

Jalal Toufic

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Education:

- PhD in Radio/TV/Film, Northwestern University, 1992.
- MA in Cinema Studies, New York University, 1987.
- BA in Philosophy, American University of Beirut, 1984.

Books:

- *What Was I Thinking?* Berlin: e-flux journal-Sternberg Press, 2017 (283 pages).
- *The Dancer's Two Bodies*. Sharjah, UAE: Sharjah Art Foundation, 2015 (81 pages).
- *What Were You Thinking?* Berlin: Berliner Künstlerprogramm/DAAD, 2011 (198 pages).
- *The Portrait of the Pubescent Girl: A Rite of Non-Passage*. Forthcoming Books, 2011 (80 pages).
- *What Is the Sum of Recurrently?* Istanbul, Turkey: Galeri Nev, 2010 (53 pages).
- *Graziella: The Corrected Edition*. Forthcoming Books, 2009 (91 pages).
- *The Withdrawal of Tradition Past a Surpassing Disaster*. Los Angeles: California Institute of the Arts/Roy and Edna Disney/CalArts Theater [REDCAT], 2009 (as one of the volumes of the publication that accompanied Walid Raad's exhibition *Scratching on Things I Could Disavow: A History of Modern and Contemporary Art in the Arab World / Part I Volume 1 Chapter 1 (Beirut: 1992–2005)*, edited by Clara Kim); Forthcoming Books, 2009 (115 pages).
- *Undeserving Lebanon*. Forthcoming Books, 2007 (123 pages).
- *'Āshūrā': This Blood Spilled in My Veins*. Beirut, Lebanon: Forthcoming Books, 2005 (107 pages).
- *Two or Three Things I'm Dying to Tell You*. Sausalito, CA: Post-Apollo Press, 2005 (143 pages).
- *Undying Love, or Love Dies*. Sausalito, CA: Post-Apollo Press, 2002 (49 pages).
- *Forthcoming*. Berkeley, CA: Atelos, 2000; 2nd ed., Berlin: e-flux journal-Sternberg Press, 2014 (296 pages).
- *Over-Sensitivity*. Los Angeles: Sun & Moon Press, 1996; 2nd ed., Forthcoming Books, 2009 (243 pages).
- *(Vampires): An Uneasy Essay on the Undead in Film*. Barrytown, New York: Station Hill Press, 1993; revised and expanded edition, Sausalito, CA: Post-Apollo Press, 2003 (379 pages).
- *Distracted*. Barrytown, NY: Station Hill Press, 1991; 2nd ed., Berkeley, CA: Tuumba Press, 2003 (134 pages).

* Full Disclosure: I am the publisher of Forthcoming Books.

** My books are available for download as PDF files at <http://www.jalaltoufic.com/downloads.htm>.

Film Scripts:

- *Jouissance in Postwar Beirut*. Forthcoming Books, 2014 (available for download as a PDF file at: http://www.jalaltoufic.com/downloads/Jalal_Toufic,_Jouissance_in_Postwar_Beirut.pdf)

Translated Books:

French:

- *Le Retrait de la tradition suite au désastre démesuré*, trans. Omar Berrada and Ninon Vinsonneau. Paris: Les Prairies ordinaires, 2011 (available for download as a PDF file at: <http://www.jalaltoufic.com/downloads.htm>).
- *Distrain*, trans. Guillaume Fayard. Paris: Les Petits matins, 2011.

German:

- *Vom Rückzug der Tradition nach einem unermesslichen Desaster*, trans. Christoph Nöthlings. Berlin, Germany: August Verlag, 2011.
- *Credits Included/Abspann inclusive*, trans. Christoph Nöthlings. Vienna, Austria: Thyssen-Bornemisza Art Contemporary, 2011.

Booklets:

- *Reading, Rewriting Poe's "The Oval Portrait"—Angelically*, part of DOCUMENTA (13)'s "100 Notes–100 Thoughts," English/German (Ostfildern, Germany: Hatje Cantz, 2011).
- *Reading, Rewriting Poe's "The Oval Portrait"—In Your Dreams* (bilingual edition: English and Arabic) (Beirut, Lebanon: Ashkal Alwan, 2006).

Academic Employment:

- Professor, Department of Humanities and Creative Writing, Hong Kong Baptist University, September 1, 2018–present.
- Director of, and Professor in, the School of Visual Arts, the Lebanese Academy of Fine Arts (Académie Libanaise des Beaux-Arts [ALBA]), University of Balamand, September 1, 2015–August 31, 2018.
- Professor, Department of Visual and Performing Arts, as well as Head of the Doctoral Commission of the Faculty of Fine and Applied Arts, Holy Spirit University—Kaslik, Lebanon, September 1, 2014–August 30, 2015; and Resident Thinker, the Lebanese Association for Plastic Arts Ashkal Alwan's 4th edition of Home Workspace Program, Beirut, October 6, 2014–July 3, 2015.
- Resident Professor (with Anton Vidokle), the Lebanese Association for Plastic Arts Ashkal Alwan's 3rd edition of Home Workspace Program, Beirut, November 6, 2013–July 18, 2014.
- Associate Professor, Department of Communication Design, Kadir Has University, Istanbul, Turkey, October 1, 2007–October 1, 2013.
- Associate Professor and Head of the MA Program in Film and Video Studies, Department of Visual and Performing Arts, Faculty of Fine and Applied Arts, Holy Spirit University—Kaslik, Lebanon, Spring 2000–Spring 2007.
- Visiting Associate Professor, Institut d'Études Scéniques, Audiovisuelles et Cinématographiques, Université Saint-Joseph, Beirut, Lebanon, March 13–April 3, 2000 and May–June 2002.
- Visiting Associate Professor, Communication Arts Department, Lebanese American University, Spring and Fall 2000.
- Adjunct Professor, School of Critical Studies, California Institute of the Arts, Fall 1996–Spring 1999.
- Visiting Artist, Department of Fine Arts, University of Southern California, Summer 1998.
- Visiting Scholar at the Center for Middle Eastern Studies and Lecturer in the Comparative Literature Department, University of California at Berkeley, Fall 1996.
- Lecturer, Film Department, San Francisco State University, Fall 1993–Spring 1996.
- Lecturer, Communication Arts Department, Beirut University College, Fall 1986.

Additional Seminars and Workshops:

- "The Withdrawal of Tradition Past a Surpassing Disaster," seminar, Ashkal Alwan's Home Workspace Program 2017–2018, November 15–December 6, 2017.

- “Two or Three Things I’m Dying to Tell You about Mortals,” seminar, Academy of the Arts of the World (Akademie der Künste der Welt), Cologne, October 20–22, 2014.
- “The Dancer’s Two Bodies,” seminar, Wide Open School, Hayward Gallery, Southbank Centre, London, July 10–11, 2012.
- “Workshop with Jalal Toufic,” CA2M Centro de Arte Dos de Mayo, Spain, June 22, 2012.
- “The (Un)dead,” seminar, Oslo National Academy of the Arts, January 11–13, 2012.
- “The Dancer’s Two Bodies,” seminar, Inter-University Centre for Dance Berlin (HZT [Hochschulübergreifendes Zentrum Tanz]), UdK Berlin/Hochschule für Schauspielkunst “Ernst Busch,” November 16–30, 2011.
- “The Dancer’s Two Bodies,” research workshop, Tanzquartier Wien, Vienna, November 16–20, 2010.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” seminar, Fondazione Antonio Ratti, Como, Italy, July 8–10, 2009.
- Visiting Thinker, Centre for Ideas, Victorian College of the Arts, University of Melbourne, Australia: taught the graduate seminars “Two or Three Things I’m Dying to Tell You about *The Thousand and One Nights*” and “Arriving Too Late for Resurrection,” 6 and 7 March 2008, respectively, and gave “The Dancer’s Two Bodies” in the lecture series “The Poetics of the Body,” March 10, 2008.
- Co-teacher, with Walid Raad, of the seminar “The Withdrawal of Tradition Past a Surpassing Disaster,” United Nations Plaza, Berlin, January 31–February 11, 2007 (United Nations Plaza is exhibition as school; it was organized by Anton Vidokle in collaboration with Liam Gillick, Boris Groys, Martha Rosler, Walid Raad, Jalal Toufic, Nikolaus Hirsch, Natascha Sadr Haghghian and Tirdad Zolghadr. <http://www.unitednationsplaza.org/>).
- Visiting Artist, the Rijksakademie, Amsterdam: taught the seminar “*You Said ‘Stay,’ So I Stayed*” (part of the “Reenactment” program) and gave studio visits, June 14–15, 2007; taught the seminar “Saving the Living Human’s Face and Backing the Mortal” and gave studio visits, October 20–22, 2003.
- Guest Teacher, DasArts, Amsterdam, the Netherlands, 15–20 October and 28 October–11 November 2001.

Video/Mixed-Media/Conceptual Works:

- *A Life in Four Movements*, film, 186 minutes, 2019.
- *The Matrix for Radical Simulationists (aka How to Read The Matrix as a Cypher)*, film, 72 hours and 36 minutes, 2018.
- *The Matrix for Realists (aka Reviewing The Matrix in Terms of One Cypher)*, film, 50 hours and 48 minutes, 2018.
- *The Matrix for Realists (aka Reviewing The Matrix in Terms of One Cypher)—A Timesaving, Perception-Taxing Version*, film, 138 minutes, 2018.
- *Vertiginous Variations on Vertigo*, film, 110 minutes, 2016.
- *An Indefinite Visit to Hong Kong, Solaris* (in collaboration with Graziella Rizkallah Toufic), video, 19 minutes, 2016.
- *The Return of the Dual-Use Memorial*, mixed media, 2016.
- *Victoria Rizkallah; or, The Sticking Out Hair* (in collaboration with Graziella Rizkallah Toufic), video, 4 minutes, 2014.
- *Variations on Guilt and Innocence in 39 Steps*, video, 75 minutes, 2013.
- *Ah İstanbul* (in collaboration with Graziella Rizkallah Toufic), video, 20 minutes, 2013.
- *Attempt 137 to Map the Drive* (in collaboration with Graziella Rizkallah Toufic), video, 7 minutes, 2011.
- *How to Read an Image/Text Past a Surpassing Disaster?* mixed media, 2010.
- *Lebanese Performance Art; Circle: Ecstatic; Class: Marginalized; Excerpt 3*, video, 5 minutes, 2007.
- *The Dual-Use Memorial*, mixed media, 2007.
- *Mother and Son; or, That Obscure Object of Desire (Scenes from an Anamorphic Double Feature)*, video, 41 minutes, 2006.

