
HONORIS CAUSA LITTERARUM HUMANIORUM

MIEKE (MARIA GERTRUDIS) BAL

Profesor Dr. Mieke (Maria Gertrudis) Bal



(Photo taken by artist Carla van de Puttelaar)

Timișoara, 10 octombrie 2025

Cuvânt
la deschiderea ceremoniei de acordare a titlului de
DOCTOR HONORIS CAUSA LITTERARUM HUMANIORUM
al Universității de Vest din Timișoara
Doamnei Profesor Dr. MIEKE (MARIA GERTRUDIS) BAL

Onorați membri ai comunității academice,

Distinși colegi,

Doamnelor și domnilor,

Distinsă Doamnă Profesor dr. Mieke Bal,

Universitatea de Vest din Timișoara este una dintre cele mai respectabile instituții de învățământ superior din România și din lume, o universitate care a înțeles că rolul ei într-o lume din ce în ce mai tehnologizată nu mai este doar de a oferi pregătire în diverse domenii, ci și de a forma caractere, de a menține viu interesul tinerelor generații pentru cultură, artă și sport și de a se găsi în centrul vieții societății din care face parte.

Acordarea titlului de **Doctor Honoris Causa Litterarum Humaniorum Distinsei Doamne Profesor Dr. Mieke Bal** se înscrie într-un lung șir de dialoguri la cel mai înalt nivel între Universitatea de Vest din Timișoara și personalități marcante ale culturii mondiale. Această ceremonie reprezintă mai mult decât o recunoaștere a excelenței academice și artistice. Este recunoașterea impactului său profund, ca teoretician al literaturii, analist cultural, mentor, educator și artist a cărui moștenire va continua să inspire generații; este o dovadă a alinierii viziunii strategice a universității noastre cu idealurile pe care Domnia Sa le întruchipează – creativitate, cercetare interdisciplinară, colaborare și un angajament profund față de educație și schimburile culturale.

Cariera de profesor, cercetător și artist a Doamnei Profesor Mieke Bal este impresionantă, cu opere ce au atins publicul global, variind de la lucrări de naratologie, analiză culturală, un domeniu pe care l-a fondat, la instalații video, filme și expoziții de artă. Capacitatea sa de a îmbina rigoarea intelectuală, soliditatea argumentării cu profunzimea emoțională este de neegalat. Doamna Profesor Mieke Bal extinde peisajul cultural prin întreaga sa operă și susține cercetarea care apropie domenii aparent diferite, inspirând colaborarea și generând idei noi. Domnia Sa este o vizionară ce hrănește și provoacă următoarea generație de umaniști și le dăruiește tinerilor un exemplu de urmat, ceea ce se aliniază dezideratului Universității de Vest din Timișoara de a oferi studenților săi un cadru adecvat în care să se formeze și dezvolte.

La Universitatea de Vest din Timișoara, ne străduim să generăm un mediu dinamic pentru studenți și profesori, unde creativitatea, gândirea critică și colaborarea globală sunt esențiale. Profesor Mieke Bal reflectă

misiunea noastră de a cultiva talentul și de a inspira inovația. Ca profesor la Universitatea din Amsterdam și profesor invitat în multe universități din lume, a avut un impact profund asupra studenților, antrenând mințile unora dintre cei mai mari analiști culturali, literați ai lumii, care, la rândul, lor au ajuns să lucreze în universități de top ale lumii. Munca ei demonstrează cum cercetarea academică și creativitatea transcend granițele atât spațiale și ale cunoașterii. Colaborările internaționale ale Doamnei Profesor Mieke Bal subliniază importanța schimbului cultural, aliniindu-se la direcția internațională pe care universitatea noastră și-a asumat-o. Colaborările Doamnei Profesor Mieke Bal ne dovedesc puterea parteneriatelor dintre studenți și mentori, universități și culturi. Cariera sa întruchipează idealurile noastre, demonstrând impactul educației și mentoratului într-un mediu în care creativitatea și originalitatea sunt apreciate alături de rigoarea academică. Universitatea de Vest din Timișoara își propune să rămână un promotor al asigurării unui astfel de mediu, exemplificând modul în care universitățile pot activa în lumea științelor umaniste, artelor și a științelor exacte în același timp, îmbrățișând inovația și diversitatea.

Abordarea Doamnei Profesor Mieke Bal asupra vieții și culturii are rădăcini într-un respect deosebit pentru ceilalți. Ea ne-a arătat că literatura și arta reprezintă un efort profund uman, un mod de a ne conecta și de a dialoga. Recunoașterea sa reflectă angajamentul universității noastre de a deschide noi oportunități pentru studenți, inspirându-i să urmeze cariere care îi pot conduce spre împlinire profesională.

Distinsă Doamnă Profesor univ. dr. Mieke Bal,

Vă mulțumesc pentru dăruirea neobosită față de cultură, pentru angajamentul dumneavoastră neclintit față de studenții dumneavoastră și pentru generozitatea de a împărtăși cunoștințele și pasiunea dumneavoastră pentru arte cu noi. Este o onoare să vă sărbătorim astăzi și, prin acordarea titlului de **Doctor Honoris Causa Litterarum Humaniorum**, Universitatea de Vest din Timișoara își exprimă recunoștința pentru exemplul pe care-l oferiți tinerei generații prin opera dumneavoastră. Suntem onorați de prezența dvs la Timișoara și ne bucurăm pentru integrarea dvs. în comunitatea noastră academică.

În numele Universității de Vest din Timișoara, este marele meu privilegiu să vă mulțumesc pentru inspirație și vă doresc putere de muncă, sănătate, energie și creativitate în continuare, pentru a îmbrățișa împreună puterea transformatoare a artei și a educației.

Felicitări, Doamnă Profesor Mieke Bal!

Prof. univ. dr. Marilen-Gabriel Pirtea

Rectorul Universității de Vest din Timișoara

Address
at the opening ceremony for awarding the title of
DOCTOR HONORIS CAUSA LITTERARUM HUMANIORUM
of the West University of Timișoara
to **Distinguished Professor Dr. MIEKE (MARIA GERTRUDIS) BAL**

Honored members of the academic community,

Distinguished colleagues,

Ladies and gentlemen,

Distinguished Professor Dr. Mieke Bal,

The West University of Timișoara is one of the most respectable higher education institutions in Romania and in the world, a university that has understood that its role in an increasingly technological world is no longer just to provide training in various fields, but also to form characters, to keep the interest of young generations in culture, art and sports alive, and to find itself at the center of the life of the society of which it is a part.

The awarding of the title **Doctor Honoris Causa Litterarum Humaniorum to the Distinguished Professor Dr. Mieke Bal** is part of a long series of dialogues at the highest level between the West University of Timișoara and prominent figures of world culture. This ceremony represents more than a recognition of academic and artistic excellence. It is the recognition of her profound impact, as a literary theorist, cultural analyst, mentor, educator and artist whose legacy will continue to inspire generations; it is proof of the alignment of our university's strategic vision with the ideals that Her Excellency embodies – creativity, interdisciplinary research, collaboration and a deep commitment to education and cultural exchange.

Professor Mieke Bal's career as a teacher, researcher and artist is impressive, with works that have reached a global audience, ranging from works in narratology, cultural analysis, a field she founded, to video installations, films and art exhibitions. Her ability to combine intellectual rigor, solid argumentation with emotional depth is unparalleled. Professor Mieke Bal extended the cultural landscape throughout her work and supports research that brings together seemingly disparate fields, inspiring collaboration and generating new ideas. She is a visionary who nurtures and challenges the next generation of humanists as well as provides an example for young people to follow, which aligns with the commitment of the West University of Timișoara to provide its students with an appropriate environment in which they get trained and develop.

At the West University of Timisoara, we strive to create a dynamic environment for students and faculty members, where creativity, critical thinking, and global collaboration are essential. Professor Mieke

Bal reflects our mission to nurture talent and inspire innovation. As a professor at the University of Amsterdam and visiting professor in many other universities around the world, she has had a profound impact on students, training the minds of some of the world's greatest cultural analysts, literati, who in their turn have joined top universities around the world. Her work demonstrates how academic research and creativity transcend both spatial and knowledge boundaries. Professor Mieke Bal's international collaborations underscore the importance of cultural exchange, aligning with the international mission that our university has assumed. Professor Mieke Bal's collaborations prove to us the power of partnerships between students and mentors, universities, and cultures. Her career embodies our ideals, demonstrating the impact of education and mentorship in an environment where creativity and originality are valued alongside academic rigor. The West University of Timișoara aims at keeping its mission to promote and ensuring such an environment, exemplifying how universities can operate in the world of humanities, arts, and exact sciences at the same time, while embracing innovation and diversity.

Professor Mieke Bal's approach to life and culture is rooted in a deep respect for others. She has shown us that literature and art are a deeply human endeavor, a way to connect and enter into a fruitful dialogue. Her recognition reflects our university's commitment to opening up new opportunities for students, inspiring them to pursue rigorous careers that can lead them to great professional achievements.

Distinguished Professor Dr. Mieke Bal,

Thank you for your tireless dedication to culture, your unwavering commitment to your students, and your generosity in sharing your knowledge and passion for arts with us.

It is an honour to celebrate you today, and by awarding you the title of **Doctor Honoris Causa Litterarum Humaniorum**, the West University of Timișoara expresses its gratitude for the example you set for the younger generation through your work. We are honored by your presence in Timișoara and are happy for your integration into our academic community.

On behalf of the West University of Timișoara, it is my great privilege to thank you for your inspiration and to wish you continued strength, health, energy and creativity, to embrace together the transformative power of art and education.

Congratulations, Professor Mieke Bal!

Prof. univ. dr. Marilen-Gabriel Pirtea

Rector of the West University of Timișoara

LAUDATIO

în onoarea

Distinsei Doamne Profesor Dr. MIEKE (MARIA GERTRUDIS) BAL

cu ocazia acordării titlului de

DOCTOR HONORIS CAUSA LITTERARUM HUMANIORUM

al Universității de Vest din Timișoara

Stimate Domnule Rector,

Onorați oaspeți,

Stimat corp profesoral și studenți,

Distinsă Doamnă Profesor Dr. Mieke Bal,

Cu imensă recunoștință mă aflu astăzi în fața dumneavoastră pentru a omagia o colegă remarcabilă. Doamna Profesor Mieke Bal a fost profesor universitar la Academia Regală de Arte și Științe din Olanda și profesor de teoria literaturii la Universitatea din Amsterdam. A inventat concepte și a fondat atât școli de gândire, cât și instituții academice. În 1993 a înființat Școala de Analiză Culturală din Amsterdam la Universitatea din Amsterdam, unde a predat teoria literaturii, *women studies* [studii despre femei], studii vizuale și culturale din 1987 până în 2011, ocupând în același timp funcții de profesor la Universitatea din Rochester, New York (1987–1996) și la Rijksuniversiteit Utrecht (1987–1991).

Cele mai mari daruri ale lui Mieke Bal sunt o energie intelectuală uimitoare și o capacitate extraordinară de a cultiva relația dintre diverse domenii. Când vorbim despre interdisciplinaritate, intertextualitate, analiză culturală și impactul acesteia asupra societății, naratologie, teoria literaturii, *women studies* [studii despre femei], memorie culturală, ne gândim automat la opera lui Mieke Bal. Cuvântul cheie care definește opera și cariera sa este „întâlnire”, indicând, așa cum ne-a spus în repetate rânduri, „pluralitate, comunicare și proces”, un proces în care „identitatea” nu se mai permanentiza, ci reprezintă mai degrabă „identificarea cu ceilalți, alte domenii, alte idei, alte imagini” care devine posibilă (*‘Psychopoetic Encounters: Figurations of Difficulty,’ Word and Text 13 (2023), 2*). În volumul său *Mieke Bal Reader* (Chicago: Chicago University Press, 2006, p. xv), Mieke Bal își definea propria minte cu un umor subtil ca având „o formă de caracatiță, nu una liniară”, rezultat al „nesupunerii sale civile în calitatea ei de cadru universitar care nu s-a simțit niciodată în largul său în nicio disciplină”. Și, pentru că ea a inventat noțiunea de ‘inter-ship’ [pe care am tradus-o aici „inter-relaționare” și care va fi subiectul discursului de astăzi], vă propunem să practicăm „inter-relaționarea” și, astfel, să includem în această prezentare vocea lui Mieke Bal. În 2006, își explica propria interdisciplinaritate astfel:

Acesta nu este pentru că nu mă pot disciplina să fac ceea ce este necesar pentru a fi „expert” într-un anumit domeniu – dimpotrivă, am simțit adesea o plăcere oarecum perversă făcând exact asta – ci pentru că

entuziasmul creativității intelectuale și al descoperirii analitice a avut loc întotdeauna la granița dintre discipline. Asemenea copilului care am fost odată, a trebuit să mă cațăr pe zid ca să văd ce se află de cealaltă parte și am găsit întotdeauna acel lucru nou mai interesant decât propria mea grădină, chiar dacă doar pentru moment. (*Mieke Bal Reader*, xv)

Într-adevăr, urcând zidurile pentru a privi disciplinele dintr-o altă grădină, Mieke Bal a ajuns să fie cel mai cunoscut analist cultural din lume, precum și teoretician, naratolog, cercetător al artelor, critic și cercetător în studii despre memorie și traumă, a cărei operă a îmbogățit lumea internațională a literelor, culturii și educației. Mieke Bal a legat studiile literare (de la studierea literaturii franceze, a trecut la studierea literaturii comparate) de studiile politice și de artele vizuale, aducând idei inovatoare în analiza intertextuală a artefactelor culturale din diferite perioade și culturi.

Din nou, pentru a-i intercala vocea în această prezentare, vreo douăzeci de ani mai târziu, după autodefinițiile din *Mieke Bal Reader*, cu același minunat simț al umorului, și-a amintit o scenă fabuloasă despre cum a devenit unul dintre cei mai mari naratologi ai lumii. O carte scrisă de Gérard Genette, primită de la un prieten cadou de Crăciun, a fost cea care a adus-o în domeniul naratologiei. Văzând că teoria lui Genette, bazată pe analiza operelor lui Proust, nu făcea diferențierea dintre subiectul și obiectul focalizării, acesta fiind punctul de vedere adoptat de narator, a scris un articol pentru *Poétique* în care explica faptul că o narațiune fără focalizare este imposibilă. Răspunsul lui Genette a fost: „exact acesta este genul de critică constructivă pe care o așteptam pentru munca mea” și i-a publicat imediat articolul, invitând-o și să vorbească la seminarul său, până când, povestește Mieke Bal, l-a făcut să se enerveze după ce a făcut o legătură între naratologie și politică, analogie pe care el nu a apreciat-o. Prin urmare, concluzia lui Mieke Bal este: „Am fost implicată în scandal după scandal de-a lungul carierei mele, pentru că, să fim serioși, sunt o femeie scandalosă.” (‘I’m a scandalous woman: Interview with Mieke Bal’, 21.09.2022; <https://www.college-de-france.fr/en/news/i-scandalous-woman>) Și totuși, câte domenii noi s-au născut din „scandaluri”? Să ne amintim, de exemplu, scandalul pe care l-a provocat Freud când și-a prezentat descoperirile despre inconștient, un domeniu în care Mieke Bal excelează și ea. Colegii lui Freud au părăsit Aula unul câte unul, scandalizați de ceea ce acesta a descoperit despre impulsurile noastre interioare. Colegii lui Mieke Bal însă se pare că au fost bucuroși să vadă cât de scandalos de genială era aceasta, încât a putut să deschidă uși / orizonturi către alte zări. Nu au părăsit încăperea, ci i-au deschis ușa și i-au oferit burse și poziții de visiting profesor în Franța: Collège de France (unde a deținut catedra anuală “The Invention of Europe through Languages and Cultures” în perioada 2022-2023), Université de Paris X, Université Sorbonne Nouvelle – Paris III, Université de Paris IV – Sorbonne și École Normale Supérieure; în Statele Unite: la Harvard Divinity School, Women’s Studies in Religion Program and Department of Hebrew Bible, unde a participat la Programul de Rezidență al Fundației Rockefeller în Științe Umaniste și al Fundației Ford (1985–1986), Cornell University, Duke University, University of Washington (Seattle), Dartmouth College, ca să numim doar câteva dintre aceste universități, plus alte poziții similare în multe alte țări.

Pornind de la conceptul de „ficțiuni teoretice”, Doamna Profesor Mieke Bal a devenit critic de artă, a scris despre Rembrandt, printre alții, având convingerea fermă că „trecutul și prezentul sunt într-un dialog constant și nu putem ignora prezentul atunci când privim o operă de artă” (‘I’m a scandalous woman: Interview with Mieke Bal’). Ulterior, cariera sa a continuat astfel: de la teoretician a devenit practician, creator de artă, cineast, artist video, curator care aduce mituri în lumea contemporană. De exemplu, a reanalizat opera lui Miguel de Cervantes, *Don Quijote de La Mancha* (1605), prin ochii cititorilor / creatorilor de artă de azi în instalația sa video *Don Quijote: Chipuri triste* (2019). Într-un capitol dintr-o carte, a afirmat că, într-o instalație artistică, „niciun vizitator nu este singur” și că atracția imaginativă a artei „sensibilizează vizitatorii pentru a modifica treptat cultura tolerării care face ca trauma – acea rană care reduce la tăcere – să fie invizibilă și imposibil de auzit, ignorată și trecută cu vederea sistematic” (‘Improving Public Space Trauma Art and Retrospective-Futuristic Healing,’ in *Arts of Healing: Cultural Narratives of Trauma*, eds. Arleen Ionescu & Maria Margaroni, Rowman and Littlefield, 2020: 87). Într-adevăr, nu suntem niciodată singuri atunci când vizităm instalațiile lui Mieke Bal sau când îi urmărim filmele eseistice. Mai mult, arta ei ne obligă să gândim în afara tiparelor. Iar gândirea, ne spune în altă parte, „nu este un act solitar, individual, ci un proces social, integrat în ceea ce” a numit „zumzet social”: discuția implicită și constantă – acord, dezacord, certificare, exprimare pasională a opiniilor – de către oamenii care constituie mediul social al celui care gândește” (‘Thinking in Film: How Thought Moves,’ at: <https://www.schriftbildsound.de/termine/mieke-bal/>).

Astăzi sărbătorim nu doar cariera sa extraordinară, ci și valorile pe care le întruchipează. Ne-a arătat că literatura și arta pot transforma vieți. Acordarea titlului de Doctor Honoris Causa este un omagiu potrivit adus cuiva care nu numai că a excelat în numeroase domenii interconectate, dar le-a și transformat, lăsând o amprentă permanentă asupra studiilor literare și culturale și a artelor, precum și asupra nenumăratelor vieți pe care le-a atins. A îndrumat tezele a 81 de doctoranzi care astăzi sunt cercetători reputați în cele mai bune universități din lume și care, la rândul lor, au format alți doctoranzi. A colaborat cu nenumărați cercetători și artiști. Suntem bucuroși să devenim a opta instituție la nivel mondial și prima din România care îi conferă titlul de Doctor Honoris Causa, alăturându-ne astfel rețelei unora dintre cele mai prestigioase universități și instituții din lume care i-au acordat acest titlu: Universidad de Murcia (2023), Centro de Estudios Latinoamericanos de Educación Inclusiva (2021), Universitatea Linnaeus (2020), University of the Arts London și Universitatea din Helsinki (2019), Universitatea din Luzern (2016), Universitetet i Bergen (1996). Alte instituții au onorat-o pe Mieke Bal în calitatea ei de artist vizual (cinci universități și Subdirecția Națională a Muzeelor Guvernului din Chile au onorat-o în această calitate); aceea de naratolog (Societatea Internațională pentru Studiul Narativității i-a conferit Premiul Wayne C. Booth pentru întreaga carieră în 2018); sau pentru întreaga ei operă (College Art Association i-a acordat premiul Distinguished Lifetime Achievement Award for Writing on Art în 2011). Alții au onorat-o pentru că a format unii dintre cei mai buni teoreticieni din lume din domeniul Studii culturale (Academia Regală Olandeză de Arte și Științe i-a conferit titlul de Profesor al Academiei, 2005–2011, iar Collège de France, în parteneriat cu Ministerul Culturii din Franța, i-a oferit Catedra Anuală în 2022–2023). Numere speciale dedicate operei

sale au fost găzduite de prestigioasa revistă *Art History* (2007), iar volume i-au fost dedicate de University of Chicago Press (2006), Blackwell (2008), Nanjing University Press (2018), printre multe altele. Mieke Bal a fost aleasă Membru Internațional de Onoare al Academiei Americane de Arte și Științe (2023), membru din străinătate al Academiei Norvegiene de Științe și Litere (2020), și a fost distinsă cu Ordinul de Cavaler: Knight in the Order of the Netherlands Lion (2017). A ținut prelegeri și și-a expus lucrările artistice în întreaga lume, fiind uimitor de productivă și neobosită. Călătoria sa ca cercetător este povestea unei inegalabile excelențe teoretice, analitice și artistice. Dacă reducem opera lui Mieke Bal doar la cifre, aceasta constă în 50 de cărți, 27 de numere speciale editate în reviste academice, 426 de capitole de cărți, 68 de eseuri în cataloage, 7 lucrări de artă, 20 de documentare și filme-eseu, aproape 100 de instalații și videoclipuri expoziționale și 35 de expoziții curatoriate (și pe acestea le-am numărat dintr-un CV în care, cu excepția cărților, a realizat doar o selecție a lucrărilor sale).

Totuși, dincolo de aceste numere de cărți-capitole-articole-instalații-opere de artă, există realizări uriașe! Doamna Profesor Mieke Bal este un model pentru noi toți. Și ne va ierta că folosim atât de multe cratime și semne de exclamare, deoarece acestea sunt menite să îi intercaleze titlul unuia dintre cele mai recente articole ale sale, „Trăiască cratima și semnul exclamării! Despre *cratimă* ca *inter-relaționare*! [On the *trait-d'union* as *inter-ship*]”, în care a inventat conceptul „inter-ship” [inter-relaționare], care va fi de altfel subiectul discursului său de astăzi (*Journal of Visual Culture* 23.1 (2025): 51–68). Și-a lăsat amprenta în arta contemporană, curatoriatul de muzee și cinematografia de pe toate continentele, prin lucrări care au abordat memorii și subiecte dificile și au căutat soluții la probleme sociale contemporane precum migrația, „nebunia”, capitalismul agresiv și dragostea ca ispită, moștenirea culturală pentru generațiile prezente și viitoare. Opera sa se aliniază pe deplin cu viziunea și valorile universității noastre și ne inspiră tuturor încredere, inclusiv celor care au lucrat cu ea, colegilor care i-au predat lucrările, celor care îi recomandă cărțile studenților și colegilor noștri. Universitatea de Vest din Timișoara și-a luat angajamentul să promoveze diversitatea culturală și multilingvismul, să creeze un spațiu pentru predarea academică inovatoare și responsabilă, cercetare inovatoare, să deschidă noi căi pentru cooperarea internațională și schimburile culturale și să le ofere colegilor și studenților posibilitatea de a atinge noi culmi ale realizării.

Cariera Doamnei Profesor Mieke Bal exemplifică toate aceste idealuri, demonstrând capacitatea literaturii și a artelor de a depăși granițele, de a ne uni alteritatea și de a ne vindeca într-o epocă în care avem nevoie de această vindecare mai mult ca niciodată, fiind înconjurați de antiglobalism, naționalism, neofascism, discursuri instigatoare la ură, știri false și așa mai departe. Cariera sa este un model pentru natura evolutivă a modului în care schimbăm idei, le dezbatem și le integrăm în societățile și culturile noastre. Profesorul Mieke Bal este genul de om care duce lucrurile la bun sfârșit, sporind vitalitatea intelectuală a unui mediu complex, care nu este doar academic. Opera sa de-o viață subliniază necesitatea promovării creativității și a bogăției pluralismului. Moștenirea Doamnei Profesor Mieke Bal este credința sa în puterea științelor umaniste de a crea „concepte călătorești” [*travelling concepts*] care se referă nu în primul rând la călătoria în spațiu, ci mai degrabă călătoria între discipline. Opera și întreaga sa viață reprezintă o lungă călătorie în „analiza interdisciplinară”, în care ne invită să i ne alăturăm. Teoria, opera,

activitatea dumneaei de predare și leadershipul sunt toate întemeiate pe un respect profund pentru ceilalți pe care îi ascultă întotdeauna. Ascultarea, consideră Mieke Bal, este „instrumentul principal al analistului”, în teoria literară, critică și culturală, arhitectură și arte. Ne-a învățat că identitatea nu este „ceva permanent, static, neschimbat”. Și aici o vom lăsa să vorbească prin intermediul operei sale și o să o cităm încă o dată: „[...] Susțin că, în întâlnire, identificarea cu ceilalți, cu alte domenii, cu alte idei, cu alte imagini devine atrăgătoare și posibilă. Acest lucru este crucial în încercările minuțioase de a teoretiza idei noi, unde inevitabil se întâlnesc dificultăți, care trebuie depășite sau cel puțin traversate. Numai prin întâlniri acest lucru devine posibil, iar acest fapt face posibilă «imagistica», acea fuziune vizuală a timpului, imaginației și prezentării concrete a ceva neuzit până acum” (*Word and Text*, 2).

Doamnă Profesor Mieke Bal, în numele Universității de Vest din Timișoara, vă adresez cea mai profundă recunoștință pentru acceptarea acestui titlu. Munca dumneavoastră a îmbogățit lumea în nenumărate moduri, iar influența dumneavoastră va continua să inspire generațiile viitoare. Vă mulțumesc pentru creativitatea, viziunea dumneavoastră, măiestria dumneavoastră artistică desăvârșită și angajamentul dumneavoastră neclintit față de idealurile pe care le prețuim cu toții.

Felicitări, Doamnă Profesor Mieke Bal, pentru această recunoaștere pe deplin meritată!

COMISIA DE EVALUARE ȘI DE ELABORARE A *LAUDATIO*

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LAUDATIO
in honour of
Distinguished Professor Dr. MIEKE (MARIA GERTRUDIS) BAL
upon awarding the title of
DOCTOR HONORIS CAUSA LITTERARUM HUMANIORUM
of the West University of Timișoara

Esteemed Rector,

Honoured Guests,

Esteemed Faculty, Students, Family and Friends,

Distinguished Professor Dr. Mieke Bal,

It is with immense gratitude that I stand before you today to celebrate an outstanding colleague. Professor Mieke Bal has been an Academy Professor of the Royal Netherlands Academy of Arts and Sciences and Professor of Theory of Literature at University of Amsterdam. She has coined concepts, and she founded both schools of thought and academic institutions. She set up the Amsterdam School of Cultural Analysis in 1993 at the University of Amsterdam where she taught theory of literature, women's studies, visual and cultural studies from 1987 to 2011, while also occupying professorial positions at University of Rochester, NY (1987–1996) and Rijksuniversiteit Utrecht (1987–1991).

Mieke Bal's greatest gifts are an amazing intellectual energy, and her tremendous ability to cultivate the relationship between various fields. When we speak about interdisciplinarity, intertextuality, cultural analysis and its impact on society, narratology, theory of literature, women's studies, cultural memory, the name of Mieke Bal comes to mind naturally. The key word defining her work and career is 'encounter,' indicating, as she has told us repeatedly, 'plurality, communication and process,' a process in which 'identity' is no longer permanent, but rather represents the 'identification with others, other fields, other ideas, other images' becoming possible ('Psychopoetic Encounters: Figurations of Difficulty,' *Word and Text* 13 (2023), 2). In her *Mieke Bal Reader* (Chicago: Chicago University Press, 2006, xv), she was defining her mind with subtle humour as 'octopus-shaped, rather than linear', a result of her 'civil disobedience as an academic who has never felt at ease in any single discipline'. And since she coined the notion of 'inter-ship', which will be the topic of her speech today, let us try to practice 'inter-ship' and, thus, inter-space this presentation with her own voice. In 2006 she was explaining her own interdisciplinarity as follows:

This was not because I cannot discipline myself to do what it takes to be an ‘expert’ in any one field—on the contrary, I have often taken a somewhat perverse pleasure in doing just that—but because the excitement of intellectual creativity and analytical discovery always took place on the edge between disciplines. Like the child I once was, I had to climb the wall to see what’s on the other side and always found that new thing more exciting than my own garden, if only briefly. (*Mieke Bal Reader*, xv)

Indeed, climbing the walls of other disciplines, Mieke Bal has come to be the best-known cultural analyst in the world, as well as a theorist, narratologist, an art writer, a critic, and a memory and trauma studies scholar whose work has enriched the international world of Letters, culture, and education. Mieke Bal has linked literary studies (from French literature she embarked on comparative literature) to politics and visual arts studies, bringing innovative ideas on the intertextual analysis of cultural artifacts from different periods and cultures.

Again, to inter-space her voice, some good twenty years later after the self-definitions from *The Mieke Bal Reader*, with the same wonderful sense of humour, she remembered a fabulous scene about how she became one of the most renowned narratologists. It was a book by Gérard Genette, given to her by a friend for Christmas, that brought her into the field of narratology. Seeing that Genette’s theory based on Proust’s works did not differentiate between subject and object of focalization, which is the point of view adopted by the narrator, she wrote an article for *Poétique* explaining that a narrative without focalization is impossible. Genette’s reply was: ‘that’s exactly the kind of constructive criticism I’ve been waiting for on my work,’ and published her article immediately, also inviting her to speak at his seminar, until, she relates, she made him get angry after making a connection between narratology and politics, which he did not appreciate. Hence, she concludes: ‘I’ve been involved in scandal after scandal throughout my career, because, let’s face it, I’m a scandalous woman.’ (‘I’m a scandalous woman: Interview with Mieke Bal’, 21.09.2022; <https://www.college-de-france.fr/en/news/i-scandalous-woman>)

Yet how many new fields have been born out of ‘scandals’? Let us remember, for instance, the scandal when Freud presented his findings about the unconscious, a field in which Mieke Bal also excels. Freud’s colleagues left the Aula one by one, scandalized by what their colleagues discovered about our inner drives. It seems that Mieke Bal’s peers were happy to see how scandalously brilliant she was to open doors to other rooms. They did not leave the room but opened the door for her and offered her visiting fellowships and professorships in France: Collège de France (where she was the annual chair “The Invention of Europe through Languages and Cultures” in 2022-2023), Université de Paris X, Université Sorbonne Nouvelle – Paris III, Université de Paris IV – Sorbonne and École Normale Supérieure; in the United States: at Harvard Divinity School, Women’s Studies in Religion Program and Department of Hebrew Bible, where she was on the Rockefeller Foundation Residency Program in Humanities and the Ford Foundation (1985–1986), Cornell University, Duke University, University of Washington (Seattle), Dartmouth College, to name only a few, plus

in many other countries.

Starting from the concept of ‘theoretical fictions,’ Professor Mieke Bal has become an art critic who wrote on Rembrandt, among others, with the strong belief that ‘the past and the present are in constant dialogue, and we cannot ignore the present when we look at a work of art’ (‘I’m a scandalous woman’). Later her career made a leap forward: from a theorist she became a practitioner, an art creator, a filmmaker, a video artist, a curator who brings myths into the contemporary world. For instance, she re-analyzed Miguel de Cervantes’ *Don Quixote de La Mancha* (1605) through the eyes of today’s readers / art creators in her video installation *Don Quijote: Sad Countenances* (2019). In a book chapter she asserted that in an art installation, ‘no visitor is alone’ and that art’s imaginative appeal ‘sensitize visitors in order to slowly modify the culture of condoning that makes trauma – that wound that silences – invisible and inaudible, systematically ignored and overlooked’ (‘Improving Public Space Trauma Art and Retrospective-Futuristic Healing,’ in *Arts of Healing: Cultural Narratives of Trauma*, eds. Arleen Ionescu & Maria Margaroni, Rowman and Littlefield, 2020: 87). We are indeed never alone when visiting Mieke Bal’s installations or watching her essay films. Moreover, her art forces us to think outside the box. And thinking, she says elsewhere, ‘is not a lone, individual act but a social process embedded in’ what she has called “‘the social buzz:” the constant implicit discussion – agreement, disagreement, qualification, passionate opining – of ideas by the people constituting the social environment of the thinker’ (‘Thinking in Film: How Thought Moves,’ at: <https://www.schriftbildsound.de/termine/mieke-bal/>).

Today, we celebrate not only her extraordinary career but also the values she embodies. She has shown us that literature and arts can transform lives. The bestowal of the Doctor Honoris Causa title is a fitting tribute to someone who has not only excelled in numerous interconnected fields but has also transformed them, leaving an indelible mark on literary and cultural studies and arts, and the countless lives she has touched. 81 PhD students were supervised by her and are nowadays reputed researchers in the best universities in the world today who in their turn trained other PhD students. Countless numbers of scholars and artists have collaborated with her. We are happy to become the 8th institution worldwide and the 1st ever in Romania to confer her a Doctor Honoris Causa title, thus joining the network of some of the most prestigious universities and institutions in the world that have bestowed this title upon her: Universidad de Murcia (2023), Centro de Estudios Latinoamericanos de Educación Inclusiva (2021), Linnaeus University (2020), University of the Arts London and University of Helsinki (2019), University of Luzern (2016), Universitetet i Bergen (1996). Other institutions honoured the visual artist Mieke Bal (five universities and la Subdirección Nacional de Museos del Gobierno de Chile honoured her in 2022); the narratologists (the International Society for the Study of Narrative) conferred her the Wayne C. Booth Lifetime Achievement Award 2018; College Art Association granted her Distinguished Lifetime Achievement Award for Writing on Art in 2011. Others honoured her for having trained some of the best cultural thinkers in the world (the Royal Netherlands Academy of Arts and Sciences conferred her the title of Academy Professor, 2005–2011 and Collège de France, in partnership with

the French Ministry of Culture offered her the annual chair in 2022-2023). Special issues on her work were hosted by the prestigious journal *Art History* (2007), volumes were dedicated to her by University of Chicago Press (2006), Blackwell (2008), Nanjing University Press (2018), among many others. Mieke Bal was Elected International Honorary Member of the American Academy of Arts and Sciences (2023), Elected foreign member of The Norwegian Academy of Science and Letters (2020), Knight in the Order of the Netherlands Lion (2017). She has lectured and exhibited her art all over the world, being amazingly productive and tireless. Her journey as a thinker is a story of unparalleled theoretical, analytical and artistic excellence. If we reduce it to numbers only, her work consists in 50 books, 27 edited journal special issues, 426 book chapters, 68 catalogue essays, 7 artworks, 20 documentaries and essay films, almost 100 installations and exhibition videos and 35 curated exhibitions (and we counted them from a CV in which, with the exception of the books, she calls the other items ‘a selection’ of her works).

Yet beyond these book-chapter-article-installation-artwork numbers there are huge achievements! Professor Mieke Bal is a model for us all. And she will forgive us for using so many hyphens and exclamation marks, since they are intended to interspace the title of her most recent article in which she coined the concept ‘inter-ship’, which will be otherwise the topic of her speech today ‘Long live the hyphen and the exclamation mark!: On the trait-d’union as inter-ship’ (*Journal of Visual Culture* 23.1 (2025): 51–68). She has left a print in contemporary art, museum curation and filmmaking on all continents with work that has approached difficult memories and topics and looked for solutions to contemporary social issues such as migration, ‘madness,’ rampant capitalism and love as lures, cultural heritage for the present and future generations. Her work aligns fully with our university’s vision and values and inspires confidence in all of us, including those who have worked with her, colleagues who have taught her work, who recommend her books to our students and peers. The West University of Timișoara is committed to fostering cultural diversity and multilingualism, creating a space for innovative and responsible academic teaching, groundbreaking research, opening new avenues for international cooperation and cultural exchanges, and empowering peers and students to reach new heights of achievement.

Professor Mieke Bal’s career exemplifies all these ideals, demonstrating the capability of literature and arts to transcend boundaries, unite our Otherness-es and heal us in an era in which we need this more than ever, being surrounded by anti-globalism, nationalism, neofascism, hate speech, fake news and so on. Her career is a model for the evolving nature of how ideas are exchanged, debated, and integrated in our societies and cultures. She is the kind of person who gets things done, enhancing the intellectual vitality of a vast environment which is not only academic. Her life’s work highlights the necessity of fostering creativity and of embracing the richness of pluralism. Professor Mieke Bal’s legacy is her belief in the power of the humanities to create ‘travelling concepts’, by which she means not primarily travelling in space, but rather between disciplines. Her work and her entire life represent a long journey into ‘interdisciplinary analysis,’ on which

she invites us to join her. Her theory, her work, her teaching, and her leadership are all grounded in a deep respect for the others to whom she always listens. Listening, she thinks, is ‘the primary tool of the analyst,’ literary, critical and cultural theory, architecture and arts. She has taught us that identity is not ‘something permanent, static, unchanging.’ And here I will let her speak through her work and quote one more time: ‘[...] I argue that in the encounter, identification with others, other fields, other ideas, other images become appealing and possible. This is crucial in the painstaking attempts to theorize as thinking up new ideas, where one inevitably encounters difficulty, which needs to be overcome, or at least, traversed. Only through encounters this becomes thinkable, and that makes “imaging”, that visually inclined merging of time, imagination, and the concrete presentation of something so-far unheard of, possible.’ (*Word and Text*, 2).