- *Mother and Son: A Tribute to Alexander Sokurov*, mixed media, 2006.
- *‘Āshūrā’: This Blood Spilled in My Veins*, c-prints, 2005.
- *The Lamentations Series: The Ninth Night and Day*, video, 59 minutes, 2005.
- *Minor Art: Conceptual Posters and Book Covers (aka Minor Art: Conceptual Film and Video Posters)*, 2000–present.
- *A Special Effect Termed “Time”; or, Filming Death at Work*, video, 30 minutes, 2005
- *This Is Not to Say that this Is Not the Case*, mixed media, 2004.
- *I Am the Martyr Comrade Jamāl Sātī*, mixed media, 2003.
- *Saving Face*, video, 8 minutes, 2003 (distributed, as part of the compilation *Resistance[s]: Experimental Films from the Middle East and North Africa* vol. 2, by Lowave, www.lowave.com).
- *‘Āshūrā’: This Blood Spilled in My Veins*, mixed-media work with 7 looped videos (78 minutes; 59 minutes; 16 min; 10 min; 7 min; 1 min), and 3 banners, 2002.
- *‘Āshūrā’: This Blood Spilled in My Veins*, video, 78 minutes, 2002.
- *The Sleep of Reason: This Blood Spilled in My Veins*, video, 32 minutes, 2002.
- *Phantom Beirut: A Tribute to Ghassan Salhab*, video, 15 minutes, 2002.
- *Two Posthumous Resumes*, 2000.
- *Overlooking the Unsightly to See*, mixed media, 2000.
- *Radical-Closure Artist with Bandaged Sense Organ*, mixed media, 1997.
- *‘Āshūrā’: This Blood Spilled in My Veins*, two-channel video, 17 minutes, 1996.
- *Credits Included: A Video in Red and Green*, video, 43 minutes, 1995.

*10 of the videos are available for viewing at <https://vimeo.com/jalaltoufic>.

* *The Matrix for Realists (aka Reviewing The Matrix in Terms of One Cypher)* (2018), *The Matrix for Radical Simulationists (aka How to Read The Matrix as a Cypher)* (2018), and *The Matrix for Realists (aka Reviewing The Matrix in Terms of One Cypher)—A Timesaving, Perception-Taxing Version* (2018) compose the film trilogy *The Matrix for AI et Al. ‘Āshūrā’: This Blood Spilled in My Veins* (2002), *The Lamentations Series: The Ninth Night and Day* (2005), and *Lebanese Performance Art; Circle: Ecstatic; Class: Marginalized; Excerpt 3* (2007) compose a Toufican ‘Āshūrā’ video trilogy. *Mother and Son; or, That Obscure Object of Desire (Scenes from an Anamorphic Double Feature)* (2006), *Variations on Guilt and Innocence in 39 Steps* (2013), and *Vertiginous Variations on Vertigo* (2016) compose a Toufican Hitchcock film trilogy. *Attempt 137 to Map the Drive* (2011), *Ah İstanbul* (2013), and *An Indefinite Visit to Hong Kong, Solaris* (2016) compose *A Video Trilogy on Cities and Their Imaginal Complements*.

Public Collections:

- Centre national d’art et de culture Georges Pompidou, Paris, France.

Exhibitions/Screenings:

2019

- “Theater of Operations: The Gulf Wars 1991–2011,” MoMA PS1, New York, November 3, 2019–March 1, 2020.
- “Beirut Lab: 1975(2020),” University Art Galleries Room Gallery, University of California at Irvine, October 5–December 14, 2019.
- “The D-Tale, Video Art from the Pearl River Delta,” Episode 3: The Politics of the Self, Times Art Center Berlin, Berlin, March 1, 2019–April 13, 2019.

2018

- 16th edition of festival Image de ville, Marseille, France, November 18, 2018.
- *Cycles of Collapsing Progress*, Studiocur/art and Beirut Museum of Art (BeMA), Rashid Karami International Fair and the Citadel of Tripoli, Tripoli, Lebanon, September 22–October 23, 2018, which included also the continuous screening of the 116-hour trilogy *The Matrix for AI et Al.* at Metropolis Cinema, Beirut, September 24–27, 2018.
- *Heavenly Beings: Neither Human nor Animal*, +MSUM | Museum of Contemporary Art Metelkova, Ljubljana, Slovenia, July 10–November 4, 2018.
- “Truth Is Black, Write over It with a Mirage’s Light,” Darat al Funun, Amman, Jordan, July 3–October 4, 2018.

- “Double Feature: Alfred Hitchcock’s *Vertigo* and Jalal Toufic’s *Vertiginous Variations on Vertigo*,” Ashkal Alwan, Beirut, March 6, 2018.
- “Double Feature: Alfred Hitchcock’s *Vertigo* and Jalal Toufic’s *Vertiginous Variations on Vertigo*,” e-flux, New York, February 26, 2018.

2017

- 7th Bi-City Biennale of Urbanism\Architecture (UABB), “Cities, Grow in Difference,” Shenzhen, China, December 15, 2017–March 17, 2018.
- “Home Beirut, Sounding the Neighbors,” MAXXI (National Museum of the 21st Century Arts), Rome, November 15, 2017–May 20, 2018.
- *Artists’ Film International 10th Anniversary Screening*, Whitechapel Gallery, London, September 7–17, 2017.
- “I Can Call this Progress to Halt,” Los Angeles Contemporary Exhibitions (LACE), March 8–April 23, 2017.

2016

- “Do it بالعربي,” Darat al Funun, Amman, Jordan, September 24, 2016–January 24, 2017.
- “The Time Is out of Joint,” Sharjah Art Foundation, March 12–June 12, 2016.
- “Do it بالعربي,” Sharjah Art Foundation, United Arab Emirates, January 23–April 23, 2016.

2015

- First Asia Biennial & 5th Guangzhou Triennial, December 11, 2015–April 10, 2016.

2014

- “/seconds,” Sharjah Art Foundation, United Arab Emirates, October 11–December 10, 2014.
- “Une histoire, art, architecture et design, des années 80 à aujourd’hui” (A History: Art, Architecture, and Design, from the 1980s Until Today), Centre Pompidou, Paris, September 16, 2015–January 2016.
- “A Museum of Immortality,” Home Workspace Program, Ashkal Alwan, Beirut, June 11–July 18, 2014.

2013

- “Joyful Wisdom,” Rezan Has Museum, Istanbul, Turkey, September 14–October 20, 2013.
- “Whole, in Part: Artists’ Publications from the MACBA Collections,” Museo de Arte Contemporáneo de Castilla y León (MUSAC), Spain, June 22, 2013–January 12, 2014.
- “Installing the Ruin,” Galerie Tanit, Beirut, May 13–June 6, 2013.
- Sharjah Biennial 11, United Arab Emirates, March 13–May 13, 2013.
- “Scores No. 6: On Addressing Artistic-Theoretical Parcours on the Bodies of Religion,” Tanzquartier, Vienna, January 18, 2013.

2012

- “Performance Year Zero: A Living History,” Tate Modern, The Tanks, London, October 6, 2012.
- 9th Shanghai Biennale, October 2, 2012–March 31, 2013.
- “Six Lines of Flight: Shifting Geographies in Contemporary Art,” San Francisco Museum of Modern Art, September 15–December 31, 2012.
- “Surplus Authors,” Witte de With | Center for Contemporary Art, Rotterdam, September 5–January 6, 2013.
- “*Wunder* (Miracles),” Kunsthalle Krems, Austria, March 4–July 1, 2012.
- “Rising Images,” Cinéma du Réel International Documentary Film Festival, Paris, March 22–April 3, 2012.

2011

- “3rd Athens Biennale: Monodrome,” Greece, October 23–December 11, 2011.
- “Art in the Auditorium 3,” Henie Onstad Art Centre (Henie-Onstad Kunstsenter), Norway, October 13–19, 2011.
- “Locus Agonistes–Practices and Logics of the Civic,” Argos Centre for Art and Media, Brussels, Belgium, October 1–December 18, 2011.
- “*Wunder* (Miracles),” the Deichtorhallen Hamburg and the Siemens Foundation, Hamburg, Germany, September 23, 2011–February 5, 2012.
- “Art in the Auditorium III,” Ballroom Marfa, Marfa, Texas, USA, August 27, 2011.

- “Decreation,” West Space, Melbourne, Australia, August 8–27, 2011.
- “X Wohnungen Mannheim” (X Apartments Mannheim), 16. Internationale Schillertage, Nationaltheater Mannheim in collaboration with HAU Berlin, June 4–7, 2011.
- “Art in the Auditorium III,” GAMeC (Galleria d’Arte Moderna e Contemporanea), Bergamo, Italy, May 26 to June 12.
- “Image in the Aftermath,” Beirut Art Center, May 18–July 16, 2011.
- “Archive: Doubles,” Açıkekran (Openscreen), Istanbul, Turkey, May 16–June 24, 2011.
- “Jalal Toufic: Irruptions of the Real,” Daadgalerie, Berlin, May 13–June 18, 2011.
- “Meeting Points 6: Locus Agonistes: Practices and Logics of the Civic,” Beirut Art Center, April 27–May 7, 2011.
- “Resistance(s): Arab Video Arts 2,” 22nd Ankara International Film Festival, Turkey, March 19 and 24, 2011.
- Sharjah Biennial 10: “Plot for a Biennial,” United Arab Emirates, March 16–May 16, 2011.
- “Art in the Auditorium,” Kunsthau Zürich, Switzerland, March 1–June 1, 2011.
- “Giorgio Andreotta Calo, Jalal Toufic, Huang Xiaopeng,” Whitechapel Gallery, London, January 28–April 17, 2011.
- “Art in the Auditorium III,” Fundación Proa, Buenos Aires, Argentina, January 22–March 1, 2011.

2010

- “All about Beirut,” Galerie Tanit, White Box, Munich, December 17, 2010–January 16, 2011.
- “Reframing Reality: Glimpses into the Lowave Video Archive,” Museet for Samtidskunst (Museum of Contemporary Art), Roskilde, Denmark, 20 November 2010– 27 February 2011.
- “Blind Dates: New Encounters from the Edges of a Former Empire,” Pratt Manhattan Gallery, New York City, November 19, 2010–February 11, 2011.
- “VIDEOit 2010,” Fondazione Merz, Torino, Italy, November 18, 2010.
- “Reisen in islamische Welten,” Filmmuseum München, Munich City Museum, October 13, 2010.
- “The Skin of the Invisible,” 29th Bienal de São Paulo, September 21–December 12, 2010.
- “Medium Religion (Extracts),” in conjunction with “Colloque international Max et Iris Stern: Art + Religion,” Musée d’art contemporain de Montréal, April 7–May 5, 2010.
- “Exploring Documentary: Pamphlet #9—*Chants de guerre, mélancolie. Coup de couteau* (Songs of War, Melancholy. Stab Wounds),” Centre Pompidou, Paris, March 25, 2010.
- “Cine Forum 6—Healing Gestures,” Museum of Art, Seoul National University, February 25–April 28, 2010.
- Slought Foundation, Philadelphia, February 5, 2010.
- “Quartet—Four Biennials Reflected in Prints,” International Centre of Graphic Arts, Ljubljana, Slovenia, January 22–March 28, 2010.

2009

- “Blown Up,” Mains d’Œuvres, France, December 13, 2009.
- “The Malady of Writing,” Museu d’Art Contemporani de Barcelona (MACBA), Spain, November 20, 2009–April 25, 2010.
- “Les Vagamondes,” Théâtre de l’Agora, Évrý, France, November 17–27, 2009.
- “Człowiek śpiąc nie grzeszy,” Nowy Teatr, Warsaw, Poland, November 14, 2009.
- “Cruel Weather: Arab Middle East Film Festival,” Peacock Visual Arts, Aberdeen, November 4, 2009.
- “Resistance(s) I & II,” KIT—Kunst im Tunnel, Düsseldorf, Germany, October 30–31, 2009.
- “TransArab: vídeo contemporáneo,” Casa Árabe, Madrid, October 14–November 15, 2009.
- “Irruptions of the Real,” Nikolaj, Copenhagen Contemporary Art Center, August 16, 2009.
- “Medium Religion,” The Model Arts and Niland Gallery, Sligo, Ireland, May 24–August 2, 2009.

2008

- “Medium Religion,” ZKM | Museum of Contemporary Art, Karlsruhe, Germany, November 23, 2008–April 19, 2009.
- “Quartett: Vier Biennalen im Spiegel grafischer Blätter,” Tanas, Berlin, September 6, 2008–November 9, 2008.
- “Out Now!” E-Flux, New York, September 5–November 8, 2008.
- “Forthcoming Irruptions of the Real: A Season of Videos by Jalal Toufic,” in “Out of Bounds: Art, Faith & Religiosity,” Faculty of Art & Design, Monash University, Melbourne, Australia, August 21, 2008.
- Museet for Samtidskunst (Museum of Contemporary Art), Roskilde, Denmark, May 18, 2008.
- “Home Works IV: A Forum on Cultural Practices,” the Lebanese Association for Plastic Arts Ashkal Alwan, Sfeir Semler Gallery, Beirut, April 12–May 31, 2008.
- Centre for Ideas, Victorian College of the Arts, University of Melbourne, Australia, March 12, 2008.
- “Art Now in Lebanon,” Darat al Funun, Amman, Jordan, March 4–May 29, 2008.

2007

- “The Resilient Landscape,” Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney, Australia, November 22–December 22, 2007.
- “Illumina: Résistance(s) II,” Aurora, Norwich, UK, November 10, 2007.
- Né à Beyrouth film and video festival, Beirut, August 29, 2007.
- “Mourning and its Hospitalities | (After ...),” University of Queensland, Australia, July 18, 2007.
- Festival Paris Cinéma 2007, July 7–9, 2007.
- Venice Biennale, Lebanese Pavilion, June 7–September 30, 2007 (screening of *Saving Face* in the video program); Cyprus Pavilion, June 8, 2007 (screening of *The Lamentations Series*).
- “Touring Lebanon—There’s No Place Like Home,” Internationales KurzFilmFestival Hamburg (Hamburg International Short Film Festival), June 7 and 9, 2007.
- “Memorial to the Iraq War,” Institute of Contemporary Arts (ICA), London, May 23–June 27, 2007.
- “Lowave, Résistance(s)—Experimental Films from the Middle East and North Africa,” Internationale Kurzfilmtage Oberhausen, Germany, May 4, 2007.
- “Carte blanche Lowave/Résistance(s),” Centre Pompidou, Paris, April 19, 2007.

2006

- Offene Akademie der Münchner Volkshochschule, Munich, November 5, 2006.
- “Art, Life & Confusion,” 47th October Salon, cooperative venture between the Belgrade Cultural Center and the Kunsthalle Fridericianum Kassel, Art Gallery, Belgrade, Serbia, September 29–November 5, 2006.
- “To Capture Beirut (Essays from Earlier), Salloum, Toufic,” Woodland Pattern Experimental Film/Video Series, presented by the University of Wisconsin-Milwaukee Department of Film, September 29, 2006.
- “Thinking the Future: Art, Design and Creativity,” the 2006 ACUADS (Australian Council of University Art and Design Schools) conference, co-hosted by the Faculty of Art and Design at Monash University and the School of Art at the Victorian College of the Arts, Melbourne, Australia, September 29, 2006.
- “Coding: Decoding,” in “Images of the Middle East,” the Museum of Contemporary Art, Roskilde, Denmark, September 23, 2006, and Nikolaj, Copenhagen Contemporary Art Center, Denmark, October 1, 2006.
- “Pressure Points: Arabic Perspectives on Tradition and the City,” organized by the Writing and Society Research Group of the University of Western Sydney and Casula Powerhouse Arts Centre, Blacktown Arts Center, Australia, September 23, 2006.
- “Dying to Tell You: Videos by Jalal Toufic + Walid Raad,” Hallwalls Contemporary Arts Center, Buffalo, USA, September 23, 2006.

- Artspace, Sydney, Australia, September 21, 2006.
- “TransPractice and Collaborations,” Biennale of Sydney 2006, August 12, 2006.
- “Out of Beirut,” Modern Art Oxford, Oxford, England, May 13 to July 16, 2006.
- “Filming Death at Work,” Kunsthalle Fridericianum, Kassel, Germany, April 12–May 14, 2006.
- 15th edition of Festival Côté Court, Ciné 104, Pantin, France, March 31–April 9, 2006.
- The 2nd edition of International Festival of Creative Film and Video, cosponsored by the Lebanese Academy of Fine Arts (ALBA) and Goethe-Institut, Beirut, March 5, 2006.

2005

- “Sequence of Tense,” Alternative Space Pool, Seoul, South Korea, December 16, 2005–January 11, 2006.
- “Home Works III: A Forum on Cultural Practices,” Beirut, Lebanon, November 21 and 23, 2005.
- “18es Instants Vidéo,” La Compagnie, November 5, 2005, and La Friche de la Belle de mai, Marseille, France, November 19, 2005.
- “New Orient,” KunstFilmBiennale, the Kunststation Sankt Peter, Cologne, Germany, October 19 to 24, and thenceforth until the end of ArtCologne on November 1, 2005.
- “Memory Lane: The Biennial Portfolios,” the 9th International Istanbul Biennial, Goethe-Institut Istanbul, Galeri Dürer, September 13–October 30, 2005, Goethe-Institut Ankara, November 8–December 3, 2005, Goethe-Institut Izmir, December 12, 2005–January 6, 2006.
- ..né.à Beyrouth festival, Beirut, Lebanon, August 23, 2005.
- “Nuevo Video Árabe,” La Casa Encendida, Madrid, Spain, August–September 2005.
- “Go Between,” the Bregenzer Kunstverein and Magazin 4, Palais Thurn & Taxis and Magazin 4, Austria, July 16–September 4, 2005.
- Museum of Contemporary Art (Museet for Samtidskunst) in Roskilde, Denmark, May 22, 2005.
- “Normalization,” Platform Garanti Contemporary Art Center, Istanbul, Turkey, March 10–April 23, 2005.
- Ovni 2005 Resistances, Centre de Cultura Contemporania de Barcelona, Spain, January 30, 2005.
- Tanit Gallery at Arte Fiera (Art First), BolognaFiere, Italy, January 27–31, 2005.

2004

- California College of the Arts, December 2, 2004.
- Pacific Film Archive, Berkeley, USA, November 23, 2004.
- “The Face on Film,” organized by the Documentary Filmmakers Group, the Other Cinema, London, November 21, 2004.
- “Flicker at Buffalo: Correspondences in New Media, Film, and Poetry,” Squeaky Wheel, November 17, 2004.
- “Critical Positions,” Brighton Cinematheque, November 7, 2004.
- Né à Beyrouth Festival, Beirut, August 30, 2004.
- “Love it or Leave it,” the 5th Biennial of Cetinje, realized by the National Museum of Montenegro in cooperation with Kunsthalle Fridericianum, Kassel, Germany, July 20–September 19, 2004.
- “Laughter,” LIFT (London International Festival of Theatre), the Barge House, London, June 20, 2004.
- “Plug In,” Centre for Contemporary Art Futura, Prague, May 7–June 27, 2004.
- “Present Absence: Contemporary Art from Lebanon,” Galerie Tanit, Munich, May 7–June 25, 2004.
- Centre pour l’image contemporaine, Geneva, Switzerland, May 18, 2004.
- “Nuevo Video Árabe,” Centro Cultural Cajastur, Muralla Romana, Gijón, Spain, May 2004.
- Khalil Sakakini Cultural Centre Foundation, Ramallah, Palestine, March 27, 2004.
- International Center of Bethlehem, Palestine, March 11, 2004.

- Al-Ma'mal Foundation, Jerusalem, February 18, 2004.
- Townhouse Gallery of Contemporary Art, Cairo, January 28, 2004.
- Popular Art Center, Ramallah, Palestine, 21 January 2004.

2003

- “Focus Jalal Toufic,” 16th International Documentary Filmfestival Amsterdam (IDFA), November 22, 25 and 29, 2003.
- “Home Works II: A Forum on Cultural Practices,” the Lebanese Association for Plastic Arts Ashkal Alwan, Beirut, November 1, 2003.
- Festival International du Cinéma Méditerranéen Montpellier, October 25 and November 1, 2003.
- 14th Festival Internacional De Arte Electrônica—Videobrasil, SESC Pompéia, São Paulo, September 27, 2003.
- Pacific Film Archive, Berkeley, USA, August 26, 2003.
- né @ Beyrouth, Centre Culturel Français, Beirut, August 21, 2003.
- Al-Ma'mal Foundation for Contemporary Art, Jerusalem, 16 July 2003.
- Théâtre Béryte, USJ, Beirut, June 17, 2003.
- OVNI 2003 Archivos del Observatorio, Centro de Cultura Contemporánea de Barcelona, Spain, May 29, 2003.
- “DisORIENTATION: Contemporary Arab Artistic Practices from the Middle East,” House of World Cultures, Berlin, April 12, 2003.
- 6th Sharjah International Biennial, United Arab Emirates, April 8–May 8, 2003.
- “Contemporary Arab Representations: Beirut/Lebanon,” BildMuseet, Umeå University, Sweden, February 9–April 21, 2003.

2002

- BüroFriedrich, Berlin, December 7, 2002–January 25, 2003.
- “Synopsis II-Theologies,” National Museum of Contemporary Art, Athens, October 15, 2002–January 5, 2003.
- Townhouse Gallery of Contemporary Art, Cairo, September 21, 2002.
- “Contemporary Arab Representations: Beirut/Lebanon,” Witte de With, Rotterdam, September 15–November 24, 2002.
- né @ Beyrouth festival, Centre Culturel Français, Beirut, August 23, 2002.
- “Contemporary Arab Representations,” Fundació Antoni Tàpies, Barcelona, May 3–July 14, 2002.
- “Home Works: A Forum on Cultural Practices in the Region: Egypt, Iran, Iraq, Lebanon, Palestine and Syria,” the Lebanese Association for Plastic Arts Ashkal Alwan, Beirut, Lebanon, April 7, 2002.

2000

- “Exist,” Espace SD, Beirut, Lebanon, November 25–December 2, 2000.
- “Hamra Street Project,” the Lebanese Association for Plastic Arts Ashkal Alwan, and Kentertainment, Colisée cinema, Beirut, Lebanon, November 17–27, 2000.

1998

- “*Poésie et cinéma Américains contemporains: parallèles et circulations*,” Centre international de poésie, Marseille, October 14–28, 1998.
- “Bottoms Up,” The Lab, San Francisco, June 5–July 3, 1998.

1997

- “Selected Memories,” Constant-organized exhibition, Le Palais des Beaux-Arts, Brussels, June 18–August 17, 1997.
- “Tampering with the Reel,” Artists Space, New York, June 7–July 19, 1997.
- “CineArabic,” UCLA Film and TV Archive, Los Angeles, April 15, 1997.
- Yerba Buena Center for the Arts, in a San Francisco Cinematheque program, March 27, 1997.

1996

- “East of Here ... (re) Imagining the ‘Orient,’” YYZ Artists’ Outlet, Toronto, Canada, December 14, 1996.
- Pacific Film Archive, Berkeley, November 5, 1996.