Professor Mieke Bal, on behalf of the West University of Timișoara, I extend our deepest gratitude for accepting this title. Your work has enriched the world in countless ways, and your influence will continue to inspire generations to come. Thank you for your creativity, your vision, your perfect artistry, and your unwavering commitment to the ideals all of us hold dear.

Congratulations, Professor Mieke Bal, on this richly deserved recognition!

Cuvântul de acceptare
al Distinsei Doamne Profesor Dr. MIEKE (MARIA GERTRUDIS) BAL
cu ocazia acordării titlului de
DOCTOR HONORIS CAUSA LITTERARUM HUMANIORUM
al Universității de Vest din Timișoara

**Inter-relaționări: despre ființarea interstițială a întâlnirilor culturale,
academice, subiective și mediale**

Sunt extrem de recunoscătoare pentru această onoare, dar mai ales sunt aici pentru „prietenia intelectuală” pe care o prețuiesc foarte mult. Am decis să mă concentrez pe „inter-ship” [inter-relaționare], care este cu adevărat fundamentul interdisciplinarității.

Interdisciplinaritatea

În viziunea mea, ca profesor și cercetător, *relaționalitatea* este esențială. Verbul-eveniment este a se *întâlni*. Entitățile dintre, sau mai degrabă *între* care trebuie stabilită relaționalitatea în întâlniri, sunt de un ordin foarte diferit față de cel, de exemplu, dintre națiuni. Caut în permanență să înțeleg arta în contextul socio-cultural în care aceasta funcționează și în cel din care a apărut. Din această perspectivă, granițele dintre discipline devin poroase. Iar în activitatea mea de predare prima ambiție a fost întotdeauna să le ofer studenților mijloacele de a-și formula propriile ipoteze de analiză, într-o autonomie de spirit care să îi încurajeze. Disting interdisciplinaritatea de „multidisciplinaritate”, cazul în care un grup de cercetători din diferite discipline examinează împreună o problemă specifică. În medicină, de exemplu, multidisciplinaritatea poate fi utilă. Nu sunt prea entuziasmată nici de „transdisciplinaritate”, care constă în alegerea unei teme, cum ar fi bine-cunoscutul exemplu misogin al mamei vitrege rele, și luarea în considerare și compararea recurențelor sale în artă, operă, teatru și, cel mai neinspirat exemplu, în textele canonice religioase, adesea interpretate greșit. Acest lucru încurajează simplificarea, care, la rândul ei, provoacă stereotipizarea. În schimb, într-un demers cu adevărat interdisciplinar, întâlnirea are loc între aspecte, linii directoare ale disciplinelor, perioade istorice, media, etnicități și, de asemenea, proporții: între analize detaliate, atente și generalizări provizorii, precum și între local și global.

Dar astfel de întâlniri trebuie susținute cu ajutorul unor instrumente responsabile din punct de vedere metodologic. Dacă nu, analizele depind în întregime de competențele analiștilor individuali; acestora le lipsesc

motive de comparație și intersubiectivitate. Prin urmare, ele nu se pot preda. Între discipline, conceptele ca instrumente ale intersubiectivității nu sunt fixe. Semnificațiile, utilitatea și valoarea lor operațională diferă. Aceste procese de diferențiere trebuie discutate în mod deschis înainte, în timpul și după fiecare demers hermeneutic. Flexibilitatea lor ajută la evitarea rigidității, precum și a arbitrariului ori a neglijenței. În același timp, mobilizează imaginația și empatia. Prin intermediul acestor discuții se pot formula întrebări de cercetare în afara paradigmelor prestabilite în cadrul fiecărei discipline singulare. În loc de apriorism, se poate permite îndrumarea către domenii disciplinare distincte, fără a fi nevoie să devenim experți, să obținem diplome în fiecare disciplină întâlnită și fără a fi nevoie să respectăm regulile metodologice care le ghidează pe fiecare. Având în vedere aceste aspecte, pledez pentru prioritatea *conceptelor*, ca instrumente ale intersubiectivității: ele facilitează discuțiile pe baza unui limbaj comun. Însă conceptele nu sunt fixe; ele *călătoresc* între discipline, cercetători, perioade istorice și comunități academice dispersate geografic.¹

Un exemplu. În 2016, Maria Boletsi, profesor la Universitatea din Amsterdam, specialist în limba și cultura greacă modernă, a publicat un articol în revista academică foarte serioasă *Greek Media and Culture*, care a fost retipărit într-o publicație a colecției Documenta, un eveniment și o publicație dedicate artelor vizuale. Când ne gândim la cultura greacă, în prezent ne gândim mai puțin la presupusele tragedii, cât mai degrabă la problemele economice de care suferă acest stat membru al UE. În centrul articolului Mariei Boletsi, în ambele versiuni, se află forma verbală a „vocii intermediale” (μέση φωνή, pron. mési phoni: literal „diateză medie”).²

Această formă este adesea limitată la lingvistică – prin urmare la o disciplină mai degrabă formalistă, a cărei relevanță socială nu este evidentă. Dar ea facilitează și imaginarea unei poziții etice între sau dincolo de statutul de făptaș sau de victimă, puternic sau lipsit de putere. O posibilitate de existență non-binară. Boletsi a abordat forma aceasta și în artele vizuale. A studiat arta stradală, unde cuvântul sau sloganul, poate chiar conceptul „Βασανίζομαι”, la diateza mediană, apare surprinzător de frecvent. Boletsi a scris: „Termenul ar putea fi (parțial și inadecvat) tradus ca „sufăr”, „mă autotorturez/mă chinui”, „sunt chinuit/ă” sau „sunt în chinuri.” Concluzia ei este că

Vocea intermediară explorează aici însăși premisele agenției și responsabilității în discursurile actuale și negociază cadre alternative pentru înțelegerea acestora, dincolo de formulele fixe binare de pasiv/activ, vinovat/inocent, victimă/făptuitor, puternic/neputincios.

Pe lângă analiza profundă a unei expresii artistice care evită elitismul artei bazate exclusiv pe „marea artă” și o reflecție asupra formei verbale cunoscute de la Homer și Herodot, dar încă vie astăzi, acest studiu

¹ Mieke Bal, *Travelling Concepts in the Humanities: A Rough Guide* (Toronto: University of Toronto Press, 2002).

² Maria Boletsi, ‘From the Subject of the Crisis to the Subject in Crisis: Middle Voice on Greek Walls’, *The Journal of Greek Media and Culture* 2.1 (2016): 3-28; de asemenea în *the Documenta 14 Reader*, ed. Quinn Latimer și Adam Szymczyk (Prestel: Random House, 2017), 431-468. Pentru o interpretare provocatoare a tragediilor grecești presupuse, a se vedea William Marx, *The Tomb of Oedipus: Why Greek Tragedies Were Not Tragic* (London: Verso, 2022 [2012]).

propune o revizuire socio-filosofică a opoziției binare dintre victimă și făptaș și contribuie astfel la critica indispensabilă a opoziției binare ca mod de gândire și organizare a lumii. În toate aceste aspecte, studiul Mariei Boletsi este profund interdisciplinar, precum și intermedial.

De ce este opoziția binară atât de devastatoare? Ca mod de gândire, ca logică, binarismul performează mișcări care sunt în egală măsură dăunătoare înțelegerii:

- reduce complexitatea la simplitate și, astfel, ne ajută să înțelegem ceea ce este dificil, dar în același timp ne face să uităm complexitatea;

- ulterior, reduce numărul deja redus de posibilități la doi poli, într-o puternică opoziție unul față de celălalt;

- ordonează ierarhic acești doi poli, astfel încât unul este valorizat, iar celălalt devalorizat, diminuat. Faptul că polul valorizat negativ devine invizibil, urât, disprețuit, neluat în serios sau neputincios din punct de vedere administrativ, nu schimbă nimic din logică.

Și această structură, care domină toate sectoarele societății, generează conflicte pentru care îi învinovățește pe cei care încearcă să restabilească complexitatea și, prin urmare, să își asume responsabilitatea, în loc să rămână în poziția de victimă. Căci cel mai puternic binarism este cel dintre subiect și obiect – cu alte cuvinte, atâta timp cât logica este menținută, dintre cei care dețin puterea și oamenii lipsiți de putere. Aceasta este structura care produce rasism, sexism, discriminarea pe bază de vârstă, diviziunea dintre bogați și săraci și alte modalități de a dezavantaja grupurile care nu au puterea de deveni parte a unui dialog. Limbajul, adesea cu o structură binară, împiedică posibilitatea de a depăși binarismul. Cu excepția, așa cum susține Boletsi, a limbii grecești. Dar este absolut posibil să luăm forma vocii intermediare ca model și să învățăm acest mod alternativ de gândire. Și atunci când adoptăm o perspectivă interdisciplinară, științele umaniste sunt într-o poziție bună pentru a ajuta societatea să dezvolte o astfel de competență.

Fac acum apel la un gânditor intertemporal, interdisciplinar și internațional – un imigrant, fiu de refugiați: filosoful Baruch Spinoza, din secolul al XVII-lea (1632-1677). În *Tractatus Theologico-Politicus* publicat în 1670, el susținea că Biblia nu își are originea în Dumnezeu, ci este o construcție socială. El își construiește argumentul pe întâlniri cu disciplinele filosofiei, hermeneuticii biblice, teoriei culturale și istoriografiei.

Această perspectivă permite comparații între diferitele versiuni ale aceleiași povești, dintre care am studiat una în detaliu. Aceasta este povestea lui Iosif și a soției lui Putifar, din Biblia ebraică și din Coran. Iosif poate fi văzut drept unul dintre primii refugiați. Împotriva așteptărilor multor europeni, presupun, tendința socio-politică din Biblie este misogină și rasistă; cea coranică, mai degrabă feministă. Ideea lui Spinoza permite

stabilirea unei *multifocalizări* ca normă. Diferitele direcții și alegeri ale unui autor duc la versiuni diferite într-un text. Astfel, acestea au o semnificație normativă.³

Pentru Spinoza, semnificația interculturală a responsabilității poate fi atribuită faptului că trăim într-o lume comună, divizată și eterogenă. O astfel de responsabilitate face ca preocupările trecutului și viitorului să fie relevante pentru prezent. Imaginația este forma principală de cunoaștere pentru filosof. Frumusețea aparține imaginației în acest sens, fiind impregnată cum este de producerea normelor culturale care unifică o societate.⁴

Responsabilitatea spinozistă are consecințe. Nu suntem vinovați de crimele comise de strămoșii noștri, dar, cu toate acestea, suntem responsabili pentru consecințele lor, pentru că trăim cu și în aceste consecințe și beneficiem de pe urma lor. Acest lucru are un impact asupra modului în care trăim (oare?) în urma sclaviei, exploatării și colonializării. De aici și imposibilitatea de a vorbi despre „post-colonialism”. Aceeași afirmație este valabilă și pentru unii administratori și manageri de astăzi, care sunt ocupați să distrugă științele umaniste în goana lor oarbă după bani. Așa cum toți dintre noi urmărim / dorim să câștigăm banii, ei sunt complici la turnura fatală pe care a luat-o educația academică din 1999. Nu vinovați, dar coresponsabili, așa cum suntem cu toții. Respingerea acestei responsabilități constituie crima *indiferenței*. Dacă acei factori decizionali ar citi, poate nu textele dificile ale lui Spinoza, ci cel puțin cartea scurtă, clară și convingătoare despre acesta, cu un titlu revelator *Imaginații colective: Spinoza, trecut și prezent*, ar putea înceta să mai adere la acea ideologie dăunătoare: opoziția binară dintre disciplinele profitabile din punct de vedere economic și cele dedicate frumuseții, plăcerii, entuziasmului și afectului; pentru că toate aceste discipline sunt conectate. Ele constituie *cultură*, prin întâlniri.

Responsabilitatea spinozistă se bazează pe ideea că persoana (subiectul) este în mod fundamental social(ă). Ea constă în retroproiectarea responsabilităților cu care experimentăm în prezent un trecut care este determinant doar din perspectiva a ceea ce se află în viitorul acelui trecut – prezentul nostru. Contrar așteptărilor, această responsabilitate reciprocă ancorată în memorie și imaginație conferă capacitate de acțiune. În opera lui Deleuze, aceasta se numește „devenire”; un concept cheie care implică mișcarea. Și această lipsă de stabilitate este cea care împiedică o separație clară între „eu” și „celălalt”.

Am spus că un proiect interdisciplinar nu necesită studiul complet al unei alte discipline. Cunoașterea incompletă, așa cum sunt, desigur, toate cunoștințele, pot fi ușor acuzate de amatorism, de lipsă de expertiză și, astfel, pot provoca studenții și colegii să respingă munca interdisciplinară. Această modalitate de a-i învinovați pe cei care practică interdisciplinaritatea este atât corectă, cât și greșită. Ce este corect e că munca interdisciplinară necesită un efort de a face ocolișuri serioase prin alte tradiții, metodologii și conținuturi comparabile cu cele din alte țări. Ceea este greșit: aceasta necesită timp, efort și îmbogățește creativitatea metodologică pentru cele două (sau mai multe) discipline implicate. În cadrul unei analize a conceptului de

³ A se vedea cartea mea *Loving Yusuf: Conceptual Travels from Present to Past* (Chicago, IL: University of Chicago Press 2008). În filmul REASONABLE DOUBT (2016 docu-drama, ficțiune teoretică), am pus în scenă o întâlnire instructivă dintre Descartes și Spinoza.

⁴ În viziunea despre responsabilitate a lui Spinoza și relevanța sa în prezent, a se vedea Moira Gatens și Genevieve Lloyd, *Collective Imaginings: Spinoza, Past and Present* (New York: Routledge, 1999), 81-3.

performativitate, marele gânditor Jonathan Culler m-a inspirat prin modul cum a formulat dificultatea de a pune conceptele în cuvinte și, astfel, a contribuit la conceperea unei cărți întregi. Metafora centrală din articolul său este cea a călătoriei, proeminentă în primele mele gânduri despre Europa, drept călătorie și interrelaționare. Periculoasă, fascinantă și epuizantă, călătoria este necesară atunci când cineva dorește să obțină experiențe noi. Articolul lui Culler, care urmărește evoluția conceptului de performativitate, călătorește prin spații largi din filosofie, unde conceptul a fost folosit pentru prima dată, și literatură, unde a rezolvat probleme majore; merge apoi din nou spre filosofie, spre studii culturale și încă o dată înapoi la filosofie. Articolul său se remarcă ca un model pentru tipul de studii despre „conceptele călătorești” pe care le aveam în minte când mă gândeam să compun o carte despre acest subiect. Iată ce a scris el:

Acest punct de sosire, cu discuția despre un concept performativ al genului, diferă semnificativ de punctul de plecare – concepția lui Austin despre enunțurile performative –, însă, pentru a-ți găsi norocul, așa cum genul picaresc ne-a demonstrat de multă vreme, trebuie să pleci de acasă și, adesea, să parcurgi un drum lung. (2000, 48)

Asemenea articolului lui Culler care m-a inspirat, cartea mea despre „conceptele călătorești” poate fi într-adevăr citită ca un ghid de călătorie pentru analiza interdisciplinară.⁵

Un exemplu de întâlnire: munca antropologului este mai clar divizată decât relația dintre filosofie și studii literare. Pentru *a face* antropologie, trebuie să alegi un domeniu, să aplici o metodă și să construiești un obiect, așa cum a scris Marc Augé.⁶ Același lucru este valabil și pentru analiza culturală, cu condiția să modifice unele cuvinte pentru a indica faptul că lumea culturii nu este la fel de ușor de cartografiat ca regiunea *unei* culturi. Aici prosperă interdisciplinaritatea. *Domeniul* analizei culturale nu este delimitat; delimitările tradiționale trebuie suspendate. Putem numi acest domeniu o semiosferă metodologică. Mai mult, selectarea unui obiect implică interogarea unui domeniu. Metodele nu sunt aranjate într-o trusă de instrumente care așteaptă să fie aplicate. Metodele fac parte din explorare. Nu se aplică o metodă, ci metodele se întâlnesc, într-un moment plural, la care participă obiectul întâlnit, astfel încât obiectul și metodele devin împreună un nou domeniu care nu este clar definit, un domeniu mai degrabă „saharic”, ca să folosim cuvântul lui Deleuze.

Cu cât domeniul este mai vast, cu atât este mai greu să călătorești în el și să-ți găsești drumul. De aceea am propus ideea că interdisciplinaritatea în științele umaniste, necesară, fascinantă și serioasă cum este, trebuie să-și caute fundamentul euristic și metodologic mai degrabă în concepte, decât în metode. În ciuda simplității acestei idei, nu cunosc nicio publicație care să abordeze consecințele sale frontal. Dar aceasta trebuie să fie propria mea limitare.

⁵ Jonathan Culler, 'Philosophy and Literature: The Fortunes of the Performative', *Poetics Today* 21.3 (2000): 503-519.

⁶ Marc Augé, *Non-places: Introduction to an Anthropology of Supermodernity*, trad. John Howe (London: Verso, 1992), 1.

Practicarea inter-relaționării

Convingerea mea că o metodologie bazată pe concepte este crucială a apărut din experiența mea didactică. În prima fază a studiilor mele academice, nevoia de concepte a devenit imediat clară. Cartea mea de data mai puțin recentă (în franceză) *Narratologie* a răspuns acestei nevoi. De atunci, am fost din ce în ce mai implicată în dezvoltarea „de la zero” a unui număr mare de proiecte doctorale și postdoctorale care nu erau ușor de încadrat în interiorul unei singure discipline. Reducerea numărului de burse și, prin urmare, a dimensiunii claselor, precum și interesul crescând pentru lucrări care depășeau granițele disciplinare, au dus la o pierdere a omogenității în cadrul orelor. Încă de la început, am simțit această schimbare ca fiind fascinantă și productivă – nu reducerea bursei, ci restul.⁷

M-am confruntat frecvent cu următoarea situație. Un filosof, un critic psihiatrist, un naratolog, un istoric al arhitecturii și un istoric al artei discută împreună într-un seminar despre „semne și ideologii”. Acesta a fost un subiect care a interesat mulți tineri cercetători nerăbdători, entuziaști, dedicați și provenind din discipline diferite. Cuvântul-concept „subiect” revenea în mod repetat. Cu o perplexitate crescândă în timpul discuțiilor, primul participant a presupus că tema este creșterea individualismului. Al doilea vede în aceasta inconștientul. Al treilea, vocea naratorului; al patrulea, ființa umană confruntată cu spațiul. Iar al cincilea consideră subiectul figura reprezentată într-o pictură.

Ar putea fi pur și simplu amuzant – dacă toți cinci nu și-ar considera propria interpretare a „subiectului” ca fiind singura adecvată. Tot ce au făcut, în opinia lor, a fost să „aplice o metodă”. Nu pentru că ar fi fost egoiști, proști sau needucați, ci pentru că pregătirea lor disciplinară nu le-a oferit niciodată oportunitatea, nici motivația, de a lua în considerare posibilitatea că un simplu cuvânt precum „subiect” să poată fi, de fapt, un concept, prevăzut cu multiple tentacule. Niciun participant nu a pus la îndoială utilizarea cuvântului de către un alt participant. Toată lumea a presupus pur și simplu că celălalt este confuz și, ca reacție, a apăsă butonul mental pentru a-și opri concentrarea pe discuție sau, în cel mai bun caz, s-a înfuriat. Fiecare dintre acești participanți fictivi ai acestei drame a folosit pronumele „noi” fără a specifica la cine se referă.

Ca reacție la acest tip de situații, mi-am propus să prioritizez conceptele. Am încercat să demonstrez cum diversele moduri în care un concept poate fi dedicat unui obiect îl transformă într-o practică analitică atât deschisă, cât și riguroasă, ușor de învățat și creativă. Întâlnirea dintre concepte și obiecte este locul unde se desfășoară funcții diferențiate, dar specifice, ale conceptelor, ca locuri de deschidere metodologică și reflecție, și, prin urmare, fără pierderea responsabilității și a comunicării intersubiective care însoțește atât de frecvent o astfel de deschidere. Adesea, conceptele se suprapun parțial. Acest lucru se datorează contextului lor inițial. Suprapunerea conceptelor este consecința inevitabilă a creării și ajustării ulterioare a acestora în cadrul fiecăreia dintre disciplinele participante. Tocmai aici începe munca de interdisciplinaritate. Suprapunerea

⁷ Mieke Bal, *Narratologie. Essais sur la signification narrative dans quatre romans modernes* (Paris: Klincksieck, 1977; Utrecht: HES, 1984 (reprint)).

conceptelor riscă să provoace utilizarea lor confuză și vagă. Călătoria conceptului se situează între diverse locuri: între discipline, între cuvinte și concept, pe jumătate elaborat și apoi rigidizat, între concepte și obiecte.

Un caz cheie în munca mea a fost întâlnirea dintre conceptele de focalizare și cel de privire; prin extensie, sau așa cum o numesc unii sociologi, prin „cățărare pe orizontală”, între naratologie și studii vizuale. Scopul său este de a demonstra că este logic să depunem efortul de a învăța limba țării pe care o vizităm. Aici, conceptul unic de *image* iese în evidență, îmbrăcat cu trei elemente – focalizare, privire și perspectivă – moștenite din reflecția asupra conceptului în general. Tensiunile dintre dimensiunea vizuală și cea textuală rămân la nivel primar; ca domenii cheie ale interdisciplinarității, niciunul nu va dispărea vreodată din analizele din științele umaniste. Ca emblemă a domeniului contestat și fascinant al studiului cuvintelor și imaginilor, cuvântul, termenul sau conceptul de *image* rămâne foarte ambiguu. Este plasat în centrul unui uragan/maelstrom al conceptelor înrudite care circulă în acel domeniu, dintre care conceptul de „metaforă” este cel mai relevant.)

Acest concept este cunoscut pentru natura sa duală, deoarece implică desfășurarea simultană a două înțelesuri. Poate fi luat și utilizat în sensul său „literal”. Acesta ar fi „transfer (de nume: *onoma*)/ *meta* (dincolo, în altă parte)” sau, în greacă, „mutare”. În Grecia, este tipărit pe camioanele care sunt folosite la mutarea dintr-un loc în altul. Dar „traducerea” este ea însăși dublă, oscilând între limbaj și vizualitate, prezent și trecut. Atât „traducerea”, cât și „mutarea” invocă inevitabil internaționalitatea. În timp ce conceptul de *image* indică cel mai obiectivat obiect în științele umaniste, fiind diferit de „text” prin faptul că depinde de un suport material care este parte integrantă a obiectului, acesta este, paradoxal, supus dispersiei, chiar difuziei. Cu toate acestea, inevitabila metaforicitate a substantivului „concept” evocă și mai multe metafore, la fel cum un râu care curge poate fi sălbatic, dar trebuie să se supună și albiei în care curge. Într-adevăr, aș dori să pledez pentru dispersarea conceptului pentru a sublinia faptul că tocmai potențialul plurisemic al conceptului îi conferă utilitatea ca instrument de analiză, datorită preciziei care rămâne indispensabilă.

Deoarece călătorii se pot rătăci dacă întâlnesc concepte simultan aproape, mai aproape și mai departe, trebuie să spun câteva cuvinte despre problema conceptuală a „con-fuziei”. Mulți se plâng de utilizarea conceptelor călătoare, referindu-se la „lipsa de rigoare” cu care sunt abuzate/ utilizate ca etichete – atunci când studentul sau cercetătorul nici măcar nu cunoaște sensul sau contextul precis. Am auzit adesea astfel de contestări cu privire la conceptul de „performativ”, frecvent utilizat. „Nici măcar nu știe cine este Austin”, spunea cu amărăciune un coleg, a cărui principală preocupare este înțelegerea filosofică „corectă” a conceptelor. Această remarcă m-a pus pe gânduri, pentru că sunt de acord cu reproșul său privind utilizarea greșită a conceptelor. Însă pentru mine, principala preocupare nu este atât o utilizare „corectă”, cât una „semnificativă”. Conceptele sunt adesea folosite doar ca etichete. Și în timp ce pentru colegul meu pierderea era în precizie, pentru mine era în înțelegerea analitică. Eticheta nu oferă perspicacitate. Dar nici precizia în sine. Conceptul trebuie să servească drept o mini-teorie, care poate fi folosită în întâlnirea cu obiectul.

„Direcția de utilizare” pentru care am pledat se referă la posibilitățile de a utiliza concepte în analiză, și nu doar la analiza în sine. Dacă există o metaforă care ar putea fi utilă pentru evaluarea utilizării specifice a unui concept, aceasta ar putea fi „elasticitatea”. Căci acest cuvânt sugerează o extensibilitate indestructibilă și aproape nelimitată, invocând astfel estetica „saharică”. Acesta este statutul paradoxal al conceptelor care ne ajută să trăim cu și prin următoarea dilemă: *numai practica se poate pronunța asupra validității teoretice, în timp ce fără validitate teoretică, nicio practică nu poate fi evaluată*. Prin urmare, în cadrul dublu în care gânditorii și creatorii se țin de mână (se întâlnesc) putem continua să inventăm soluții în moduri semnificativ-creative.

Mieke Bal

Acceptance speech of
Distinguished Professor Dr. MIEKE (MARIA GERTRUDIS) BAL
on the occasion of receiving the title of
DOCTOR HONORIS CAUSA LITTERARUM HUMANIORUM
of the West University of Timișoara

Inter-ships: on Being In-Between in Cultural, Disciplinary, Subjective and Medial Encounters

I am enormously grateful for this honor, but mostly because it is a case of “intellectual friendship”, which I value very much. I decided to concentrate on “inter-ship”, really the foundation of interdisciplinarity.

Interdisciplinarity

In my view as a teacher and researcher, *relationality* is key. The event-verb is *encounter*. The entities among, or rather, *between* which the relationality must be established in encounters, are of a very different order than that, for example, between nations. I am constantly looking for an understanding of art in the socio-cultural context in which it functions, and the one from which it has emerged. In that perspective, the borders between disciplines become porous. And in my teaching, my first ambition has always been to provide students with the means to perform their own work of analysis, in an autonomy of spirit that encourages them. I distinguish interdisciplinarity from “multidisciplinarity,” where a group of scholars from different disciplines examine together a specific problem. In medicine, for example, this can be useful. I am not enthusiastic either about “transdisciplinarity,” which consists of choosing a theme, such as the well-known misogynistic example of the nasty stepmother, and consider and compare its recurrence in art, opera, theatre, and worst of all, religious canonical texts, frequently wrongly interpreted. That encourages simplification which, in turn, incites stereotyping. In contrast, in a true inter-disciplinarity, the encounter occurs among aspects, guidelines of disciplines, historical periods, media, ethnicities, and also, scale: between detailed, close analysis and provisional generalisations, as well as between the local and the global.

But such encounters must be supported with the help of methodologically responsible tools. If not, the analyses depend entirely on the competences of individual analysts and lack grounds of comparison and intersubjectivity. Hence, they are not teachable. Among disciplines, concepts as tools for intersubjectivity are not fixed. Their meanings, usefulness, and operational value differ. Those processes of differentiation must be overtly discussed before, during and after each attempt. Their flexibility helps to avoid rigidity as well as arbitrariness and neglect. At the same time, it mobilizes the imagination and empathy. Through those discussions one can develop research questions outside of the pre-established paradigms within each singular

discipline. Instead of apriorism, one can allow guidance by distinct disciplinary fields, without the necessity to become experts, obtain diplomas in each encountered discipline, and without the necessity to obey the methodological rules reigning in each. In view of this issue, I plead for the priority of *concepts*, as the tools of intersubjectivity: they facilitate discussions on the basis of a common language. But concepts are not fixed; they *travel*, among disciplines, individual scholars, historical periods and academic communities geographically dispersed.⁸

One example. In 2016, the specialist of modern Greek language and culture Maria Boletsi, professor at the University of Amsterdam, published an article in the very serious journal *Greek media and Culture*, which was reprinted in a publication of the Documenta, an event and publication devoted to visual art. And when we think of Greek culture, at the present time it is less of the alleged tragedies, but rather of the economic problems of which this member-state of the EU suffers. At the centre of her article in both versions is the verbal form of the “middle voice” (μέση φωνή, pron. mēsi phoni).⁹

That form is easily relegated to linguistics – hence, to a rather formalist discipline the social relevance of which is not self-evident. But it facilitates also to imagine an ethical position between, or beyond, the status of either culprit or victim; powerful or powerless. A possibility of non-binarism. Boletsi also approached the form in visuality. She has studied street art, where the word, or slogan, of perhaps even concept “*Βασανίζομαι*” in the middle voice occurs surprisingly frequently. Boletsi wrote: “It could be (partially and inadequately) translated as ‘I suffer’, ‘I torture/torment myself’, ‘I am (being) tortured/tormented’ or ‘I am in torment.’” And she concludes that

the middle voice here probes the very premises of agency and responsibility in current discourses and negotiates alternative frameworks for their understanding, beyond clear-cut binaries between passive/active, guilty/innocent, victim/perpetrator, powerful/powerless.

In addition to the profound analysis of an artistic expression that avoids the elitism of art exclusively based on “great art,” and a reflection on the verb form known from Homer and Herodotus but still vital today, this study proposes a socio-philosophical revision of the binary opposition between victim and perpetrator, and thereby contributes to the indispensable critique of binary opposition as a mode of thinking and organizing the world. In all these aspects, Boletsi’s study is profoundly interdisciplinary as well as intermedial.

Why is binary opposition so devastating? As a mode of thinking, as a logic, binarism performs movements all equally damaging for understanding:

– it reduces complexity to simplicity, and thus helps us to understand what is difficult but at the same time makes us forget the complexity;

⁸ Mieke Bal, *Travelling Concepts in the Humanities: A Rough Guide* (Toronto: University of Toronto Press, 2002).

⁹ Maria Boletsi, ‘From the Subject of the Crisis to the Subject in Crisis: Middle Voice on Greek Walls’, *The Journal of Greek Media and Culture* 2.1 (2016): 3-28; also in the *Documenta 14 Reader*, ed. Quinn Latimer and Adam Szymczyk (Prestel: Random House, 2017), 431-468. For a challenging reading of alleged Greek tragedies, see William Marx, *The Tomb of Oedipus: Why Greek Tragedies Were Not Tragic* (London: Verso, 2022 [2012]).

– subsequently it reduces the already-reduced number of possibilities to two poles, in a strong opposition to each other;

– it orders those two poles hierarchically, so that one is valued and the other despised. That the negatively-valued pole becomes invisible, hated, despised, not taken seriously or administratively powerless, does not change anything to the logic.

And that structure, which dominates all sectors of society, generates conflicts for which it blames those who seek to restore the complexity and thereby take responsibility rather than staying in the position of victimhood. For, the strongest binary is that between subject and object – in other words, as long as the logic is maintained, between the power brokers and the powerless people. This is the structure that produces racism, sexism, agism, the division between rich and poor, and produces other ways of disadvantaging groups that don't have the power to demand participation. Language, often with a binary structure, hampers the possibility to overcome binarism. Except, as Boletsi argues, in Greek. But it is totally possible to take the form of the middle voice as a model and to learn that alternative mode of thinking. And when we adopt an interdisciplinary perspective, the human sciences are in a good place to help society to develop such a competence.

I now call on an inter-temporal, inter-disciplinary and international thinker – an immigrant, son of refugees: philosopher Baruch Spinoza, from the seventeenth century (1632-1677). In his *Tractatus Theologico-Politicus* of 1670 he argued that the Bible is not derived from God but is a social construction. He builds his argument through encounters with the disciplines of philosophy, biblical hermeneutics, cultural theory and historiography. That view allows comparisons between different versions of the same fabula, of which I have studied one in detail. This was the story of Joseph and the wife of Potiphar, in the Hebrew Bible and the Coran. Joseph passes for one of the earliest refugees. Against the expectations of many Europeans, I suppose, the socio-political tendency in the Bible is misogynistic and racist; the Koranic one, rather feminist. Spinoza's idea allows for the establishment of a *multi-focalisation* as the norm. The different directions and choices of an author lead to different versions in a text. Thus, these have a normative signification.¹⁰

For Spinoza the inter-cultural meaning of responsibility can be attributed to the fact that we live in a shared, divided, heterogeneous world. Such a responsibility makes the preoccupations of the past and the future relevant for the present. The imagination is the primary form of knowledge for the philosopher. Beauty belongs to the imagination in that sense, impregnated as it is with the production of cultural norms that unify a society.¹¹

Spinozist responsibility has consequences. We are not guilty of the crimes perpetrated by our ancestors, but nevertheless, we are responsible for their consequences, because we live with and in those consequences, and we benefit from them. That has an impact of the way we live in the after(?)math of slavery, exploitation,

¹⁰ See my book *Loving Yustuf: Conceptual Travels from Present to Past* (Chicago, IL: University of Chicago Press 2008). In the film REASONABLE DOUBT (2016 docu-drama, theoretical fiction), I have staged an instructive encounter between Descartes and Spinoza.

¹¹ On Spinoza's view of responsibility and its relevance for the present, see Moira Gatens and Genevieve Lloyd, *Collective Imaginings: Spinoza, Past and Present* (New York: Routledge, 1999), 81-3.

and colonisation. Hence the impossibility to speak of “post-coloniality.” The same holds for some administrators and managers of today, who are busy destroying the humanities in their blind chase for money. As we all are, they are complicit with the fatal turn academic education has taken since 1999. Not guilty, but co-responsible, as we all are. Rejecting that responsibility constitutes the crime of *indifference*. If only those decision-makers would read, perhaps not the difficult texts of Spinoza but at least the small, clear and convincing book with the illuminating title, *Collective Imaginings: Spinoza, Past and Present*, they might stop adhering to that damaging ideology: the binary opposition between economically fruitful disciplines and those devoted to beauty, pleasure, enthusiasm and affect; because all those disciplines are connected. They constitute *culture*, in encounters.

Spinozist responsibility is anchored in the concept of the person, the subject, as social. It consists in back-projecting the responsibilities with which we experiment in the present on a past that is only determining from the perspective of what is in the future of that past – our present. That mutual responsibility (pre-posterous) anchored in memory and imagination gives agency. In Deleuze’s work, this is called “becoming”; a key concept that includes movement. And it is that lack of stability that hampers a division between “I” and “the other”.

I have said that an interdisciplinary project does not require the complete study of another discipline. Incomplete knowledge, as of course, all knowledges are, can easily be blamed for amateurism, for a lack of expertise, and thus make colleagues and students reject interdisciplinary work. That blaming is both right and wrong. Right: interdisciplinary work requires an effort to make serious detours through other traditions, methodologies, and contents comparable to other countries. Wrong: that takes time, effort, and yields an enriching methodological creativity for the two (or more) disciplines. In the framework of an analysis of the concept of performativity, the great thinker Jonathan Culler has inspired me through his formulation of the difficulty in words, and thus contributed to the conception of an entire book. The central metaphor in his article is that of travelling, prominent in my first thoughts about Europe, as travels and inter-ship. Dangerous, fascinating and exhausting, travelling is necessary when one wishes to get new experiences. Culler’s article, which traces the fate of the concept of the performative, first travels back and forth between philosophy, where the concept was first used, and literature, where it has resolved major problems; then back to philosophy, towards cultural studies, and once more back to philosophy. His article stands out as a model for the kind of studies of “travelling concepts” that I had in mind when I was considering writing a book on this. This is what he wrote:

This point of arrival, with talk of a performative concept of gender, is very different from the point of departure, Austin’s conception of performative utterances, but to make your fortune, as the genre of the picaresque has long shown us, you have to leave home and, often, to travel a long way. (2000, 48)

Like Culler's inspiring article, my book on "travelling concepts" can indeed be read as a travel guide for interdisciplinary analysis.¹²

An example of an encounter: The work of the anthropologist is more clearly divided than the relation between philosophy and literary studies. To *do* anthropology, one has to choose a domain, apply a method, and construct an object, as Marc Augé wrote.¹³ (1992: 1) The same holds for cultural analysis, on the condition that some words are changed, to indicate that the world of culture is not as easily cartographed as the region of *a* culture. This is where interdisciplinarity thrives. The *field* of cultural analysis is not delimited; the traditional delimitations must be suspended. We can call that field a methodological semiosphere. Moreover, selecting an object implies interrogating a field. The methods are not stacked in a toolbox waiting to be applied. The methods are part of the exploration. One does not apply a method; one encounters, in a plural moment, in which the encountered object participates, so that object and methods become together a new field, not clearly defined; rather "Saharic", to use Deleuze's word.