1995

- “Image/Quest,” Théâtre de Beyrouth, Lebanon, June 23, 1995.
- Yerba Buena Center for the Arts, in a San Francisco Cinematheque program, March 9, 1995.

Curating:

- Curator of the Lebanese segment in “Art of the Mediterranean,” Museum of Contemporary Art Roma (MACRO), June 4–September 19, 2004.

Editor/Coeditor:

- “Thinking What’s Thought-Provoking!” book series, Sharjah Art Foundation, UAE.
- *Thinking: The Ruin*, ed. Matthew Gumpert and Jalal Toufic (Istanbul, Turkey: Rezan Has Museum, 2010); available for download at: http://www.jalaltoufic.com/downloads/Thinking_The_Ruin_ed_Matthew_Gumpert_and_Jalal_Toufic.pdf.
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- “Don’t Go to Hell for the Sake of Finishing Watching the Film,” in *Serpentine Gallery Manifesto Marathon*, published in conjunction with “Manifesto Marathon,” curated by Hans Ulrich Obrist, Sally Tallant and Nicola Lees at Serpentine Gallery; ed. Nicola Lees (London: Koenig Books, 2009), 202–205.
- “(Vampires): An Uneasy Essay on the Undead in Film (Excerpts),” in *The Quick and the Dead*, curated by Peter Eleey, issued in connection with an exhibition held April 25–September 27, 2009, Walker Art Center (Minneapolis: Walker Art Center, 2009), 157–163.
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- “Black Holes Radiate Lovingly,” in *Resonant Bodies, Voices, Memories*, ed. Anke Bangma et al. (Berlin: Revolver Publishing by Vice Versa; Rotterdam: Piet Zwart Institute, 2008), 52–58. Originally published in *Lina Saneh Body Studio*, 30 May 2007, <http://www.callforbodypartsignature.blogspot.com/>.
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- “Martyrs” and “‘Āshūrā’: This Blood Spilled in My Veins,” in *The Resilient Landscape* (Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney, Australia, 2007), 21–29 and 30–31 respectively.
- “Realistic Magic; or, I Never Cared about Magical Realism,” in *Old Earth, No More Lies, I’ve Seen You ... Haris Epaminonda, Mustafa Hulusi*, ed. Denise Robinson (Art Books International, 2007; exhibition catalogue of the Cyprus Pavilion in the 52nd Venice Biennale; trilingual), 94–98 (Greek translation by Constantinos Taliotis, 99–104; Turkish translation by Pelin Tan, 105–109).
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- “Editor’s Foreword: Reviewing a Picture Worth a Thousand Words” and “Saving Face,” in *Review of Photographic Memory*, ed. Jalal Toufic (Beirut: Arab Image Foundation, 2004), 4–5 and 6–26 respectively.
- Two spreads regarding my video ‘*Āshūrā*’: *This Blood Spilled in My Veins* in *Plug In*, ed. Mario Rizzi (Zug, Switzerland: Fine Arts Unternehmen Books, 2004).
- “Se Você Nos Pica, Nós Não Sangramos? Não” and “If You Prick Us Do We Not Bleed? No,” in *Deslocamentos* (Sao Paulo: catalogue of the 14th Festival Internacional De Arte Eletrônica—Videobrasil), 104–109 and 250–251 respectively.
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- “*Al-Atlāl*” (Ruins), trans. Fādī al-‘Abdallāh, *Al-Ādāb* (July–August 2001): 108–111.
- “*Anā as-Shahīda Sanā’ Yūsif Muhaydlī*” (I Am the Martyr Sanā’ Yūsif Muhaydlī), trans. Fādī al-‘Abdallāh, *Al-Ādāb* (January–February 2001): 44–51; reprinted in the catalogue of the 6th Sharjah International Biennial (Sharjah, United Arab Emirates: Museum of Art, 2003), 585–587.
- “*Aflām sharq awsatiyya qabla ‘an yartadda ‘ilayka tarfuka—fī aqal min wāhid ‘alā arba‘ wa ‘ishrīn minal-thāniya*” (Middle Eastern Films Before Thy Gaze Returns to Thee—in Less than 1/24 of a Second), trans. Jalal Toufic, “The Audio-Visual/Theoretical Supplement,” *Al-Ādāb* (October–November 2001): 88–98.
- “*Mulāhazāt nahwa siyar sīnamā’iyya liba’d anbiyā’ al-Qur’ān*” (Notes Towards Cinematic Biographies of some Qur’ānic Prophets), trans. Fawwaz Traboulsi, *Al-Ādāb* (January–February 2001): 52–63.
- “*‘Adam al-fihm bidhakā’ wa rahāfa*” (Intelligent and Subtle Incomprehension), trans. *Al-Ādāb*, *Al-Ādāb* (January–February 2001): 18–19.

- “Introduction—That’s All,” *Discourse* 21, no. 1 (Winter 1999): 11–13; available online at: <https://digitalcommons.wayne.edu/discourse/vol21/iss1/>.
- “Middle Eastern Films *Before Thy Gaze Returns to Thee*—in Less than 1/24 of a Second,” *Discourse* 21, no. 1 (Winter 1999): 56–75; available online at: <https://digitalcommons.wayne.edu/discourse/vol21/iss1/>.
- “Notes Towards Cinematic Biographies of some Qur’ānic Prophets,” *Discourse* 21, no. 1 (Winter 1999): 140–153; available online at: <https://digitalcommons.wayne.edu/discourse/vol21/iss1/>.
- “Recommending Deleuze—in 1998!” with Réda Bensmaïa, *Discourse* 20, no. 3 (Fall 1998): 4–16; available online at: <https://digitalcommons.wayne.edu/discourse/vol20/iss3/>.
- “*If You Prick Us, Do We Not Bleed? No*,” *Discourse* 20, no. 3 (Fall 1998): 165–169; available online at: <https://digitalcommons.wayne.edu/discourse/vol20/iss3/>.
- “*Every Name in History Is I*,” *Discourse* 20, no. 3 (Fall 1998): 172–174, available online at <https://digitalcommons.wayne.edu/discourse/vol20/iss3/>; first published in David Blair’s *Waxweb*, <http://jefferson.village.virginia.edu/wax>.
- Contribution on the poetics of the filmmaker Paradjanov, trans. Éric Giraud and Holly Dye, *Le Cahier du Refuge* (1998): 25–27.
- Excerpt from *Distracted*, trans. Éric Giraud and Holly Dye, *If*, no. 13 (1998): 15–24.
- “Dead Air,” in *Public*, no. 16 (1998): 55–63.
- Reprint of one page from *Over-Sensitivity*, *Ribot*, no. 5 (1997).
- “*Nahwa zilzāl shakhsī*” (Toward a personal quake), *Mawāqif*, no. 51–52 (Autumn–Summer 1984): 99–103.

Website Articles:

- “Labyrinth,” Kunstverein Harburger Bahnhof, http://kvvhbf.de/program/=material/163-jalal-toufic-br-labyrinth#_edn2.
- “Littérature et calligraphie lipogrammatiques d’après-guerre,” translation to French by Omar Berrada, *Le magazine*, August 2016, Jeu de Paume, Paris, <http://lemagazine.jeudepaume.org/2016/08/jalal-toufic-litterature-calligraphie-lipogrammatiques-dapres-guerre/>.
- “A Question: Jalal Toufic: *If You Prick Us, Do We Not Bleed? No*,” in the online catalogue of “The Jerusalem Show VII: Fractures,” ed. Anthony Downey, Basak Senova, and Stephanie Bailey, Ibraaz, October 24, 2014, <http://www.ibraaz.org/publications/7>.

Short Texts:

- “The Withdrawal of Tradition Past a Surpassing Disaster [*excerpt*],” in *Destruction*, edited by Sven Spieker (Documents of Contemporary Art series, London: Whitechapel; Cambridge, Mass.: MIT Press, 2017), 163.
- “Image Readings/İmge Okumaları,” trans. Merve Ünsal, in Sarkis, *Respiro*, ed. Defne Ayas, bilingual (English, Turkish), (Istanbul: Istanbul Foundation for Culture and Arts [İKSV], 2015), 82–85 (a publication accompanying the Pavilion of Turkey at the 56th Venice Biennale).
- “Faith in the Annunciation of the Angel Who Didn’t Arrive,” in *We Are All in This*, ed. Başak Şenova (National Gallery of Macedonia, 2015), 48 (a publication accompanying the Pavilion of Republic of Macedonia at the 56th Venice Biennale).
- “Jalal Toufic,” in “Dispatch Metropolis Now: Contemporary Art and Culture in Beirut,” *Artforum*, May 2015.
- “The Aura: An Approach/*Aureola Qasja*,” in *The Symbolic Efficiency of the Frame/Eficanca Simbolike e Kornizes*, bilingual catalogue (Albanian and English; translation to Albanian by Përktheu Etleva Pushi) issued in conjunction with the Tirana International Contemporary Art Biennial (T.I.C.A.B.), September 18–October 22, 2009, 34–35, available online at:

<http://www.tica-albania.org/TICAB/catalogue.html>
<http://www.tica-albania.org/TICAB/catalogues/ticab%20eng.pdf.zip>.

- “Transit Visa to the Labyrinth,” and “Quickly, a Stereotype!” in *Transit Visa: On Video and Cities*, ed. Akram Zaatari and Mahmoud Hojeij (Beirut, 2001), 9–11 and 81.
- Contribution to *Blind Date* (catalogue of the *Blind Date* exhibition), ed. Steven Hull (Valencia, CA: California Institute of the Arts, 1998), 43–44.
- “Leibnizian Letter,” in *I’m Still in Love with You*, ed. Steven Hull (1998), 5.
- “Monstrous Units Over the Plateau,”
<http://www.rova.org/foodforthought/monstrous-units-over-the-plateau.html>.

My Translations of Others’ Texts:

- Jean Baudrillard, “Total Duplicity of this War,” trans. Jalal Toufic, *Discourse* 22, no. 1 (Winter 2000): 4–9.
- Joana Hadjithomas and Khalil Joreige, “OK, I’ll Show You My Work,” trans. Jalal Toufic, in “Mortals to Death,” ed. Jalal Toufic, special issue, *Discourse* 24, no. 1 (Winter 2002): 85–98.