The vaster the field is, the harder it is to travel there and find one's way. This is why I have proposed that interdisciplinarity in the human sciences, necessary, fascinating, serious as it is, must seek its heuristic and methodological foundation in concepts rather than methods. In spite of the simplicity of that idea, I am not aware of any publication that approaches its consequences frontally. But that must be my own limitation.

Practicing Inter-ship

My conviction that a methodology based on concepts is crucial, emerged from my experience of teaching. During the first phase of my academic studies, the need for concepts has immediately become clear. My early book (in French) *Narratologie* responded to that need. Since then I have been more and more immersed in the development "from scratch" of a great number of doctoral and postdoctoral projects that were not easy to house within a single discipline. The reduction of the number of scholarships and hence, of the size of classes, as well as the increasing interest for work that went beyond disciplinary borders, have yielded a loss of homogeneity within classes. From the beginning on, I have felt that change as fascinating and productive – not the reduction of scholarships but the rest of it.¹⁴

I have frequently been confronted with the following situation. A philosopher, a psychoanalytic critic, a narratologist, a historian of architecture, and an art historian discuss together in a seminar on "signs and ideologies". This was a topic that interested many young scholars who were impatient, enthusiastic, committed, and coming from different disciplines. The concept-word "subject" kept recurring. With an increasing perplexity during the discussions, the first participant assumed that the theme is the increase in individualism.

¹² Jonathan Culler, 'Philosophy and Literature: The Fortunes of the Performative', *Poetics Today* 21.3 (2000): 503-519.

¹³ Marc Augé, *Non-places: Introduction to an Anthropology of Supermodernity*, trans. John Howe (London: Verso, 1992), 1.

¹⁴ Mieke Bal, *Narratologie. Essais sur la signification narrative dans quatre romans modernes* (Paris: Klincksieck, 1977; Utrecht: HES, 1984 (reprint)).

The second sees in it the unconscious. The third, the voice of the narrator; the fourth, the human being confronted with space. And the fifth considers the subject the figure represented in a painting.

This could be simply amusing – if only all five did not consider their own interpretation of the “subject” as the only adequate one. All they did, in their own view, was “apply a method”. Not because they were egotistic, stupid, or uneducated, but because their disciplinary training had never given them the opportunity, nor a motivation, to consider the possibility that a simple word such as “subject” could, in fact, be a concept, provided with multiple tentacles. No participant questioned the usage another one made of the word. Everyone simply supposed that the other is confused, and in reaction, they pressed the mental button to turn off the concentration, or, in the best of cases, got angry. Every one of these fictional participants of this drama used the pronoun “we” without specifying to whom they referred.

It was in reaction to this kind of situations that I have proposed to prioritize concepts. I tried to demonstrate how the various ways in which a concept can be devoted to an object turns it into an analytical practice that is both open and rigorous, teachable and creative. The encounter between concepts and objects is the site for differentiated but specific functions of concepts as places for methodological opening up and reflection, and hence without the loss of responsibility and intersubjective communication that so frequently accompanies such openness. Often, concepts partially overlap. This is due to their initial background. The overlapping of concepts is the inevitable consequence of their creation and subsequent adjustment within each of the participating disciplines. That is precisely where the work of interdisciplinarity begins. The overlapping of concepts risks provoking their confused and vague use. The travel of the concept is situated between various places: between disciplines, between words and concept, half-baked and rigidified; and between concepts and objects.

A key case in my work has been the encounter between the concepts of focalisation and that of the look; by extension, or as some sociologists call it, by “horizontal creep”, between narratology and visual studies. Its goal is to show that it is logical to take the trouble to learn the language of the country we visit. Here, the unique concept of *image* comes to the fore, dressed up with three elements – focalisation, look, and view – inherited from the reflection on the concept in general. The tensions between the visibility and textuality remain on the primary level; as key fields of interdisciplinarity, neither one will ever disappear from the analyses in the human sciences. As an emblem of the contested and fascinating field of the study of words and images, the word, term, or concept of *image*, remains very ambiguous. It is lodged in the eye of the maelström of related concepts that circulate in that field, of which “metaphor” is the most relevant one.

That concept is known as dualist, because it signifies the simultaneous deployment of two meanings. It can be taken and used in its “literal” sense. This would be “translation”, or in Greek, “moving house”. In Greece it is printed on moving vans. But the “translation” is itself also double, shifting between language and visibility, present and past. Both “translation” and “moving house” inevitably re-invoke inter-nationality. Whereas the concept of image indicates the most objectified object in the humanities and is distinct from “text”

in that it depends on a material support that is an integral part of the object, it is, paradoxically, subject to dispersion, even diffusion. However, the inevitable metaphoricity of the noun of the concept evokes more metaphors, like a river that flows can be wild but must also obey the bed in which it flows. Indeed, I wish to argue for the dispersion of a concept in order to foreground that it is precisely the pluri-semic potential of the concept that affords its usefulness as a tool for analysis, thanks to the precision that remains indispensable.

Because the travellers can get lost if they encounter concepts that are simultaneously near, close, and distant, I must say a few words on the conceptual issue of “con-fusion”. Many complain about the travelling use of concepts concerning the “lack of rigour” with which they are (ab-)used as labels – when the student or researcher does not even know the precise meaning or context. I have often heard such complaints regarding the frequently-used concept of the performative. “They don’t even know who Austin is” said a colleague bitterly, whose principal preoccupation is the “correct” philosophical understanding of concepts. That remark made me reflect, because I agree with his complaint about badly-used concepts. But for me, the principal preoccupation is not so much a “correct” but a “significant” use. Concepts are frequently just used as labels. And whereas for my colleague the loss was precision, for me it was analytical understanding. The label does not yield perspicacity. But neither does precision alone. The concept must serve as a mini-theory, that can be used in the encounter with the object.

The “direction for use” for which I have pleaded concerns the possibilities to deploy concepts in the analysis, and not the analysis itself alone. If there exists a metaphor that might be useful for evaluating the specific use of a concept, it could be “elasticity”. For, that word suggests an unbreakable and a near-unlimited extensibility, thus invoking “Saharic” aesthetic. This is the paradoxical status of concepts that help us live with and through the following dilemma: *only practice can pronounce on theoretical validity, while without theoretical validity, no practice can be evaluated*. Hence, it is in the double framework where thinkers and creators hold hands that we can continue to invent solutions in significant-creative ways.

Mieke Bal

MIEKE (MARIA GERTRUDIS) BAL

Website: <http://www.miekebal.org>

Current Position (2011-present): independent theorist, art writer, critic; filmmaker, video artist, curator

Recent Positions

2005 – 2011: Academy Professor of the Royal Netherlands Academy of Arts and Sciences

1991 – 2011: Professor of Theory of Literature, Universiteit van Amsterdam

Education

1977: Doctorate in French and Comparative Literature Rijksuniversiteit Utrecht

1964–1969: MA in French (specialization: modern literature) Universiteit van Amsterdam

Employment History (a selection)

Professor of the Royal Dutch Academy of Arts and Sciences (KNAW), 2005-2011

(Founding) Director of ASCA, Amsterdam School for Cultural Analysis, Universiteit van Amsterdam, The Netherlands, 1993–1998

Professor of the Theory of Literature and of Women's Studies, University of Amsterdam, 1991-2011

Adjunct Visiting Professor of Visual and Cultural Studies; Professor of Comparative Arts and Director of Graduate Studies, Comparative Arts Program (presently Program in Visual and Cultural Studies) and Department of Foreign Languages; Susan B. Anthony Professor of Women's Studies, University of Rochester, Rochester, NY, USA, 1991–1996; 1987–1991

Special Professor (“bijzonder hoogleraar”) of Semiotics and Women's Studies, Rijksuniversiteit Utrecht, Utrecht, The Netherlands, 1987–1991

Assistant Professor of Theory of Literature, Rijksuniversiteit Utrecht, Utrecht, 1 September 1976, tenure 1 September 1978; Associate Professor (Universitair Hoofddocent), 1 March 1979 – 31 January 1987

Fields of Interest

Theoretical: cultural analysis; critical semiotics; feminist theory; relations between verbal and visual arts; transcultural theory; anthropology; narratology; psychoanalysis; critique of capitalism; methodology of interdisciplinary approaches; museology; filmmaking as analysis; contemporary art

Analytical: contemporary art, contemporary literature; French and English nineteenth-century literature; Hebrew Bible; seventeenth-century art (Caravaggio, Rembrandt); popular culture; language and science

Artistic: video art, especially installations; filmmaking; subjects: social issues such as migration, “madness”, rampant capitalism and romantic love as lures; history of thought; creative curating, cultural heritage for the present

Administrative Experience (a selection)

Co-Founded and directed three innovative, interdisciplinary academic programs

ASCA, Amsterdam School for Cultural Analysis (research institute and graduate school), Universiteit van Amsterdam, Amsterdam, The Netherlands

VCS, Visual and Cultural Studies (formerly called Comparative Arts), an MA and PhD program at the University of Rochester, Rochester, NY, USA

Women's Studies in the Arts, an undergraduate program at the Universiteit Utrecht, The Netherlands

Other administrative positions

Scientific advisor for universities and scientific research foundations, member of National Council, etc. in The Netherlands, director of programs and member of steering committees in The United States

Languages

(near) native: Dutch, French, English intermediate: Spanish; basic: German; Latin, Greek

CONFERENCES AND WORKSHOPS ORGANIZED, AND COURSES TAUGHT

Conferences Organized

Colloquium “La solitude dans la foule”, Collège de France, 1 June 2023

Masterclass (workshop, seminar) for PhD candidates, KNIR (Royal Dutch Institute Rome) organizer, teacher, 20–30 September 2017

Conference “Modern Sensibilities”, Munch Museum, Oslo, 23–24 March 2017

Workshop “Intermedial Analysis”, University of Stockholm, Department of Culture and Aesthetics, 11 February 2016

Masterclass (workshop, seminar) for PhD candidates, KNIR (Royal Dutch Institute Rome); co-organizer, teacher, 7 October 2015

Workshop and Seminar “Interculturality”, Royal Dutch Institute Rome, 2–16 October 2015

Co-organizer of the *Migratory Politics* Encuentro (with Miguel Ángel Hernández-Navarro), Zuiderzeemuseum Enkhuizen and Universiteit van Amsterdam, Amsterdam, The Netherlands, 19–21 September 2007

Co-organizer of the *Migratory Aesthetics* Encuentro (with Miguel Ángel Hernández-Navarro), CENDEAC, Murcia, Spain, 12–14 March 2007

Co-organizer of a series of discussions at the Ministry of Justice, The Hague, 2006–2007

Co-organizer of the conference *The Rhetoric of Sincerity* (with Ernst van Alphen and Carel Smith), Leiden, 26–27 June 2006

Co-organizer of the workshop Migratory Aesthetics II (with the Centre for Cultural Analysis, Theory and History, University of Leeds), University of Leeds, Leeds, UK, 11–13 January 2006

Co-organizer of the workshop Migratory Aesthetics I (with the Centre for Cultural Analysis, Theory and History, University of Leeds), Universiteit van Amsterdam, The Netherlands, 5–7 January 2005

President of the “Time, Vision and the Body: A Visual Narratology” Section of the 30th International History of Art Conference, London, UK, 3–8 September 2000

International conference *Come to Your Senses! Cultural Analysis Meets Cultural History*, Universiteit van Amsterdam and Cornell University, Amsterdam, The Netherlands, 25–29 May 1998 (with Michael Steinberg)

International workshop *Passagen 2000. The City: Pace and Space*, Universiteit van Amsterdam, The Netherlands, 21–23 July 1997

Symposium *Cultural Recyclings*, Cornell University, Ithaca, NY, U.S., 11 April 1997 (with Michael Steinberg)

International workshop *Territorialism and Desire*, Universiteit van Amsterdam, The Netherlands, 5–9 August 1996 (with Mario Caro)

International conference *The Practice of Cultural Analysis*, Universiteit van Amsterdam, The Netherlands, 27–30 June 1995 (with Elodie Kingma)

Co-director of the conference “Le personnage romanesque”, Université de Nice-Sophia, 1994

Interdisciplinary conference *The Point of Theory*, Universiteit van Amsterdam, The Netherlands, 10–13 January 1993 (with Inge E. Boer)

Utrecht Activities in Critical Semiotics, interdisciplinary symposium *The Fiction of the Subject/The Subject of Fiction*; Colloquium, Women’s Studies in the Arts, Rijksuniversiteit Utrecht, The Netherlands, 1985; 1984

Utrecht Summer School of Critical Semiotics, first sessions: “Women, Feminist Identity and Society in the 1980s,” Rijksuniversiteit Utrecht, The Netherlands, 1984

Interdisciplinary research group *The Power of Signs*, Rijksuniversiteit Utrecht, The Netherlands (1982–1985)

Summer Institute of Women’s Studies, Universiteit van Amsterdam, The Netherlands, 1981

Symposium *Language, Literature, Society*, Universiteit van Tilburg, The Netherlands, 1980

Workshops (a selection)

A lecture series at the Collège de France, Paris, in the annual chair “The Invention of Europe through Languages and Cultures”, 2022-23

Participation in SINS (Summer Institute in Narrative Studies), dir. Stefan Iversen, Århus University, Denmark, 28 July – 1 August 2019

“Critical Practice: Narrative Theory”, MA seminar, Luca School of Arts, Brussels, February-March 2018

“The Rhetoric of Exhibiting”, University of Lancaster, Department of English and Creative Writing, 26 March 2014
 “The Relationship Between Novel and Film”, Rijksuniversiteit Leiden, Department of Film and Literary Studies, 20 March 2014
 “Migratory Aesthetics: Reading Moving Objects”, Masterclass, University of Copenhagen, Network for Migration and Culture, 24 October 2013
 “Filmmaking as Research”, Seminar at Cardiff University, 9 December 2009
 Discussion on Acting Theories at *The Faces of the Mask: Acting Theories in Action* Conference, Stockholm University, Sweden, 27 November 2009
 Workshop with Students of the Research School of Aesthetics, Stockholm University, Sweden, 24 November 2009
 “Framing War with Facts and Fiction in the Cultural Field”, Seminar at Oslo University College, Oslo, Norway, 19 November 2009
 “The Construction of the Real in Contemporary Arts”, Seminar at the École Nationale des Beaux Arts, Lyon, France, 3–5 December 2007
 “Intercultural Filmmaking, the Hardships of Migration and the Resilience of People”, The Netherlands Institute for Higher Education (NIHA) and the Faculty of Architecture, Middle East Technical University, Ankara, Turkey, 26–28 November 2007
 ASCA Theory Seminar, University of Amsterdam (1991–2006)
 “Travelling Concepts”, Seminar at the Department of Media Studies, University of Turku, Finland, 16 May 2006
 “The Curse of Comparison: Three Artemisia Foils”; “Women’s Rembrandt”; “Is Visual Culture a Good Idea?”
 Three sessions at the Mieke Bal symposium, Department of Art History, University of Auckland, 17–18 February 2003
 “Perception of Gender Difference in Religious Symbolic Systems”, Seminar at the University of Würzburg, 10–11 February 2001
 Discussion of *Double Exposures*, University of Maryland, 21 February 1997; University of Virginia, 31 January 1997
 Discussion of *Death and Dissymmetry*, Humanities Center, Stanford University, 1 December 1994
 Discussion of my work, Jewish Theological Seminary of America, New York, 6 December 1994
 “The Lazy Eye: On Involuntary Complicity”. Workshop with Nanette Salomon at the Fourth Conference of Feminist Art History, Barnard College, October 1991
 Panel “Interpretive Strategies,” 2nd International Conference on Word and Image, Zürich, August 1990
 “The Uses and Abuses of Psychoanalysis”. Workshop at the Second Conference of Feminist Art History, Barnard College, October 1989
 Workshop on Feminist Criticism. First Summer University Women’s Studies, Amsterdam, 1983

Courses Taught (a selection)

reading skills; explication de texte; French literature of the nineteenth and twentieth centuries; introduction to the theory of literature; narratology; psychoanalysis and literature; theory of description; critical theory and literature; subjectivity in language and literature; sociology of literature; literature and anthropology; literature and history; introduction to feminist criticism; women in folk literature; women in Biblical narrative; introduction to literary theory for students of English; theory of character; introduction to semiotics (interpreting culture); discourse and image; the culture of chastity and violence; erotics and representation; narrativity within and outside literature; racism in literature and literary studies; reading theory; literary case studies: Flaubert, Poe, Proust; exposition; cultural analysis; baroque and neo- baroque literature

ACADEMIC PUBLICATIONS

Books

Moments of Meaning-Making: On Anachronism, Becoming, and Conceptualizing. With photographic responses by Lena Verhoeff. Amsterdam: Valiz 2025 [since this is the author’s 50th book, the research school ASCA and the publisher Valiz organized a celebratory book launch on 9 September 2025, with speeches by five creative thinkers and/or thinking artists, in alphabetic order: Marlene Dumas, Tingting Hui, Maaïke Meijer, Abram de Swaan, and Roos Theuws]. Podcast discussion on this book with Mario Veen, as no. 53 in his series “Interdisciplinary Philosophy”: <https://www.podbean.com/ep/pb-bezg6-1909235> and: <https://open.spotify.com/episode/3Mb0GT80o1v1ocsBVo2sau>

Don Quijote: Sad Countenances – Don Kichot: Smetne oblicza. Translated by Jerzy Skwarzynski. Lublin: Galeri Labirynt & Polihymnia 2025 (with an introductory essay by Elżbieta Błotnicka-Mazur).

Über das Versuchen. Translated by Anna Wieder. Vienna: Sonderzahl, 2025

The Milliner's Daughter: The Art Practice of Ydessa Hendeles. With Ernst van Alphen. (The book includes short contributions by Emily Cadger, Markus Müller and Gaëtane Verna) Köln, Verlag der Buchhandlung Walther und Franz König, 2024; our book-length text *Unbinding the Object* runs from 41 to 198 under the title “Work of Art: Un-Bining the Object”.

Beyond the Habitual: Louise Bourgeois as Builder, Narrator, Theorist. Oltre l'abituale. Louise Bourgeois come costruttrice, narratrice, teorica. Bilingual edition, translated from English to Italian by Sara Benaglia e Gianni Romano. Milano: Postmediabooks 2024 [reviewed by Francesco Zucconi, in *Inteligenza artistica*, April 7, 2025]

Un rêve culturel: L'Europe au pluriel. Paris: Collège de France [Fayard 2023].

Image-Thinking: Artmaking as Cultural Analysis. Edinburgh: Edinburgh University Press 2022 (inaugural volume in the new book series “Re-fractions: At the Borders of Philosophy and Art History”. Edited by Kamini Vellodi)

Figuraciones: Cómo la literatura crea imágenes. Translated by María José García Rodríguez. Murcia: Editum, 2021.

Narratology in Practice. Toronto: The University of Toronto Press 2021. In Italian: *Narratologia en práctica.* Translated by Sara Benaglia. Milano: Postmedia books, 2024

Kunst uit noodzaak. Arnhem: ArteZ Press 2020 (*Art out of Necessity*; in Dutch)

Exhibition-ism: Temporal Togetherness. The Contemporary Condition. Berlin: Sternberg Press 2020

Don Quijote: Sad Countenances. Edited by Niklas Salmose. Växjö, Sweden: Trolltrumma 2019. Bilingual edition English-Spanish as *Don Quijote: Tristes figuras*; *Don Quijote: Sad Countenances.* Murcia, Cendeac (Ad Litteram) 2020

Het geel van Marcel Proust. Over denkbeelden en beelddenken. Nijmegen: VanTilt 2019 (*The Yellow of Marcel Proust: On Thought-Images and Image- Thinking*; in Dutch)

Semiotics of Narrative: Essays in Visual Analysis. Edited and translated by Lian Duan. Chengdu, China: Sichuan University Press, 2018 (in Chinese)

Emma & Edvard Looking Sideways: Loneliness and the Cinematic. Oslo: Munch Museum / Brussels: Mercatorfonds; Yale University Press, 2017 [reviewed by Jakob Lothe, 594–596 in *Theatre Journal* 69.4 (Dec. 2017)]

In Medias Res: Inside Nalini Malani's Shadow Plays. Ostfildern, Germany: Hatje Cantz, 2016

Tiempos trastornados: análisis, historias y políticas de la mirada. Translated by Remedios Perni Llorente. Madrid: AKAL 2016 (reviewed by Fernando Castro Flóres)

Lexikon der Kulturanalyse. Translated by Brita Pohl. Vienna: Turia – Kant (AKA), 2016

Spanish translation: *Lexicón de análisis cultural.* Translated by Remedio Perni Llorente. Madrid: AKAL 2021 (reviewed by Fernando Castro Flóres)

Endless Andness: The Politics of Abstraction According to Ann Veronica Janssens. London: Bloomsbury, 2013

Thinking in Film: The Politics of Video Installation According to Eija-Liisa Ahtila. London: Bloomsbury, 2013

Of What One Cannot Speak: Doris Salcedo's Political Art. Chicago, IL: The University of Chicago Press, 2010; translated by Marcelo Cohen with Miguel Á. Hernández Navarro as *De lo que no se puede hablar: el arte política de Doris Salcedo.* Bogotá, Colombia: Universidad Nacional de Colombia, sede Medellín / Panamericana, 2014

Fragments of Matter: Jeannette Christensen. Bergen: Bergen National Academy of the Arts, 2009

2MOVE: Video, Art, Migration. Murcia, Spain: Cendeac, 2008 (with Miguel Á. Hernández Navarro)

Sleeping Beauty. Chicago, IL: University of Chicago Press, 2008 (with John Sparagana)

Loving Yusuf: Conceptual Travels from Present to Past. Chicago, IL: University of Chicago Press 2008. In Turkish: *Yusuf Nasıl Sevilir* (“How to Love Yusuf”). Translated by Güliden Güllü. Istanbul: Dergah Yayınları Dergah Publications, 2021, 2023

Balthus: Works and Interview. Barcelona: Ediciones Polígrafa, 2008. In French: *Balthus: Oeuvres, Écrits, Entretiens.* Translated by Jean-François Allain. Barcelona: Ediciones Polígrafa, 2008; in Spanish: *Balthus: Obras y entrevista.* Translated by Marta Pérez Sánchez. Barcelona: Ediciones Polígrafa, 2008

A Mieke Bal Reader. Chicago, IL: University of Chicago Press, 2006

Travelling Concepts in the Humanities: A Rough Guide. Toronto: University of Toronto Press, 2002

(French) *Concepts itinérants. Comment se déplacer dans les sciences humaines.* Translated by Cécile Dutheil de la Rochère. Dijon: Les presses du réel, 2023

(Polish) *Wędrują Pojęcia W Naukach Humanistycznych*. Translated by Marta Bucholc. Warszawa: Narodowe Centrum Kultury, 2012

(Spanish) *Conceptos viajeros en las humanidades: Una guía de viaje*. Translated by Yaiza Hernández Velázquez. Murcia, Spain: Cendeac, 2009 (Chapter 6, “Tradition”, was reprinted as “Zwarte Piet’s Bal Masqué” in *Questions of Tradition*. Edited by Mark Salber Phillips and Gordon Schochet. Toronto: University of Toronto Press, 2004. 110–151; an adapted version of the introduction has been translated into Serbian as “Putujući koncepti u humanistici: Vodič za pionire – Uvod”. Translated by Irena Šentevska, TkH 16 (2008): 79–89

Kulturanalyse. Translated by Joachim Schulte. Edited by Thomas Fechner-Smarsly and Sonja Neef. Frankfurt am Main: Suhrkamp, 2002 (paperback edition 2006)

Louise Bourgeois’ Spider: The Architecture of Art-writing. Chicago, IL: University of Chicago Press, 2001

(Spanish) *Una casa para el sueño de la razón: Ensayo sobre Bourgeois*. Translated by Rafael Sánchez Cacheiro and Ángel Paniagua. Murcia, Spain: Cendeac, 2006

Ann Veronica Janssens: Lichtspiel. Translated by Karen Lauer. Munich: Kunstverein München/Berliner Künstlerprogramm/DAAD, 2001

Looking In: The Art of Viewing. Introduction by Norman Bryson. Amsterdam: G & B Arts International, 2001 (chapter “Dispersing the Image” published in Polish as: “Rozsiewanie obrazu”. Translated by Łukasz Zaremba, in: *Almanach Antropologiczny*. Edited by Andrzej Mencwel. Warsaw: University of Warsaw Press, 2010

Quoting Caravaggio: Contemporary Art, Preposterous History. Chicago, IL: University of Chicago Press, 1999 (paperback edition 2001). The introduction translated into Czech in *Návrat do bud ucn sti (Back to the Future)*. Edited by Eva Skopalová and Václav Janoščík. Prague: UMPRUM (Academy of Arts, Architecture and Design), 2019. 135–164

Jeannette Christensen’s Time. Bergen: Center for the Study of European Civilization, 1998

Hovering between Thing and Event: Encounters with Lili Dujourie. München: Kunstverein München; Brussels: Xavier Hufkens; London: Lisson Gallery, 1998. In German: *Schweben zwischen Gegenstand und Ereignis: Begegnungen mit Lili Dujourie*. Translated by Silvia Friedrich Rust. München: Kunstverein München/Wilhelm Fink Verlag, 1998

Images littéraires, ou comment lire visuellement Proust. Montréal: XYZ Editeur; Toulouse: Presses Universitaires de Toulouse, 1997. In English: *The Mottled Screen: Reading Proust Visually*. Translated by Anna-Louise Milne. Stanford, CA: Stanford University Press, 1997; in Macedonian: *Шарен Екран: Визуелно Читање На Пруст*. Trans. Slavica Srbinovska. Skopje: Sigmaphpress, 2005

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Books and Special Issues Edited

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Cultural History: Straddling Borders. John Neubauer zum 70. Geburtstag. Arcadia: International Journal of Literary Studies 38.2 (2003), Special issue. Edited by Mieke Bal and Jan van Luxemburg

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Territorialism and Desire. Special issue, *European Journal for Semiotic Studies* 9.1 (1997). Edited by Mieke Bal and Mario Caro

Dire l'indicible: Une écriture moderne de la vision. Special issue, *Etudes littéraires* 28.3 (1996). Edited by Mieke Bal and Monique Moser-Verrey

ASCA Brief: Issues in Cultural Analysis. Edited by Mieke Bal, Thomas Elsaesser, Burcht Pranger, Patricia Spyer, Hent de Vries, and Willem Weststeijn. Kampen, The Netherlands: Kok Pharos, 1996

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Visual Poetics. Special issue, *Style* 22.2 (1988)

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Literaire genres en hun gebruik. Muiderberg, The Netherlands: Coutinho, 1981

Mensen van papier: over personages in de literatuur. Assen, The Netherlands: Van Gorcum, 1980

ARTWORKS

NB: Unless otherwise indicated, all videos are preserved, updated and available in the collection of EYE Film Museum, Amsterdam

An overview article by Filip Lipiński on the thrust of my artwork in its relationship with my scholarship appeared in December 2020 in *Artium Quaestiones*, a journal from the University of Poznań, Poland. The special issue, edited by Filip Lipiński, is titled *The Cinematic Turn in Art Practice and Theory*, and the opening article “Cinematic Art (History) and Mieke Bal’s Thinking in Film”, 5–38. The issue contains another article on my artwork, in Polish. In March 2022 the book *Image-Thinking* appeared in which I extensively analyse the relationship between this work of art making and my academic work.

Fiction

REFUGEEEDOM: LONELY BUT NOT ALONE

With Lena Verhoeff 2022-23 Abstract Essay film. 24.43', colour, Dolby sound, voice-over but no dialogue.

SCREENINGS

In exhibition for the Museum Night, “Le passé ne va nulle part”, curated by Anna Szyjkowska-Piotrowska, Bibliothèque historique et littéraire Polonaise de Paris, 17 May 2025

Kunstuniversität Linz, Austria, Department of Art History and Art Theory, Gender studies and Curatorship”. 20 May 2025; 17 May 2015

In the exhibition “Art’s Ugly Right?”, curated by Stephen Lee, at Galery Danielle Arnaud, London, 15 March 15 - 14 April 2025 (one month continuously projected) In doctoral program French literature, University of Lausanne, 18 February 2025

In symposium “La solitude dans la foule”, Collège de France, 1 June 2023 (with a lecture)

In project FicTrans, dir. Domingo Sánchez-Mesa Martínez, University of Granada, 11 October 2023 (with a lecture), at the University of Poznan, Poland, public (organized by the departments of Art History and Cultural Studies), 16 October 2023

“Les non-vus d’Europe: ceux qu’on ne regarde pas et desquels on ne parle qu’au négatif”. Inaugural lecture at the conference “Dispositifs d’Europe, Dispositifs européens?” GRIPIC- CELSA Sorbonne Université (France), Paris-Neuilly, 16 November 2023

“Una lección sobre mirar, ajena del esencialismo visual”. Closing keynote lecture for the conference “Visual Culture. Periphery and Interdisciplinarity in visual Studies”, Universidad Rey Juan Carlos and Universidad Complutense, Madrid, 25 October 2023

WORLD PREMIÈRE

8 May 2023, in *Arti et amicitiae*, Amsterdam (commissioned and sponsored by SPEME, an international association devoted to traumatic memories)

IT’S ABOUT TIME! REFLECTIONS ON URGENCY

2020 Essay film. 31.25' colour, Dolby sound. Polish, with English subtitles (also available with subtitles in Castellano).

WORLD PREMIÈRE

centre piece in the exhibition “Art Out of Necessity”, video installations by Mieke Bal. Museum Jan Cunen, Oss, Netherlands, 3 October 2020–31 January 2021(interrupted mid-December by the second corona lockdown)

SCREENINGS AND EXHIBITED AT:

In solo exhibition for the Museum Night, “Le passé ne va nulle part”, Bibliothèque historique et littéraire Polonaise, Bibliothèque Polonaise de Paris, 17 May 2025 ADM gallery, Nanyang Technological University, Singapore, 13 October–14 November 2023, in a group exhibition *The Unfaithful Octopus*, curated by Roger Nelson, also exhibited at the Maiiam Contemporary Art Museum, Chiang Mai, Thailand, 9 March–15 July 2024

At Poznan University, for the departments of Art History and Cultural Studies, Poland, 17 October 2023, in the Zamek (Palace) Kino

At the symposium “Sichtbar machen–werden–sein: in queer_feministischer Perspektive von Kunst & Design,” Muthesius Kunsthochschule Kiel, Germany, 9 June 2023

Opening with keynote lecture of conference *Where are we Now? The Location of Modern Languages and Cultures*, University of Durham, UK, 19 April 2023

Humboldt University, Berlin, 22 June 2022

New European College for Advanced Study, Bucharest, 20 June 2022

Polish Première: Zacheta National Gallery, Warsaw, 16 October 2021 (with interview by Jakub Mikurda)

Muzeum Sztuki, Łódź, 17 October 2021 (looped)

Festival Mucho Más Mayo, Cartagena, Spain (dir. Patricio Hernández).

Exhibited in the Palacio Molina, 28 May–14 June 2021 (with subtitles in Castellano)

Summer School of Asetel, l'Asociación Española de Teoría de la Literatura, Granada, 10 September 2020

DON QUIJOTE: TRISTES FIGURAS / TRISTES FIGURES / SAD COUNTENANCES

2019 16-channel video installation, total duration 144'. See under "Installations"

REASONABLE DOUBT: SCENES FROM TWO LIVES

2016 docu-drama, theoretical fiction, 98'

WORLD PREMIÈRE

Festiwal Filmu Filozoficznego. Kinematograf Filozoficzny (film and philosophy festival) in Muzeum Sztuki Mocak, Kraków, Poland, 23 April 2016

SPECIAL SCREENINGS

Kunstuniversität Linz, Austria, Department of Art History and Art Theory, Gender studies and Curatorship. 20 May 2025

Solo exhibition for the Museum Night, "Le passé ne va nulle part", curated by Anna Szyjkowska-Piotrowska,

Bibliothèque historique et littéraire Polonaise de Paris, 17 May 2025

Centro Párraga, Murcia, Spain, 30 April 2019

Research Seminar, Edinburgh College of Art, Edinburgh, 4 April 2019

Gerrit Rietveld Art Academy, Amsterdam, 16 January 2019

Workshop on artistic research with Walid Raad. Antwerp, 12 October 2018 Zürich University, workshop Kunste und Kultur Theorie, 7 November 2017

Conrad Festival "Unrest", Kraków, Poland, with the launch of the book *Tradycja Katezjanska po zwrocie afektywnym*, (The Cartesian Tradition After the Return of Affect), produced by the Research Center for Memory Cultures, Polish Studies Department, Jagiellonian University, Kraków, Poland, 29 October 2017

Académie de France à Rome, Villa Medici, 26 September 2017

At conference "Narratology and Its Discontents: Narrating Beyond Narration", Zagreb, Croatia, 5 April 2017

Alumni French Studies, Eglise Wallonne, Amsterdam, 31 March 2017

Munch Museum, Oslo, Norway, 23 February 2017

EYE Film Institute, Amsterdam, Netherlands, 18 January 2017

Brown University, Pembroke Center, 1 December 2016

Sackler Building, Lecture Hall, Harvard University, Cambridge, MA, USA, 17 November 2016

Stattkino, Luzern, Switzerland, 3 November 2016

Cinema Images, Williamstown, MA, USA, 12 September 2016

Cinema De Uitkijk, Amsterdam, 3 July 2016

(A=0) The Archive of epistemic collapse, by Rachel Rose O'Leary, Petros Panagiotis Orfanos, Milano, 13 April 2016

MADAME B

With Michelle Williams Gamaker: (Cinema Suitcase), 2012-2014 Drama, 96'

WORLD PREMIÈRE

Stedelijk Museum Amsterdam, 11 September and 13 September 2014

SCREENINGS

SINS (Summer Institute in Narrative Studies), Århus University, Denmark, 31 July 2019

Conference "Imperfections", organized by Prof. Ellen Rutten, Noordwijk aan Zee, 12 March 2019

Linnaeus University, Vaxjo, Sweden, during the conference *Symbiotic Cinema: Confluences between Film and Other Media* (SERCIA's 24th annual meeting), 8 September 2018

Pázmány Péter Catholic University, Budapest, Hungary, 11 May 2018

Humboldt University zu Berlin, Institut für Kulturwissenschaften, at the occasion of the 200th birthday of Karl Marx, 5 May 2018

Luca Art Aacdemy, Brussels, Belgium, 28 February 2018

New York University, The Institute of Fine Arts, 14 November 2017

At conference "Narratology and Its Discontents: Narrating Beyond Narration", Zagreb, Croatia, 6 April 2017

Munch Museum, Oslo, Norway, 28 and 29 January; 4–5, 11, 18–19, 25–26 February; 4–5, 11, 18–19, 26 March; 1–2, 8–

9, 15–16 April 2017

Clark Art Institute, Fellows Residence, Williamstown, MA, USA (informal, with discussion) 17 October 2016

Boston, MA, at the conference *The Social*, International Association of Visual Culture, Boston MA, 29 and 30 September 2016

Dublin, Trinity College, International Conference Deleuze and Art, 10 April 2016

Stockholm University, Department of Culture and Aesthetics, 11 February 2016

Académie de France Villa Medici and Royal Dutch Institute Rome (KNIR), Interculturality Week, Rome, 9 October 2015

Clark Art Institute, Massachusetts, 23 September 2015

Barnard College, New York, 15 September 2015

Bergen, Norway, University of Bergen, 2 September 2015

Helsinki Summer School, University of Helsinki, 25 August 2015

“Stadt der Frauern”, Bayerische Staatsoper, June 27, 2015 Culturgest, Lisbon, 22 June 2015

Colloquium “Flaubert – L’image”, Ischia, Castello Aragonese, 14–17 May 2015, organised by Flaubert Zentrum Munich and ITEM Paris (screening on May 15)

De Uitkijk, film series Cinema and Philosophy, (with lecture), 18 March 2015

Cine Tonalá, Retrospectiva Filmica Mieke Bal, 17–20 (18) January 2015 Launch of Frans Zwartjes Manifesto, 9 January 2015

Cultural Centre WORM, Rotterdam, Piet Zwart Institute of the Willem de Koning Academy, 25 November 2014

Colloquium “Flaubert – Le mot, l’image, le rêve”, Ischia, Castello Aragonese, 30 September–4 October 2014, organised by Flaubert Zentrum Munich and ITEM Paris

Piazza Teatru Rjal, Valletta, Malta, Valletta International Visual Arts (VIVA) Festival, 4 September 2014

Konstrundan Åboland (association of artists), Turku, Finland, 5 May 2014 (sneak preview)

Cinema Bio Savoy, Marichamn, Åland, Finland, 4 May 2014 (sneak preview)

The Storey, Lancaster (UK), 26 March 2014 (sneak preview)

Leiden University, Academiegebouw, 14 and 17 March 2014 (sneak preview)

Kino Soprus, Tallinn (Estonia), 21 January 2014 (sneak preview)

Collins Cinema, Wellesley, MA (USA), 23 September 2013 (sneak preview)

Première; Muzeum Sztuki, Łódź, Poland, 6 December 2013–10 February 2014

SCHOLARLY COMMENTARY

Madame B. Exploraciones en el capitalismo emocional. (bilingual catalogue, Spanish and English) / Universidad Nacional de Colombia, sede Medellín 2014

Agnieszka Rejniak–Majewska University of Łódź “Film as an Installation. Space, Narrative and Affect in Mieke Bal’s Exhibition *Madame B. Artium Quaestiones XXXI* (2020): 39–66

Dorota Filipczak, “Framing Madame B: Quotation and Indistinction in Mieke Bal & Michelle Williams’s *Gamaker’s* Video installation”, *Text Matters* 5.5 (2015): 231–244

Dorota Filipczak, “Mieke Bal: Writing with Images”, *Text Matters* 4.4 (2014): 15–27

An interview with the curator of the exhibition at the Muzeum Sztuki, Łódź:
<https://www.youtube.com/watch?v=YlIGTj07sWs&feature=youtu.be>

A LONG HISTORY OF MADNESS

With Michelle Williams Gamaker: (Cinema Suitcase), Theoretical Fiction, 120', 2011

SCREENINGS

Musée Cantonal de Beaux Art, in the exhibition “Résister, encore”, curated by Bernard Fibicher, 12 March 2022 (with Françoise Davoine)

Cineteca Nacional de México, Mexico City, 20 October 2019, at the occasion of the presentation of the book *Psicoanálisis y Cine*, by Alberto Montaya Hernández

Universidad autonoma de Queretaro, Mexico, 25 May 2018

Luca School of Arts, Brussels, 14 March 2018

Royal Dutch Institute Rome (KNIR), at the Villa Medici, 27 September 2017

Santiago de Chile, faculté des sciences sociales de l’université du Chili, 28 and 29 May, 2017

Córdoba, Argentina, Alliance Française, 18 May 2017

University of Zagreb, at conference “Narratology and Its Discontents: Narrating Beyond Narration”, Zagreb, Croatia, 7 April 2017

Munch Museum, Oslo, Norway, 30 March 2017

Clark Art Institute, Fellows Residence, Williamstown, MA, USA (informal, with discussion), 24 October 2016

Lisbon Estoril film festival, presented by Françoise Davoine, colloquium on Chaos, under the titles *Histoires de fous*, 14 November 2015

Cine Tonalá, Retrospectiva Fílmica Mieke Bal, 20 January 2015
 Cinéma de la communauté de Communes de Clermont de l'Oise, Cinéclap, CEMEA de l'hôpital psychiatrique de Clermont de l'Oise, 28 September 2013
 Conference "Folds and Patterns", at Eikones NCCR Iconic Criticism, University of Basel, 31 May 2013
 Film Forum at the Ludwig Museum, Köln, 29 January 2013
 Fédération européenne de psychyse et école psychytique de Strasbourg (FEDEPSY), 23 November 2012
 Círculo Psicoanalítico mexicano, series "El psicoanalista en el cine", Centro Cultural Casa Reyes Heróles, Coyoacán, 3 November 2012
 Cinéma Le Métropole, Lille, France, for the Société de Psychanalyse, 19 October 2012
 Espacio INCAA (Instituto Nacional de Cine y Artes Audiovisuales), Ciudad de las Artes, Córdoba, Argentina, 16–23 August 2012
 Cineteca, Conarte, Monterrey, Mexico, 28 June 2012 (Q&A with Alberto Montoya Hernández, director Cineclub, México Ciudad, México)
 Topkino, Vienna, 12–20 May 2012 (Q&A by Andrea Braidt)
 Les 3 luxembourg, Paris, 13 May 2012 (Q&A by Michiel Engel)
 Lumière Cinema, Göttingen, Germany, May 24, 2012 (Q&A by Lalit Vachani)
 Center for Modern Psychoanalytic Studies, New York, March 30, 2012
 Alands Museet, Åland, March 10, 2012
 Bell TIFF Bell Lightbox Theatre, Toronto, 5 March 2012 VTape, Toronto, 3 March–7 April 2012
 Ciné Lido, Centro Cultural Bella Época, México Ciudad, México, 5 February 2012
 Niagara Theatre, Tampere, Finland, 22 January 2012
 City Library, Turku, Finland, 18 January 2012; 4 January 2012
 Arts Centre Arts Santa Mònica, Barcelona, Spain, 14 December 2011
 Festival On Wheels, screening followed by Masterclass, Ankara, Turkey, 6 December 2011
 ArtSpace, Sydney, Australia, 31 November 2011
 Association A Propos, Cinéma d'art et d'essai, Metz, France, 25 November 2011
 Università di Bologna, Scuola di Studi Superiori Umanistici, 23 November 2011
 Gulbenkian Museum, Lisbon, Portugal, 10 November 2011
 Cineteca Nacional, México Ciudad, México, 31 October 2011 Cineclub, Coyoacán, México, 29 October 2011
 Festival de la Locura, Universidad Iberoamericana, León, México, 26 October 2011
 PharmaCity Auditorium, Arts Studies, University of Turku, Finland, 21 October 2011
 Conference "Ordnungen des Sehens: Innovationsfelder der kunsthistorischen Niederlandeforschung". Frankfurt am Main, Johann Wilhelm Goethe Universität & Städel Museum, 30 September 2011
 Society of Psychoanalysis Therapeia, Helsinki, 23 September 2011
 Colloque International "Écriture(s) et psychanalyse: quels récits?", Centre de Cerisy La-Salle, France, 7 July 2011
 International Visual Sociology Association, Annual Meeting, "Visual Research as Collaborative and Participatory Practice. Theatre", Vancouver, Canada, 7 July 2011
 Flagey, Brussels, Belgium, 29 May 2011 (included panel discussion)
 "Camillo 2.0: Technology, Memory, Experience" Performance Studies International conference, Utrecht University, Utrecht, The Netherlands, 27 May 2011
 Wexner Center for the Arts, Ohio State University, Columbus, OH, USA, 13 May 2011
 Cape Town-based private practitioner psychologists' supervision group, 28 March 2011
 "Space, Ritual, Absence: The Liminal in South African Visual Art" colloquium, Research Centre Visual Identities in Art and Design, University of Johannesburg (hosted at The Bioscope), Johannesburg, South Africa, 9 March 2011
 "Practicing Theory," ASCA International Workshop 2011, ASCA, University of Amsterdam, Amsterdam, The Netherlands, 4 March 2011
 Sterling and Francine Clark Art Institute, Williamstown, MA, USA, 26 February 2011 (+ artist Q & A)
 "Madness, History and the Social Link" conference on *Mère Folle*, Cardiff School of Social Sciences, Cardiff University (hosted at Goldsmiths, University of London), London, UK, 19 February 2011 (included artist Q & A) Goldsmiths, University of London, February 19, 2011 (included artist Q & A) Salón de Actos de la Escuela Técnica Superior de Ingeniería Informática. [ETSINF–Edificio 1E] Universidad Politécnica de Valencia, 2 February 2011 Cendeac, Murcia, Spain, 31 January 2011
 Auditorio Casa de Cultura, Bullas, Spain, 30 January 2011

MÈRE FOLLE

With Michelle Williams Gamaker: (Cinema Suitcase), Theoretical Fiction, 130', 2010 (earlier, longer version of previous)

WORLD PREMIÈRE

3rd International Madness and Arts Festival, Haarlem, The Netherlands, 26 September 2010

EXHIBITED AT

“Images Moving Across the Arts and Disciplines” conference, Laterna Film Academy, Pécs, Hungary, 11 December 2010

KIZ RoyalKino (in collaboration with Kunsthaus Graz), Graz, Austria, 8 December 2010

Guggenheim Bilbao Museum, Bilbao, Spain, 1 December 2010

Fondation de Nant, Corsier sur Vevey, Switzerland, 25 November 2010

Freud Museum, Vienna, Austria, 12 November 2010

ISPS–US Annual Meeting, Austen Riggs Center, Stockbridge, MA, United States, 6 November 2010

Institute for Comparative Literature and Society, Columbia University, New York, NY, United States, 5 November 2010

Stony Brook University, Long Island, NY, United States, 4 November 2010

Tisch School of Arts, New York University, New York, NY, United States, 3 November 2010

Departments of French and Psychiatry, Yale University, Connecticut Mental Health Center, New Haven, CT, United States, 2 November 2010

Cogut Center for the Humanities, Brown University, Providence, RI, United States, 1 November 2010

“Configuring the Present across Art and Media,” ASAP conference, Universität Trier, Germany, 29 October 2010

Stedelijk Museum, Amsterdam, The Netherlands, 14 October 2010

SCHOLARLY COMMENTARY

Special dossier of *Le Coq–Héron* 211 (Décembre 2012), an issue devoted to Cinéma et psychanalyse, edited by Eva Landau

Dossier Autour de *Mère folle et Histoires de fous*, published by érès : “Folie et déraison créatrice” (Madness and Creative Unreason) Mieke Bal, 117–126; “Le temps disjoint: *Histoires de fous*” (Time Out of Joint), Miguel Á. Hernández– Navarro, 127–130; “De *Mère Folle* à *Histoires de fous*, ou du livre au film” (From *Mère Folle* to *Histoires de fous*, or from Book to Film), Nicole Roger, 131–134; “Alice et l’intime étrange étranger. Au pays des sotties” (Alice and the Intimate Weird Stranger: In the Country of the *sotties*), Claudine Asch, 135–138; “Des sons de la pensée–ciné” (About the Sounds of Cine–Thinking), Anna– Helena Klumpen, 139–145; “Le psychanalyste au cinéma” (The Psychoanalyst at the Movies), Alberto Montoya Hernández, 146–155

DOCUMENTARIES AND ESSAY FILMS

REFUGEEEDOM: LONELY BUT NOT ALONE

With Lena Verhoeff: 2022–23 Abstract Essay film. 24.43', colour, Dolby sound, voice–over but no dialogue

Commissioned by Professor Ihab Saloul on behalf of EU research project, H2020–MSCA–RISE–2017 “SPEME– Questioning Traumatic Heritage: Spaces of Memory in Europe, Argentina, Colombia” (H2020 project number 778044). It is one of the deliverables of SPEME’s dedicated research on spaces of memory and traumatic heritages and their transformations.

WORLD PREMIÈRE

In SPEME Research Exhibition Series “Objects and Stories”, *Encountering Absence: Questioning Traumatic Heritages and Memories* Amsterdam, Arti et Amicitiae, 8 May 2023. Permanent showing 8–25 May 2023.

SCREENINGS

“Le passé ne va nulle part”, for the Museum Night, Bibliothèque historique et littéraire Polonaise, Bibliothèque Polonaise de Paris, 17 May 2025

SHOWN WITH(IN) LECTURES:

“Les non–vus d’Europe: ceux qu’on ne regarde pas et desquels on ne parle qu’au négatif”. Inaugural lecture at the conference “Dispositifs d’Europe, Dispositifs européens?” GRIPIC– CELSA Sorbonne Université (France), Paris– Neuilly, 16 November 2023

“Una lección sobre mirar, ajena del esencialismo visual”, closing keynote lecture for the conference “Visual Culture. Periphery and Interdisciplinarity in visual Studies”, Universidad Rey Juan Carlos and Universidad Complutense, Madrid, 25 October 2023

“Refugiados: Solitarios pero no solos”, University of Granada, for the 2022–2025 proyect “Transmedialización e hibridación de ficción y no ficción en la cultura mmediática contemporánea” (Fictrans), 11 October 2023

DORIS SALCEDO: PALIMPSESTO

Documentary, 12'13", 2017 (Camera: Eugène van den Bosch)

SCREENINGS

“How Can Art Do Political Work?”, University College London, Institute for Advanced Studies, 21 March 2019
“Writing with and Walking on Sand and Water: Witnessing against Forgetting the Dead—end of Migration in Doris Salcedo’s Palimpsesto: A Conversation”. London, King’s College, 20 March 2019
Festival Colores Colombia, Amsterdam, 11 October 2018; “HERE/NOW: Current Visions from Columbia”, Framer Framed and “What Art Can DO”, at Beautiful Distress House, Amsterdam, 24 March 2019
Escuela Doctoral de otoño, Sevilla, 7 November 2018
University of Bern, Switzerland, in conference “Lo que vemos, lo que nos mira: Culturas y prácticas visuales en España y Latinoamérica (siglos XVI–XXI)
Centro Galego de Arte Contemporáneo, Santiago de Compostela, Spain, in conference Novas Narrativas na Historia del Arte Contemporánea, 25 November 2017

HUBERT DAMISCH: THINKING ALOUD

Documentary, 20'13", 2011

SCREENINGS

Images Cinema, Williamstown, MA, in the series “Art History x Cinema”, for the celebration of 25 years RAP, Clark Art Institute, 27 June 2025
Munch Museum, Oslo, Norway, 23 March 2017
Cine Tonalá, Retrospectiva Filmica Mieke Bal, 20–21 January 2015 (continuous) Stedelijk Museum, Amsterdam, September 23, 2011

SEPARATIONS

With Andréa Seligmann Silva (Cinema Suitcase), Documentary, 83' 51" 2009 Shortened version 52', 2010

PREMIERE

International Film Festival Rotterdam, Rotterdam, The Netherlands, 27 January–7 February 2010

EXHIBITED AT

Granada, Spain, International Summer School 10 September 2021, with lecture “The Ethics and Politics of Documenting Migration”
Clark Art Institute, Scholar’s Residence, 30 November 2016 (informal, with discussion)
Cine Tonalá, Retrospectiva Filmica Mieke Bal, 20 January 2015 Cinema Logomo, Turku (Finland), 1 September 2013
“Towards the Other,” curated by Anna Bitkina and Maria Veits. Saint Petersburg, Russia, Museum of the History of Saint Petersburg, Peter and Paul Fortress, 10–29 October 2011
Universität Graz, Graz, Austria, 12 January 2011
“The Last Frontier / La última frontera: Video works by Mieke Bal, in collaboration with Michelle Williams Gamaker and Others”, curated by Miguel Ángel Hernández Navarro, 3 February–29 March 2011
Belo Horizonte International Film Festival, Belo Horizonte, Brazil, 24 October 2010
Outubro Indepente Festival, São Paulo, Brazil, 12 October 2010 Warsaw Film Festival, Warsaw, Poland, 8 – 11 October 2010 “Whose Global Humanities”. 2010 annual CHCI meeting, the Cogut Center for the Humanities, Brown University, Providence, RI, US, 15 June 2010
International Women’s Film Festival, Rio de Janeiro, Brazil, 9–10 June 2010
“It’s All True”: International Documentary Film Festival, São Paulo and Rio de Janeiro, Brazil, 9–18 April 2010
“Articulation(s)”. ASCA International Workshop 2010, Amsterdam, The Netherlands, 22 March 2010
“Nieuwe rollen, oude patronen? generaties, migratie, traditie en verandering / Nuevos roles, patrones antiguos? generaciones, migracion, tradicion y cambio”. Stichting Centro Cultural de Hispanohablantes, Amsterdam, The Netherlands, 6 March 2010
Docs for Sale, International Documentary Festival Amsterdam, Amsterdam, The Netherlands, 18–28 November 2009
Kriterion (Cinema Discutabel Programme), Amsterdam, The Netherlands, 15 November 2009

AWARDS

Best Female Performance for Edith Seligmann, International Women’s Film Festival, Rio de Janeiro, Brazil, 9–10 June 2010

STATE OF SUSPENSION

With Benny Brunner: (Cinema Suitcase & Xela Films). Documentary, 80'09", 2008

PREMIERE

De Rode Hoed, Amsterdam, The Netherlands, October 3, 2009

EXHIBITED AT

Williamstown, MA, The Clark Art Institute, followed by a conversation with Avinoam Shalem, 7 December 2016

Rome, Royal Dutch Institute Rome, Interculturality Week, 13 October 2015

Cine Tonalá, Retrospectiva Fílmica Mieke Bal, 20 January 2015

Piazza Teatru Rjal, Valletta, Malta, Valletta International Visual Arts (VIVA) Festival, 3 September 2014

Cinema Logomo, Turku (Finland), 1 September 2013

"Towards the Other," curated by Anna Bitkina and Maria Veits. Saint Petersburg, Russia, Museum of the History of Saint Petersburg, Peter and Paul Fortress, 10–29 October 2011

Universität Graz, Graz, Austria, 13 January 2011

Whose Global Humanities: 2010 annual CHCI meeting, the Cogut Center for the Humanities, Brown University, Providence, RI, US, 15 June 2010 Maastricht University, Maastricht, The Netherlands, 6 June 2010

Filmhuiscavia, Amsterdam, The Netherlands, 20 December 2009

Temple University, Temple Rome Campus, Rome, Italy, 4 June 2009

Various schools and universities, The Netherlands, 22 September–9 October 2009

BECOMING VERA

With Michelle Williams: (Cinema Suitcase) and Alexandra Loumpet–Galitzine. Documentary, 53'12", 2008

EXHIBITED AT

35th World Congress of CIHA (Comité International d'Histoire de l'Art), at the Goethe-Institut São Paulo, 17–21 January 2022

Université de Lyon 3 Jean Moulin, 31 May 2017

Munch Museum, Oslo, Norway, "Mieke Bal Film Day", 25 March 2017

Rome, Royal Dutch Institute Rome, Interculturality Week, 12 October 2015 Cine Tonalá, Retrospectiva Fílmica Mieke Bal, 21 January 2015

Brandeis University, Waltham, MA, USA, 13 March 2014, with lecture "Resisting Resistance" (in series Art and gender)

U-Theatre, Studio, University of Utrecht, Postcolonial Initiative, 21–22 February 2012

Exhibition "Exstranjerías", curated by Néstor García Canclini and Andrea Giunta, MUAC (Museo Universitario de Arte Contemporánea) México Ciudad, 28 January 28–22 July 2012 (with catalogue)

Bilkent University, Ankara, with workshop, Turkey, 7 December 2011

"Towards the Other," curated by Anna Bitkina and Maria Veits. Saint Petersburg, Russia, Museum of the History of Saint Petersburg, Peter and Paul Fortress, 10–29 October 2011

"The Last Frontier / La última frontera: Video works by Mieke Bal, in collaboration with Michelle Williams Gamaker and Others", curated by Miguel Ángel Hernández Navarro, 3 February–29 March 2011

Kunsthau Graz, Graz, Austria, 16 November 2010

Stockholm University Library, Sweden, 26 November 2009

Pärnu Film Festival, Pärnu, Estonia, 9 July 2009

"La langue en mouvement" Seminar, Institut Finlandais, Paris, France, 21 March 2009

Barents Spektakel Festival, Kirkenes, Norway, 1 February 2009

Tromsø International Film Festival (TIFF), Tromsø, Norway, 13 January 2009

"Going the Distance: Video Works in Migratory Aesthetics". Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009 Cambridge Film Festival, 17 September 2008

"Negotiating Borders" conference, cinema BASEN, Kirkenes, Norway, 13 September 2008

"Culture and Citizenship" conference, CRESC, St. Hugh's College, Oxford, UK, 3 September 2008

Temple University, Temple Rome Campus, Rome, Italy, 12 June 2008

Bristol Institute for Research in the Humanities and Arts, University of Bristol, Bristol, UK, 13 May 2008

Townsend Centre, University of California, Berkeley, CA, USA, 24 April 2008

Ateneum Art Museum, Helsinki, Finland, 12 March 2008

UN TRABAJO LIMPIO

With Gary Ward: (Cinema Suitcase). Documentary, 19' 38" (looped), 2007

EXHIBITED AT

35th World Congress of CIHA (Comité International d'Histoire de l'Art), at the Goethe-Institut São Paulo, 17–21 January 2022

Munch Museum, Oslo, Norway, "Mieke Bal Film Day", 25 March 2017 Royal Dutch Institute Rome (KNIR), Interculturality Week, 8 October 2015

Cine Tonalá, Retrospectiva Fílmica Mieke Bal, 18 January 2015

U-Theatre, Studio, University of Utrecht, Postcolonial Initiative, 21–22 February 2012

"Towards the Other," curated by Anna Bitkina and Maria Veits. Saint Petersburg, Russia, Museum of the History of Saint Petersburg, Peter and Paul Fortress, 10–29 October 2011

"The Last Frontier / La última frontera: Video works by Mieke Bal, in collaboration with Michelle Williams Gamaker and Others", curated by Miguel Ángel Hernández Navarro, 3 February–29 March 2011

"Going the Distance: Video Works in Migratory Aesthetics". Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

"Going the Distance: Video Works in Migratory Aesthetics". Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

"2Move: Ireland," Belfast, Belfast Exposed and Navan, Solstice Arts Centre, 3 May–2 June 2008

"2MOVE/ Migratory Aesthetics," Stenersen Museet, Oslo, Norway, 27 March–11 May 2008

"2MOVE Migratie + Video," Zuiderzeemuseum, Enkhuizen, The Netherlands, 20 September 2007–6 January 2008

"2MOVE: Estéticas Migratorias," Sala Verónicas and Centro Párraga, Murcia, Spain, 8 March–13 May 2007

COLONY

Cinema Suitcase (entire collective). Social documentary, 34' 38", 2007

EXHIBITED AT

Cine Tonalá, Retrospectiva Fílmica Mieke Bal, 21 January 2015

U-Theatre, Studio, University of Utrecht, Postcolonial Initiative, 21–22 February 2012

Exhibition "Exstranjerías", curated by Néstor García Canclini and Andrea Giunta, MUAC (Museo Universitario de Arte Contemporánea) México Ciudad, 28 January–30 April 2012 (with catalogue)

"Towards the Other," curated by Anna Bitkina and Maria Veits. Saint Petersburg, Russia, Museum of the History of Saint Petersburg, Peter and Paul Fortress, 10–29 October 2011

"The Last Frontier / La última frontera: Video works by Mieke Bal, in collaboration with Michelle Williams Gamaker and Others", curated by Miguel Ángel Hernández Navarro, 3 February–29 March 2011

"Stories from Places and Times Distantly Close". Contemporary Art Society, Vancouver, Canada, 21 November 2009–16 January 2010

"Mostly It Happens at Night". Amsterdam, The Netherlands, 19–28 February 2009

"Going the Distance: Video Works in Migratory Aesthetics". Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

"Going the Distance: Video Works in Migratory Aesthetics". Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

"2Move: Ireland," Belfast, Belfast Exposed and Navan, Solstice Arts Centre, 3 May–2 June 2008

"2MOVE/ Migratory Aesthetics," Stenersen Museet, Oslo, Norway, 27 March–11 May 2008

"2MOVE Migratie + Video," Zuiderzeemuseum, Enkhuizen, The Netherlands, 20 September 2007–January 6, 2008

"Anti-Ekonomija Života" film program, Belgrade, Serbia, 16–21 July 2007

Bucharest Biennale 3. In "Dis-economy of Life" program. Bucharest, Romania, 21–25 June 2007

"Novas Imagens Urbanas". In "Art-e-conomy" program. Incrível Club, Lisbon, Portugal, 8–10 March 2007

In "Art-e-conomy" program, Moderna galerija, Ljubljana, Slovenia, 12 February 2007

Fondazione Bevilacqua La Masa. In "Art-e-conomy" program. Venice, Italy, 7 February 2007

Artpool Art Research Center, Budapest, Hungary, 15 November 2006

Vtape, Toronto, Canada, 5 November 2006

Studio Dauhaus, Sofia, Bulgaria, 4 November 2006

Miroslav Kraljevic Gallery, Zagreb, Croatia, 27 October–9 November 9, 2006

REVIEWED

"Bata Colony: A Shoe Magnate's Utopian Dream". Review of *Colony* by Laura Lamb, Redeye Vancouver Cooperative Radio, November 28, 2009

Podcast Interview with Amrita Ghosh, New York–Calcutta, January 2022 <https://thespace.ink/videos/mieke-bal-dutch-filmmaker/>

ELENA

Video (single element from Nothing is Missing) 32" 2007

EXHIBITED AT

In exhibition “Art’s Ugly Right?”, curated by Stephen Lee, at Galery Danielle Arnaud, London, March 15–April 14, 2025 (one month continuously projected)

Migratory Aesthetics, in combination with GLUB (HEARTS) at the Université de Lyon 3 Jean Moulin. 1–20 June 2017
Elena–Hamdia–Ümmühan – Massaouda, Sundays 7, 14 & 21 May 2017 at New Citizens, public space art project Frankfurt, curated by Juliane von Herz

Munch Museum, Oslo, Norway, “Mieke Bal Film Day”, 25 March 2017

Rome, Royal Dutch Institute Rome, Interculturality Week, 12 October 2015 Cine Tonalá, Retrospectiva Fílmica Mieke Bal, 21 January 2015

University, in the context of a seminar “Trauma and Art” by Gannit Ankori, Brandeis University, Waltham, MA, USA, 12 March 2014

With lecture “Unseen but not Invisible: Facing Mothers of Migrants”. National Yang–Ming University, Taipei, Taiwan, 17 December 2013

Exhibition “Exstranjerías”, curated by Néstor García Canclini and Andrea Giunta, MUAC (Museo Universitario de Arte Contemporanea) México Ciudad, 28 January–30 April 2012 (with catalogue)

“The Last Frontier / La última frontera: Video works by Mieke Bal, in collaboration with Michelle Williams Gamaker and Others,” curated by Miguel Ángel Hernández Navarro, 3 February–29 March 2011 (with catalogue)

ROAD MOVIE

With Shahram Entekhabi: Video, 17' 04", 2004

EXHIBITED AT

“Bagage Claims”, curated by Judy Hoos Fox. Orlando, FL: Orlando Museum of Art, 15 September–31 December 2017; Weatherspoon Art Museum, 27 January–22 April 2018 Galleries at Peeler, DePauw University, 1 September–9 December 2018; Weisman Art Museum, 2 February–13 May 2019

“How Many Angels Can Dance on the Head of a Pin?”, curated by Christopher Marinos. “Heaven”, 2nd Athens Biennial, 15 June–4 October 2009

“Going the Distance: Video Works in Migratory Aesthetics”. Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

“Going the Distance: Video Works in Migratory Aesthetics”. Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

Aula Provinciale Hogeschool Hasselt, Hasselt, Belgium, 19 December 2007

THE ALCAZAR

With Shahram Entekhabi: Video, 12' 25", 2004

EXHIBITED AT

“How Many Angels Can Dance on the Head of a Pin?”, curated by Christopher Marinos. “Heaven”, 2nd Athens Biennial, 15 June–4 October 2009

CAUTION

With Shahram Entekhabi: Video, 09' 08", 2004

EXHIBITED AT

“What? Me? A Racist?” exhibition, Pankow Gallery, Berlin, 2005

“Bologna Flash Art Show”, Sofitel Hotel, Bologna, Italy, 2005

“Irgendwoanders. Screening”, international video–art exhibition on migration, Hildesheim, Germany, 7 July 2005

“E–flux Video Rental” project, Kunst–Werke Institute for Contemporary Art, Berlin, Germany, 2005

ROCKEFELLER BOULEVARD

With Shahram Entekhabi: Video, 4' 22", 2004

EXHIBITED AT

“How Many Angels Can Dance on the Head of a Pin?”, curated by Christopher Marinos. “Heaven”, 2nd Athens Biennial,

15 June–4 October 2009

“Going the Distance: Video Works in Migratory Aesthetics”. Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

LOST IN SPACE with Shahram Entekhabi. Video, 17' 01", 2005

EXHIBITED AT

Royal Dutch Institute Rome (KNIR), 25 September 2017

Munch Museum, Oslo, Norway, “Mieke Bal Film Day”, 25 March 2017

Brandeis University, in the context of a seminar “Trauma and Art” by Gannit Ankori, Brandeis University, Waltham, Mass., USA, 12 March 2014

Kunsthau Graz, Graz, Austria, 12 October 2010

Lecture, Cardiff University, Cardiff, UK, 11 December 2009

Lecture, European University, St. Petersburg, Russia, 22 October 2009

“Going the Distance: Video Works in Migratory Aesthetics”. Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

Conference “Culture and Citizenship”, CRESC, Hugh College, Open University, Oxford, UK, 3 September 2008

University of Washington Program Study Abroad, seminar, 9 August 2008

10th International Documentary Film Festival Jihlava, Jihlava, Czech Republic, October 2006

19th Annual Images Festival of Independent Film & Video, Vtape, Toronto, 15 April–27 May 2006; 24–29 October 2006

MASS MoCA Museum for Contemporary Arts, North Adams, MA, 8 April 2006

International Contemporary Art Experts Forum (ARCO), Madrid, 10 February 2006

“The Role of Humanities in Society Today” conference, Oslo, 29 December 2005

“Codification of Violence in Medial Transformation” graduate seminar, Humboldt University, Berlin, 12–13 December 2005

“Contemporary Art and Globalization: Issues, Research, Resources and Networks in Europe”, INHA European Symposium, Paris, 1 December 2005

“Beograd Nekad I Sad” exhibition, Galerija Beograd, Belgrade, September–October 2005

“Borders, Markets, Movements”, CASA meeting 2005, Amsterdam, 20 June 2005 “Sonic Interventions” conference, Amsterdam, 31 March 2005

ACCESS DENIED

Cinema Suitcase. With Thomas Sykora and Gary Ward. Social documentary, Video, 31'40", Amsterdam/Gaza, 2005

EXHIBITED AT

Clark Art Institute, Scholar's Residence, 30 November 2016 (informal, with discussion)

“Going the Distance: Video Works in Migratory Aesthetics”. Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

“Going the Distance: Video Works in Migratory Aesthetics”. Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

Conference “Culture and Citizenship”, CRESC, Hugh College, Open University, Oxford, UK, 3 September 2008

University of Washington Program Study Abroad, seminar, 9 August 2008

“Anti-Ekonomija Života” film program, Belgrade, Serbia, 16–21 July 2007

Bucharest Biennale 3. In “Dis-economy of Life” program. Bucharest, Romania, 21–25 June 2007

Artpool Art Research Center, Budapest, Hungary, 15 November 2006

Studio Dauhaus, Sofia, Bulgaria, 4 November 2006

Miroslav Kraljevic Gallery, Zagreb, Croatia, 27 October–9 November 2006

M-art & Barutana, Museum of Contemporary Arts, Skopje, Macedonia, 10 October 2006

“Dis-Economy of Life” Klub Kulture, Mazuranicev Trg 1, 48260 Križevci and Osijek, Croatia, M-art & Barutana, October 2006

Udruga UKE – Urbana kultura I edukacija (Urban Culture and Education), Križevci, Croatia, 24 September 2006

Art Gallery of the College of Staten Island, Staten Island, NY, 3–10 March 2005

GLUB (HEARTS)

With Shahram Entekhabi: 29' 43" video, Berlin/Amsterdam, 2004

EXHIBITED AT

GLUB (Hearts), and “Refugiados: Solitarios pero no solos” inaugural lecture for the academic year, for PhD and MA

students, University of Murcia (Spain), 31 October 2024

“29’43” video, Berlin/Amsterdam, 2004, Exhibited at Diaphanes, Berlin, Festival *On Wasted Grounds*, 8 December 2024
with lecture “Telling Food, Going Urban: The Aesthetic of Everyday Life”, Rome, Royal Dutch Institute Rome, Interculturality Week, 15 October 2015 Kunsthaus Graz, Graz, Austria, 12 October 2010

“The Last Frontier / La última frontera: Video works by Mieke Bal, in collaboration with Michelle Williams Gamaker and Others”, curated by Miguel Ángel Hernández Navarro, 3 February–29 March 2011 (with catalogue)

Exhibition “Towards the Other”, Peter & Paul Fortress, St Petersburg, Russia, 10–29 October 2011

Etagji Art Center, Saint Petersburg, Russia, 16 April–1 June 2010

“Going the Distance: Video Works in Migratory Aesthetics”, Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

“Going the Distance: Video Works in Migratory Aesthetics”, Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

Townsend Centre, University of California, Berkeley, CA, USA, 24 April 2008

Eigenheim Galerie Konstatin Bayer, Weimar, Germany, 21 October–4 November 2006

Hopkins Hall Gallery, Ohio State University, Columbus, OH, 31 January–5 February 2005

“Cultural Circulations: The Movement of People, Goods, Ideas” conference, Ohio State University, Columbus, OH, 28–29 January 2005

“Migratory Aesthetics” workshop, university theatre of the Universiteit van Amsterdam, 5–7 January 2005

“Bologna Flash Art Show”, Sofitel Hotel, Bologna, Italy, 2005

“Las formas de la Nada: Imágenes de la ausencia en el mundo contemporáneo” conference, CENDEAC, Murcia, Spain, 30 November 2004

Full installation at Case Art Studio Gallery, Cleveland, OH, 8–30 October 2004

“The Aesthetics of Everyday Life” seminar, Case Western Reserve University, Cleveland, 1 October 2004

“The Aesthetics of Everyday Life” seminar, Concordia University, Montreal, 23 August 2004

“just pLAy”, Cirrus Gallery, Los Angeles, 2004

FAVOURITE SPOTS

Video on the exhibition “Louise Bourgeois: Geometry of Desire”, 15', Zacheta Gallery of Contemporary Art, Warsaw, 2003

EXHIBITED AT

“La Sage–femme y Spiral Woman”, Sala Municipal de Exposiciones del Museo de Pasión, Valladolid, Spain, 15 July–29 August 2004

EYE CONTACT

With Shahram Entekhabi. Video on the exhibition “Intimate Abstractions: Louise Bourgeois”, 10', Akademie der Künste, Berlin, 2003

EXHIBITED AT

Aula Provinciale Hogeschool Hasselt, Hasselt, Belgium, 19 December 2007

CIHA (Congres International d’histoire de l’art) Montreal, Concordia University, Montreal, 24 August 2004

“La Sage–femme y Spiral Woman”, Sala Municipal de Exposiciones del Museo de Pasión, Valladolid, Spain, 15 July–29 August 2004

“Louise Bourgeois: Stitches in Time”, Irish Museum of Modern Art, 26 November 2003–22 February 2004, Dublin

MILLE ET UN JOURS

Cinema Suitcase (entire collective), 43' 53", Video. Social documentary on migration, 2004, re–edited 2006

EXHIBITED AT

Royal Dutch Institute Rome (KNIR), 25 September 2017

Galerie Taverne Gutenberg, Lyon, France, 2 June 2017

Rome, Royal Dutch Institute Rome, Interculturality Week, 15 October 2015 Cine Tonalá, Retrospectiva Fílmica Mieke Bal, 21 January 2015

“The Last Frontier / La última frontera: Video works by Mieke Bal, in collaboration with Michelle Williams Gamaker and Others”, curated by Miguel Ángel Hernández Navarro, 3 February–29 March 2011 (with catalogue)

Exhibition “Towards the Other,” Peter & Paul Fortress, St Petersburg, Russia, 10–29 October 2011

Universität Graz, Graz, Austria, 9 December 2010

Reading group. Cardiff University, Cardiff, UK, 10 December 2009 Stockholm University Library, Sweden, 25 November 2009

“La langue en mouvement” seminar, Institut Finlandais, Paris, France, 21 March 2009
 “Going the Distance: Video Works in Migratory Aesthetics”. Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009
 University of Washington Program Study Abroad, seminar, 9 August 2008
 “Anti-Ekonomija Života” film program, Belgrade, Serbia, 16–21 July 2007
 Bucharest Biennale 3. In “Dis-economy of Life” program. Bucharest, Romania, 21–25 June 2007
 “Hungry for Thought”. Centre Space, Russel Building, Winnipeg, Manitoba, Canada, 31 January 2007
 Artpool Art Research Center, Budapest, Hungary, 15 November 2006
 Studio Dauhaus, Sofia, Bulgaria, 4 November 2006
 Miroslav Kraljevic Gallery, Zagreb, Croatia, 27 October–9 November 2006 Museum of Contemporary Arts, Skopje, Macedonia, October 10, 2006
 “Dis-Economy of Life”, Klub Kulture, Mazuranicev Trg 1, 48260 Križevci and Osijek, Croatia, M-art & Barutana, October 2006
 Udruga UKE – Urbana kultura I edukacija (Urban Culture and Education), Križevci, Croatia, September 24, 2006
 University of Arts Belgrade, Belgrade, 11 October 2005
 Exhibition “Cinema Suitcase Unpacked”, Art Gallery of the College of Staten Island, Staten Island, NY, 3 and 10 March 2005
 Duke University, Durham, NC, 1 March 2005
 “Masculinities” exhibition, curated by Kathrin Becker, Neuer Berliner Kunstverein, Berlin, 2005 (see *Masculinities* exhibition catalogue, Berlin: Neuer Berliner Kunstverein)
 “The Travelling Concept of Narrative” Interdisciplinary Symposium, University of Helsinki, Helsinki, Finland, 3 December 2004
 Cinema et Art Contemporain, Rencontres Internationales Paris/Berlin, 28 October–2 November 2004
 University of California, Berkeley, 8 April 2004–30 November 2004 Artword Theatre, Toronto, March 21, 2004
 Workshop on word/image relations, University of Toronto, Toronto, 10 March 2004
 Alien-3, curated by Heidrun Holzfeind in Art Center W139, Amsterdam, 13 February–14 March 2004
 Einstein Forum, Potsdam, Germany, 18 December 2003
 PhD course on multiculturalism, University of Tromsø, Norway, 12 November 2003
 “Modes of Seeing” conference, University of Trondheim, Norway, 8 November 2003

ARTCLIPS

Series of nine 6½-minute video clips on audience interaction with single art works. Los Angeles, Getty Research Institute, 2002

INSTALLMENTS IN THIS SERIES:

Rembrandt: Marking Time / The Landscape of the Face David Reed: Looking with the Body
 Liz Lerner: Moving Still (exhibited at Kunsthau Graz, 4 February–7 May, in the exhibition “Zwei oder Drei oder Etwas”)
 Bernardino Mei: Make Your Own Story
 Francesco Maffei: Performing Gender
 Louise Bourgeois: Scuttling Around (screened in Warsaw, 11 January–22 February 2003, and in Valladolid, Spain, 14 July 2004–29 August 2004)
 John Baldessari: Puzzling Ingrid Calame: Wandering, Wondering Marlene Dumas: Black-Out, Blind Eye (screened in Centre Georges Pompidou, Paris, “L’art contemporain et son exposition”, 5 October 2002; at the Department of Culture and Communication, New York University, NY, 16 January 2003; at the Whitechapel Art Gallery, London, 23 September 2003)

Installations and Exhibition Videos

DON QUIJOTE: SAD COUNTENANCES

16 video installation pieces, 14 of 8' each, 2 of 16' each, 2019

WORLD PREMIÈRE:

Småland Museum / Kulturparken, Växjö, Sweden, 31 October 2019 Episodes: *Reading; Getting Ready; Woman as Anti-Suicide Bomb Who is Don Quijote?; Conversation Narrative Stuttering; Swim or Die; Testimonial Discourses; The Failure of Listening: Cardenio and the Shrink Interns* (16'); *Delirium of Words; The Great Peacemaker; Pointless Altruism; She, Too; A Hand and a Thread of Hope; Beauty Equals Money; The Captive's Tale* (16')

EXHIBITED AT

Labirynt Gallery, Lublin (KUL), curated by Waldemar Tatarczuk, with Elsbietta Blotnicka-Mazur, 31 March–20 April 2025

Wrocław Art Center, curated by Piotr Krayewski and team. Wrocław, Poland, 16 May–27 June 2024

Usina Cultural, Villa María, Argentina, VIII Congreso 26 April–6 May 2022

Zürcher Hochschule der Künste (ZHdK), as part of the congress of the Deutsche Gesellschaft für Ästhetik (German Society for Aesthetics) “Ästhetik und Erkenntnis”, 13–15 July 2021. Installed in the Aktionsraum of Toni–Areal, 13–21 July 2021

In exhibition “Art out of Necessity, video installations by Mieke Bal. Museum Jan Cunen, Oss, Netherlands, 3 October 2020–31 January 2021(interrupted mid–December by the second corona lockdown)

Leeds Arts University Gallery a.k.a. The Blenheim Walk, curated by Catriona McAra, 7 January–14 February 2020.