Invited Lectures, Seminars, and Artist Talks:

- “The Crucified,” in “What to Let Go?” Para Site’s 2018 International Conference, Tai Kwun, Hong Kong, November 22–24, 2018.
- “The Contemporary Is Still Forthcoming,” in “The Politics of Historical Time” conference, Garage Museum of Contemporary Art, Moscow, October 27, 2018.
- Reading from my book *What Was I Thinking?* (2017), Darat al Funun, Amman, Jordan, July 5, 2018.
- Reading for the book launch of *I Can Call this Progress to Halt* (ed. Suzy Halajian; Los Angeles Contemporary Exhibitions [LACE]), Surssock Museum, Beirut, April 5, 2018.
- “The Dancer’s Two Bodies,” Yale School of Art, Yale University, USA, March 1, 2018.
- Lecture and Book Launch, followed by a conversation with artist Walid Raad, e-flux, New York, February 28, 2018.
- A lecture, “The Crucified,” and a screening of my ‘*Āshūrā*’ video trilogy followed by a discussion with UC Berkeley Professor Stefania Pandolfo, “Illumination” conference, Johns Hopkins University, February 23, 2018.
- “What Is the Sum of a Son and a Son—In a Dream?” Ashkal Alwan’s Home Workspace Program 2017–2018, Beirut, December 14, 2017.
- Lecture (“The Labyrinth”) and book launch for *What Was I Thinking?*, Vancouver Art Gallery, Canada, October 18, 2017.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Simon Fraser University, Vancouver, October 17, 2007.
- “The Dancer’s Two Bodies,” Scrivener’s Monthly Series, Western Front, Vancouver, October 12, 2017.
- “The Auto-Mobility of the Inanimate in Dance,” seminar in the context of the module “Seeing Listening Writing Moving,” Ashkal Alwan’s Home Workspace Program 2016–2017, November 23, 2016.
- “The Aura: An Approach; or, How Many Miracles Did Jesus Perform?” in the “Miracle Marathon,” Serpentine Sackler Gallery, London, October 8, 2016.
- “Animate Assembly 4: Jalal Toufic, ‘Dance,’” Department of Art, Goldsmiths, University of London, October 6, 2016.
- “Wall-to-Wall Relative Closures, then, Mysteriously, a Radical Closure,” Keynote Speech, 3rd Fast Forward Festival, co-organized with the Athens Biennale, Onassis Cultural Centre, Athens, May 27, 2016.
- “Middle Eastern Films *Before Thy Gaze Returns to Thee*—in Less than 1/24 of a Second,” Keynote Speech in “Abstraction Unframed,” the Fourth Annual Conference of the Association for Modern and Contemporary Art of the Arab World, Turkey and Iran (AMCA) in partnership with Barjeel Art Foundation and NYU Abu Dhabi, May 22, 2016.

- “A Hitherto Unrecognized Apocalyptic Photographer: The Universe,” Sursock Museum, Beirut, May 5, 2016.
- “Don’t Go to Hell for the Sake of Finishing Watching the Film,” in the international colloquium “The irRESPONSABILITY of the Artist,” École nationale supérieure des beaux-arts (ENSBA) de Paris, April 27, 2016.
- “The Aura: An Approach,” in the conference “Wounded Places, On the Integrity of the Body,” Ashkal Alwan, Beirut, February 28, 2016.
- “Doing Away with the Nostalgia for Evil for Good,” 1st PARSE Biennial Research Conference, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, Sweden, November 5, 2015.
- “An Outstanding—and Still Crazy—Task: Transforming Ourselves into Gods,” *Transformation Marathon*, Serpentine Gallery, London, 18 October 2015: <http://radio.serpentinegalleries.org/participants/jalal-toufic/>.
- Boiler Room Lecture: Jalal Toufic, “Which Is the More Difficult in the Christian Era: to Resurrect or to Bury?” Monash University Museum of Art (MUMA), Melbourne, August 11, 2015: <https://soundcloud.com/mumamonash/jalal-toufic-which-is-the-more-difficult-in-the-christian-era-to-resurrect-or-to-bury-1-2>.
- “Middle Eastern Films *Before Thy Gaze Returns to Thee*—in Less than 1/24 of a Second,” The Anis K. Makdisi Program in Literature, American University of Beirut, February 24, 2015.
- “Which Is the More Difficult in the Christian Era: to Resurrect or to Bury?” Museum of Modern Art in Warsaw, February 14, 2015.
- “The Dancer’s Two Bodies,” in “Reports to an Academy,” in the first “Pluriversale” biannual, the Academy of the Arts of the World (Akademie der Künste der Welt), Cologne, Germany, October 19, 2014.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” in “Tradition (Un)Realized,” Arko Art Center, Seoul, September 26, 2014.
- “Creating and Dispersing Universes Again and Again,” the Lebanese Association for Plastic Arts Ashkal Alwan’s Home Workspace Program, July 15, 2014.
- “A Hitherto Unrecognized Apocalyptic Photographer: The Universe,” 8th Berlin Biennale for Contemporary Art, Crash Pad, KW Institute for Contemporary Art, June 4, 2014.
- Five keynote lectures for the five chapters of the third edition of Lebanese Association for Plastic Arts Ashkal Alwan’s Home Workspace Program, Beirut: “Creating and Dispersing Universes (that Work without Working at Singularities),” November 7, 2013; “Creating and Dispersing Universes that Include Fiction/Artworks,” January 7, 2014; “Creating and Dispersing Universes that Include Dancers,” February 25, 2014; “Creating and Dispersing Universes that Include Ruins,” April 15, 2014; “Creating Universes that Include Will and/or Resurrection,” June 10, 2014.
- “The Aura: An Approach,” in “Practicing Philosophy in Lebanon: Texts, Trends, Traditions,” American University of Beirut, November 21, 2013.
- “*Dé-position*: Research on the Body’s Agency,” Dance Congress 2013, Düsseldorf, June 7–8, 2013.
- “*Every Name in History is I*,” CDA Projects, Istanbul, April 19, 2013.
- “Don’t Go to Hell for the Sake of Finishing Watching the Film,” in the symposium “A Bewitched System: The Exorcising Role of Images,” CA2M Centro de Arte Dos de Mayo, Spain, June 20, 2012.
- “Dying Before Dying; or, Living to Tell the Tale,” in “Staging Knowledge,” CICA (Changing Identities and Contexts in the Arts) and SALT, Galata, Istanbul, June 15, 2012.
- “I Have Something to Say (Silence-over) and I Am Saying it (Thanks to Music-over) and that Is Poetry,” the Leslie Scalapino Memorial Lecture in Innovative Poetics, Jack Kerouac School of Disembodied Poetics’ Summer Writing Program, Naropa University, Boulder, USA, June 14, 2012.

- “I Have Something to Say (Silence-over) and I Am Saying it (Thanks to Music-over) and that Is Poetry,” the Leslie Scalapino Memorial Lecture in Innovative Poetics, Small Press Traffic, California College of the Arts, San Francisco, June 10, 2012.
- Artist Talk, Gallery 400, University of Illinois at Chicago, April 23, 2012.
- Book launch of *What Were You Thinking?*, followed by the lecture “The Aura: An Approach,” followed by a conversation with Hito Steyerl, Daadgalerie, Berlin, January 27, 2012.
- “Which Is the More Difficult in the Christian Era: to Resurrect or to Bury?” Oslo National Academy of the Arts, January 10, 2012.
- “Future Image: James Elkins and Jalal Toufic,” in “Facing Forward: Art & Theory from a Future Perspective,” Stedelijk Museum Amsterdam, December 14, 2011.
- “The Dancer’s Two Bodies,” Inter-University Centre for Dance Berlin (HZT [Hochschulübergreifendes Zentrum Tanz]), UdK Berlin/Hochschule für Schauspielkunst “Ernst Busch,” November 22, 2011.
- Keynote lecture, SHARE #1 Conference, the European League of Institutes of the Arts (ELIA) in collaboration with the Finnish Academy of Fine Arts (KUVA), Helsinki, November 4, 2011.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Städelschule, Staatliche Hochschule für Bildende Künste, Frankfurt am Main, Germany, October 25, 2011.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Kunsthalle Zürich, Switzerland, October 16, 2011.
- “Don’t Go to Hell for the Sake of Finishing Watching the Film,” in “CalArts Plays Itself,” PACT Zollverein-CalArts, Germany, September 30, 2011.
- “In Absentia: A Conversation between Walid Raad and Jalal Toufic,” Thyssen-Bornemisza Art Contemporary, Vienna, Austria, May 27, 2011.
- “Radical Closure,” Daadgalerie, Berlin, May 14 and 21, 2011.
- “Saving the Living Human’s Face and Backing the Mortal” (keynote lecture), “New Directions in Turkish Film Studies conference XII: Cinema and Philosophy,” Kadir Has University, Istanbul, May 5, 2011.
- “« Dans » le labyrinthe” (“in” the labyrinth), conversation with Walid Raad (accompanied by Omar Berrada), the Louvre, Paris, March 25, 2011.
- « Something you should know : artistes et producteurs aujourd’hui, » seminar organized by Patricia Falguières, Elisabeth Lebovici, Natasa Petresin and Hans-Ulrich Obrist, EHESS (École des hautes études en sciences sociales), Paris, March 23, 2011.
- “Untimely Collaboration,” with the participation of Walid Raad and Omar Berrada, Sharjah Biennial 10 (“Plot for a Biennial”), March 19, 2011.
- “The Dancer’s Two Bodies,” Merz Akademie, Stuttgart, Germany, January 18, 2011.
- “The Dancer’s Two Bodies,” Tanzquartier Wien, Vienna, November 19, 2010.
- “Two or Three Things I’m Dying to Tell You about *The Thousand and One Nights*,” Big Ideas series, Whitechapel Gallery, London, October 21, 2010.
- “Which Is the More Difficult in the Christian Era: to Resurrect or to Bury?” Beirut Art Center, August 16, 2010.
- “Walid Raad & Jalal Toufic: Entrevue,” in “Alles anders? Everything Different?” Wiener Festwochen, Kunsthalle Wien project space Karlsplatz, Vienna, June 12, 2010.
- “Mortal Courage: No(-thing Doing) Turning Back,” in the symposium “COURAGE!!!” IKT (International Association of Curators of Contemporary Art) Congress 2010, co-organized by the Athens Biennale, Benaki Museum, Athens, May 15, 2010.
- “Don’t Go to Hell for the Sake of Finishing Watching the Film,” in “Home Works V: A Forum on Cultural Practices,” The Lebanese Association for Plastic Arts Ashkal Alwan, Beirut, Lebanon, April 27, 2010.
- “The Dancer’s Two Bodies,” DEPO, Istanbul, March 29–31, 2010.
- Jalal Toufic and Fouad Khoury, “*Les Exilocrates : artistes et exil intellectuel / 3, Images/Théorie/Pratique*,” Jeu de Paume, Paris, February 12, 2010.

- “The Dancer’s Two Bodies,” followed by a conversation with Eduardo Cadava, Slought Foundation (with support from the Cinema Studies Program at the University of Pennsylvania), Philadelphia, February 5, 2010.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Program in Media and Modernity, Princeton University, February 4, 2010.
- “Two or Three Things I’m Dying to Tell You about *The Thousand and One Nights*,” Poetry Project, New York, February 3, 2010.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” in the symposium “*Catastrophe ? Quelle catastrophe ! We All Live in a Catastrophic World!*” (Catastrophe? What a Catastrophe! We All Live in a Catastrophic World!), Manif d’art 5, the biennale of Québec, January 23, 2010.
- “Saving Face,” in “Blown Up! In Search of Deleuze’s Students,” Mains d’Œuvres, France, December 13, 2009.
- “Untimely Collaboration,” in “Three Uses of the Knife,” co-organized by the Contemporary Art Centre (CAC), the Lithuanian web-based contemporary art magazine www.artnews.lt and the Information Centre of the National Gallery of Art (IC NGA), November 6, 2009.
- “Conversation: David Riff and Jalal Toufic,” in “1st Former West Congress,” BAK, basis voor actuele kunst, Utrecht, November 6, 2009.
- “Two or Three Things I’m Dying to Tell You about *The Thousand and One Nights*,” in “Indicated by Signs,” Beirut Art Center, September 23, 2009.
- “Saving the Living Human’s Face and Backing the Mortal” and “Two or Three Things I’m Dying to Tell You about *The Thousand and One Nights*,” Fabrikken for Kunst og Design (Factory for Art and Design), Copenhagen, August 11 and 12, 2009.
- “The Dancer’s Two Bodies,” Overgaden Institute of Contemporary Art, Copenhagen, August 4–5, 2009.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Bonner Kunstverein, Germany, July 21, 2009.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Fondazione Antonio Ratti, Como, Italy, July 9, 2009.
- “Ruins” and “Transit Visa to the Labyrinth!” in “Thinking: The Ruin,” Istanbul Studies Center, Kadir Has University, Istanbul, May 27 and 28, 2009.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” in “Indicated by Signs,” the Contemporary Image Collective (CIC), Cairo, April 30, 2009.
- “Don’t Go to Hell for the Sake of Finishing Watching the Film,” Program in Cultural Management Thursday Talks, SantralIstanbul, Istanbul Bilgi University, April 16, 2009.
- Visiting Artist lecture, Department of Visual Arts, Franke Institute, University of Chicago, February 17, 2009: <http://lucian.uchicago.edu/blogs/opc/video/>.
- Artist Talk, ZKM | Museum of Contemporary Art, Karlsruhe, Germany, January 11, 2009.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” co-taught with Walid Raad, Night School Public Seminar 10, New Museum, New York, December 4–6, 2008.
- “Now? Walid Raad + Jalal Toufic in Conversation with Mohsen Mostafavi,” The Graduate School of Design, Harvard University, December 1, 2008.
- “Don’t Go to Hell for the Sake of Finishing Watching the Film,” in “Manifesto Marathon, Manifestos for the 21st Century,” Serpentine Gallery (my text was read by Hans Ulrich Obrist), October 18–19, 2008.
- “Untimely Collaboration,” co-taught with Walid Raad, in “Prognoses on Movement(s): Ten Future-Scenarios,” a project organized by the Zentrum für Bewegungsforschung at the Theatre, Dance and Performance Studies Department of the Berlin Free University, in cooperation with Hebbel Am Ufer (HAU) theatre, Hebbel Theater am UferBerlin, June 6–7, 2008.

- “The Withdrawal of Tradition Past a Surpassing Disaster,” Darat al Funun, Amman, Jordan, May 20, 2008.
- “Am I in a Film?” in “New Directions in Turkish Film Studies Conference IX: Cinema and Reality,” Kadir Has University, Turkey, May 2, 2008.
- “*You Said ‘Stay,’ So I Stayed*,” Akbank Art Center, Istanbul, March 31 and April 1, 2008.
- “Two or Three Things I’m Dying to Tell You about *The Thousand and One Nights*,” Piet Zwart Institute, Rotterdam, Netherlands, November 26, 2007.
- “*A Thousand and One Nights* After the Surpassing Disaster; or, An Arab Should Watch the Movie First (Pasolini’s *Arabian Nights*) then, One Day, Read the Book,” in “On Cultural Translation,” U-Turn Quadrennial for Contemporary Art, Copenhagen, Denmark, November 24, 2007.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Platform Garanti Contemporary Art Center, Istanbul, Turkey, September 8, 2007.
- “Saving the Living Human’s Face and Backing the Mortal,” United Nations Plaza, Berlin, Germany, February 12, 2007.
- “Untimely Collaborators,” in “Thinking the Future: Art, Design and Creativity,” the 2006 ACUADS (Australian Council of University Art and Design Schools) Conference, co-hosted by the Faculty of Art and Design at Monash University and the School of Art at the Victorian College of the Arts, Melbourne, Australia, September 29, 2006.
- “Saving the Living Human’s Face and Backing the Mortal,” School of Art History, Cinema, Classics & Archaeology (AHCCA), University of Melbourne, Australia, September 27, 2006.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” inaugural lecture of “Pressure Points: Arabic Perspectives on Tradition and the City,” organized by the Writing and Society Research Group of the University of Western Sydney and Casula Powerhouse Arts Centre, Blacktown Arts Center, Australia, September 23, 2006.
- “Saving the Living Human’s Face and Backing the Mortal,” Artspace, Sydney, September 21, 2006.
- “Untimely Collaborators,” in “TransPractice and Collaborations,” Biennale of Sydney 2006, August 12, 2006 (the text was read by artist Mireille Astore since I could not leave Beirut as a result of the Israeli air, sea and land blockade of Lebanon during that country’s most recent war on Lebanon [July 12–August 14, 2006]).
- “Saving the Living Human’s Face and Backing the Mortal,” Modern Art Oxford, Oxford, England, May 16, 2006.
- Panelist in “Biennial as School at The Cooper Union,” organized by the School of Art at The Cooper Union in cooperation with the Department 2 of Manifesta 6 School, New York, April 28, 2006.
- “Saving the Living Human’s Face and Backing the Mortal,” Kunsthalle Fridericianum, Kassel, Germany, April 12, 2006.
- “Saving the Living Human’s Face and Backing the Mortal,” School of the Art Institute of Chicago, March 15, 2006.
- Artist’s Talk with Anne Maier, Kunsthalle Fridericianum, Kassel, Germany, April 11, 2006.
- Panelist in “The Art School in Context: at Home and Abroad,” part of “Manifesta Coffee Break: Art Education,” Nicosia, Cyprus, January 21, 2006.
- “‘Āshūrā’: A Condition of Possibility of an Unconditional Promise” and “Saving the Living Human’s Face and Backing the Mortal,” Insa Art Space of Arts Council Korea, Seoul, South Korea, December 12, 2005.
- “Saving the Living Human’s Face and Backing the Mortal,” Platform Garanti Contemporary Art Center, Istanbul, March 12, 2005.
- “Saving the Living Human’s Face and Backing the Mortal,” California College of the Arts, cosponsored by Small Press Traffic Literary Arts Center and the Visual Criticism Program at CCA, December 2, 2004.

- “Saving the Living Human’s Face and Backing the Mortal,” Brown University, cosponsored by the departments of Modern Culture and Media, Theatre, Speech and Dance, and Literary Arts, November 29, 2004.
- “Saving the Living Human’s Face and Backing the Mortal” and “The Withdrawal of Tradition Past a Surpassing Disaster,” inaugural lectures at “Flicker at Buffalo: Correspondences in New Media, Film, and Poetry,” State University of New York at Buffalo, November 17 and 18, 2004.
- “Saving the Living Human’s Face and Backing the Mortal,” Center for Behavioral Research, American University of Beirut, October 25, 2004.
- “Saving the Living Human’s Face and Backing the Mortal,” Akademie der Bildenden Künste (Academy of Fine Arts), Munich, June 24, 2004.
- “Backing Mortals’ Proper Names,” part of *Irruptions of the Real: 2 Videos and 1 Lecture by Jalal Toufic*, in “DisORIENTATION: Contemporary Arab Artistic Practices from the Middle East,” House of World Cultures, Berlin, April 12, 2003.
- Panelist in “Politics and Aesthetics—the Political Context for Artists and Art Production,” part of the symposium “Creativity, Crisis and Critics—Art Production in the Arab World,” in “DisORIENTATION: Contemporary Arab Artistic Practices from the Middle East,” House of World Cultures, Berlin, April 5, 2003.
- “Artist Talk: Jalal Toufic,” BüroFriedrich, Berlin, December 7, 2002.
- “Discussion between Paul Perry and Jalal Toufic,” Witte de With, Rotterdam, October 29, 2002.
- “‘Āshūrā’: A Condition of Possibility of an Unconditional Promise,” in “Home Works, A Forum on Cultural Practices with participants from Egypt, Iran, Iraq, Lebanon, Palestine, Syria,” The Lebanese Association for Plastic Arts Ashkal Alwan, Madina Theatre, Beirut, Lebanon, April 3, 2002.
- “Backing Mortals’ Proper Names,” Klein Yalta 101, DasArts, the Netherlands, November 2, 2001.
- “Forthcoming,” in “Contemporary Arab Representations,” International University of Andalusia, Seville, Spain, October 24, 2001.
- Panelist in “Photography and Memory,” Musée Nicolas Sursock, Beirut, June 25, 2001.
- “Backing Mortals’ Proper Names,” Department of Architecture and Graphic Design, American University of Beirut, May 9, 2001.
- Panelist, “In Need of the Other Identity,” Malmö University, Sweden, September 21, 2000.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Department of Theatre and Film Studies, University of Canterbury, New Zealand, July 26, 2000.
- “Kneeling Angel with Mountainous Wings,” in “Kahlil Gibran: Horizons of the Painter,” Musée Nicolas Sursock, January 27, 2000.
- Visiting Artist, Film Department, California College of Arts and Crafts, March 25, 1999.
- Roundtable discussion with John Baldessari, Dick Hebdige, David Bunn, and Mary Ellen Solt, in conjunction with the exhibition “Text,” California Institute of the Arts, April 15, 1998.
- “Radical Closure,” Department of Theatre and Film Studies, University of Canterbury, New Zealand, April 2, 1998.
- Panelist (with Etel Adnan and Ibrahim Muhawi; moderator: Ammiel Alcalay), “From *al-Mashriq* to San Francisco: Arab Writers of the Bay Area,” 7th Annual San Francisco Bay Area Book Festival, November 2, 1996.
- “The Withdrawal of Tradition Past a Surpassing Disaster,” Critical Arts Forum, California Institute of the Arts, October 22, 1996.
- Guest Lecturer, “Immobilization in Undeath, Trance, and Dance: Landscapes of People,” Film Department, California College of Arts and Crafts, October 16, 1996.

- “Reality as Filmic in Vampire Films,” Art Department, University of California at Davis, January 20, 1996.
- Reading (with Lebanese writer and painter Etel Adnan), New Langton Arts, San Francisco, February 2, 1995.

Reviews:

- Nayla Tamraz, “Pour une lecture de la ruine : *Bérytus* de Rabee Jaber et *Attempt 137 to Map the Drive* de Jalal Toufic et Graziella Rizkallah Toufic,” in “*Littérature, art et monde contemporain : récits, histoire, mémoire—Actes du Colloque du 16 et 17 Mai 2014*,” ed. Nayla Tamraz (Beirut: Presses de l’Université Saint-Joseph, 2015), 201–221.
- Ritta Baddoura, “Jalal Toufic, portrait vu de dos,” *L’Orient Littéraire*, Beirut, June 2012: http://www.lorientlitteraire.com/article_details.php?cid=7&nid=3860.
- Thérèse Moro, review of *Distrait*, *artpress* no. 382 (October 2011): 81.
- HG Masters, “What Is Jalal Toufic Talking About?” *ArtAsiaPacific*, no. 75 (September/October 2011): 65.
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- Thom Donovan, review of *Undeserving Lebanon, Modern Painters* (April 2008): 91.
- Serhan Ada, “*Yaşananları hak etmek*,” *Radikal*, December 29, 2007.
- Boris Groys, “Ritualizing Life: Videos of Jalal Toufic,” *Art Journal* 66, no. 2 (Summer 2007): 83–84.
- Ben Lerner, review of *Two or Three Things I’m Dying to Tell You, First Intensity: A Magazine of New Writing*, no. 21 (Fall 2006): 227–230.
- Kaelen Wilson-Goldie, “The Unease of Jalal Toufic,” *Daily Star*, August 21, 2004, 12, <http://www.dailystar.com.lb/Culture/The-Review/2004/Aug-21/93893-the-unease-of-jalal-toufic.ashx#axzz2jJKgP85U>
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- Ammiel Alcalay, “Disaster Areas,” *Village Voice Literary Supplement* (April 2001): review of *Forthcoming*.
- Elliott Colla, “The Image of Loss: Jalal Toufic’s Filmic Beirut,” *Visual Anthropology* 10 (1998): 305–317: review of *Credits Included: A Video in Red and Green* and ‘*Āshūrā’: This Blood Spilled in My Veins*.
- Allen S. Weiss, *Sulfur*, no. 42 (Spring 1998): 169: review note on *Over-Sensitivity and (Vampires): An Uneasy Essay on the Undead in Film*.
- Allen Hibbard, *Review of Contemporary Fiction* (Spring 1997): 184–185: review of *Over-Sensitivity*.