Sala de exposiciones, Universidad de Murcia, Facultad de Bellas Artes, curated by Jesús Segura, 14 November 2019–18 January 2020.

Småland Museum / Kulturparken, Växjö, Sweden, curated by Nicolas Hansson, 31 October–31 December 2019.

INSTALLATIONS

DON QUIJOTE AND THE PROBLEM OF COMMUNICATION

5 video installation pieces, 4 of 8' each, 1 of 16' 2019: *Reading, The Failure of Listening, Conversation, Delirium of Words, Narrative Stuttering*

EXHIBITED AT

University of Amsterdam, Faculty of Humanities, 25 September–20 November 2019

REASONABLE DOUBT: SCENES FROM TWO LIVES 5 video installation pieces, 30' each, 2016

WORLD PREMIÈRE

Festiwal Filmu Filozoficznego. Kinematograf Filozoficzny (film and philosophy festival) Kraków, Poland, curated by Roma Sendyka, Muzeum Historii Fotografii (Museum of Photography), 24 April 2016 (displayed 23 April–29 May)

Curatorial Collective, with Open Access catalogue (in Polish) <http://jagiellonian.academia.edu/KolektywKuratorski> Book on this project:

Maja Gomulska, Wiktoria Kozioł, Gabriela Sułkowska (eds.). *Tradycja Kartezjańska po zwrocie afektywnym*. Mieke Bal, Reasonable Doubt: *konteksty*. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego 2019

EXHIBITED AT

At Kunstuniversität Linz, Austria, Department of Art History and Art Theory, Gender studies and Curatorship, 20 May 2025

In the Polish Library in Paris, for Museum Night

In exhibition “Art out of Necessity, video installations by Mieke Bal”. Museum Jan Cunen, Oss, Netherlands, 3 October 2020 – 31 January 2021(interrupted mid–December by the second corona lockdown)

Vrije Universiteit Amsterdam, conference As Slowly as Possible, curated by Erin LaCourt, 23–26 May

Humboldt Universität zu Berlin, curated by Britta Lange and Holger Brohm, 24 April–5 May 2018. Review: <https://www.schriftbildsound.de/2018/05/03/show-don-t-tell-video-art-asacademic-practice/>

Luca School of Arts, Brussels, curated by Nicola Setari, 21–29 March 2018

Combined with A Long History of Madness, for European Network Remembrance and Solidarity, at Warsaw Academy of Fine Arts, 5–19 December 2017

University of Queensland Art Museum, Brisbane, Queensland, Australia, curated by Andrea Bubenik, 10 November 2017–25 February 2018

Royal Dutch Institute Rome (KNIR), 28 September 2017

Castrum Peregrini, Amsterdam, Netherlands, curated by Nina Folkersma, 18 March–16 April 2017

Special version in two parts, in installations MOVING and ALLO–, 15 minutes each, at exhibition RENDEZ–VOUS WITH FRANS HALS, Frans Hals Museum Haarlem, locations Hof (MOVING) and Hal (ALLO–), 29 March–15 September 2018

MADAME B: EXPLORATIONS IN EMOTIONAL CAPITALISM

With Michelle Williams Gamaker: 8 video installations, 19 screens, various durations, 2014

WORLD PREMIÈRE

Muzeum Sztuki, Łódź, Poland, 6 December 2013–10 February 2014

EXHIBITED AT

In exhibition “Art out of Necessity, video installations by Mieke Bal. Museum Jan Cunen, Oss, Netherlands, 3 October 2020–31 January 2021(interrupted mid–December by the second corona lockdown)

Lethaby Gallery, Central Saint Martins, London, 1 March–15 April 2019 Centro Galego de Arte Contemporáneo, Santiago de Compostela, 25 November 2017–28 January 2018 (16 screens and photographs)
Museum Aboa Vetus & Ars Nova, Turku, Finland, 19 March–28 May 2017
Munch Museum, Oslo, Norway, as part of exhibition “Edvard & Emma: Love in the Time of Loneliness”, 25 January – 20 April 2017
Gallery of the Sydney College of the Arts, Australia, 1–30 August 2014
Sala U, Universidad Nacional de Colombia, Sede Medellín, Colombia & Sala de Arte, Universidad EAFIT, Medellín, Colombia, 22 May–30 June 2014
Eckerö Post och Tull Hus, Åland, Finland, 3 May–10 June 2014
Muzeum Sztuki, Łódź, Poland, 6 December 2013–10 February 2014

WHEN LOVE FAILS US

With Michelle Williams Gamaker 7–screen video installation, various durations 2014

EXHIBITED AT

Museum Bärengasse, Zürich, Switzerland, 21 January–28 February 2014

EMOTIONAL CAPITALISM also titled CAUSE & EFFECT

With Michelle Williams Gamaker) a 9–channel video installation, consisting of *All that Glitters* (2 channels), *Eating Disorders* (1 channel) and *Use Value* (6 channels); various durations (looped), 2014

EXHIBITED AT

VIVA festival, Valletta, Malta, 1 August–5 November 5, 2014

Vaal Gallery, Tallinn, Estonia, 7–31 January 2014

PRECARITY

With Michelle Williams Gamaker) a 5–screen video installation, consisting of: *Shaping and Moulding*; *Seduction*; *Routine*; *Last Straw*; *Endings* and the sound piece *Emma's Soundscape* by Sara Pinheiro 15'

EXHIBITED AT

As part of the exhibition Mieke Bal: Art out of Necessity, Museum Jan Cunen, Oss, Netherlands, 2 October 2020–31 January 2021 (interrupted early December due to corona lockdown)

Centro Cultural Torrente Ballester–Ferrol, in Ferrol, A Coruña (Galicia), in the exhibition Eau de femme, curated by Dulce Anca, 23 June–15 October 2020

Project Space, International conference “The Politics of Boredom”, ASCA/NICA, Amsterdam 19–25 September 2018

International conference “Thresholds in Literature and the Arts”, Universidade de Lisboa, 4–8 June 2018

School of Arts and Humanities International conference Critical Heritage Studies and the Future of Europe, Amsterdam, 17–19 January 2018

Bi–Annual Congress, American Comparative Literature Association, Utrecht, The Netherlands, 6–8 July 2017

Deleuze and Art, Trinity College, Dublin, 6–10 April 2016

The Humanities Student Conference, “Re–Interpretation: A Conversation on Power Structures” Utrecht University, 5 February 2016

National Gallery of Prague, in Group exhibition *The Importance (of Being) a Moving Image*, inaugurating the Moving Image Department, 20 February–24 May 2015

HOUSE WOMAN (HOMAGE TO LOUISE BOURGEOIS)

With Michelle Williams Gamaker: a 4–channel video installation, consisting of *Boredome at Home* (1 channel) and *All That Is Solid Melts into Air* (3 channels); various durations (looped), 2014

EXHIBITED AT

VIVA festival, Valletta, Malta, September 1–5 November 2014

Vaal Gallery, Tallinn, Estonia, 7–31 January 2014

SISSI IN ANALYSIS

(With Michelle Williams Gamaker) a 10–channel video installation, from 0:45 to 5:00, 2012

EXHIBITED AT

“Saying It”, curated by Joanne Morra, The Freud Museum, London, 20 September–19 November 2012

Reviewed by Nicola Homer in *Reports*, <https://www.studiointernational.com/saying-it>, 6 November 2012

“Freud's Lost Lecture”, presented by CREAM Screens, Regent Street Cinema 27 February 2019

DAUGHTERMOTHER

(With Michelle Williams Gamaker) Single-screen video, 2012

EXHIBITED AT

“Saying It,” curated by Joanne Morra, The Freud Museum, London, 20 September–19 November 2012

TRANSFERENCE

(With Michelle Williams Gamaker) Single-screen video, 2012

EXHIBITED AT

“Saying It,” curated by Joanne Morra, The Freud Museum, London, 20 September–19 November 2012

UNA SEGUNDA OPORTUNIDAD / SISSI’S TREATMENT / A SECOND CHANCE

With Michelle Williams Gamaker: Single-screen video projection, 20:25:14, 2010

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Sei mein Zeuge,” Vereinigung Bildender Künstlerinnen Österreichs, Vienna, 4–29 May 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012

“Facing It: Imaging Madness,” Broadcast Gallery, Dublin Institute of Technology, Dublin, Ireland, October 16–29 November 2011

“Landscapes of Madness,” curated by Mia Hannula, Aboa Vetus&Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

“Towards the Other,” Museum of the city of Saint Petersburg, Peter & Paul Fortress, St Petersburg, Russia, 10–29 October 2011

“La última frontera / The Last Frontier,” Fundación José García Jiménez, Murcia, Spain, 2 February – 30 March 2011

THE SPACE IN-BETWEEN

With Michelle Williams Gamaker: Two-channel video projection with carpet and armchairs, 10:31:01, 2010

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012

“Facing It: Imaging Madness,” Broadcast Gallery, Dublin Institute of Technology, Dublin, Ireland, 16 October–29 November 2011

“Landscapes of Madness,” Aboa Vetus&Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

“Images Moving Across the Arts and Disciplines” conference, Laterna Film Academy, Pécs, Hungary, 10–12 December 2010

OFFICE HOURS

With Michelle Williams Gamaker: Three-channel video sculpture (05:27:22; 04:18:17; 06:09:18), 2011

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Facing It: Imaging Madness,” Broadcast Gallery, Dublin Institute of Technology, Dublin, Ireland, 16 October–29 November 2011

“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

MIDDLE AGES MEET TODAY

With Michelle Williams Gamaker: Single-channel video installation (07:38:09), 2011

EXHIBITED AT

“Fields of Theatricality”, Bildmuseet, Umeå, Sweden, 26 October 2013

“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

LANDSCAPES

With Michelle Williams Gamaker: Single-channel video installation (05:31:17), 2011

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012
“What Culture Silences,” Festival on Wheels, Goethe Institute, Ankara, Turkey, 1–7 December 2011
“Facing It: Imaging Madness,” Broadcast Gallery, Dublin Institute of Technology, Dublin, Ireland, 16 October – 29 November 2011
“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

FOLLY RESURFACES

With Michelle Williams Gamaker: Single-channel video installation (11:32:22), 2011

EXHIBITED AT

“Fields of Theatricality,” Bildmuseet, Umeå, Sweden, 26 October 2013
“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012
“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012
“What Culture Silences,” Festival on Wheels, Goethe Institute, Ankara, Turkey, 1–7 December 2011
“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

MADNESS COMES IN THREE HALVES

With Michelle Williams Gamaker 2011

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012 Single-channel video (03:29:07)
“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012
“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

ARISTE’S ANGER

With Michelle Williams Gamaker: Single-channel video projection (03:57:10)

EXHIBITED AT

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012
“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

ARISTE REMEMBERED

With Michelle Williams Gamaker Single-Channel video (05:32:10)

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012
“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012
“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

FOOLS AT WAR

With Michelle Williams Gamaker: Single-channel video (4:26:05)

EXHIBITED AT

“Fields of Theatricality,” Bildmuseet, Umeå, Sweden, 26 October 2013
“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012
“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012
“What Culture Silences,” Festival on Wheels, Goethe Institute, Ankara, Turkey, 1–7 December 2011
“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

PSYCHOANALYSIS ON TRIAL

With Michelle Williams Gamaker: Two-channel video projection (08:45:24)

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012
Women’s Arts Resource Centre and VTape, Toronto, 3 March–7 April
“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

STRIKING THE RIGHT CHORD

With Michelle Williams Gamaker: Single channel video (04:13:07)

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012

“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

THE WAR GOES ON

(With Michelle Williams Gamaker) Single channel video (12:54:00)

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012

“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

MORGUE’S CELL

With Michelle Williams Gamaker: Installation with Single-channel video (01:48:21), furniture

EXHIBITED AT

“Fields of Theatricality”, Bildmuseet, Umeå, Sweden, 26 October 2013

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012

“What Culture Silences”, Festival on Wheels, Goethe Institute, Ankara, Turkey, 1–7 December 2011

“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

SISSI OUTSIDE

With Michelle Williams Gamaker: Single-channel video (06:20:07)

EXHIBITED AT

“Saying It,” curated by Joanne Morra, The Freud Museum, London, 20 September–19 November 2012

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Sei mein Zeuge,” Vereinigung Bildender Künstlerinnen Österreichs, Vienna, 4–29 May 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012

“What Culture Silences”, Festival on Wheels, Goethe Institute, Ankara, Turkey, 1–7 December 2011

“Facing It: Imaging Madness,” Broadcast Gallery, Dublin Institute of Technology, Dublin, Ireland, 16 October–29 November 2011

“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

WATCHING THE NEWS

With Michelle Williams Gamaker: Single-channel video (07:02:12)

EXHIBITED AT

“Cosas Imposibles,” Centro de las Artes, Conarte, Monterrey, Mexico, 21 June–3 September 2012

“Islands of Madness,” Kakelhallen, Mariehamn, Finland, curated by Mervi Appel, 9 March–4 April 2012

“What Culture Silences”, Festival on Wheels, Goethe Institute, Ankara, Turkey, 1–7 December 2011

“Facing It: Imaging Madness,” Broadcast Gallery, Dublin Institute of Technology, Dublin, Ireland, 16 October–29 November 2011

“Landscapes of Madness,” Aboa Vetus & Ars Nova, Turku, Finland, 20 November 2011–29 January 2012

ANACHRONISMS

With Michelle Williams Gamaker: three-channel video installation, 2010

Commissioned by Städel Museum Frankfurt and Guggenheim Museum Bilbao

EXHIBITED AT

“The Golden Age of Dutch and Flemish Painting from the Städel Museum”. Guggenheim Museum, Bilbao, Spain, 7 October 2010 – 23 January 2011

NOTHING IS MISSING

Multiple-channel video installation (5 to 17 screens), 25–35 minutes (looped), 2006–2010

EXHIBITED AT

As part of the 35th World Congress of CIHA (Comité International d'Histoire de l'Art), at the Goethe-Institut São Paulo, 17–21 January 2022

GLOCAL [codificar, mediar, transformar, vivir], Congreso Internacional de Investigación en Artes Visuales, ANIAV (National Association for Research in the Visual Arts), Valencia, Spain, University Miguel Hernández, 6–20 July 2017
Université de Lyon 3, Jean Moulin, salle d'exposition Manufacture des Tabacs, 1–20 June 2017

Project New Citizens, By Juliana Herz & Aileen Treusch. Frankfurt am Main, 7, 14, 21 May 2017

Nieborów Palace, Poland, curated by Roma Sendyka and her Curatorial Collective, for the Annual Transdisciplinary Summer School "Affective Histories, Politics of Memory", Nieborów Palace, Poland, curated by Roma Sendyka and her Curatorial Collective, 1–5 July 2014

"Crossroads: Europe, Migration and Culture", Network for Migration and Culture, University of Copenhagen, 23–26 October 2013; with a satellite installation at Trampoline House, a culture house for asylum seekers and refugees, 24–26 October 2013

Brunnenpassage, Vienna, 12–19 May 2012

"Care Crisis," curated by Javier Marroquí y David Arlandis, Prague, Futura Gallery, 9 March–30 May 2012

"Towards the Other," curated by Anna Bitkina and Maria Veits. Saint Petersburg, Russia, Museum of the History of Saint Petersburg, Peter and Paul Fortress, 10–29 October 2011

"Space, Ritual, Absence," curated by James Sey and Leora Farber, Jozi: Art Lab, Johannesburg, South Africa, 9–31 March 2011

"Big Brother's Underwear: Drawing Lines between Public and Private" conference, Maastricht University College, Maastricht, The Netherlands, 25 January 2011

"Nothing is Missing," curated by Adam Budak, Kunsthau Graz, Graz, Austria, 11–21 November 2010

"Regarding the Pain of Others," curated by Patricia de Ruijter, Test-Portal now Art gallery, Amsterdam, The Netherlands, 3 April–15 May 2010 (Review "Vergeefs Leven" by Raymond van den Boogaard, NRC Handelsblad, May 1, 2010)

University of Toronto Arts Centre (hosted by the Jackman Institute for the humanities), 15–23 March 2009

"Anabasis: Rituals of Homecoming" exhibition curated by Adam Budak, Festival Dialogu Czterech Kultur 09, Łódź, Poland, 5 September–4 October 2009

"Glocal Imaginaries" conference, Manchester, UK, 9–11 September 2009

"Going the Distance: Video Works in Migratory Aesthetics". Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

"Going the Distance: Video Works in Migratory Aesthetics". Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

"Nothing is Missing," curated by Mervi Appel, Kakelhallen Gallery, Mariehamn, Åland, October 2008

"Confronting Universalities: Aesthetics and Politics in the Age of Globalisation" symposium, Aarhus Universitet, Aarhus, Denmark, 22–26 September 2008

Open House London Festival, UCL, London, UK, 20 September 2008

"2Move: Ireland," Belfast Exposed, Belfast, UK, 3 May–6 June 2008

"2MOVE/ Migratory Aesthetics", Stenersen Museet, Oslo, Norway, 27 March–11 May 2008

"Mother Cuts: Experiments in Film and Video", curated by Siona Wilson, The Visual Arts Gallery, New Jersey University, Jersey City, NJ, USA, 5 March–11 April 2008

The Netherlands Institute for Higher Education (NIHA), Second Floor Living Room, Ankara, Turkey, 26 November–1 December 2007

"2MOVE Migratie + Video" Zuiderzeemuseum, Enkhuizen, The Netherlands, 20 September 2007–6 January 2008

"ANTI-EKONOMIJA ŽIVOTA" film program, Belgrade, Serbia, 16–21 July 2007

Bucharest Biennale 3. In "Dis-economy of Life" program. Bucharest, Romania, 21–25 June 2007

"2MOVE: Estéticas Migratorias", Sala Verónicas and Centro Párraga, Murcia, Spain, 8 March–13 May 2007

Opening ceremony of the Regional Conference on Migrations in Southeast Europe, Museum of Applied Arts in Belgrade, 26 February 2007

"De nieuwe feiten van Migratie" program of "Een Ander Justitie", Department of Justice, The Hague, The Netherlands, 5–29 December 2006

Artpool Art Research Center, Budapest, Hungary, 15 November 2006

Studio Dauhaus, Sofia, Bulgaria, 4 November 2006

Miroslav Kraljevic Gallery, Zagreb, Croatia, 27 October–9 November 2006 Museum of Contemporary Arts, Skopje, Macedonia, October 10, 2006

Postgraduate Lounge, Victorian College of the Arts, Melbourne, Australia 7 September–8 October 2006

“The Afterlife of Memory” conference, Old Mining Building, University of Leeds, 5–8 July 2006
 Conference space, University of Frankfurt, Frankfurt, 1–3 June 2006
 Valokuvakeskus Peri (Peri Center for Photography), Turku, Finland, 9–17 May 2006
 “19th Annual Images Festival of Independent Film & Video”, A-Space Gallery, Toronto, 13–22 April 2006
 Allumnae Hall, Cogut Center, Brown University, Providence, 10–14 April 2006 Wilde Gallery, Spencer Art Studio, Williamstown, 3–7 April 2006
 “Trajectories of Commitment and Complicity” conference, Amsterdam, 29–31 March 2006
 “Migratory Aesthetics” exhibition, curated by Griselda Pollock, University Gallery, Leeds, UK, 11 January–15 March 2006 (see *Migratory Aesthetics*, exhibition catalogue, 6–8, Leeds: University of Leeds, 2006)

ADAPTED

“Tussen droom en daad”. Circus act based on “Elena” from “Nothing is Missing”. Dir. Frans Weisz. “Het circus der gedachten”. (The circus of Thought) Carré Theater, Amsterdam, 18 May 2010

SCHOLARLY COMMENTARY

in a section (549–599) of the book “Afekt jako siła kulturowa” (Affect as a cultural force, translated by Anna Turczyn), 33–46 in *Historie afektywne I polityki pamięci* (Affective Histories and the Politics of Memory), edited by Elżbieta Wichrowska, Anna Szczepan–Wojnarska, Roma Sendyka, Ryszard Nycz.

Warsaw: Institut Badan, literackich pan wydawnictwo (The Institute of Literary Research of the Polish Academy of Sciences) 2015 Roma Sendyka

A gdyby tak?... Niczego nie brakuje, czyli obiekt teoretyczny [What If: *Nothing is Missing* as a Theoretical Object] 549–559 Justyna Gawelko Matka w domu. Obraz afektywny w instalacji [Mother at Home. Affective Image in the Mieke Bal’s *Nothing is Missing* Installation] 560–570 Wiktoria Koziol

Idealne matki polskie, którym „niczego nie brakuje”. Ewa z cyklu *Nothing is Missing* Mieke Bal [Ideal Polish Mothers. Ewa from the *Nothing is Missing* by Mieke Bal] 571–585

Marta Świetlik Co tęskni Mieke Bal. Instalacja *Nothing is Missing*, Nieborów 1–5 lipca 2014 [What is Mieke Bal Missing. The Installation *Nothing is Missing* in Nieborów, 1–5 July 2014] 586–599

GLUB (HEARTS)

With Shahram Entekhabi: eight-channel video installation, 29' 43" and 15 minutes (looped)

EXHIBITED AT

Universidad de Málaga, Third Congress Arte, Ciencia, Ciudad, “How Things Are Being Told?”, 22–24 November 2017

Université de Lyon 3, Jean Moulin, salle d'exposition Manufacture des Tabacs, 1–20 June 2017 (reduced version)

“Going the Distance: Video Works in Migratory Aesthetics”. Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

“Going the Distance: Video Works in Migratory Aesthetics”. Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

Eigenheim Galerie Konstatin Bayer, Weimar, Germany, 21 October–4 November 2006

Hopkins Hall Gallery, Ohio State University, Columbus, OH, 31 January–5 February 2005

“Cultural Circulations: The Movement of People, Goods, Ideas” conference, Ohio State University, Mershon Center for Security Studies, Columbus, OH, 28–29 January, and in Hopkins Hall, 5 February 2005

CURATING AND EXHIBITIONS

Solo comprehensive exhibition, “Kunst uit Noodzaak / Art out of Necessity”, Museum Jan Cunen, Oss, 3 October 2020–31 January 2021 (interrupted early December due to corona lockdown). With a book in Dutch, designed by Amir Avraham. Arnhem, ArtEZ Press, 2020 (300 pp.)

Solo exhibition, “Contaminaciones: leer, imaginar, visualizar”, Centro Párraga, Murcia, Spain, curated by Miguel Á. Hernández Navarro, 2 May–9 June 2019. With a bilingual (Castellano/English) catalogue with essays by Juan Antonio Lorca, Miguel Ángel Hernández Navarro, Jill Bennett, Aurora Fernández Polanco, and an interview with Rodrigo Carreño. 116 pp.

Solo exhibition, “Reasonable Doubt”, Humboldt Universität zu Berlin, curated by Britta Lange and Holger Brohm, 24 April – 5 May 2018. Review: <https://www.schriftbildsound.de/2018/05/03/show-don-t-tell-video-art-asacademic-practice>

Solo Exhibition “Dis-Remembered: A Long History of Madness; Mis-Remembered: Reasonable Doubt”. Warsaw, European Network Remembrance and Solidarity, Academy of Fine Arts, 5–19 December 2017

Solo Exhibition “Reasonable Doubt”, University of Queensland Art Museum, Brisbane, Queensland, Australia,

curator: Andrea Bubenik, 10 November 2017–25 February 2018

Solo Exhibition “Reasonable Doubt”, Castrum Peregrini Amsterdam, curated by Nina Folkertsma, 18 March–20 April 2017

Curated exhibition “Emma & Edvard: Love in the Time of Loneliness”, (EMMA & EDVARD – Kjærlighet i ensomhetens tid). Oslo, Munch Museum, 2016–17; exhibition 25 January 2017–17 April 2017 (complete exhibition *Madame B* combined with art works by Edvard Munch; with book publication)

Solo Exhibition “Reasonable Doubt”, Muzeum Historii Fotografii (Museum of Photography), curated by Roma Sendyka and Curatorial Collective, 23 April–29 May 2016, with Open Access e-catalogue, *Tradycja Kartezjanska po zwrocie afektywnym. Reasonable Doubt, Konteksty* (The Cartesian tradition after the affective turn), Research Center for Memory Cultures, Polish Studies

Department. Jagiellonian University, Kraków, 2017 (published as a book in 2019)
<http://jagiellonian.academia.edu/KolektywKuratorski>

Retrospectiva filmica Mieke Bal, Cine Tonolá, México, 17–20 January 2015

Participation in Group exhibition “The Importance of (Being) a Moving Image”, National Gallery, Prague, 18 February–30 May 2015

Solo exhibition “Emotions and Capitalism”, Mieke Bal & Michelle Williams Gamaker, curated by Tiina Määrmann, Vaal Galerii, Tallinn, Estonia, 7–31 January 2014

Solo exhibition “Cause & Effect”, Mieke Bal & Michelle Williams Gamaker, VIVA festival, Valletta, Malta, 5 August–5 November 2014

Solo exhibition “When Love Fails Us”, Mieke Bal & Michelle Williams Gamaker, curated by Dorothee Richter, Museum Bärengasse, Zürich, Switzerland, 31 January–28 February 2014

Solo exhibition “Madame B: Explorations in Emotional Capitalism”, Mieke Bal & Michelle Williams Gamaker, curated by Katarzyna Słoboda. Muzeum Sztuki, Łódź, Poland, 6 December 2013–9 February 2014; also as “Madame B: Utforsgningar av emotionell Kapitalism”, in Eckerö Post och Tullhus, Åland, Finland, curated by Mervi Appel, 4 May – 10 June 2014; also as “Madame B: Exploraciones en el capitalismo emocional” in Sala U, Universidad Nacional de Colombia, Sede Medellín, Colombia, and Sala de Arte, Universidad EAFIT, Medellín, Colombia, curated by Lucrecia Piedrahita Orrego, 22 May – 30 June, 2014; also at the SCA Galleries, Sydney College of the Arts, Sydney, curated by Nicholas Tsoutas, Australia, 1–30 August 2014; also in Museum Aboa Vetus & Ars Nova, Turku, Finland, curated by Slija Lethonen, 9 March 2017–28 May 2017; also Madame B: explorando o capitalismo emocional, in Centro Galego de Arte Contemporáneo, Santiago de Compostela, Spain, 25 November 2017–28 January 2018; Lethaby Gallery, Central Saint Martins, London, 1 March–15 April 2019

Duo exhibition “Saying It”, Mieke Bal & Michelle Williams Gamaker and Renate Ferro, curated by Joanne Morra. The Freud Museum, London, 20 September–19 November 2012

Solo Exhibition “Cosas Imposibles”, curated by Graciela Kahn Hopson. Nave Generadores, Monterrey, Mexico, 21 June – 3 September 2012

Interventionist Exhibition “Past Landscape: Among Old Masters”, curated by Anne–Katrin Sors. Göttingen, Kunstsammlung der Georg–August Universität Göttingen, 27–28 May 2012

Solo Exhibition “Sei mein Zeuge – Be My Witness!” curated by Nina Hoechtl, Vienna, VBKÖ, 9–26 May 2012

Participation in Group exhibition “Care Crisis,” curated by Javier Marroquí y David Arlandis, Prague, Futura Gallery, 9 March–30 May 2012

Participation in Group exhibition “Estranjerías,” curated by Néstor García Canclini and Andrea Giunta, MUAC, México, 28 January–22 July 2012

Solo exhibition “Islands of Madness”, curated by Mervi Appel. Kakelhallen, Mariehamn, Finland 3 March–4 April 2012

Solo exhibition Mieke Bal & Michelle Williams Gamaker, “Madness as Insight,” Turku City Library, Turku, Finland, January 5–1 February 2012

Solo exhibition Mieke Bal & Michelle Williams Gamaker, “What Culture Silences”, Festival on Wheels, Goethe Institute, Ankara, Turkey, December 2011

Solo exhibition Mieke Bal & Michelle Williams Gamaker, “Facing It: Imaging Madness,” Broadcast Gallery, Dublin Institute of Technology, Dublin, Ireland, 16 October–29 November 2011

Solo exhibition Mieke Bal & Michelle Williams Gamaker, “Landscapes of Madness”, curated by Mia Hannula. Aboa Vetus Ars Nova, Turku, Finland, 20 October 2011–29 January 2012

Duo exhibition “Towards the Other,” Museum of the History of Saint Petersburg, Peter & Paul Fortress, St Petersburg, Russia, 10–29 October 2011

Solo exhibition “La última frontera / The Last Frontier,” Fundación José García Jiménez, Murcia, Spain, 2 February–30 March 2011

Solo exhibition “Road Movies” The Cogut Center for the Humanities, Brown University, Providence, RI, US, 14–15 June 2010

Solo exhibition “Going the Distance: Video Works in Migratory Aesthetics”. Tampere Art Museum, Tampere, Finland, 5 December 2008–15 February 2009

Solo exhibition “Going the Distance: Video Works in Migratory Aesthetics”. Fremantle Fibonacci Centre, Fremantle, Australia, 12–21 December 2008

Co-curated exhibition (with Miguel Ángel Hernández-Navarro) “2MOVE: Migratory Aesthetics”. Solstice Arts Centre, Navan, Ireland, 3 May–2 June 2008; Belfast Exposed, Belfast, UK, 3 May–6 June 2008

Co-curated exhibition (with Miguel Ángel Hernández-Navarro) “2MOVE/ Migratory Aesthetics”. Stenersen Museet, Oslo, Norway, 27 March–11 May 2008

Co-curated exhibition (with Miguel Ángel Hernández-Navarro) “2MOVE Migratie + Video”. Zuiderzeemuseum, Enkhuizen, The Netherlands, 20 September 2007–6 January 2008

Co-curated exhibition (with Miguel Ángel Hernández-Navarro) “2MOVE: Estéticas Migratorias”. Sala Verónicas and Centro Párraga, Murcia, Spain, 8 March–13 May 2007

Curated exhibition “Moordwijken! Rond Gerrit Pietersz. Sweelinck / Lady Killers! On Gerrit Pietersz. Sweelinck”. Museum Boijmans Van Beuningen, Rotterdam, 31 October 1998–3 January 1999

HONOURS

Various honours

Elected as an International Honorary Member of the American Academy of Arts and Sciences, September 29, 2023
Annual chair at the Collège de France, in partnership with the Ministère de la Culture, devoted to “L’invention de l’Europe par les langues et les cultures” 2022–2023 Accessible at <https://www.college-de-france.fr/fr/chaire/miekebal-invention-de-europe-par-les-langues-et-les-cultures-chaire-annuelle> and all the courses at <https://www.college-de-france.fr/fr/agenda/cours/un-reve-culturel-europe-au-pluriel>

Elected foreign member of The Norwegian Academy of Science and Letters, 19 March 2020

Ridder in de Orde van de Nederlandse Leeuw (Knight in the Order of The Netherlands Lion), 17 March 2017

Honorary Doctorates

Doctor Honoris Causa, Departamento de Literatura Española, Teoría de la literatura y Literatura Comparada, y el Departamento de Historia del Arte, Claustro de la Universidad de Murcia, España, 9 October 2023

Doctor Honoris Causa, Centro de Estudios Latinoamericanos de Educación Inclusiva, 23 July 2021

Doctor Honoris Causa, Faculty of Humanities, Linnaeus University, Växjö, Sweden, 31 January 2020

Doctor of the Arts Honoris Causa, Central Saint Martins, University of the Arts London, UK, 18 July 2019

Doctor of Philosophy Honoris Causa, Faculty of Philosophy, University of Helsinki, Finland, 24 May 2019

Doctor Honoris Causa in Humanities and Social Sciences, University of Luzern, Switzerland, 10 November 2016

Doctor Honoris Causa, Universitetet i Bergen, Bergen, Norway, 21 August 1996

Other Academic Honors

Cátedra “Cine, Neurodiversidad y Análisis Cultural”, fundado por CELEI, Centro de estudios latinoamericanos de educación inclusiva, junto a las Univ. Bernardo O’Higgins (UBO), Univ. Católica Silva Henríquez (UCSH), la Univ. Tecnológica Metropolitana (UTEM), la Univ. San Sebastián (USS), la Univ. Academia de Humanismo Cristiano (UAHC) y la Subdirección Nacional de Museos del Gobierno de Chile (SNM), 23 November 2022
<https://www.youtube.com/watch?v=IQB5hJCElyE>

Member of the Comisión honorífica for a book series on visual culture, Culturas Visuales, of the University of Murcia (2021–)

Wayne C. Booth Lifetime Achievement Award 2018, International Society for the Study of Narrative

Wang Jin, *A Study of Mieke Bal’s Ideas of Cultural Analysis*, Nanjing University Press, 2018 (in Chinese)

In Medias Res: A Tribute to Mieke Bal. With Jon-Ove Steihaug, Jonneke Bekkenkamp, Jonathan Culler, Maaïke Meijer, Griselda Pollock, Michelle Williams Gamaker, Ria Lemaire, Esther Peeren. Amsterdam, ASCA, Stedelijk Museum, 17 March 2017