Awards:

- Recipient of a 2011 Sharjah Biennial Prize “as a philosopher, artist, and thinker of note.”

Memberships:

- Fellow of the Hong Kong Academy of the Humanities, April 24, 2019–present.
- Advisory Board, Cultural Policy and Management Research Center (KPY), Istanbul Bilgi University, Turkey, October 2010–present.
- Executive Board, Istanbul Studies Center, Kadir Has University, October 2008–August 2013.
- Arab Image Foundation, 2001–2004.
- Editorial Board, *Discourse: Journal for Theoretical Studies in Media and Culture*, 1997–2002.

Residencies:

- Audain Visual Artist in Residence, School for the Contemporary Arts, Simon Fraser University, Vancouver, Canada, October 7–21, 2017.
- Artist residency, Spring Workshop, Hong Kong, August 2013.
- 2011 guest of the Berlin Artists-in-Residence Program of the German Academic Exchange Service (DAAD).
- Copenhagen Artist in Residence (CPH AIR), the City of Copenhagen in collaboration with the Factory of Art and Design, July–August 2009

Other Professional Activities:

- Jury member, 33rd Salon d'Automne, Sursok Museum, Beirut, Lebanon, October 25, 2018–January 14, 2019.
- Juror for (international) Literature, the 13th international residency program Akademie Schloss Solitude, Stuttgart, Germany, January 2011.
- Member of the Advisory Group for “Seeing the South,” a national competition for landscape projects in southern Lebanon organized by the United Nations Office of the Personal Representative of the Secretary-General for Southern Lebanon (OPRSG).
- UNESCO Digi-arts in the Arab States: First Regional Expert Meeting, Beirut, September 15–16, 2003.
- Judge for the 1998 America Awards: Belles-Lettres category.
- Jury member for the Golden Gate Awards of the 1995 San Francisco International Film Festival.

Publishing Initiatives:

- Publisher of Forthcoming Books.
- Co-Publisher, with Gilbert Hage, of Underexposed Books.

Curated Film Programs:

- “Radical Closure: A Jalal Toufic Program”: screening of Bunuel’s *The Exterminating Angel*, Lynch’s *Lost Highway*, and Kubrick’s *The Shining*, followed, for each film, by a short lecture by Jalal Toufic, Metro Club, a collaboration between Ashkal Alwan and Metropolis Art Cinema, Metropolis Art Cinema, Beirut, June 25, 27, and 29, 2007.
- *Difference and Repetition (Dedicated to Gilles Deleuze)*: Lina Saneh’s *I Had a Dream, Mom...* and Jalal Toufic’s *The Lamentations Series: the Ninth Night and Day*, Venice Biennale, Cypriot Pavilion, June 8, 2007.
- *Carte blanche*, “Radical Closure: Five Films,” in “Jonctions,” Constant, Brussels, March 27–29, 1998.
- Curator of the Film Series at the Center for Middle Eastern Studies, University of California at Berkeley, Spring 1995 and Fall 1996.

Appearances in Others’ Videos:

- 10-minute intervention in Lamia Joriege’s *Objects of War no. 2* (2003), premiered at Musée Nicéphore Niépce (Ville de Chalon-sur-Saône), France.

Grants:

- Commissioning grant for the creation of new work by a contemporary artist from the Islamic World, the Islamic World Arts Initiative, supported by the Doris Duke Foundation for Islamic Art and administered by the Lower Manhattan Cultural Council, 2004–2005.
- 1995–1996 Artists’ Project Grant administered by New Langton Arts, with funding from the National Endowment for the Arts and the Presenting and Commissioning Program, The Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts, the San Francisco Publicity and Advertising Fund’s Hotel Tax/Grants for the Arts, and The William and Flora Hewlett Foundation; and a grant from the Institute

for Modern Communication at Northwestern University: to produce *'Āshūrā': This Blood Spilled In My Veins*, a two-channel video partly shot in Nabatiyya in South Lebanon and revolving around the Shi'ite ritual *'Āshūrā'*.

Reprints:

— One-page from *Over-Sensitivity, Ribot*, no. 5 (1997).

Other Texts:

— “Letter of Recommendation by Jalal Toufic,” in *The Long Overdue Guide to Lebanon's Restaurants*, ed. Sahar Omran (Beirut, Lebanon, 2006), 51–61.

Languages: English, Arabic (native), French.

References:

Richard Foreman, Artistic Director, Ontological-Hysteric Theater (www.ontological.com). Foreman has written, directed and designed over fifty of his own plays both in New York City and abroad. Five of his plays have received "OBIE" awards as best play of the year—and he has received five other "OBIE'S" for directing and for "sustained achievement." He has received the annual Literature award from the American Academy and Institute of Arts and Letters, a "Lifetime Achievement in the Theater" award from the National Endowment for the Arts, the PEN Club Master American Dramatist Award, a MacArthur Fellowship, and in 2004 was elected officer of the Order of Arts and Letters of France. His archives and work materials have recently been acquired by the Bobst Library at NYU. He is the author of ten books, among which *Plays and Manifestos* (New York University Press, 1976). Address: 152 Wooster Street, New York, NY 10012. Tel: (212) 260-3328. E-mail: mmeedwarda@earthlink.net

Lyn Hejinian, John F. Hotchkis Professor of English, University of California at Berkeley. Since 1981 she has been the co-editor (with Barrett Watten) of *Poetics Journal*. She is also the co-director (with Travis Ortiz) of Atelos, a literary project commissioning and publishing cross-genre work by poets. In the fall of 2000, she was elected the sixty-sixth Fellow of the Academy of American Poets. Selected bibliography: critical prose: *The Language of Inquiry* (University of California Press, 2000); *Leningrad* (written with Michael Davidson, Ron Silliman, Barrett Watten; Mercury House, 1991); poetry: *A Border Comedy* (Granary Books, 2001); *The Cold of Poetry* (Sun & Moon Press, 1994); *The Cell* (Sun & Moon Press, 1992); *Oxota: A Short Russian Novel* (The Figures, 1991); *My Life* (Sun & Moon Press, 1987). Home Address: 2639 Russell Street, Berkeley, CA 94705. E-mail address: lynhejinian@gmail.com. Work Phone: (510) 642-7264; home Phone: (510) 548-1817.

Lynn Marie Kirby is a Professor in the Media Arts Program at California College of the Arts. Her work has been shown at the Whitney Museum of American Art, the San Francisco Museum of Modern Art, and many other museums, as well as film and video festivals around the world. A retrospective of her work was presented recently at San Francisco Cinematheque. Phone: (415) 447-2723/(415) 519-2723; address 2519 Polk Street, San Francisco, CA 94109; email: lkirby@cca.edu.

Walid Raad is an Associate Professor at Cooper Union. Raad's media works have been shown at Documenta 11 (Kassel), The Venice Biennale (Venice), The Whitney Biennial (New York), and numerous other festivals in Europe, the Middle East, and North America. He is a member of the Arab Image Foundation and a founding member of The Atlas Group (Beirut/New York ~ www.theatlasgroup.org). He joined the full-time faculty at Cooper Union in 2002. Address: The Cooper Union for the Advancement of Science and Art, Cooper Square, New York, NY 10003-7120. Work phone (212) 353-4214; mobile phone (917) 345-0065. Email address: theatlasgroup@icloud.com.

Allen S. Weiss. Associate Adjunct Professor, Performance Studies and Cinema Studies, New York University. His books include: *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia* (Wesleyan University Press, 2002); *Feast and Folly: Cuisine, Intoxication, and the Poetics of the Sublime* (SUNY Press, 2002); *Unnatural Horizons: Paradox and Contradiction in Landscape Architecture* (Princeton Architectural Press, 1998); *Mirrors of Infinity: The French Formal Garden and 17th Century Metaphysics* (Princeton Architectural Press, 1995); *Phantasmic Radio* (Duke University Press, 1995); *Perverse Desire and the Ambiguous Icon* (SUNY Press, 1994); *Shattered Forms: Art Brut, Phantasms, Modernism* (SUNY Press, 1992); *The Aesthetics of Excess* (SUNY Press, 1989). (516) 261-7371/+1 212 998 1600. Home Address: 159 Cuba Hill Rd., Huntington, NY 11743. email address: allen.weiss@nyu.edu/allen.weiss@wanadoo.fr

Reviews and Blurbs:

Jalal Toufic is an amazing writer. He documents the moves of consciousness in a way that leads the reader ever deeper, from impasse to illusion to new impasse—turning the trap of “what can’t be named” into a true paradise. Both of his books [*Distracted* and (*Vampires*)] knocked me out; totally original, totally fascinating.

Richard Foreman, Artistic Director of the Ontological-Hysteric Theater, and a MacArthur Fellow

Jalal Toufic is one of the best writers in America today. Although fluent in French and Arabic, he has chosen English as his language of expression and his first 2 books, *Distracted* and (*Vampires*), are some of the best writing of the past 20 years.

John Zorn, *Film Works IV*

Most theorists of cinema read, paradoxically, the avant-garde from the perspective of mainstream narrative film, whether unconsciously or not. This complex and disruptive, stylistically heterogeneous and hermeneutically subversive text [*Over-Sensitivity*] continues the project of Toufic’s earlier book, (*Vampires*): *An Uneasy Essay on the Undead in Film*, in which the exigencies of avant-garde film, conversely, inform a broader reading of narrative structure, iconology, and epistemology. In this context, the author undertakes (an irresistible pun) the study of the previously neglected domain of *narration from the point of view of the dead*, inaugurating a major theme in which popular and traditional rituals intersect with the avant-garde.

Allen S. Weiss, *Sulfur* 42, Spring 1998

Relentlessly uncompromising and sometimes exasperating, Toufic’s radical and visionary poetics gird the reader to forge ahead into uncharted territory.... Although sometimes couched in what looks like the language of critical theory, Toufic’s formal hybridity and poetic methods sharply distinguish *Forthcoming* from most other titles on those shelves labeled Cultural, Poststructuralist, or Postcolonial Studies.... One could not find in current film theory anything as suggestive or useful as Toufic’s writing on the relationship of medieval Islamic philosophy to certain contemporary Central Asian and Middle Eastern cinematography.... Toufic’s interest in figures and movements sometimes considered heretical in the Islamic and Jewish traditions (the Nizaris, certain Shi’ites, the cabalists) opens the way to significant reevaluations of entire historical eras and relationships between languages, cultures, and peoples. In his insistence upon treating the dead as a great part of the potential force of this world, Toufic plumbs the poetics of disaster and recuperation in ways that remain both incredibly suggestive and relentlessly radical.