Distinguished Lifetime Achievement Award for Writing on Art, College Art Association, 2011

Academy Professor, Royal Netherlands Academy of Arts and Sciences, November 2005

ASCA Book Award, Amsterdam School for Cultural Analysis, for *Travelling Concepts in the Humanities: A Rough Guide*, June 2003

About Mieke Bal, special issue of *Art History* 30.3 (June 2007): 301–473. Edited by Deborah Cherry, Oxford: Blackwell, also published as a book, Blackwell 2008

Award for the Best Book Relating to the Old Testament, for the “Trilogy”: *Lethal Love, Murder and Difference*, and *Death and Dissymmetry*, Biblical Archaeology Society, Fall 1991

Award for Excellence, American Academy of Religion, for *Murder and Difference*, September 1991

Subject of a documentary film in a series on Dutch top scholars, director Tom Verheul, VPRO, Hilversum, broadcast on national television, November 1990

Visiting Professorships, Grants, and Other Honors

A week with professor Mieke Bal in Lublin, 31 March–4 April 2025, John Paul II Catholic University of Lublin

Visiting Professor at the University of the Arts, London, Central St Martins, 1 September 2018–31 August 2021

Visiting Professor, Centre for Intermedial and Multimodal Studies, and Centre Concurrences, Linnaeus University, Växjö, Sweden, 2019–

Seminar for PhDs and researchers, “Tiempos Trastornados”, Universidad de Murcia, 2–4 October 2017

Fellow, Royal Dutch Institute in Rome, Fall 2017; Fall 2015

Holly Fellow, Clark Art Institute, Fall 2016

Virginia G. Gildersleeve Professorship, Barnard College, Department of Art History, New York, Fall 2015

Member of the Advisory Board of the Doctoral program in Culture Studies, Universidade Católica Portuguesa, Lisbon, 2016 – present

Member of the Advisory Board of AKA | Arbeitskreis für Kulturanalyse, Vienna, 2014–present

Member of Steering Committee, VARI (Victoria and Albert Museum Research Institute), 2014–2015

Member of Expert Panel, Linnaeus University Centre for Intermedial and Multimodal Studies, Växjö, Sweden, 2015–present

Fellow, International Center Morphomata, University of Cologne, Germany, 2012–2013

Seminario, Taller: El análisis interdisciplinario: conceptos viajeros, Centro Nacional de las Artes de México, Monterrey, 18–28 June 2012

Featured Thinker Day, Zentrum für Theorie und Methodik der Kulturwissenschaften, University of Göttingen, 24–25 May 2012

Visiting Fellow, Liguria Study Center for the Arts and Humanities, Bogliasco, Italy, March–April 2011

Counselor for C–MAP Program, Museum of Modern Art, New York, February 2010–2015

Finalist Academische Jaarprijs, for film project “Gekte als laatste grens” (Madness as the Last Frontier), 2009

Advisory Board, ASAP, Association for the Study of Art in the Present. 2009–present

Distinguished Visiting Fellow, Jackman Humanities Institute, University of Toronto, Toronto, Ontario, Canada, 16–26 March 2009

Distinguished Visiting Fellow, Cogut Center for the Humanities, Brown University, Providence, RI, 9–13 April 2006

Member Scientific Board, *Visual Representation Studies* Doctorate Program, Scuola Superiore di Studi Umanistici, Università degli Studi di Siena, Siena, Italy, November 2005–present

Andrew W. Mellon Annual Distinguished Lectures in the Humanities, Duke University, Durham, NC, 28 February – 3 March 2005

Baker–Nord Visiting Fellow, Graduate Seminar “Homeland and Security”, Case Western Reserve University, Cleveland, OH, 18 September–13 November 2004

“The Anthropomorphic Imagination” Seminar, Centre for Comparative Literature, University of Toronto, Canada, 23 February–30 March 2004

Visiting Professor, Graduate Programme “Les arts de l’exposition”, DESS, Université de Paris X, France, April 2003

“Travelling Concepts in the Humanities” Seminar (2), AHRB Centre for Cultural Analysis, University of Leeds, UK, 18–19 September 2003

“The Anthropomorphic Imagination” Seminar, School of Criticism and Theory, Cornell University, Ithaca, NY, 16 June–25 July 2003

“Travelling Concepts and the Humanities” Seminar (1), AHRB Centre for Cultural Analysis, University of Leeds, UK, 24–26 October 2002

Getty Visiting Scholar, Getty Research Institute for the History of Art and the Humanities, Los Angeles, CA, December 2001 – June 2002
 Clark Fellow, Sterling and Francine Clark Art Institute, Williamstown, MA, January 2001
 Member Advisory Board, ASCA, Amsterdam, 1998–2011
 Member International Advisory Board, AHRB Centre for Cultural Analysis, Theory and History in the School of Fine Art, Art History and Cultural Analysis, University of Leeds, Leeds, UK, 1999 – 2006
 Visiting Professor of Cultural Analysis to the AHRB Centre for Cultural Analysis, Theory and History in the School of Fine Art, Art History and Cultural Analysis, University of Leeds, Leeds, UK, September 2000 – August 2006
 Professeur associé, Relations internationales, Université Sorbonne Nouvelle – Paris III, Paris, France, February – June 2000
 Cecil and Ida Green Distinguished Visiting Professor, University of British Columbia, Vancouver, Canada, 21–28 November 1999
 Andrew D. White Professor-at-Large at Cornell University, Ithaca, NY, 1 July 1998–1 July 2004
 Millard Meiss Publication Fund Committee (College Art Association) Grant, towards publication of *Quoting Caravaggio: Contemporary Art, Preposterous History*, October 1998
 Ailsa Mellon Bruce Visiting Senior Fellow, National Gallery of Art/Center for Advanced Study in the Visual Arts, Washington, D.C., 1 March–30 April 1998
 Walker-Ames Professor, University of Washington, Seattle, WA, 20–31 October 1997
 Academic Director, Nordisk Forskarskurs “Art, Gender and Modernity”, Helsinki– Suitia, Finland, 23–28 August 1996
 Senior Fellow, Society for the Humanities, Cornell University, Ithaca, NY, 1996–97
 William H. Morton Distinguished Senior Fellow in the Humanities, Dartmouth College, Hanover, NH, Spring Term, 1996
 Lurcy Visiting Professor, Columbia University, Department of French, September–December 1994
 Resident Fellow, Rockefeller Research and Conference Center at Bellagio, July–August 1994
 Directeur scientifique, Congrès international “Le personnage romanesque”, Centre de narratologie appliquée, Nice, France, 13–16 April 1994
 Senior Visiting Scholar, Carleton University, Ottawa, Canada, March 1994
 Visiting Professor, Senter for Europeiske Kulturstudier, Universitetet i Bergen, Bergen, Norway, February 1994
 Visiting Professor, Université de la Sorbonne Nouvelle – Paris III, Paris, France, February– June 1993
 Headline Seminar, ISSI, University of Hawaii, Manoa, HI, June 1991
 Henry Kreisel Lectures in Literature and the Visual Arts, University of Alberta, Edmonton, Canada February 1991
 Senior Research Grant, The Paul J. Getty Foundation, January–June 1990
 The Society for Biblical Literature, session on *Murder and Difference*, Anaheim, CA, 20 November 1989
 Organizing Faculty, N.E.H. Summer Institute “Theory and Interpretation in the Visual Arts”, University of Rochester, Rochester, NY, 9 July – 19 August 1989
 Faculty Seminar, University of Western Ontario, London, Ontario, Canada, 24–25 November 1988
 Liber Amicorum, *Door het oog van de tekst: Essays voor Mieke Bal over visie*. Edited by Ernst van Alphen and Irene de Jong. Muiderberg, The Netherlands: Coutinho, 1988
 Northrop Frye Professor of Theory of Literature, University of Toronto, Canada, September–December 1987
 Special Professor (“bijzonder hoogleraar”) of Semiotics and Women’s Studies, Faculty of Arts, Rijksuniversiteit Utrecht, 1987–1991
 Research Associate and Visiting Lecturer, Harvard Divinity School, Women’s Studies in Religion Program and Department of Hebrew Bible, Rockefeller Foundation Residency Program in Humanities and the Ford Foundation, September 1985–July 1986
 Professeure invitée, Université du Québec, Montréal, Canada, January 1985
 British Academy Visiting Professor, October – November 1984
 Professeure invitée, Université du Québec, Montréal, Canada, March–April 1984
 Professeure invitée, Université de Montréal, Montréal, Canada, January–February 1984; March – April 1983
 Professeure invitée, 12e Session d’Aussois, Université de Paris IV – Sorbonne et École Normale Supérieure, September 1982; 9e Session d’Aussois, September 1979

RELATED ACTIVITIES

PhD Dissertations: total number of defended PhDs supervised: 81

Post-Docs Supervised: total number of post-docs supervised: 5

EDITING

Book Series

“Cultural Memory in the Present”, Publisher: Stanford University Press, Stanford, CA (co-editor: Hent de Vries) 1997– 2013: 132 volumes since 1998

“Punkommareeks” (On Literature and Communication), Publisher: Van Gorcum, Assen (co-editor: Mineke Schipper): 14 volumes 1979–1983

“Tekst En Maatschappij” (On Text and Society), Publisher: HES, Utrecht: 4 volumes 1984–1987

“Ecrire Les Femmes”, Publisher: HES, Utrecht: 2 volumes (1985)

Advisory Boards

Palgrave Studies in Multimodal Poetics (2025–); *Re-Visiones*. Universidad Complutense, Madrid (2024–); *Research Perspectives in Critical Theory*, Leiden: Brill (2023–); *Media and Cultural Memory*, Berlin: de Gruyter; *Quintana*, Santiago de Compostela, Spain (2021–); *Panoptikon*. University of Gdańsk (2021–); *Kalejdoskop Kultury_redakcja*, Łódź, Poland (2021–); *De witte raaf* (2018–); Book series “New Encounters; Arts, Cultures and Concepts”. University of Leeds (2021–); *Centre for the Study of Storytelling, Experientiality and Memory (SELMA)*, University of Turku, Finland (2016–); Book series “Contextualizing Literature and Culture”, Peter Lang, Berlin; Book series “Concepts for the Study of Culture”, De Gruyter, Berlin, München, Boston; Book series “Globalizing fiction. Transdisciplinary perspectives on arts & letters as objects of cultural practice” at “LIT” editor, Berlin, Germany; *Revue d’études Interculturelles de l’Image / Journal of Cross-Cultural Image Studies*, Alberta, Canada (2015–); *Journal of Curatorial Studies* (2010–); *Religion and Gender* (2011–2018); *The Nordic Journal of Aesthetics* (2008–); *FlashPoints*: series in Literary Studies (2007–); Jong Holland: *Tijdschrift voor kunst na 1850* (2004–); *Images re-vues*. École de Hautes Etudes en Sciences Sociales, Paris (2004–); Lier & Boog (1997–); *Gragoatá: Revista do Instituto de Letras* (1995–); *Etudes Littéraires* (1992–); *Literature and Theology* (1992–); *Tijdschrift voor genderstudies* (1991–)

Editorial Boards

Contemporary Visual Culture and Art ZhongYu International Education Center, Kuala Lumpur, Malaysia (2025–); Book series *Brill Research Perspectives in Critical Theory* (2023–); *Journal of Ecohumanism*. (2021–); *Edinburgh Series in Law, Justice, and Visual Studies*. Series editors: Desmond Manderson & Peter Goodrich (2020–); *Indraprasth* (2017–); *Philosophy Study* (2017–); *philoSOPHIA A Journal of Trans-Continental Feminism* (2016–) *Versus: Quaderni di studi semiotici* (2016–) *Text Matters* (2016–); *Journal of Asia-Pacific Pop Culture* (2015–); *Imaginations. Revue d’Etudes Interculturelles de l’Image. Journal of Cross- Cultural Image Studies* (2010–); *Caiet de semiotica* (2008–); *Memory Studies* (2008–); *Interpretations*, Skopje (FYROM) (2005–); *Media and Cultural Memory* (De Gruyter, Berlin and New York) (2004–); *Comparative Critical Studies* (British Comparative Literature Association, University of Edinburgh Press) (2004–2023); *E-journal of EPOCC* (Centre for Interdisciplinary Research in European and Post-Colonial Cultures, University of Manchester) (2001–); *Journal of Visual Culture* (2000–); *Parallax: A Journal of Metadiscursive Theory and Cultural Practices* (1994–); *Narrative* (1992–); *Signature: A Journal of Theory and Canadian Literature* (1988–)

INVITED LECTURES (Selection)

“Con–Fusion of Times, Subjects, and Media”. Lecture for the conference “Beyond Trauma”, organized in honour of Françoise Davoine, 10 June 2025

“Optimismo: buenos lugares para un mundo mejor”. Conference for the celebration of the 10 years of existence of CELEI (centro des estudios liatinoamericanos de educación inclusiva), 4 June 2025

“Colours as Moving Matters”. Keynote lecture at the conference “The Colour Fantastic Revisited: Across Global Histories, Theories, Aesthetics, and Archives”, Amsterdam, Eye Film Museum, 25 May 2025

“Doubt is the most effective way of Thinking. My story of Thinking in Film”. Kunstuniversität Linz, Austria, Department of Art History and Art Theory, Gender studies and Curatorship”, 20 May 2025 (with film screening of REASONABLE DOUBT)

“Introduction à l’exposition “Le passé ne va nulle part”. Initiée et organisée sous le commissariat de la doctora hab. Anna Szykowska–Piotrowska. Paris; Bibliothèque polonaise, 17 May 2025

“Speech for the opening of the exhibition” at the Labirynt Gallery, KUL, Lublin, 31 March 2025

“Art and/as Thought: Image–Thinking for Art’s Political Relevance”, for the week with Mieke Bal at KUL,

Lublin 3 April 2025 (revised version of earlier lecture in Bern)

“Art of Sadness”, for the week with Mieke Bal at KUL, Lublin, 31 March 2025

“El pensamiento ‘utópico’: organizar Buenos lugares para un Mundo mayor”, para la celebración de los 10 años de CELEI, 4 June 2025 (founding director: dr Aldo Ocampo González)

“El pensamiento en imágenes, en imaginar, en “imagar”: la conexión estrecha entre el análisis cultural y el análisis visual”. Santiago de Chile, Celei (Centro de Estudios Latinoamericanos de Educación Inclusiva), 30 January 2025

“Inter-ships: On Being In-Between in Cultural, Disciplinary, Subjective and Medial Encounters”. Opening plenary lecture for the conference “Inter- and Trans-Disciplinarity Beyond Buzzwords”, University of Utrecht, organized by Iris van der Tuin, 5 November 2024

“It’s About Time!” Opening keynote lecture (with film projection) at the 22nd International Conference New Directions in the Humanities: Traveling Concepts; The Transfer and Translation of Ideas in the Humanities, Rome, Sapienza University, 26 June 2024

“Introduction to the film REFUGEEDOM for a presentation *Architecture of Loneliness*/Night of the Refugee 15 June 2024 (Valiz)

“Thinking Images and Making Thoughts”, in 2-days Workshop University of Durham, UK, Centre for Visual Arts and Culture, 11 June 2024 (with film Refugeedom)

“Refugiados: Refugiados: Solitarios pero no solos”. Inaugural lecture of the academic year for PhD candidates and MA students, University of Murcia, 31 October 2024

“It’s About Time!” Opening keynote lecture (with film projection) at the 22nd International Conference New Directions in the Humanities: Traveling Concepts; The Transfer and Translation of Ideas in the Humanities, Rome, Sapienza University, 26 June 2024

“Introduction to the film Refugeedom for a presentation *Architecture of Loneliness*/Night of the Refugee 15 June 2024 (Amsterdam: Valiz)

“Thinking Images and Making Thoughts”, in 2-days Workshop University of Durham, UK, Centre for Visual Arts and Culture, 11 June 2024 (with film Refugeedom)

“An introduction to ‘image thinking’, creativity and the journey of visual cultural analysis”. University of Durham, UK, Centre for Visual Arts and Culture, 12 June 2024

“From Unseen to Seeing: Visibilisation”. Summer School Interdisciplinary Legal Studies, University of Luzern, Switzerland, 6 June 2024

“Art of Sadness”, Wrocław Art Center, Wrocław, Poland, artist talk for opening of the exhibition Don Quijote, Sad Countenances, 16 May 2024, also at the Catholic University of Lublin, 31 March 2025 for the opening of the same exhibition at Labirynt Gallery

“Multi-tentacled Time: On Urgency”. Annual lecture Wyktady im. prof. Stanisława Pietraszki, Wrocław, Poland, 15 May 2024 “An introduction to ‘image thinking’, creativity and the journey of visual cultural analysis. University of Durham, UK, Centre for Visual Arts and Culture, 12 June 2024

“From Unseen to Seeing: Visibilisation”, Summer School Interdisciplinary Legal Studies, University of Luzern, Switzerland, 6 June 2024

“Multi-tentacled Time: On Urgency”. Annual lecture Wyktady im. prof. Stanisława Pietraszki, Wrocław, Poland, 15 May 2024

“Metaphors: Moving Away from Existing Words”. Opening keynote for the Conference “METAPHORS: Conceptualising Horizons of Meaning” at the Department of Asian and Mediterranean African Studies at Ca' Foscari University in Venice, 26 February 2024 (with film projection)

“Reading the World: The Urgency of Semiotic Thinking”. AKA-IFK lecture, Internationales Forschungszentrum Kulturwissenschaften, Kunstuniversität Linz in Wien, 15 January 2024 (28-3-2024)

“Art and/as Thought: Image-Thinking for Art’s Political Relevance”. Keynote with film screening at book launge “No Rhetoric(s), University of Bern, Walter Benjamin Colleg, 8 March 2024; also at Music Festival, München, Germany, 3 June 2024

“Les non-vus d’Europe: ceux qu’on ne regarde pas et desquels on ne parle qu’au négatif”. Inaugural lecture at the conference “Dispositifs d’Europe, Dispositifs européens?” GRIPIC- CELSA Sorbonne Université (France), Paris- Neuilly, 16 November 2023 (with film Refugee-dom)

“Una lección sobre mirar, ajena del esencialismo visual”. Closing keynote lecture for the conference “Visual Culture. Periphery and Interdisciplinarity in visual Studies”, Universidad Rey Juan Carlos and Universidad Complutense, Madrid, 25 October 2023

“Multi-tentacled Time: Contemporaneity, Heterochrony, Anachronism for Pre-Posterior History through Semiotic Thinking”, Nanyang Technological University, Singapore, 20 October 2023, NTU Distinguished Lectures in the Humanities series (with film screening in exhibition)

“Multi-tentacled Time: Contemporaneity, Heterochrony, Anachronism for Pre-Posterior History”. Poznan University, departments of art history and Cultural studies, Zamek Kino, (with film screening) 17 October 2023 (different version)

“Refugiados: Solitarios pero no solos”. University of Granada, for the 2022–2025 project “Transmedialización e hibridación de ficción y no ficción en la cultura mediática contemporánea” (Fictrans), 11 October 2023

“Imaginando cómo hacer nuestro trabajo”, at the occasion of the ceremony of being awarded a doctorate honoris causa at the University of Murcia, Spain, 9 October 2023

“Cultural and Medial Encounters” DGAE-Plattform # 2, Transkulturelle Medien ästhetik//Transcultural Media Aesthetics. Leuphana University Lüneburg, 24 June 2023

“Pre-Posterior! Some reflections on time, urgency, and research methods through intellectual-artistic friendship”, keynote lecture at the symposium “Sichtbar machen – werden – sein: in queer feministischer Perspektive von Kunst & Design,” Muthesius Kunsthochschule Kiel, Germany, 6 September 2023

“Mixed Feelings. Literary ambivalence: connecting past and present in moving mutuality, through characters who enact, embody, and figure it” keynote lecture in “Mixed Feelings: The Phenomenology of Mixed Affect in Philosophy, Literature and Historiography. An international conference”. 6 June 2023

“Mélange de temps. Comment l'évolution entrave de progrès”. Keynote lecture in *Évolution*. Colloque de l'Institut universitaire de France, Université Gustave Eiffel, Marne-la-Vallée. 23 May 2023

“Where Languages Sound and Images Flash: Cultural Analysis in the Present”. Leslie Brooks Annual Lecture, keynote at the conference *Where Are We Now? The Location of Modern Languages and Cultures*, University of Durham, UK, 19 April 2023

“Unpacking: Concepts and Artworks Speaking Together”. In honor of Ruth B. Phillips, in “Intellectual friendship”, 2023 Chris Faulkner Lecture in Cultural Mediation, Carleton University, Ottawa, 2 April 2023

“Dialogar, encontrar, imaginar entre las sociedades y las culturas: la naturaliza contagiosa del afecto”, conferencia en homenaje a José María Pozuelo Yvancos, IV congreso internacional de la Asociación Española de Teoría Literaria ASETEL, “Los desafíos epistemológicos de la teoría literaria hoy”, Murcia, 20 January 2023

“El análisis cultural como un método”, en *Diálogos imaginativos y re-significaciones críticas sobre Cine, Neurodiversidad y Análisis Cultural*, inauguración de la Cátedra Mieke Bal libre sobre “Cine, Neurodiversidad y Análisis Cultural”, fundado por CELEI, junto a las Univ. Bernardo O'Higgins (UBO), Univ. Católica Silva Henríquez (UCSH), la Univ. Tecnológica Metropolitana (UTEM), la Univ. San Sebastián (USS), la Univ. Academia de Humanismo Cristiano (UAHC) y la Subdirección Nacional de Museos del Gobierno de Chile (SNM), 23 November 2022 <https://www.youtube.com/watch?v=IQB5hJCElyE>

Series of 9 lectures at the Collège de France, “Un rêve culturel: L'Europe au pluriel”, 14 October 2022 –13 January 2023 leçon inaugurale: « Un rêve culturel : L'Europe au pluriel », 14 October 2022 The conferences followed by a seminar/discussion ; « Vive le trait d'union et le point d'exclamation ! Être-entre » 28 October 2022; « Deux 'inter' : Interdisciplinarité et Internationalité » 4 November 2022; Encore deux 'inter' : Intermédialité et Interculturalité » 18 November 2022 ; « La guerre des mots et la fête des livres » 25–11–2022 ; « Les capitalismes émotionnels : *Madame Bovary* et MADAME B » 2 December 2022 ; « Les identités : écarter les phobies » 9 December 2022 ; « Raisons, folies, traumatismes » 6 January 2023 ; « Quand l'assimilation devient intégration » 13 January 2023 All accessible with this link: <https://www.college-de-france.fr/fr/chaire/mieke-bal-invention-de-europe-par-les-langues-et-les-cultures-chaire-annuelle/events> according to this example: <https://www.college-de-france.fr/fr/agenda/cours/un-reve-culturel-europe-au-pluriel/vive-le-trait-union-et-le-point-exclamation-etre-entre>

“Filmmaking as Cultural Analysis: Some Reflections on Time, Urgency, and research Methods in honour of Holger Brohm, in Intellectual Friendship”. Humboldt University, Berlin, 22 June 2022

“Preposterous! Towards a Mutuality Between Thinking and Artmaking”, New European College for Advanced Study, Getty Seminar, Bucharest, 20 June 2022

“Con-Temporary: Thinking and Feeling Together”. Conference *Immersed in the Work: from the environment to virtual reality*, ERC project ‘An-Icon’, in collaboration with Pirelli Hangar Bicocca, Milan, Italy, 14 June 2022

“Citational Aesthetics: for Intermediality as Interrelation”, in series Meeting Media Minds: Critical Legacies of Lars Elleström, 11 May 2022, Linnaeus University, Växjö, Sweden <https://lnu.box.com/s/ibu8udw52wnozksbwiv57to52v5k5m7f>

“Fatal Logorrhea: Lucretia Between Men”. Colloquium in Honour of Irene de Jong “Emotions at Try and Beyond”, 31 March 2022

“Image–Thinking: the integration of art making and academic reflection”. Opening keynote lecture for the VIII International Congress of the Argentine Association for Film and Audiovisual Studies (AsAeca), 26 April 2022 (with exhibition *Don Quijote: tristes figuras* in Bogotá and in Buenos Aires). Also (without the exhibition) at the University of Warsaw during the Master’s School Seminar, for the Doctoral School of Humanities UW PhD students, June 8, 2022; also at the University of Bergen, Norway, 2 September 2022

“Peter Friedl, To Be or Not to Be: No Con–Cept”. KW Institute for Contemporary Art, Berlin, 28 March 2022

“Intermediality: Teaching Seeing Details”. Keynote lecture, Symposium “Intermediality and Teaching”, Institute for Intermedial and Multimodal Studies, Linnaeus University, Växjö, Sweden, 23 March 2022

“La pensée–ciné: faire de l’art comme analyse culturelle”. Université de Grenoble–Alpes, 3 March, 2022

“Reading the World: The Urgency of Semiotic Thinking”. Opening keynote address at the Congress “Juri Lotman’s Semiosphere”, at Tallinn University and the University of Tartu, Estonia, 25–28 February 2022

“Pijn delen: een les in solidariteit. Een koranische versie van compassie”, 16e Zenobiacongres, “Jozef. Hoe een 3000 jaar oud verhaal de wereld over reisde”. Amsterdam, 30 October 2021

“The Ethics and Politics of Documenting Migration”, Granada, Spain, 10 September 2021

“Art of Sadness”. Keynote lecture, congress of the Deutsche Gesellschaft für Ästhetik (German Society for Aesthetics) “Ästhetik und Erkenntnis”, 13–15 July 2021

“Kulturanalyse – ihre Ansätze, ihre Geschichten”. Workshop at the University of Zürich, 14 July 2021

“No ver más sino mejor: para enseñar una mirada políticamente productiva”, lecture for the Centro de Estudios Latinoamericanos de Educación Inclusiva (Chile), 23 July 2021

“Multi–Tentacled Time: Contemporaneity, Heterochrony, Anachronism for Preposterous History” Guest lecture for the seminar “Iconology of time”, at Visual Studies Research Institute, University of Southern California, W.J.T. Mitchell and Ruth Ezra, 21 July 2021

“Ensayando: Reflexiones sobre la urgencia, el tiempo, y un método de persuasión”. In Museo Teatromano, lecture series “Cartagena piensa”, dir. Patricio Hernández, 29 May 2021

“Traumatic Poetics”, European Studies Group, University of Iowa, 22 April 2021; different version in the congress of the Deutsche Gesellschaft für Ästhetik (German Society for Aesthetics) “Ästhetik und Erkenntnis”, 13 July 2021

“Essay as Trying in Trying Times”. European Studies Group, University of Iowa, 23 April 2021

“Showing, Thinking, Seeing Through: Imagining the Ghost of the Past for the Future (when the imagination is the squire of history)”. Opening keynote lecture at the conference Open Arts. New Audiovisual scenarios for the circulation of the arts. Department of the Arts, Alma Mater Studiorum – University of Bologna, Universidad de Murcia and IULM University, Milan. 20 April 2021

“Listening to Cassandra”. Lecture and film screening, Goodreads.com group “Literature / History / Human Rights”, dir. Cassandra Falke, 24 February 2021

“Concha Jerez: An Impossible ‘Finissage’” Madrid, Museo Reina Sofía, 24 February 2021

“How not to define the essay but grasp it”. Seminar in the Asetel Docotoral Summer School, Granada, September 10, 2020

“Pre–Posterous! Towards a Relational Inter–Temporality” and “From Image–Thinking to Thought Images”. London University of the Arts, 13 February and 12 February 2020

“El pensamiento visual: Porque la creación artística es más productiva que la sola biblioteca”, en el seminario Interdisciplinaridad: Creando pensamiento entre crítica, literatura y producción artística, coordinado por Jesús Segura. Universidad de Murcia, Facultad de Belles Artes, 14 November 2019

“Theatricality as Exhibition strategy: From Image–Thinking to Thought–Images”. Centre for the Humanities, Jagiellonian University, Kraków, 4 November 2019

Center for Cultural Studies, University of Warsaw, 5 November 2019; Leeds Arts University, 8 January 2020

“Thought–Images and Image–Thinking: How to Unfold, Intensify, and Open Up Academic Work” and “Performativity as a Travelling Concept”. Opening keynote for symposium “Performativity Across Media”, Linnaeus University, Växjö, Sweden, 31 and 3 October 2019

“Theatricality for the World: Meeting Don Quijote”. Keynote lecture at conference ‘Perception and Performativity in Arts and Culture in the Age of Technological Change’, Tartu, Estonian Literary Museum, 5–7 September 2019

“Updating Relevance with Focalisation as an Intermedial Political Tool” and “On Not Being Able to Tell:

Trauma as Anti-Narrative". SINS (Summer Institute in Narrative Studies), Århus University, Danmark, 30 July 2019

"Storytelling in Bits & Pieces". Opening keynote lecture at the conference of the European Network of Cinema and Media Studies NECS, "Structures and Voices: Storytelling in Post-Digital Times", University of Gdańsk, 13–15 July 2019 (with video installation)

"La mirada compartida". First annual conference of the Asociación Nacional para la Enseñanza de la Fotografía, Madrid, 7 June 2019 (with Ernst van Alphen)

"Contaminaciones: Leer, Imaginar, Visualizar", University of Murcia and Centro Párraga, 30 April 2019

"How Can Art Do Political Work?", University College London, Institute for Advanced Studies, 21 March 2019

"Writing with and Walking on Sand and Water: Witnessing against Forgetting the Dead-end of Migration in Doris Salcedo's Palimpsesto: A Conversation". London, King's College, 20 March 2019

"The Lure of Love and the Performance of Capitalism", keynote at the workshop accompanying the exhibition MADAME B: EXPLORATIONS IN EMOTIONAL CAPITALISM at the Lethaby Gallery, Central Saint Martins, London, 14 March 2019 (seriously revised version of lecture given in Boston in 2016) "Thinking in Film, Fantasies for Knowledge: Imagining the ghosts of the past for the future when the Imagination is the Squire of History" Gerrit Rietveld Academy, 16 January 2019 (adaptation for art students)

"La agencia de la imagen: ¿Activa, activista, o activando?" Inaugural lecture for the Escuela Doctoral de otoño, Sevilla, 7 November 2018; also (modified) in Seminar "Espectros de otros 68: Genealogías estéticas y activismo global", Universitat de Barcelona, 10 January 2019

"Imagining the Ghosts of the Past for the Future: Thinking in Film". Workshop on artistic research with Walid Raad. Antwerp, 12 October 2018

"Making the Invisible Visible, Speaking the Unspeakable: Doris Salcedo's Performative Art", Festival Colores Colombia, Amsterdam, 11 October 2018; also at "HERE/NOW: Current Visions from Columbia", Framer Framed and "What Art Can DO", at Beautiful Distress House, Amsterdam, 24 March 2019

"Migratory Aesthetics: Close Encounters for Mutual 'Integration'". Keynote at conference "Global Challenges: Borders, Populism and the Postcolonial Condition", Linnaeus University, Växjö, Sweden, 16 June 2018

"An Aesthetic of Interruption". At conference "Aesthetic Temporalities Today: Present, Presentness, Presentation", Fourth Annual Conference of the Priority Program "Aesthetic Temporalities: Time and Representation in Polychronic Modernity", Freie Universität Berlin, 14 June 2018

"Precarity: Social, Economic, and Gender-Based Exclusions". Keynote at conference "Thresholds in Literature and the Arts", School of Arts and Humanities, University of Lisbon, 8 June 2018

"Emma is Us: Focalisation as a Political Tool". Keynote at conference "Focalisation, Narration and Writing: The Novel", Pázmány Péter Catholic University, Faculty of Humanities and Social Sciences, Institute of Hungarian Language and Literature, 12 May 2018; revised version at Luca School of Art, Brussels, 9 November 2018

"Thinking in Film: How Thought Moves". Berlin, Humboldt University, Institut für Kulturwissenschaft, 25 April 2018; also at Edinburgh College of art, 4 April 2019

"Thinking as Art, Art as Thinking; How Creativity Binds Us". Brisbane, Australia, University of Queensland, workshop on Non-Traditional Research Methods, 16 February 2018

"Standing Outside the Center: Ecstasy as a Political Act". University of Queensland History of Emotions Public Lecture in Art History, Brisbane, Australian Research Council Center of Excellence for the History of Emotions, 15 February 2018

"Dis-Remembered and Mis-Remembered: A Confrontation with Failures of Cultural Memory". Keynote opening lecture at conference "Image, History and Memory: Genealogies of Memory in Central and Eastern Europe", Warsaw, European Network Remembrance and Solidarity, 6 December 2017; <https://www.youtube.com/watch?v=72atw6dvpHs>

"Advocacy of shock: animating the museum, slowing down the visitors", revised version of lecture in Madrid; Warsaw, Academy of fine arts, 5 December 2017; also at University of Utrecht, MA Arts and Society, RMA Media, Art and Performance Studies, 30 January 2019

"shocking into Ec-Stasy: How to Bring Art to Life (and its visitors with it)". CHEurope Second Joint Research Seminar, "Doing Critical Heritage: Issues, Methodologies, Challenges", Amsterdam, 18 January 2018 (with video installation)

"The meanings of 'and'. A Response to T.J. Demos", Conference Art & Activism, University of Leiden, 13 December 2017

"Weaving Connections" in Save the Loom #2, Touch / Trace, Tracing Migration through Textile, Amsterdam,

Framer Framed, 12 December 2017

“Defensa del shock: animar el museo, ralentizando a los visitantes. Mezclando medios, cronologías y temporalidades”. Seminario Tiempos Trastornados, Universidad de Murcia, Spain, 3 October 2017; also as Closing Lecture at conference “Los límites del Arte en el Museo”, Madrid, Consortium Musaces, 29 November 2017

“¡No Sobre la Política, por favor! El poder político del arte”. Keynote and Mesa Redonda in conference “Novas Narrativas na Historia da Arte Contemporânea”, Centro Galego de Arte Comtempaneo, Santiago de Compostela, 25 November 2017 (Revised version of earlier presentations in Murcia and Bern)

“Narrando comida, comida narrando. *Glub* y la estética de lo cotidiano urbano”. Málaga, Spain, keynote lecture in third international conference of Art, Science and City: How Things Are Being Told, 23 November 2017

“How to Save Munch from His Reputation?”. Opening Lecture at Annual Conference of “Munch, Modernism, and Modernity”, New York, Scandinavian House, 17 November 2017

“Clouded Judgment”, Zentrum Künste und Kultur Theorie, University of Zürich, Cabaret Voltaire, 6 November 2017

“No sobre la política, ¡por favor! El poder político del arte”. Seminario Tiempos Trastornados, Universidad de Murcia, Spain, 2 October 2017; also, with video documenting Doris Salcedo’s Palimpsesto, in conference “Lo que vemos, lo que nos mira: Culturas y prácticas visuales en España y Latinoamérica (siglos XVI–XXI). University of Bern, 27 October 2017

“Nalini Malani. Un peu de peinture contre une masse d’injustice: ce que l’art peut dans le monde”. Journée d’études *Memory: Record, Erase*, on the exhibition de Malani, *The Rebellion of the Dead*, Musée Georges Pompidou, Paris, 19 October 2017

“La cultura visual: los límites entre lo legible y lo visible, lo artístico y lo político, el ‘yo’ y el ‘tú’”. Seminario Tiempos Trastornados, Universidad de Murcia, Spain, 4 October 2017

“The Artist as Co-Maker”. Brussels, LUCA Art School, for Graduation Show, Reviewing Authorship, 24 June 2017; <https://youtu.be/HjMqSuTTvIA>

“Emma Exposed: Flaubert as Contemporary, Intermediality, and Grounds of Comparison”. Keynote lecture at the bi-annual congress of the American Comparative Literature Association, Utrecht, The Netherlands, 7 July 2017

“Rencontres. Pour une ‘intégration’ mutuelle au sein de la culture migratoire”. Université de Lyon 3 Jean Moulin, 1 June 2017

“Sensing the Present: ‘Conceptual Art of the Senses’”. Conference Modern Sensibilities, Oslo, Munch Museum, 23 March 2017

“In the Absence of Post-”. Opening lecture at the conference “Narratology and Its Discontents: Narrating Beyond Narration”, Zagreb, Croatia, 5–8 April 2017

“Thinking in Film: How Thought Moves”. Honorary lecture, University of Luzern, Switzerland, 10 November 2017; also at Harvard University, 17 November 2016, at Pembroke Center, Brown University, 1 December 2016; at Castrum Peregrini, Amsterdam, March 30, 2017

“Thinking in Film”. The Clark Art Institute, Williamstown MA 13 September 2016; repeated online 26 May 2020 in series RAP in the Archives (with link to the film *Reasonable Doubt*)

“Looking with Nalini Malani”. Institute for Contemporary Art, Boston, MA, 1 October 2016

“Emotional Capitalism: the lure of Love and the Performance of Capitalism”. Keynote Lecture at the conference *The Social*, International Association of Visual Culture, Boston MA, 30 September 2016

“Migratory Aesthetics: What, Why, for Whom?”. Questioning Aesthetics Symposium, *Migratory People, Migratory Images*, Berlin 18 June 2016

“Edvard Looking Sideways: Loneliness and the Cinematic”. Universitet Jagiellonksi wie, 22 April 2016

“Movement, Precarity, Affect: Deleuze and Art”, Keynote lecture, Conference “Deleuze and Art: Multiplicities, Thresholds, Potentialities”. Dublin, Trinity College, 9 April 2016

“Performativity Between Media”. Keynote lecture, conference “Art, Media, and Intermediality: Current Research at the Department of Culture and Aesthetics”, Stockholm University, 12 February 2016

“Power, Performance and Performativity”. Keynote lecture at Re-Interpretation: A Conversation on Power Structures” Utrecht, The Humanities Student Conference, 5 February 2016 (with video installation *Precarity*)

“Le théâtral dans la pensée-ciné: le retour d’Emma”, Musée du Jeu de Paume, Paris 16 January 2016

“Denken in film als in een vreemde taal” ArtEZ Kraton, Arnhem, 27 November 2015

“Staging Encounters, Re-Imagining Myths”, keynote lecture for conference “New Directions in Literature and Religion” and “Imaging Narratives: Exercising the Imagination Through ‘Thinking in Film’”, keynote lecture for conference “Narratives and Imaginaries”, 4 and 3 September 2015 Bergen, Norway, University of Bergen

“Performance and Performativity: Making and Analysing in One”. Helsinki, Summer School, University of Helsinki, 25 August 2015

“Long Live Anachronism! Madame B today”. Stadt der Frauen. Bayerische Staatsoper, München, 27 June 2015

“Power to the Imagination – L’imagination au pouvoir”. Lecture series “Think!” for developing alternatives to the NPM culture at the university, 23 March 2015

“Thinking in Film”. Cinema theatre De Uitkijk, Amsterdam, 18 March 2015; revised version at Summer School Lisbon Consortium, Lisbon, Culturgest, 22 June 2015; <https://www.youtube.com/watch?v=35pa7ixgXSU>

“The Object Speaks Back: Unravelling the Voices of Performative Objects”, Inaugural Lecture of research Fortnight, London University of the Arts, 16 March 2015; also modified at Barnard College, 15 September 2015

“Painful Solidarity: The Canon of Identities”. Nachtelijke Dwaling #6 with Melanie Bonajo, Oude Kerk, Amsterdam. 28 February 2015

“Art Moves: The Importance of Be(com)ing a (Moving Image)”. Keynote lecture for the opening of the moving image department, National Gallery, Prague, 20 February 2015

“Simultaneity; History in the present: Stan Douglas in Time”. Edinburgh, The Fruitmarket Gallery, 28 January 2015

“Images Beyond Media: Why it Matters to Look”. Universidad Autónoma de México, department of Humanities, 19 January 2015

“Frame-by-Frame: Between visual Analysis and the creation of Images”. Las tres eras de la imagen: Actualidad y perspectiva en los Estudios Visuales. Conaculta, Centro de la imagen, Centro Cultural de España en México. Mexico City, 17 January 2015

“The Object Speaks Back”. Keynote lecture Victoria and Albert Museum Research Program, 12 December 2014

“Marlene Dumas: Faces of life”. Stedelijk Museum Amsterdam, 9 November 2014

“The Image in Question: Anachronism and the Theoretical Object”, public Lecture, Sydney Ideas and “Temporal Turbulence: Heterochrony, Anachronism, and the Value of Simultaneity”, opening Lecture, conference *The Image in Question*, University of Sydney, 5 and 1 August 2014

“From Novel to Film: Anachronism and the Performative Image”. Konstrundan Åboland (association of artists), Turku, 5 May 2014

“Anachronism for the Sake of History: The Performative Image”. Opening Lecture, Annual Congress, Association of Art Historians, London, 10 April 2014

“Tense: Remembering Sonja in Tension and Time”. International Research Institute Morphomata, Köln, Germany, 4 April 2014

“Breaking Away from Fidelity, Moving to Loyalty”. University of Lancaster, Lancaster, UK, Department of English and Creative Writing, 26 March 2014

“Resisting Resistance: Identity Politics Revisited”. Brandeis University, Waltham, Mass., USA, 13 March 2014

“Thinking in Movement: Anachronism and the Novel–Film Dynamic”. University of Zürich, Switzerland, 31 January 2014

“Long Live Anachronism! Preposterous History, the World, and the Past of the Future”. Tallinn Winter School in the Humanities, 20 January 2014

“Semiotics and Visual Culture”. Seminar (with Ernst van Alphen); “Unseen but not Invisible: Facing Mothers of Migrants” and “Acts of Seeing, Acts of Judging: The Performative Look as Motor of Narrative”. Keynote lecture, International conference on the Performativity of Visual Culture. National Yang–Ming University, Taipei, Taiwan, 18; 17 and 14 December 2013

“How to Tell the Story of Modern Art? Some reflections on the International and Intertemporal nature of Art”. Muzeum Sztuki, Łódź, Poland, 4 December 2013

“Turbulences temporelles”. Biennale de Lyon, Colloque “Le monde est fait d’histoires”. Lyon, 22 November 2013

“Inside the Critical Vision Machine”. Conference “Theatrical Fields”, Bildmuseet Umeå, Sweden, 26 October 2013

“In Your Face: Migratory Aesthetics”. Conference “Crossroads: Europe, Migration and Culture”, University of Copenhagen, Denmark, 24 October 2013

“Emotional Capitalism: Imaging a Life Ruined by the World”. Museum of Modern Art and “Affect and Madame B”. Seminar, Institute of Literary Research (Academy of Sciences), Warsaw, Poland, 18 and 15 October 2013

“Thinking in Film: Madame B as a Mode of Thinking” and “Art and Politics”, Book launch at Wellesley College for *Thinking in Film*. Wellesley College, Wellesley, MA, 24 and 21 September 2013

“The Political of Art”. Book launch at Wiels, Brussels, for *Endless Andness*. 20 September 2013

“Art Moves: A Cultural Analysis”. Symposium “The Ethics of Story–Telling”. University of Turku (Finland), 2 September 2013; also at Seminar “The Future of Cultural Studies and Cultural Analysis”, ESSCS (European Summer School in Cultural Studies), 1 June 2013

“Unfolding Thought Folds: Imag(in)ing Communitas by default / the fold”. Conference Folds and Patterns – Textures of Iconicity”, eikones NCCR Iconic Criticism, Basel, Switzerland, 31 May 2013

“Annunciation: The Moving Image as an Act of Witnessing”. Keynote lecture, conference “The Announcement: Annunciations and Beyond”. Kunsthistorisches Institut in Florence, Max–Planck–Institut, 3 May 2013

“It is difficult”. Commentary on exhibition and symposium, München, Haus der Kunst, 9 December 2012

“Art Moves”. Arken Museum for Modern Art and “Visual Artefacts and Migrating Concepts”. Conversation–Soirée with Cassandra Wellendorf, Larua Louise Schultz, Malene Vest Hansen, Sidsel Nelund, and Ulrik Ekman. Institut for Kunst– og Kulturvidenskab, University of Copenhagen, Copenhagen, 26 and 25 October 2012

“Painting After Photography: Portraiture Between Media”. Gallery Talk, Stedelijk Museum, Amsterdam, 12 October 2012

“How Emma Died: Figuring Death, Figuring Knowledge”. Festive Inaugural Lecture at Kolleg Morphomata, Universität Köln, Germany, 9 October 2012

“La duración como arma: A la espera del momento político (el arte del tiempo de Ann Veronica Janssens y Doris Salcedo)”. 2e Encuentro Internacional, *Las temporalidades de las Imágenes*, CENART, Monterrey, México, 16 June 2012

“Migration, Madness, and Narration: Art–based Research / Research–based Art, Beyond the Last Frontier” University of Vienna, 5 May 2012

“Curatorial Acts”. Lecture and seminar, Program in Curatorial Studies, University of Toronto, and “Heterochrony Caught in the Act: Stan Douglas’ Thickening of Time”. Inaugural Lecture of the series Artists Squared (artists to the power of artists), The Power Plant and VTape, Toronto 1 March and 29 February 2012

“Estranjerías, o como salir del ‘autismo cultural’”, MUAC (Museo Universitario de Arte Contemporáneo), and “Narración intercultural”. CENART, México, 3 and 2 February 2012

“Madness and Creative Intelligence”. Outsider Art Fair, New York, 29 January 2012

“Madness and the European Imagination”. University of Cardiff, European Cultural Studies, 18 January 2012

“Estranjerías, or how to get out of our cultural autism”. CIDOB, Barcelona, 15 December 2011

“Imaging Madness”. Dublin Institute of Technology, Dublin, 9 November 2011

“Anachronism for the Sake of History”. Stedelijk Museum Amsterdam, 23 September 2011

“El anacronismo como lupa”. Festival de la locura, Universidad Iberoamericana, León, México, 26 October 2011; also in Casa de Trotski, México Ciudad, México, 29 October 2011

“From After–Images to Inter–Images: Madness as the Last Frontier” and “Thinking in Film: The Political Force of Video Installation as Contact Space”. University of Turku, Finland, 21 and 17 October 2011

“Seeing History: in Praise of Anachronism, Folly, and Creative Research”. Keynote lecture at conference “Ordnungen des Sehens: Innovationsfelder der kunsthistorischen Niederlandeforschung. Frankfurt am Main, Johann Wilhelm Goethe Universität & Städel Museum, 30 September 2011

“Motors of the Mind: Madness as Memory Machine”. Plenary lecture at the “Camillo 2.0: Technology, Memory, Experience” conference, Utrecht University, Utrecht, The Netherlands, 28 May 2011

“Video, Migration, and Heterotemporality: The Liminality of Time”. Keynote lecture at “Space, Ritual, Absence: The Liminal in South African Visual Art” colloquium, Research Centre Visual Identities in Art and Design, University of Johannesburg, Johannesburg, 10 March 2011; also at the Carnegie Mellon University, Pittsburgh, 2 March 2011

“Facing Severance”. Lecture at conference “Big Brother’s Underwear: Drawing Lines between Public and Private”, Maastricht University College, Maastricht, The Netherlands, 25 January 2011

“Trabajar con conceptos”. Lecture at Universidad Politécnica de Valencia, Valencia, Spain, 2 February 2011

“State of Suspension”; “Separations” and “A Thousand and One Voices”. Film screenings / Lectures at Universität Graz, Graz, Austria, 13, 12 January and 9 December 2010

“Inter–ships: Madness as Medium”. Lecture at the “Images Moving Across the Arts and Disciplines” conference, Laterna Film Academy, Pécs, Hungary, 11 December 2010

“Universalism and the Local/Global Dilemma”. Jubilee lecture for the Universalmuseum Joanneum, 7 December 2010

“Displacements”. Lecture at the Generali Foundation, Vienna, Austria, 2 December 2010

“El anacronismo como lupa”. Lecture at the Guggenheim Bilbao Museum, Bilbao and “Narración Intercultural”. Lecture at the University of the Basque Country, Leioa, Spain, 1 December 2010

“Facing Separation”. Lecture at Universität Graz, Graz, Austria, 11 November 2010

“Intercultural Storytelling”, lecture at Universität Graz, and “Auto-theory”, lecture Kunsthau Graz, Austria, 13 and 12 October 2010

“Waiting for the Political Moment”. Plenary Lecture at *Waiting for the Political Moment* conference, Rotterdam, The Netherlands, 19 June 2010

“Waiting for the Political Moment”. Plenary lecture at *Whose Global Humanities: 2010 annual CHCI meeting*, the Cogut Center for the Humanities, Brown University, Providence, RI, US, 15 June 2010

“Intercultural Storytelling”. Plenary Lecture at *Articulation(s)*, ASCA International Workshop 2010, Amsterdam, The Netherlands, 23 March 2010

“Intercultural Storytelling”. Keynote Lecture at *Narrating Difference: Visual Dilemmas on (Inter-)Cultural Translation*, Arts Santa Mónica, Barcelona, Spain, 20 March 2010

“Trabajar con conceptos/Working with Concepts”. Seminar at CENDEAC, Murcia, Spain, 11–12 January 2010

“Lost in Space”. Keynote lecture at *Cultural Translation: An Interdisciplinary Conference*, Cardiff University, UK, 11 December 2009

“The Miracle of Being Where You Are”. Lecture at WIELS Center of Contemporary Art, Brussels, 6 December 2009

“Formlessness to Newness”. Lecture at *Pretest Morphomata* Conference, Universität zu Köln, Germany, 2 December 2009

“Art as Medium”, lecture at *The Faces of the Mask: Acting Theories in Action* Conference and “Intercultural Storytelling”, lecture at Stockholm University, Sweden, 26 and 23 November 2009

“Lost in Space”. Lecture at the European University, St. Petersburg, Russia, 22 October 2009

“Affect as an Interdisciplinary Medium”. Lecture at Universität Bern, Switzerland, 14 October 2009

“On the Move: Mediating Intimacy in the Glocal World”. Lecture at the *Glocal Imaginaries* conference, University of Lancaster, Lancaster, UK, 11 September 2009

“In-Between: Affect as an Interdisciplinary Medium”, Keynote lecture at the TBLR Research School, and “Unspeakable Pain: Regarding the Pain of Others”. Keynote address at the *Images of Pain/Painful Images* conference, Universitetet i Bergen, Bergen, Norway, 20 June and 19 2009

“Preposterous Baroque”. Workshop at the *New Perspectives on Baroque Art and Culture* symposium, Norwegian Institute, Rome, Italy, 5 June 2009

“Montage in the Turbine Hall: Doris Salcedo’s Political Aesthetics”. Cornerstone lecture at the Witte de With Center for Contemporary Art, Rotterdam, The Netherlands, 28 May 2009

“In-Between: ‘Doing’ Interdisciplinarity”. Workshop at Oslo University College, Universitetet i Oslo, Oslo, Norway, 6–8 May 2009

“A Thousand and One Voices”; “Affect as Medium” and “Facing Severance”, lectures at the Jackman Humanities Institute, University of Toronto, Ontario, Canada, 24, 23 and 17 March 2009

“Video and Migratory Aesthetics”. Lecture at the opening of the exhibition *Nothing is Missing*, Tampere Art Museum, Tampere, Finland, 25 January 2009

“Affect as a Medium”. Lecture at the Cardiff School of European Studies, Cardiff, UK, 15 January 2009

Lectures at the *Border Poetics* program, Universitetet i Tromsø, Tromsø, Norway: “Video, Migration, and Heterotemporality”, 14 January 2009; “Borders between Disciplines, Cultures, and People”. 13 January 2009

“Affect as a Medium”. Keynote lecture at *Futures: 2008 National Conference of the Cultural Studies Association of Australasia* (CSAA), Kalgoorlie, WA, Australia, 9 December 2008

“Contact Across Divisions or Facing Separation”. Lecture at the opening of the exhibition *Nothing is Missing*, Kakelhallen gallery, Mariehamn, Åland, 9 October 2008

“Affect as Medium: Affective Politics of the Environment in Eija-Liisa Ahtila’s *Where is Where?*”. Lecture in the KLOK program, Høgskolen i Oslo, Oslo, Norway, 3 October 2008

“Facing: Contact across Divisions”. Keynote lecture at the *Confronting Universalities: Aesthetics and Politics in the Age of Globalisation* symposium, Aarhus Universitet, Aarhus, Denmark, 25 September 2008

“Facing: Contact across Divisions”. Lecture in the Mellon program, UCL, London, UK, 20 September 2008

“Transmission”. Keynote lecture at the *Cinema/Psychoanalysis* conference, CRASSH, Trinity College, Cambridge, UK, 18 September 2008

“Becoming of the World”. Keynote lecture at the *Cultural Production and Negotiation of Borders* conference,

Barents Institute, Kirkenes, Norway, 13 September 2008

“Becoming French”. Plenary lecture at the *Cultural Citizenship* conference, Centre for Research on Socio-Cultural Change (CRESC), St Hugh’s College, Oxford, UK, 2 September 2008

“Filmmaking as Research”. Lecture at Temple University, Temple Rome Campus, Rome, Italy, 12 June 2008

“Eye Contact: Running Around in Circles – Looking at Louise Bourgeois”. George Hare Leonard Lecture, Bristol Institute for Research in the Humanities and Arts, University of Bristol, Bristol, UK, 12 May 2008

“2MOVE: Migratory Aesthetics”. Lecture at the opening of 2MOVE/ Migratory Aesthetics exhibition, Solstice Arts Centre, Navan, Ireland, May 3, 2008; Belfast Exposed, Belfast, UK, 3 May 2008

“Montage in the Turbine Hall: Doris Salcedo’s Political Aesthetics”. Lecture at the *Of Narration (Considered as One of the Fine Arts)* Conference at the Círculo de Bellas Artes, Madrid, Spain, 5 May 2008

“Affect as a Medium”. Lecture at the *Affective Operations in Art, Literature and Politics* Conference, Pallas Institute for Art Historical and Literary Studies, Universiteit Leiden, Leiden, The Netherlands, 24 April 2008

“What is Cultural Analysis? And what is the Role of Philosophy?”. Debate with Josef Früchtel at the *Engaging Objects* International Workshop, ASCA, Universiteit van Amsterdam, Amsterdam, The Netherlands, 28 March 2008

“Eye Contact”. Lecture at the Louise Bourgeois Colloquium, Centre Pompidou, Paris, France, 16 April 2008

“2MOVE/ Migratory Aesthetics”. Lecture with Miguel Ángel Hernández-Navarro at the opening of the 2MOVE/ Migratory Aesthetics exhibition, Stenersen Museet, Oslo, Norway, 27 March 2008

“Hearing Voices, or How to Not Speak for the Other”, Ateneum and “Mektoub: Art in an Age of Postcolonial Guilt”. Keynote lecture at the *Voice, Migration, Narration* seminar, Academy of Fine Arts, Helsinki, Finland, 12 and 11 March 2008

“2MOVE: Aesthetic Work for Cultural Understanding”. Lecture at the Estetisk Seminar, Universitetet i Oslo, Oslo, Norway, 28 February 2008

“Mekhtoub: Eija-Liisa Ahtila”. Lecture at the Jeu de Paume, Paris, France, 1 February 2008

“Montage in the Turbine Hall: Doris Salcedo’s Political Aesthetics”. Lecture at the Bartlett School of Architecture, London, UK, 12 December 2007

“Les stratégies esthétiques de Doris Salcedo”. Lecture at the École Nationale des Beaux-Arts, Lyon, France, 5 December 2007

“Ceci n’est pas un montage: L’exposition comme trans-domaine”. Lecture at the *Images Re-vues* seminar at the Institut national d’histoire de l’art, Paris, France, 16 November 2007

“Heterochrony in the Act: The Migratory Politics of Time”. Lecture at the workshop *Encuentro Migratory Politics*, Amsterdam School of Cultural Analysis, Universiteit van Amsterdam, Amsterdam, The Netherlands, 19–21 September 2007

“Actos, huellas y contemporaneidad”. Lecture at the *Memoria y arte contemporáneo* conference, El Escorial, Spain, 30 July – 3 August 2007

“Doris Salcedo, the Memorial, Art and Politics”. Lecture at the *Portrait/Homage/Embodiment* symposium program, Pulitzer Foundation for the Arts, St. Louis, USA, 30 June – 1 July 2007

“Double Movement: Migratory Aesthetics”. Lecture at the doctorate program *Studi sulla rappresentazione visiva: Storia, teoria e produzione delle arti e delle immagini*, Università degli Studi di Siena, Siena, Italy, 7–9 May 2007

“Proud to be a Monster”. Lecture at the conference “*What IS Research in the Visual Arts? Obsession, Archive, Encounter*”, Sterling and Francis Clark Art Institute, Williamstown, MA, USA, 27–28 April 2007

“Double movement: Video and Migration”. Columbia University, New York, NY, USA, 20 April 2007

“Double Movement”. Lecture at *Pensar la Movilidad en dos Direcciones: Estéticas Migratorias*, I Encuentro Internacional, CENDEAC, Murcia, Spain, 12 March 2007

“Narrating Art”. Universidad Internacional de Andalucía, Baeza, Spain, 17 December 2006

“Interfering in Quiet Lives: The Artificial Community”. University of Toronto, Toronto, Canada, 6 November 2006

“Postcolonial Food”. Lecture at *Frontières d’Europe/Europe’s Borders/Europas Grenzen*, Internationale Rencontre at the Bauhaus-Universität Weimar, Weimar, Germany, 21 October 2006

“Facing the Separation”. Lecture and video Installation NOTHING IS MISSING at Museum of Contemporary Arts, Skopje for the Macedonian Academy of Sciences and Arts, Skopje, Macedonia, 10 October 2006

Keynote Lectures at the *Wandering with Spinoza* conference at the Victorian College of the Arts, Melbourne, Australia: “A Rembrandt for Our Time”, 15 September 2006; “Facing as Travelling Concept”. 13 September 2006

“Inter-Facing”. Keynote lecture at the *Transcultural Modernities: Narrating Africa in Europe* conference, University of Frankfurt, Frankfurt, Germany, 1 June 2006

“Exhibition Strategies”. Workshop at the Curatorial Studies program, Instytut Historii Sztuki UJ, Krakow, Poland, 21 May 2006

“Inter-Facing”. Public lecture, University of Turku, Turku, Finland, 17 May 2006

“La douleur des images: Faut-il exposer la souffrance?”. Public lecture, École Nationale des Beaux-Arts, Lyon, France, 10 May 2006

“Lost in Space”. Artist talk as part of *Images* festival, Vtape, Toronto, Canada, 15 April 2006

“Talk to the Pie”. Artist dialogue with Mike Hoolboom as part of *Images* festival, A-Space Gallery, Toronto, Canada, 14 April 2006

“On Language and Image”, film screening; lecture at the Cogut Center Fellow’s seminar and “Languages of Victimization: On *Beautiful Suffering: Traffic in Pain*” and “Inter-Facing”, public lectures at the Pembroke Seminar Brown University, Providence, RI, USA, 13, 12 and 11 April 2006

“The Economy of Images”. Panel discussion at the Williams College conference *Extreme Documentary: Alternative Vérité*, Williamstown, MA, USA, 7 April 2006

“On *Beautiful Suffering: The Traffic in Pain*”. Gallery talk at the Williams College Museum of Art, Williamstown, MA, USA, 5 April 2006

“The Commitment to Face”. Plenary lecture at the ASCA international workshop *Trajectories of Commitment and Complicity*, Amsterdam, The Netherlands, 30 March 2006

“Arte contemporáneo y el mundo: El dolor de las imágenes”. Plenary lecture at the *Cuerpo y mirada: Huellas del sigloXX* conference, Reina Sofia and “Geopolitics of the Image in the Knowledge Society”. Film screening, lecture, and roundtable discussion at the International Contemporary Art Experts Forum (ARCO), Madrid, Spain, 23 March and 10 February 2006

“Las interpretaciones no se fijan: Cambios sociopolíticos e interpretación”. Plenary lecture at the Universidade de Santiago de Compostela, Santiago de Compostela, Spain, 20 March 2006

“Facing Severance”. Plenary lecture at the *Migratory Aesthetics* workshop, CenterCATH, Leeds University, Leeds, UK, 11–13 January 2006

“The Violence of Displacement: Sound Management as Critique”. Film screening and lecture followed by a workshop in the graduate seminar *Codification of Violence in Medial Transformation*, Humboldt-Universität zu Berlin, Berlin, Germany, 12–13 December 2005

“History of Art, Cultural Studies and the Understanding of Contemporary Art in Globalization”. Film screening and discussion at the INHA European symposium *Contemporary Art and Globalization: Issues, Research, Resources and Networks in Europe*, Paris, France, 1 December 2005

“Lost in Space: Making a Research Topic”. Lecture at the conference *The Role of Humanities in Society Today*, National School in Cultural and Aesthetic Disciplines, Oslo, Norway, 29 December 2005

Lectures at University of Arts Belgrade, Belgrade, Serbia: “A Thousand and One Voices in Postcolonial Times”, 11 October 2005; “Lost in Space”, 10 October 2005

“Loops and Gaps: Video as an Entrance into the Unknown”. Guest lecture at the *Vision and Rationality* seminar, Temple University, Temple Rome Campus, Rome, Italy, 31 May 2005

“Making and Understanding: Video and Migration”. Andrew W. Mellon Annual Distinguished Lectures in the Humanities, Duke University, Durham, NC, USA. Series of three lectures: “Interdisciplinarity and the Language of Affect,” 28 February 2005; “Migratory Aesthetics I: A Thousand and One Days,” 1 March 2005; “GLUB and the Aesthetics of Everyday Life,” 2 March 2005

“Narrative Without Narrator?” Keynote lecture at *The Travelling Concept of Narrative* interdisciplinary symposium, Helsingin yliopisto, University of Helsinki, Helsinki, Finland, 2 December 2004

“Producing Visibility: Speech, Seeing and the Aesthetics of Everyday Life”. Keynote lecture at the *Las formas de la Nada: Imágenes de la ausencia en el mundo contemporáneo* conference, CENDEAC, Murcia, Spain, 30 November 2004

Lectures at Case Western Reserve University, Cleveland, OH, USA: “Narrative and Voice”, 30 September 2004; “Critique of Voice”, 29 September 2004

“Political Art Now”. University of California, Berkeley, CA, USA, 3–4 September 2004

“Eye Contact: Looking at Public Looking”, plenary lecture at CIHA (Congres International d’Histoire de l’Art) and “The Aesthetics of Everyday Life”. Concordia University, Montréal, Canada, 23–24 August 2004; Case Western Reserve University, Cleveland, OH, USA, 1 October 2004

“Food, Form and Visibility: The Aesthetics of Everyday Life”. Keynote lecture at *Vision and Rationality*, Graduate Programme Abroad, Temple University, Temple Rome Campus, Rome, Italy, 24 June 2004

“Envisioning Culture”. Lecture at the *Visual Studies Today* conference, University of California, Berkeley, CA, USA, 9 April 2004

“Light–Writing: Portraiture in a Post–Traumatic World”. Keynote lecture at the Mosaic Conference on *The Photograph*, University of Manitoba, Winnipeg, Canada, 13 March 2004

“Exhibition as Film”. Keynote lecture at the *Museums and Nations Since 1989* conference, University of Toronto, Toronto, Canada, 3 March 2004

“Political Art Now”. Graduiertenkolleg, Johann Wolfgang Goethe–Universität, Frankfurt am Main, Germany, 16 January 2004

“The Language of Affect”. Keynote lecture at *Passion(s) in Culture(s)* conference, Einstein–Forum, Berlin, Germany, 11 December 2003

“Affective Syntax: Translating Emotion and World Memory”. Haus der Kunst, Munich, Germany, 9 December 2003

“Mille Et Un Jours”, lecture and video screening for a PhD Course on multiculturalism, Department of Humanities and Social Sciences and “Anthropomorphism as Politics: The Art and Time of Doris Salcedo”. School of Criticism and Theory, Cornell University, Ithaca, 30 June 2003; delivered in adapted form as “Anthropomorphism as Politics: Translating Grief in a Postnational World,” Department of Art History, Universitetet i Tromsø, Tromsø, Norway, 11 November 2003

“What If? The Language of Affect”. Keynote lecture at the *In(ter)discipline: New Languages for Criticism* conference, Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge, Cambridge, UK, 19 September 2003; keynote lecture at the *Modes of Seeing* conference, Faculty of Arts, Norges Teknisk–Naturvitenskapelige Universitet, Trondheim, Norway, 7 November 2003; also delivered at the Cleveland Museum of Art, Cleveland, OH, USA, 27 October 2004

“Time Matters: Doris Salcedo Against Forgetting”. Georg Brandes School, Institute for Nordic Philology, Københavns Universitet, Copenhagen, Denmark, 24 October 2003

“Political Art”. School of Criticism and Theory, Cornell University, Ithaca, NY, USA, 3 July 2003

“Anthrometamorphosis: Forking Paths and Crystals in Louise Bourgeois’ Philosophy of Temporality”. Akademie der Künste, Berlin, Germany, 5 June 2003

“The Foreshortening of Time: Doris Salcedo’s Acts of Memory”. Keynote lecture at the conference *The Visibility of Women’s Practice*, Tate Britain, London, UK, 30 May 2003

“Whitening Lies for Ethical Non–Indifference”. American University of Paris, Bibliothèque Nationale de France; “Critique de la comparaison: Artemisia prise au piège” and “Éléments d’une lecture visuelle”. École de Hautes Etudes en Sciences Sociales, Paris, France, 21 May, 21 March and 7 March 2003

“Donner le temps. Pour un nouvel art politique: Doris Salcedo” and “Intempéries: Anachronie et hétérochronie dans l’expérience de l’art”. École Nationale de Beaux–Arts, Lyon, France, 5 March 2003; École de Hautes Études en Sciences Sociales, Paris, France, 7 March 2003 and 3 March 2003

“Travelling Concepts”, School of Fine Arts, Classical Studies and Archaeology, University of Melbourne, Melbourne, and “Is Visual Culture a Good Idea?” Art Gallery of New South Wales / Monash University, Sydney, Australia, 24 and 22 February 2003

“Meanwhile: Literature in an Expanded Field”. Keynote lecture at Australasian Language and Linguistic Association Conference on *Knowledge and Nation*, Wellington, New Zealand, 12 February 2003

“Inszenierung der Subjektivität: James Colemans ‘Photograph’ (1998–99)”. Ludwig Museum, Cologne, Germany, 28 January 2003

“Exposing the Public: Art and the ‘Second Person’”. Department of Culture and Communication, New York University, New York, NY, USA, January 16, 2003; Whitechapel Art Gallery, London, UK, 23 September 2003

“Anthrometamorphosis: Bourgeois and Borges”. Keynote lecture at the *Louise Bourgeois: Geometry of Desire* exhibition, Zacheta Gallery of Contemporary Art, Warsaw, Poland, 11 January 2003

“Le publique n’existe pas”. Lecture at the *L’art contemporain et son exposition* colloquium of the Collège International de Philosophie, Centre Georges Pompidou, Paris, France, 5 October 2002; also delivered in English (as “The Public Does Not Exist”) at Art History Institute of the Uniwersytet Jagielloński, Krakow, Poland, Krakow, 13 January 2003

“Lichaamslicht: de verbeelding, kunst, landschap, natuur”. Zeewolde, The Netherlands, 6 July 2002

“Subject–scapes: Theater and the Landscape of the Psyche”. Keynote lecture at the XIV World Congress of the

International Federation for Theatre, Amsterdam, The Netherlands, 2 July 2002

“Allo–Portraits”. Keynote lecture at the *Mirror or Mask? Self-representation in the Modern Age* conference, University of Toronto, Toronto, Canada, 27 May 2002

“Presenting Art”. University of California, Santa Cruz, CA, USA, 17 May 2002

“Her Majesty’s Masters”. Sterling and Francine Clark Art Institute, Williamstown, MA, USA, 2 May 2002

“Rethinking Religion”. Seminar, Columbia University, New York, NY, USA, 12 April 2002

“‘Rembrandt’ mort ou vif?”. Musée du Louvre, Paris, France, 15 November 2001

“Women’s Rembrandt: How to Look at Rembrandt’s Paintings of Women as a Woman”. New Europe College, Getty Program, Bucharest, Romania, October 2, 2001; Royal Academy of Arts, London, UK, November 5, 2001; AHRB CentreCATH, University of Leeds, Leeds, UK, 24 October 2002

“David Reed and Narrative”; “Interdisciplinarity, Agency, Narrativity in Painting”; “Revising Tradition through Close Reading”; “‘Rembrandt’: Deconstruction of the Oeuvre”. Central European University, Budapest, Hungary, 6–9 August 2001

“The Genius of Rome: Putting Things Together”. Temple University, Temple Rome Campus, Rome, Italy, 11 June 2001

“Over–writing as Un–writing: Description, World–Making, and Novelistic Time”. Department of Comparative Literature, University of Debrecen: Debreceni Egyetem, Debrecen, Hungary, 8 May 2001; Eötvös Loránd University, University of Budapest, Budapest, Hungary, 9 May 2001

“On James Coleman’s *Photograph*”. Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, February 4, 2001; Getty Program, New Europe College, Bucharest, Romania, 5 October 2001

“Performing Photography”. Sterling and Francine Clark Art Institute, Williamstown, MA, USA, 23 January 2001

“Sadism, Masochism, and Other Stories: Second-Person Art”. Lecture at the international colloquium *The Question of Art Today*, Leuven, Belgium, 16 December 2000; Ateliers, Amsterdam, The Netherlands, December 19, 2000

“De droom als theater: kritische reflectie op Freuds *Traumdeutung* als interpretatiemodel”. Lecture at the *Freud’s Traumdeutung, 100 jaar later* colloquium, Department of Literary Studies and ASCA, Universiteit van Amsterdam, Amsterdam, The Netherlands, 1 December 2000

“The Canon in the Multicultural Society” and “Thomas Mann, Genesis 39 and the Qur’an”. Cornell University, Ithaca, NY, USA, 9 and 8 November 2000

“Contemporary Art and the Canon”. 3rd Annual Julia Phelps Memorial Lecture, Radcliffe Seminars, Harvard University, Boston, MA, USA, 2 November 2000

“Performance and Performativity”. Lecture delivered as part of the *Interventions* lecture series, Universität Zürich, Zürich, Switzerland, 26 October 2000; A.D. White Visiting Professor Public Lecture at Cornell University, Ithaca, NY, USA, 6 November 2000; Art Department, Colgate University, Hamilton, NY, USA, 15 November 2000

“Building Across Time: Architecturality in Louise Bourgeois’ *Spider*”. Lecture delivered as part of the lecture series *Kaleidoscope: Interdisciplinary Journeys in Culture*, Department of Architecture, Middle East Technical University, Ankara, Turkey, 28 September 2000

“Religious Canon and Literary Identity”. Keynote address at the *Literary Canons and Religious Identity* conference of the Society for Literature and Religion, Nijmegen, The Netherlands, 9 September 2000; Department of Comparative Literature, Cornell University, Ithaca, NY, USA, 8 November 2000

“Time, Vision and the Body”. Opening statement to the *Time, Vision and the Body* section of the 30th International History of Art Conference, London, UK, 4 September 2000

“Ecstatic Aesthetics”, Artspace, and “Legal Lust”. Keynote address at annual conference *Of Languages and Laws* of the Law and Literature Association, Sydney, Australia, 6–7 July 2000

“Frame Her If You Can!” Museum of Contemporary Art, Sydney, Australia, 9 July 2000; Jan van Eyk Academy, Maastricht, The Netherlands, 8 February 2000

“Interdisciplinarity: Travelling Concepts in the Humanities”. Lecture delivered as part of the *Mind and Matter* Philosophy of Science series, Universiteit Antwerpen, Antwerp, Belgium, 21 June 2000

“Voix/voie narrative: La voix métaphorée”. Lecture at the international colloquium *La voix narrative*, Université de Nice–Sophia Antipolis, Nice, France, 7 April 2000

“Mise en scène: Staging Subjectivity”. Lecture at the *Ästhetik der Inszenierung: Dimensionen eines künstlerischen, kulturellen und gesellschaftlichen Phänomens symposium*, Frankfurt Opera, Frankfurt, Germany, 25 March 2000

“Bourgeois Metaphors Bernini”. Lecture delivered as part of *The Construction of Historical Meaning* lecture series, Getty Research Institute, Los Angeles, CA, USA, January 25, 2000; also delivered at the *Correspondances: Visual Cultures in the Early Modern Period and the Present* conference, Universität zu Köln, Cologne, Germany, 5 October 2000

“Vers vlees of eeuwige schoonheid? Het vrouwelijk naakt in de 17de eeuw”. Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, 15 December 1999

“Prosthetic Poetics”. Keynote address at the *Homo orthopedicus* colloquium, Universitaire instelling Antwerpen, Antwerp, Belgium, 8 December 1999

“Performing Art: Images as Cultural Interventions”. Cecil and Ida Green Lecture, Vancouver Institute, Vancouver, Canada, 27 November 1999

“On Framing (Objects)”. Seminar on metaphor (“In and Out of Language”); lecture on meaning-making in time, University of British Columbia, and Salon on *Double Exposures*. Vancouver Art Gallery Vancouver, BC, Canada, 22–25 November 1999