Village Voice Literary Supplement, April 2001

No brief comment can adequately describe this book [*Undying Love, or Love Dies*]; it is impossible even to categorize it. But this is true of Nietzsche’s writings, too, and it is with Nietzsche that I can most readily compare Jalal Toufic. Like Nietzsche, Toufic is a writer of philosophical aphorisms, manifestations of the intensest of experiences under pressure of incomparable intelligence. But Nietzsche was no miniaturist, and neither is Toufic. The pressure that the thinking must withstand makes the writing remarkably concise, but its power is enormous, its scope vast, its effect sweeping. This, Jalal Toufic’s fifth book, can be read as a single aphorism, an aphorism composed of aphorisms. And though it is the shortest of his books to date, it is perhaps also the greatest.... Toufic’s writings have already attracted something of a cult following; it is likely that *Undying Love, or Love Dies* will bring him a far larger readership. Certainly that is something to be hoped for. There is, in my opinion, no more subtle or powerful thinker today than Jalal Toufic, and none whose ideas are, in the end, more beautiful.

Lyn Hejninian, author of *A Border Comedy*, *The Cold of Poetry*, *The Cell*, *My Life*, *The Language of Inquiry*, and John F. Hotchkis Professor of English, University of California at Berkeley

Shakespeare, the myth of Orpheus, Sufi poetry and the Qur'an are not just touched upon lightly here [*Undying Love, or Love Dies*] but deeply dissected, rearranged and returned to their transcendent order within Toufic's amorous meditations. By turns mournful and magical, the book meanders through the Los Angeles of a decidedly cultured set, yet seems timeless in breadth, convincing in tone and earned in its broad field of reference. ... Set pieces include a breathless re-creation of the drama of Orpheus's ascent from hell (he is a much more melancholic, flawed and regretful hero in Toufic's telling) and a ludic, yet compelling discourse on the Islamic creation myth. In the latter, Iblis (the Islamic equivalent to Satan) creates, in a six-day frenzy, the lower emotions (sadness, guilt, idolatry, sloth) to compensate for the suffering he felt from being separated from God. The son of an Iraqi father and a Palestinian mother, Toufic lived in Lebanon for 17 years, and *Undying Love* is haunted by death.... This short book, written in the high postmodern style that is digressive yet psychologically astute, is also—with its litany of crushed cities, its violent relationship to tradition, its intimacy that can't assuage grieving—a resonant epigraph for war-torn cultures that pass into memory with no formal mnemonic, no epics or stone ruins, to keep them close.

Publishers Weekly, March 2003

This year has already seen the publication of Toufic's *Undying Love, or Love Dies* (Post Apollo), a book that among other things unforgettably re-writes various versions of the Orpheus myth, as well as the release of a "revised and expanded" version of (*Vampires*): *An Uneasy Essay on the Undead in Film* (also from Post Apollo), first published in 1993, and written for "mortals to death." (*Vampires*) is a sort of sequel to Toufic's 1991 debut *Distracted*, explicitly written for the living and here becoming what Toufic calls an "untimely collaboration" with the author of the original edition and of (*Vampires*) too. As one proceeds through the book [*Distracted*]'s aphoristic prose paragraphs, very different eras and states of being seem to flow along and past one another and through the speaker's utterly unique sensibility. The book is thus not so much about what happens when Raymond Roussel repeats a sentence but changes *billard* (pool table) to *pillard* (plunderer), or about theories of the effects of "surpassing disaster" on cultures (including Jewish and Shi'ite) and literatures, or about reactions to how love, drunkenness and distraction are rendered by (and in) the deeply interconnected media of memory, film and language. Rather, the book records a kind of double or even multiple experience of these things (what Toufic elsewhere calls an "over-turn"), with eternal recurrence and total dissolution as its horizons. There is nothing else in literature like it.

Publishers Weekly, November 2003

Focus Jalal Toufic: Irruptions of the Real: With a modest retrospective, IDFA pays homage to the many-sided writer, film theoretician and video artist Jalal Toufic. Although much of his work has political overtones—rather inevitable, being a Lebanese artist and son of an Iraqi father and a Palestinian mother—the philosophical reflections, the humour and the curiosity about all facets of life are the most distinctive characteristics of his short video films. Toufic's subjects range from sleeplessness (*Phantom Beirut: A Tribute to Ghassan Salhab*, 2002) and torn election posters (the humorous *Saving Face*, 2003) to the dead and undead (*The Sleep of Reason: This Blood Spilled in My Veins*, 2002).

16th International Documentary Filmfestival Amsterdam

In memory of the 680 A.D. slaughter of Al-Husayn, the grandson of the prophet Muhammad, a yearly commemoration of 'Āshūrā' takes place in Lebanon. In Jalal Toufic's rigorous video [*'Āshūrā': This Blood Spilled in My Veins*], footage of the accompanying rituals are intercut with related blessings and prayers, as well as

lamentations and elegiac music, all presented in extended takes with no commentary. To these events are added recorded interviews with Gilles Deleuze and Jacques Derrida, and a classroom lecture by the filmmaker himself. Without directly addressing ‘Āshūrā’, their considerations open up our experience of the commemoration. One of the final scenes takes place at the end of the ten-day ceremony when participants lacerate themselves with swords. This act helps maintain the memory not only of the past, but of the future, in particular the promise to await the redeemer, the twelfth Imam. Hovering between a theoretical exploration and an ethnographic documentation, between excess and minimalism, ‘Āshūrā’ is a fascinating examination of the relationship between rituals, memory, and history.

Kathy Geritz, Associate Film Curator, Pacific Film Archive

Toufic is at the core of a small but staunch group of Beirut artists who have—collectively and separately—made a strong case for there being an intellectually rigorous, critically engaged, and ultra-contemporary platform for cultural practice developing in Lebanon and in the region. Toufic has been instrumental not only as an artist in his own right but also as an instigator or catalyst, someone known to push his colleagues and students to create better, more complex, and more probing work.... Toufic is one of the most active and ambitious figures in the Arab world who—book by book—has endeavored to sculpt a critical, theoretical language of the Arab world.

The Daily Star, Lebanon, 21 August 2004

A Festival with its logo riddled—like the walls of its city—with bullets, *Né à Beyrouth (Born in Beirut)* took place from Friday 19 August to Tuesday 23 August... Boos greeted Jalal Toufic’s all the same very beautiful cinematographic essay *A Special Effect Termed “Time”*; or, *Filming Death at Work*, where the author films a child at different stages of his life, extending the length of his shots only to end on a 12-minute sequence, with no camera movement, showing the boy immersed peacefully in his sleep (*Festival au logo criblé de balles, comme les murs de sa ville, Né à Beyrouth a eu lieu, du vendredi 19 au mardi 23 août... Des huées ont accueilli le pourtant très bel essai cinématographique de Jalal Toufic A Special Effect Termed “Time”; or Filming Death at Work, où l’auteur filme un enfant à différents stades de sa vie, en étirant la longueur de ses plans pour terminer sur une séquence de 12 minutes, fixe, montrant le garçon paisiblement plongé dans son sommeil*).

Le monde, France, 26 August 2005

I also realize that I read about all this somewhere else, most likely in one of Jalal Toufic’s books. I mentioned in our earlier conversation that I am likely to quote Jalal quite a bit in any exchange we have simply because I am not able these days to find my thoughts without passing through his words, books, and concepts.

Walid Raad, in Silvia Kolbowski and Walid Raad’s *Between Artists* (Canada: A.R.T. Press, 2006)

Some of the artists here [the exhibition *Art Now in Lebanon ...* at the Jordanian arts foundation Darat al-Funun] have been active for more than a decade and have earned international artworld respect. Walid Raad, for example, is a critics’ darling and a veteran of Documenta, the Venice Biennale and the Whitney Biennial; Akram Zaatari and Rabih Mroué are both showing new work in Paris’ Centre Pompidou for the concurrent, Middle East-themed exhibition “Les Inquiets,” which runs until May 19; Jalal Toufic is the author of eight books, seven videos and five multimedia projects, and is generally considered the brain of the bunch.

Kaalen Wilson-Goldie, *The National* newspaper, Abu Dhabi, 20 April 2008

Unabashedly controversial, this [*Undeserving Lebanon*] may be Toufic’s most vital effort yet. *Undeserving Lebanon* is a work of creative exegesis in which radical interpretations of

texts “profane” and “sacred” (including a passage from vampire films, the paintings of Francis Bacon, quantum physics, and the Koran) bear on one another with equal force and urgency.... Toufic reveals the resonances of translation between radical Eastern and Western positions, and he partakes in a larger project to relate cultural-historical particulars through a decisively messianic worldview. Toufic’s messianism is articulated through its principal term: “forthcoming” (both the title of his 2000 book and the name of Toufic’s own press). Not unlike the transcendental terminology of previous 20th-century thinkers—Levinas/Derrida (“trace”), Benjamin (“now time”), and Blanchot (“disaster”)—the term “forthcoming” also refers to an interval outside historicity, as to be forthcoming is to be of a duration sensitive to subtle worlds—worlds defined by Toufic’s conceptions of Parousia (“presence”) and occultation (“withdrawal”).

Thom Donovan, review of *Undeserving Lebanon*, *Modern Painters* 20, no. 3 (April 2008):

91

Addressing a crowded lecture room several days after the opening of the Sharjah Biennial, Walid Raad began, “This seminar will introduce you to the writings of Jalal Toufic, *in case* some of you aren’t familiar with them.” ... Raad and Toufic, two towering figures in the Lebanese art community, have a new gospel—Toufic’s theoretical writings—and over the last four years have toured their hyperabstruse seminar to cultural institutions from Berlin to New York and Vienna, and this year to Sharjah and Paris. While Raad is well known internationally for his “Atlas Group” (1999–2007) ... Toufic remains a more enigmatic video artist and film theorist.

Art Asia Pacific, no. 75 (September/October 2011): 65

Jalal Toufic is a thinker whose influence in the Beirut artistic community over the past two decades has been immense—notwithstanding that, as he put it, many, if not all of his books, most of which were published by Forthcoming Books, “continue to be forthcoming even after their publication.” In relation to one of these books, he wondered: “Does not a book titled *Forthcoming* suggest, ostensibly paradoxically, a second edition?” Here’s the revised edition of *Forthcoming*, a book first published nearly a decade and a half ago by Atelos press.

Julietta Aranda, Brian Kuan Wood, and Anton Vidokle, editors of the e-flux journal-Sternberg Press book series

What Was I Thinking? is an initiation into thinking.... Jalal Toufic is today, and has been for some time, the most original thinker on the planet. He assumes the challenge stated by Heidegger in *What Is Called Thinking?* by his own thinking (by writing this book). To imagine the best possible worlds, to go into uncharted territory; these worlds are eminently those of the arts (as he practices them, as he delves into their layers, their paradoxes, their darings, ever admitting their maddening inbuilt inaccessibility). His kind of an endeavor takes a tremendous courage. And a unique freedom: letting his mind go into unpredicted ascertainment, so that his writing “does not fall apart two days later.” Situated somewhere close to the spirit of Einstein’s General Theory of Relativity and Nietzsche’s breakthroughs, we can say that Jalal Toufic is indeed a “destiny.”

Etel Adnan (from her blurb for *What Was I Thinking?*, e-flux journal-Sternberg Press, 2017)