“Visual Narrativity”. Keynote address at *The Visual–Narrative Matrix: Interdisciplinary Collisions and Collusions* conference, Fine Art Research Centre, Southampton Institute, Southampton, UK, 16 November 1999

“Caravaggio Today: Contemporary Artists Revise Old Masters”. National Gallery of Art, Washington, DC, USA, 10 October 1999

“Louise Bourgeois and Bernini”. Slade School of Fine Art, London, UK, October 6, 1999; Jan van Eyck Akademie, Maastricht, The Netherlands, 17 October 1999

“Travelling Concepts: Narrativity”. Jan van Eyck Academy, Maastricht, The Netherlands, 27 September 1999

“Double Exposures: On Framing and Being Framed”. Getty Lectureship, Summer Institute in Art History and Visual Studies, University of Rochester, Rochester, NY, USA, 26 July 1999

“The Spirit as Parasite”. Response to 19th Annual Tanner Lecture in Human Values by Geoffrey Hartman on “Text and Spirit” and Seminar on *Double Exposures: The Subject of Cultural Analysis*. University of Utah, Salt Lake City, UT, USA, 14–15 April 1999

“Judith on Show: An Experiment in Multiple Framing”. Art Gallery of Ontario, Toronto; “Traduction multiple: Louise Bourgeois métaphore”, methodology seminar and “Femmes fatales: Pour une exhibition pluralisée”, lecture delivered as part of the *Museum Noises / L’interférence au musée* museology programme and “Citer le Caravage”, at the Université de Québec, Montréal, Canada, 10–14 March 1999

“Updating Caravaggio: Preposterous History and Contemporary Abstraction”. Lecture delivered as part of the lecture series *The Construction of Historical Meaning*. Getty Research Institute, Los Angeles, CA, USA, January 28, 1999; public lecture at Concordia University, Montréal, QC, Canada, 11 March 1999; Tanner Lectures in Human Values, University of Utah, Salt Lake City, UT, USA, 16 April 1999; Temple University, Temple Rome Campus, Rome, Italy, 21 June 2000

“Rencontre: Narratologie”. Université de Paris IV – Sorbonne. Département d’Études Germaniques, Paris, France, 13 January 1999

“Embodying Actuality: Women Sculptors against the Mind–Body Split”. Freie Universität Berlin, Berlin, Germany, 10 December 1998

“Moordwijken! Rond Gerrit Pietersz. Sweelinck, *Judith toont het hoofd van Holofernes*, 1605” / “Lady Killers! On Gerrit Pietersz. Sweelinck, *Judith shows the head of Holofernes*, 1605”. Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, 1 December 1998

“Aestheticizing Catastrophe”. A.D. White Professorship Inaugural Lecture, Cornell University, Ithaca, NY, USA, 10 November 1998

“Pre–posterous History: Caravaggio Influenced by Lili Dujourie”. Zentralinstitut für Kunstgeschichte, Munich, Germany, 24 June 1998

“Double Exposures, or How to Engage a Conversation”. Lecture at the *Learning in Museums* symposium, Nationalmuseum, Stockholm, Sweden, 12 June 1998

“Plaidoyer pour une interprétation intempestive”. Musée du Louvre, Paris, France, 8 June 1998

“A Last Look in the Mirror”. University of Leeds, Leeds, UK, 12 February 1998

“Caravaggio versus Rembrandt: Visual Narrators and Narrative Techniques”. Lecture at the *Storytelling* conference, Universiteit van Amsterdam, Amsterdam, The Netherlands, 30 January 1998

“On Prefixes and the Handwriting on the Wall: Interdisciplinarity, History and Cultural Analysis”. Lecture at the inaugural congress of the Faculty of the Humanities, Universiteit van Amsterdam, Amsterdam, The Netherlands, 18 December 1997

“Art, Language, Thought and Culture: Cultural Analysis Today”. Internationales Forschungszentrum Kulturwissenschaften, Vienna, Austria, December 6, 1997; Universitetet i Bergen, Bergen, Norway, 27 November 1998

“Memories in the Museum: Preposterous Histories for Today”. Hochschule für Angewandte Kunst, Vienna, Austria, 4 December 1997

“Reading Proust Visually”. Department of French and Italian, University of Washington, Seattle, WA, USA, 27 October 1997

“Framing Art: Seminar Theories of the Avant-Garde”. Department of Art History, University of Washington, Seattle, WA, USA, 23 October 1997

“Memories in the Museum”. Walker-Ames Lecture, University of Washington, Seattle, WA, USA, October 23, 1997; also delivered in the context of the *Performing Spaces* Theme Year 1997–8 at the University of Sussex, Brighton, UK, 26, January 1998

“Art, Language, Thought and Culture: How Words and Images Live Happily Ever After”. Dallas Museum of Art, Dallas, TX, USA, 16 October 1997

“Shifting Visions: History and the Contemporary Collection”. 1997 Annual Meeting of the Conseil international de Musées d’Art Moderne (CIMAM), Barcelona, Spain, 23 September 1997

“Espejos de la naturaleza”. Plenary lecture, International Association for Semiotic Studies, Guadalajara, Mexico, 18 July 1997

“Fantasy and the Mirror of Nature”. Johann Wolfgang Goethe Universität, Kunstgeschichtliches Institut, Frankfurt am Main, Germany, 16 June 1997

“Sticky Images: Neo-Baroque Alternatives to the ‘Still’ Image in ‘Modern’ Time”. Lecture at the *Time and the Image* conference, University of London, London, UK, 31 May 1997

“The Library of Sor Juana Villa Cruz”. Department of Romance Languages, Cornell University, Ithaca, NY, USA, 24 April 1997

“Abstract Painting as Narrative”. Program in Visual and Cultural Studies, University of Rochester, Rochester, NY, USA, 21 April 1997

“Who is Speaking? Words and/in Images”. Bebe Koch Petrou lecture, University of Maryland, College Park, MD, USA, 21 February 1997

“Mirrors of Nature”. Theory seminar, University of Virginia, Charlottesville, VA, USA, January 31, 1997

“Visual Dialogism: Caravaggio Today”. Daniel H. Silberberg Lecture, Institute of Fine Arts, New York University, New York, NY, USA, 22 November 1996

“The Gaze Looks Back”. Cornell University, Ithaca, NY, USA, 28 October 1996

“Skin-Deep: Baroque Resurfacings”. Keynote address at the *Baroque Re-Visions* conference, Vienna, Austria, 17 October 1996; also delivered at the *Recycling Culture* conference, Cornell University, Ithaca, NY, USA, 12 April 1997

“Seeing Signs”. Lecture at the *Art, Gender and Modernity* Nordisk Forskarskurs, Suitia, Finland, 24 August 1996

“Basic Instincts and Their Discontents”. Plenary lecture at the congress of the International Association for Word and Image Studies, Dublin, Ireland, 13 August 1996

“Space, Inc”. Plenary lecture at *Culture, Sign, Space* conference on semiotics, Amsterdam, The Netherlands, 6 August 1996; also delivered at the *Art, Gender and Modernity* Nordisk Forskarskurs, Suitia, Finland, 25 August 1996

“The De-Familiarizing Gaze: Proust’s Grandmother”. Lecture at the conference *The Familial Gaze*, Dartmouth College, Hanover, NH, USA, 25 May 1996; public lecture, Helsingin yliopisto, University of Helsinki, Helsinki, Finland, 29 August 1996

“Hedendaags exhibitionisme”. Lecture delivered as part of the *Denken in tekens* lecture series, Nederlandse Vereniging voor Semiotiek, Teylers Museum, Haarlem, The Netherlands, 16 March 1996

“El discurso del museo”. Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain, 26 February 1996

“Spacing: On Meaning-Making in Art Museums”. Dallas, TX, USA, 15 February 1996

“From Narratology to Cultural Analysis”. Keynote address at the *Narratologie, Linguistik und Rhetorik: Ein Integrationsversuch* congress, Universität Dortmund, Dortmund, Germany, 8 February 1996

“D’un objet à l’autre”. Groupe de recherche XIXe–XXe siècles: art et littérature, Université de Strasbourg, Strasbourg, France, 22 January 1996

“Pour une écriture moderne de la vision: Proust et la photographie”. École des Hautes Études, Gand, Belgium, 14 November 1995

“Le discours du musée”. Centre Georges Pompidou, Revues Parlées, Paris, France, 14 November 1995

“Reading Art”. Two seminars, Universitetet i Oslo, Oslo, Norway, 27 October 1995

“Exposition as Rhetoric and the Rhetoric of Exposition”. Lecture at *The Current State of the Rhetorical Tradition* seminar, Rome, Italy, 23 October 1995

“Not–Art, Not–History: Reading the Rhetoric on the Wall”. *The Current Status of the Rhetorical Tradition* 1/96. (Papers from a seminar at the Norwegian Institute in Rome, 21–18 October 1995). (1996): 9–35

“Close Encounters, Distant Cousins: Semiotics and Art History”. Lecture at the *New Approaches to Dutch Art* program of the Amsterdam Summer University, Amsterdam, The Netherlands, 18 August 1995

“Visual Epistemology”. Johann Wolfgang Goethe–Universität, Kunstgeschichtliches Institut, Frankfurt am Main, Germany, 5 March 1995

“Close Encounters of a Third Kind: ‘Esther’ as a Critique of Culture”. University Lecture, Vanderbilt University, Nashville, TN, USA, 4 April 1995

“Para qué la narratología? Curso superior de narratología”. Universidad de Sevilla, Sevilla, Spain, 27 March 1995

“Museum Issues”, Independent Study Program, Whitney Museum of American Art and “Encountering Courbet: Museums and Museology”. Art History, CUNY Graduate Center, The City University of New York, New York, NY, USA, 11 and 8 December 1994

“One Thing Leads to Another: Lateral Connections in the Berlin Gemäldegalerie”. Seminar on Modernism and Modernity, Columbia University, New York, NY, USA, 7 November 1994

“The Handwriting on the Wall”. New York University, New York, NY, USA, November 11, 1994; University of Rochester, Rochester, NY, USA, 15 November 1994; Dartmouth College, Hanover, NH, USA, November 17, 1994; Stanford University, Stanford, CA, USA, 1 December 1994

“Proust and Photography”, Maison Française, Columbia University and “The Talking Museum”. Barnard College Lecture Series, New York, NY, USA, 2 November and 26 October 1994

“The Gaze in the Closet”. Center for Literary and Cultural Studies, Harvard University, Cambridge, MA, USA, 20 October 1994

“Narratologie et dialogue”. Colloque interdisciplinaire sur le dialogue, Université du Mans, Le Mans, France, 15 September 1994

“Psychoanalytische aspecten van beeldende kunst”. Nederlands Psychoanalytisch Genootschap, Utrecht, The Netherlands, 11 June 1994

“Zichtbaar ont–zettend: Proust en het fotografisch oog”. Marcel Proust Vereniging, Amsterdam, The Netherlands, 28 May 1994

“Plaidoyer pour un personnage plat: Proust et la photographie”. Inaugural address at the congress *Le personnage littéraire*, Centre de narratologie appliquée, Nice, France, 14 April 1994

“Knowledge at the Cutting Edge”. Public lecture at the Carleton University, Ottawa, 18 March 1994

“On Narrative Subjectivity”, seminar on comparative literature and history; “On Framing”, lecture at the *Studies of Art and Culture* seminar, “Shakespeare’s Lucrece and the Politics of Talk”, public lecture and “Murder and Difference”, seminar on religious studies and anthropology, Carleton University, Ottawa, Canada, 14–17 March 1994

“Judith as a Cultural Topos”. 11th Annual JSOT Lecture, University of Sheffield, Sheffield, UK, 10 March 1994

Lectures at Senter for Europeiske Kulturstudier, Universitetet i Bergen, Bergen, Norway: “‘Judith’ and Confusion”, 12 February 1994; “The Gaze in the Closet: On Proust”, 11 February 1994; “De–disciplining the Eye”, 11 February 1994

“De Turner–Turn: ritueelstudie in de literatuurwetenschap”. Studiedag *De erfenis van Victor Turner*, Vereniging voor Culturele Antropologie, Vrije Universiteit, Amsterdam, The Netherlands, 17 December 1993

“Visual Gossip”. Lecture at the *Unofficial Knowledge Group* seminar, King’s College, Cambridge, UK, 6 December 1993

“Knowledge on the Cutting Edge: Judith and Confusion”. Keynote lecture at the interdisciplinary conference on Judith, University of Colorado, Boulder, CO, USA, 29 October 1993

“Judith, Biblical Scholarship, and Painting as Reading”. Program of Cultural and Visual Studies, University of Rochester, Rochester, NY, USA, 26 October 1993

“Avec son regard de maître: Narratologie et image”. Centre de l’Étude de l’Écriture, Université de Paris VII,

Paris, France, 28 May 1993

“The Discourse of the Museum”; “His Master’s Eye: The Discourse of Modernity on Rembrandt’s Danae and Manet’s Olympia” and “A Case for Interpretation: Response to Hélène Cixous”, Sotheby Lecture, 19th Annual Conference of the Association of Art Historians, London, UK, 2–4 April 1993

“Als de dood: theorie, metaforen, en het avontuur van wetenschap”. Inaugural lecture, Chair of Theory, Universiteit van Amsterdam, Amsterdam, The Netherlands, 12 January 1993

“Laying Bare: Modes of Exposition in the Humanities”. Address for the Annual Meeting of American Art Museum Directors, Chapel Hill, NC, USA, 7 June 1992

“Engaging Knowledge”. Conference on epistemology and metaphor, Bar Ilan University, Ramat Gan, Israel, 13 May 1992

“The Culture of Narrative and the Narrative of Culture”, public lecture and “Visualizing Difference, or Vision with a Difference?”, seminar, Aristoteles University of Thessaloniki, Thessaloniki, Greece, 4–5 May 1992

“First Person, Second Person, Same Person: Narrative as Epistemology”. Plenary address, International Association for the Study of Narrative, Nashville, TN, USA, 12 April 1992

“Museums and the New Museology”. Seminar in Critical Theory, University of California, Los Angeles, CA, USA, 2 April 1992

“Moving Rhetoric”. Panel on “The Rhetoric of Art History”. Annual Meeting of the College Arts Association, Chicago, IL, USA, 13 February 1992

“Blindness or Insight? Reading “Rembrandt” with a Difference”. Symposium *Beyond Attribution: Reading Rembrandt in the 1990s*, Columbia University, New York, NY, USA, 7 February 1992

“Cultuurconservatisme en de hang naar houvast”, *Opzij* lecture; “Don’t Believe Your Eyes: Vision, Language, and the Pedagogy of Alterity”, lecture at the *Vision* conference, Belle van Zuylen Institute, Universiteit van Amsterdam and “Macht en onmacht van het museum”. Stichting Amazone, Amsterdam, The Netherlands, 24, 22 and 21 November 1991

“Who Cares? Where Stories Come from and What They Do”. Symposium *Information in a Healthy Society and Health in the Information Society*, Eindhoven, The Netherlands, 20 November 1991

“The Discourse of the Museum”. Museum of Contemporary Art and the University of Illinois, Chicago, IL, USA, 16 October 1991

“Kraken! Over de retoriek van polemië”. Afscheidscollege, Faculty of Arts, Rijksuniversiteit Utrecht, Utrecht, The Netherlands, 3 September 1991

“Show–Case”. Keynote address, Annual Southern Humanities Council Conference, Chattanooga, TN, USA, 28 February 1991

“Telling, Showing, Showing Off: A Walking Tour in the American Museum of Natural History”; “How to Do Things with Images: Reading a Coffee Table Book” and “Discursive Images: Seeing Gender with ‘Rembrandt’”. Henry Kreisel Lecture in Literature and the Visual Arts, University of Alberta, Edmonton, Canada, 11–12 and 7 February 1991

“Over Her Dead Body: Rembrandt, Rousseau and the Bible”. Princeton University, Princeton, NJ, USA, 28 November 1990

“Lof der onzekerheid”. Closing lecture for inaugural congress of the Belle van Zuylen Institute, Universiteit van Amsterdam, Amsterdam, The Netherlands, 16 November 1990

“The Ways of Narrative”. Boston University, Boston, MA, USA, 16 November 1990

“Reading ‘Rembrandt’: Beyond the Word–Image Opposition”. Reed College, Portland, OR, USA, 1 November 1990

“Advies aan U: literatuurkritiek”. Hogeschool Gelderland, Arnhem, The Netherlands, 9 May 1990

“Schrijven over schrift”. Instituut voor Algemene Literatuurwetenschap, Universiteit van Amsterdam, Amsterdam, The Netherlands, 2 May 1990

“Is kunst van vrouwen vrouwenkunst?”. Lecture on the occasion of the opening of the exhibition *Vrouwen van de Rijksuniversiteit*, 1 May 1990

“Lezen als cultuurkritiek: het boek Esther in postmodernistisch perspectief”. Easter Lecture, Department of Theology, Rijksuniversiteit Groningen, Groningen, The Netherlands, 12 April 1990

“Writing the Body–Politic”. Universidade Federal de Paraíba, Joao Pessoa, Brazil, March 27, 1990; also delivered at the Universidade Federal, Brasilia, Brazil, 29 March 1990; Centro Interdisciplinar de Estudos Contemporaneos, Universidade Federal, Rio de Janeiro, Brazil, 2 April 1990; Universidade Federal, de Rio Grande do Sul, Porto Alegre, Brazil, 5 April 1990

“Self-Reflection: Writing in the Book of Esther”. Universidade Federal Fluminense, Niterói, Rio de Janeiro, Brazil, April 2, 1990; also delivered at the Universidade Federal de Rio do Sul, Porto Alegre, Brazil, 5 April 1990

“Discourse and Image, Women and Men: Challenging Boundaries with ‘Rembrandt’”. Universidade Federal de Paraíba, Joao Pessoa, Brazil, 28 March 1990

“Poetic Justice: Writing the Body-Politic”. Stanford Chair in the Humanities, University of Miami, Miami, FL, USA, 23 March 1990

“Zelf-reflecties: het bijbelboek Esther en de (on-)macht van het geschreven woord”. Interfacultaire werkgroep vrouwenstudies en Werkgroepen Vrouwenstudies Theologie, Utrecht, The Netherlands, 15 March 1990

“Over haar lijk: waarheid, wetenschap, en cultuurverschil”. Public lecture, First Annie Romein Verschoor Lecture, University of Leiden, Leiden, The Netherlands, 8 March 1990

“Decemberomposing Gender: Women, Men, and ‘Rembrandt’”. Symposium *Decembonstruction and Visual Art*, Carleton College, Northfield, MN, USA, 24 February 1990

“Reading the Look”. Public lecture, Susan B. Anthony Center for Women’s Studies, University of Rochester, Rochester, NY, USA, 21 February 1990

“A Body of Writing”. Hobart and William Smith Colleges, Geneva, NY, USA, February 18, 1990; also read at Reed College, Portland, OR, USA, 11 February 1990

“Writing against Itself: The Book of Esther as Bomb-Letter”. CUNY Graduate Center, New York, NY, USA, 16 February 1990

“On Self-Reflection: Rhetoric, University of California, Berkeley, CA, USA, 14 February 1990

“Truth-Speak and Body-language”. Women’s Studies, University of California, Berkeley, CA, USA, 13 February 1990

“De wetenschapper als wildeman”. Lecture for the opening of the exhibition *De koloniale verbeelding: Afrika in ansichtkaarten*, Africa Museum, Nijmegen, The Netherlands, 10 February 1990

“No Place to Go: Between Positivism and Pluralism”. Society for Biblical Literature, Structuralism and Exegesis Section and “Coherence, Women, and Other Traps”. Society for Biblical Literature, Narrative Research on the Hebrew Bible Group, Anaheim, CA, USA, 19–20 November 1989

“Reading Text and Image”. University of Chicago, IL, USA, 9 November 1989

“Viewer, Focalizer, Voyeur”. Seminar, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, USA, 3 November 1989

“Visual Epistemology”. *The Theory of the Image* lecture series, Harvard University, Cambridge, MA, USA, 2 November 1989

“Feminist Biblical Criticism: State of the Art”. Westar Seminar, Toronto, ON, Canada, 20 October 1989

“Blindness or Insight? On Visual Discourse”. Plenary lecture, annual conference of the International Association for Philosophy and Literature, Atlanta, GE, USA, 4 May 1989

“Visual Readers and Textual Viewers: Processing the Bible’s and Rembrandt’s Accounts of Vision in Susanna and the Elders”. University of New York, Buffalo, NY, USA, 4 March 1989

“Reading the Gaze: The Construction of Femininity in Rembrandt”. *Vision and Textuality* lecture series, Syracuse University, Syracuse, NY, USA, 24 February 1989

“Jakobson, Voyeurism, and Visual Language”. English Department, University of Rochester, Rochester, NY, USA, 23 February 1989

“Mythe, macht en misverstand, of het recht om verkeerd te lezen: Richteren 19 en het interpretatieprobleem”. Dies Natalis lecture, Katholieke Theologische Universiteit Amsterdam, Amsterdam, The Netherlands, 3 February 1989

“Communicatie of eenzijdige macht? Rembrandt’s Suzanna en de ouderlingen”. Vereniging voor Onderwijs, Kunsten en Wetenschappen, Haarlem, The Netherlands, 17 December 1988

“How does an Author Become the Author of a Crime?” Society of Biblical Literature, plenary lecture, Semeia Symposium, Chicago, IL, USA, 22 November 1988

“Image & Image: Visuality and Feminist Hermeneutics”. Society of Biblical Literature, Chicago, IL, USA, 21 November 1988

“Dead Flesh, or the Smell of Painting”. *Representations of Death* conference, Harvard University, Boston, MA, USA, November 5, 1988; revised version delivered at the University of Western Ontario, London, ON, Canada, November 25, 1988; also delivered as the N.E.H. Summer Institute lecture, University of Rochester, Rochester, NY, USA, August 9, 1989; Humanities Center and Department of Art History, Johns Hopkins University, Baltimore, MD, USA, 20 February 1990

Lectures at Erasmus Ascension Symposium, Amsterdam–Oosterbeek, The Netherlands, 11–14 May 1988

“Rhetoric and Effect: Response to Evelyn Keller”; “Rhetoric and Motivation: Response to Evelyn Keller”

“Visual Poetics: Reading with the Other Art”. *Theory Between the Disciplines: The Roles, Functions, and Status of Theoretical Discourses* conference, London, ON, Canada, 8 April 1988

“Dis-semination: Rembrandt and the Navel of the Text”. Plenary lecture at College Art Association, Houston, TX, USA, 13 February 1988; also read at the conference *Visual Image, Language, and Post-Structuralist Reading*, Getty Center for the History of Art and the Humanities, University of California Humanities Research Institute, University of California, Irvine, CA, USA, November 21, 1987; and at the University of Toronto, Toronto, ON, Canada, 26 November 1987

“De tekst, de gemeenschap en de andere kant: Rembrandt als Bijbelvorser”. De Groene Amsterdammer, Paradiso, Amsterdam, The Netherlands, 7 February 1988

“Verkrachting verbeeld: seksueel geweld in cultuur gebracht”. Inaugural lecture as Professor of Semiotics and Women’s Studies, Universiteit Utrecht, Utrecht, The Netherlands, 15 January 1988

“Dealing Daughters”. Women’s Studies Program, University of Toronto, Toronto, ON, Canada, 20 November 1987

“The Semiotics of Rape”. Hamilton College, Clinton, NY, USA, 19 September 1987

“Perpetual Contest”. Theological seminary *Conversations*, Princeton University, Princeton, NJ, USA, 12 May 1987

“Situationalism: Toward a Hysterical Semiotic”. *Local Semiosis* conference, University of Rochester, Rochester, NY, USA, 15 April 1987

“The Power to Know: Sex and Violence in Judges”. *Gender and Knowledge* symposium, University of West Virginia, Morgantown, WV, USA, 2 April 1987

Lectures at Center for Criticism and Theory, University of Western Ontario, London, ON, Canada: “Narrative between the Disciplines” 27 March 1987; “Literature between the Disciplines”, 6 March 1987; “Narrative between Philology and Anthropology”, 5 March 1987

“The Semiotics of Rape and Murder”. Boston Area Colloquium in Feminist Theory, Northeastern University, Boston, MA, USA, 19 March 1987

“Real Rape: Signs of Reality in Judges 11, 15, and 19”. Toronto Semiotic Circle, Toronto, ON, Canada, 28 February 1987

“Murder and Difference: Gender, Genre and Scholarship on Sisera’s Death”. Center for Comparative Literature, University of Toronto, Toronto, ON, Canada, 27 February 1987

“Speech and Narrative: Judges 4 and 5”. Colloquium on Critical Theory, English Department, University of Rochester, Rochester, NY, USA, 25 February 1987

“The Virgin Vanishes: Rereading the Book of Judges”. First Susan B. Anthony Lecture, Susan B. Anthony Center for Women’s Studies, University of Rochester, Rochester, NY, USA, 18 February 1987

“Sex and Violence in the Book of Judges”. Program of Women’s Studies, Simon Fraser University, Vancouver, January 16, 1987; also read at Hamilton College, Clinton, NY, USA, 18 September 1987

“Speech and Gender”. *Perspectives on Spoken Discourse* colloquium, University of British Columbia, Vancouver, BC, Canada, 16 January 1987

“The Rape of Narrative and the Narrative of Rape”. English Institute, Cambridge, MA, USA, 28 August 1986

“Narratology and Ritual”. Massachusetts Interdisciplinary Discourse Analysis seminar, Massachusetts Institute of Technology, Cambridge, MA, USA, 7 May 1986

“Dealing/with/Women”. *The Bible and Critical Theory* conference, University of Colorado, Boulder, CO, USA, April 3, 1986

“L’éclipse de la vierge ou le double discours”. Groupe Interdisciplinaire d’Enseignement et de Recherche sur les Femmes ; “Mythe et transfert”, Société de Philosophie; “Rembrandt narrateur”; “Mythe, représentation, signification” séminaire Intersémiotique ; “Texte et convention sociale”, Département de Philosophie ; “The Virgin Vanishes”, Simone de Beauvoir Institute for Women’s Studies Université du Québec, Montréal, QC, Canada, 7 and 10–12 March 1986

“Maiden, Murderess, Mother: The Social Meaning of Biblical Images”. Divinity School, Harvard University, Cambridge, MA, USA, 3 March 1986

“Between Men: Narrative Condensation and the Marriage of Father and Son”. Departments of Literature and Religious Studies, Oberlin College, Oberlin, OH, USA, 24 January 1986

Lectures at Departments of Comparative Literature and Women’s Studies, Katholieke Universiteit Nijmegen,

Nijmegen, The Netherlands: “Mythe en misverstand”, 28 November 1985; “Moord, doodslag en verschil”, 28 November 1985

“L’usage du rituel”. Brown University, Providence, RI, USA, French, 5 November 1985

“Mythe à la lettre”. Center for Literary Studies, Jerusalem, Israel, July 1985; also delivered at the Departments of Comparative Literature, Modern Languages, and Classics, Emory University, Atlanta, GA, USA, 28 October 1985; Departments of Comparative Literature, Women’s Studies, and Religious Studies, University of Maryland, College Park, MD, USA, 31 October 1985; Departments of Comparative Literature, Art History, and Religious Studies, University of California, Berkeley, CA, USA, 19 November 1985; Department of Language Studies, University of California, Santa Cruz, CA, USA, 21 November 1985; Department of Foreign Languages, Literatures, and Linguistics, University of Rochester, NY, USA, 6 December 1985; and at the Departments of Literature and Religious Studies, Oberlin College, Oberlin, OH, USA, 24 January 1986

“Myth à la lettre: Freud, Mann, Genesis and Rembrandt, and the Story of the Son”. *Discourse in Psychoanalysis, Literature and the Arts* conference, Jerusalem, Israel, June 1985; also read at the Porter Institute for Poetics and Semiotics, Tel Aviv, Israel, June 1985

“The Plural Subject of Fiction: On Gender-Specific Fantasies”, *The Fiction of the Subject and the Subject of Fiction* symposium and “Communiceren, vertellen, liegen: de narratieve semiotiek van Bernstein”. Studium Generale, Utrecht, The Netherlands, May 1985

“Character in Paradise”. Cornell University, Ithaca, NY, USA, April 1985; also read at the University of Massachusetts, Amherst, MA, USA, April 1985

“The Retrospective Fallacy: Eve Before, During, and After Christianity”. Department of Literature, University of California, San Diego, CA, USA, March 1985

Lectures at Université du Québec, Montréal, QC: “Interprétation interdisciplinaire: Codes sexuels dans Juges 4 et 5”; “Où en est la narratologie? Le débat avec Genette”; “Problèmes narratologiques, sémiotique et *Wuthering Heights*”; “Description, interprétation, critique”; “Interprétation anthropologique et littéraire de Juges 4 et 5”; “Narratologie et journalisme”; “Code, institution, idéologie: L’interprétation théologique” and at Queens University, Kingston, ON: “Narratologie critique: Nouvelles possibilités”, Canada, January 1985

“Rhétorique du non-dit”. Institut für Romanistik, Universität Bielefeld, Bielefeld, Germany, November 1984

“Eve and the Convention of Character Interpretation”. University of Sussex, Brighton, UK, October 1984

“Theory of Character”. University of East Anglia, Norwich, UK, October 1984

“Narratology Revisited: Subjectivity”. French Department, University of Manchester, Manchester, UK, October 1984

“The Convention of Character Interpretation” and “Samson and the Hesitant Hero”. Faculty Lecture of the Faculty of Arts, University of Birmingham, Birmingham, UK, October 1984

“Names, Critique, Transgression”. Saint John’s College, Oxford, UK, October 1984

Lectures at Institute of Science and Technology, University of Wales, Cardiff, UK, October 1984: “Narrative Theory and Ideology”; “A History of Love: Metatextuality”.

“The Language of Power”. Roehampton Institute, London, UK, October 1984

“Semiotiek en ideologiekritiek”. Internationale School voor Wijsbegeerte, Leusden, Belgium, June 1984

“The Semiotics of Sexuality: Women, Feminist Identity and Society in the 1980s”. First session of the Utrecht Summer School of Critical Semiotics, Utrecht, The Netherlands, June 1984

“Inconsciences de Chéri: Chéri existe-t-il?” *Colette: Nouvelles approches critiques* colloquium, Saarbrücken, Germany, June 1984

“La fin de la thématique: La thématique comme fin”. Colloquium on thematics, Société France-Canada, June 1984

“Problems in Narrative Theory”. Northern Illinois University, DeKalb, IL, USA, April 1984

“Sexuality, Sin and Sorrow: The Emergence of the Female Character in Genesis 1–3”. *Theory of Character* colloquium, University of Georgia, Athens, GA, USA, April 1984

“Le parcours sémantique du sujet narratif”. Comparative Literature Program, Université de Montréal, Montréal; “Sémiologie narrative: Modèles d’analyse”, Groupe de Recherche en Sémiologie, Université du Québec; “Le réseau sémantique de la subjectivité narrative”. Department of Literary Studies, Université du Québec, Montréal, QC, Canada, April 1984

“La fonction métatextuelle du livre de Ruth”, Comparative Literature Program, McGill University; “Le mythe de Samson et Dalila”, Groupe Interdisciplinaire d’Enseignement et de Recherche sur les Femmes and “Narrativité et référent: Le paradoxe de la manipulation”. Department of Literary Studies, Université du Québec, Montréal, QC,

Canada, February and March 1984

Lectures at Université Laval, Québec, QC, Canada, January 1984: “Analyse du récit biblique”, “Théorie de la subjectivité narrative”, “Le sujet narratif et sa critique”, “Personnage et convention” (Department of Literary Studies); “Ruth et la constitution du couple: Reconnaissance et intérêts”, “Eve et le mythe de la déesse-mère” (Department of Religious Science and Groupe Interdisciplinaire d’Enseignement et de Recherche sur les Femmes)

“The Dialectic of Chronology”. Columbia University, New York, NY, USA, November 1983

“Nom propre et mise en abyme”, *Les femmes et les signes* conference and “The Concept of Focalization and its Relevance for Film Theory”. *Theory of Film* seminar, hosted by Seymour Chatman, Urbino and “La mise en abyme et l’inconscient collectif”. Instituto Universitario Orientale, Naples; “Anti-chronologie”. Università degli Studi, Facoltà di Giurisprudenza e di Scienza Politiche, Salerno, Italy, May and July 1983

“Mise en Abyme and Metatextuality: Sexual Politics in the Book of Ruth”. Harvard University, Cambridge, MA, USA, April 1983

At Université du Québec, Montréal, QC, Canada, April 1983: “Sémiotique du nom propre” (Department of Literary Studies); “Les études littéraires aux Pays-Bas” (Departments of French, English, Etudes Anciennes et Moderne); “A propos d’un récit de Maria Derموût” (Department of Germanic Languages and Literatures); “Le personnage narratif” (French Department); “Pour une herméneutique critique” and “Le sujet et le signe qui cloche” (Comparative Literature Program); “Toward a Theory of the Narrative Subject” (English Department); “Mise en abyme et nom propre: Le livre de Ruth,” also read at the Université du Québec, Montréal; “Défense et illustration de la narratologie”, French Department, University of Toronto, Toronto, ON and “Critique littéraire et idéologie: Le récit biblique”, Comparative Literature Program, Université de Montréal, QC, Canada, March and April 1983

“Delila, Dina, Dora”. *Men’s Women* exhibition, Arti et Amicitiae, Amsterdam, The Netherlands, February 1983

“Literatuur als bron voor historiografisch onderzoek”. Instituut voor Geschiedenis, Rijksuniversiteit Utrecht, Utrecht, The Netherlands, 12 November 1982

Lecture series at the 13th Session of Aussois, École Normale Supérieure et Université de Paris III, Sorbonne, Paris, France, 1–8 September 1982: “Epistémologie critique”; “La psychanalyse comme discipline critique”; “Le concept d’idéologie”; “Idéologie et sujet”; “Psychanalyse et littérature”; “Le sujet narratif”; “Pour une théorie narratologique du sujet”; “Sujet et manipulation”; “Ce que Samson ne disait pas”; “Théorie de la description: Rouen”. Conference on Flaubert, Manchester University, Manchester, UK, 7 May 1982

“Théorie et classification de la description”. Università di Venezia, Venezia, Italy, 31 March 1982

“La théorie du sujet”. Università di Pavia, Pavia, Italy, 29 March 1982; also presented at the Università di Venezia, Venezia, Italy, March 30, 1982

“La focalisation: Concept classificatoire ou outil critique? Discussion avec Gérard Genette”. Haute École en Sciences Sociales, Séminaire Littéraire, Paris, France, 15 March 1982

“The Rhetoric of Subjectivity”. Ossabaw seminar *The Structure of Reality in Fiction*, Porter Institute for Poetics and Semiotics, Ossabaw Island, GA, USA, 2 October 1981

“Delila’s onschuld”. Summer University, Women’s Studies, Amsterdam, The Netherlands, 29 June 1981

“Manipulation by Narrativity”. Program in Comparative Literature and the Center for the Study of Art and Symbolic Behavior, University of Pennsylvania, Philadelphia, PA, USA, 23 April 1980; also delivered at the conference *The Language of the Arts*, British Comparative Literature Association, 19 December 1980

“Descriptions”. Woodward Lecture, Yale University, New Haven, CT, USA, 15 April 1980

“Structure narrative et signification”. Lecture with Aart van Zoest, 9th Congress of the I.A.C.L., Aix-en-Provence, France, 3 September 1979

“Notes sur l’enchâssement narratif”. Symposium *Synopsis II*, Tel Aviv, Israel, 16–24 June 1979

“Heksen, hoeren of heiligen: mogelijkheden en grenzen van feministische literatuurkritiek”. Faculty of Arts and “Over narrativiteit en manipulatie”. Instituut voor Algemene Literatuurwetenschap Rijksuniversiteit Groningen, The Netherlands, 7 December 1978; also delivered at the Katholieke Universiteit Nijmegen, The Netherlands, 1978; and as a guest lecture for N.O.S. Radio, 1978

“L’iconicité narrative”. Congrès de la F.I.L.L.M., Aix-en-Provence, France, 1 September 1978

“Over narratologie”. Vereniging voor Algemene Literatuurwetenschap, Haarlem, The Netherlands, 10 June 1978

“La description de Rouen dans Madame Bovary”. Société des études romantiques, 3 February 1978

Several lectures on interpretation, Colette, Flaubert, and Duras. Alliance Française, 1973–1978

REVIEW ARTICLES AND INTERVIEWS (Selection: Last 10 years)

“De visie van Mieke Bal op vrouwenemancipatie door de jaren heen”. Edited by Romy van der Houven. *Lover*.

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https://www.tijdschriftlover.nl/interviews/de_visie_van_feministe_mieke_bal_op_vrouwenemancipatie_door_de_jaren_heen

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