

Jalal Toufic

List of Publications

Books:

- *The Dancer's Two Bodies*. Sharjah, UAE: Sharjah Art Foundation, 2015.
- *What Were You Thinking?* Berlin: Berliner Künstlerprogramm/DAAD, 2011.
- *The Portrait of the Pubescent Girl: A Rite of Non-Passage*. Forthcoming Books, 2011.
- *What Is the Sum of Recurrently?* Istanbul, Turkey: Galeri Nev, 2010.
- *Graziella: The Corrected Edition*. Forthcoming Books, 2009.
- *The Withdrawal of Tradition Past a Surpassing Disaster:*
 - 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. Los Angeles: California Institute of the Arts/Roy and Edna Disney/CalArts Theater [REDCAT], 2009.
 - Forthcoming Books, 2009.
- *Undeserving Lebanon*. Forthcoming Books, 2007.
- *'Āshūrā': This Blood Spilled in My Veins*. Beirut, Lebanon: Forthcoming Books, 2005.
- *Two or Three Things I'm Dying to Tell You*. Sausalito, CA: Post-Apollo Press, 2005.
- *Undying Love, or Love Dies*. Sausalito, CA: Post-Apollo Press, 2002.
- *Forthcoming*. Berkeley, CA: Atelos, 2000; 2nd ed., Berlin: e-flux journal-Sternberg Press, 2014.
- *Over-Sensitivity*. Los Angeles: Sun & Moon Press, 1996; 2nd ed., Forthcoming Books, 2009.
- *(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.
- *Distracted*. Barrytown, NY: Station Hill Press, 1991; 2nd ed., Berkeley, CA: Tuumba Press, 2003.

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

** (With the exception of the first editions of the four books that received a second, revised edition) these 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>).
- *Distract*, 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).

Book Chapters:

- "The Withdrawal of Tradition Past a Surpassing Disaster," Korean translation by Jaeyong Park, in *Tradition (Un)Realized*, ed. Hyunjin Kim and Hyo Gyoung Jeon, bilingual (English/Korean) (Seoul: Arko Art Center, Arts Council Korea, 2015), 34–36 and 96–99.
- "Why I Collaborate (in an Untimely Manner) on Outstanding Books," in *Blickwechsel Zwei - 50 Jahre Berliner Künstlerprogramm des DAAD: Die Jahre 1988-2013* (50 Years of the DAAD Artists-in-Berlin Program: The Years 1988–2013), edited by Ariane Beyn, Julia Gerlach, Bettina Klein, and Katharina Narbutovic (Berlin: Berliner Künstlerprogramm des DAAD, 2013), 313–314.
- "Reading, Rewriting Poe's "The Oval Portrait"—Angelically," in *Documenta 13: The Book of Books, Catalog 1/3* [Artistic Director, Carolyn Christov-Bakargiev; Head of Publications, Bettina Funcke] (Ostfildern, Germany: Hatje Cantz, 2012), 117–120.
- "Every Name in History is 'I,'" in *Revolution: A Reader*, compiled and annotated by Lisa Robertson and Matthew Stadler (Paraguay Press: Bordeaux, France, and Publication Studio, Portland, USA, 2012), 587–590.
- "Arap Kıyametini Diriltmek STOP [Dünya]," in Etel Adnan, *Arap Kıyamet*, translated to Turkish by Serhan Ada (Istanbul, Turkey: Metis Publications, 2012), 7–9.
- "I Am the Martyr Sanā' Yūsif Muhaydlī," in *Rabih Mroué: A BAK Critical Reader in Artists' Practice*, ed. Maria Hlavajova and Jill Winder (Utrecht and Rotterdam: BAK [basis voor actuele kunst] and Post Editions, 2012), 126–143.
- "Yoksa Bir Filmde Miyim?" trans. Çetin Sarkartal, in *Türk Film Araştırmalarında Yeni Yönelimler 9: Sinema ve Gerçek*, ed. Deniz Bayrakdar (Istanbul, Turkey: Bağlam, 2011), 119–121.
- Jalal Toufic, "Untimely Collaboration"; and Gilbert Hage and Jalal Toufic, "An Open Interview Responding to Self-Addressed Questions"/"Muqâbala Maftûha Tujîb 'Alâ As'îla Matruha 'Alâ Al-Dhât," translation to Arabic by Leila Khatib, *Plot for a Biennial: Sharjah Biennial 10, 16 March–16 May 2011*, ed. Ghalya Saadawi (Sharjah, United Arab Emirates: Sharjah Art Foundation, 2011), 367–370 and 407–412 respectively. "Untimely Collaboration"/"Ta'âwun 'Âbir lil-Zaman" are available online at, http://www.sharjahart.org/docs/JT_1300300962.pdf
- "Credits Included," in *Indicated by Signs: Contested Public Space, Gendered Bodies, and Hidden Sites of Trauma in Contemporary Visual Art Practices*, ed. HAMZAMOLNAR (Aleya Hamza and Edit Molnár) and Lina Attalah (Bonn: Bonner Kunstverein, 2010), 178–195.
- "Labyrinth," "Ruins" and "Toufican Ruins?" in *Thinking: The Ruin*, ed. Matthew Gumpert and Jalal Toufic (Istanbul, Turkey: Rezan Has Museum, 2010), 31–39 and 63–65.
- "Beirut's Unwritten Laws and Graffiti," Korean translation by Jaeyong Park, in *Trust*, ed. Yoo Hee-Young, Enna Bae, Sungmin Lee, and Andy St. Louis, published in conjunction with Media City Seoul 2010 (Seoul, South Korea, 2010), 128–135.
- "Jalal Toufic," in *Hans Ulrich Obrist: Interviews, Volume 2*, ed. Charles Arsene-Henry, Shumon Basar, and Karen Marta (Milan, Italy: Charta, 2010), 656–669.
- "The Withdrawal of Tradition Past a Surpassing Disaster," in *Tactics of Invisibility*, ed. Emre Baykal and Daniela Zyman (Thyssen-Bornemisza Art Contemporary/ARTER/TANAS: Verlag der Buchhandlung Walther König, 2010), 87–91.
- "Ruins"/"Ruines," in Gilbert Hage, *Toufican Ruins?*, French translation by Ghassan Salhab (Lebanon: Underexposed Books, 2010), 2–5.

- “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.
- “Lebanese Photography Between Radical Closure and Surpassing Disaster,” in *The Collection Book*, edited by Eva Ebersberger and Daniela Zyman (Vienna: Thyssen-Bornemisza Art Contemporary; Köln: Verlag der Buchhandlung Walther König, 2009), 324–329.
- “Afterthought by the Editor”/“Editörün Sonradan Düşünceleri,” “Lapses”/“Dalgılar,” “Before Thy Gaze Returns to Thee—in Less than 1/24 of a Second”/“Nazarın Sana Geri Dönmeden Önce—Saniyenin 1/24’ünden Daha Az Zamanda,” in *Lapses* vol. 2, ed. Jalal Toufic, Turkish translation by Nuşin Odelli (Istanbul: Turkish Pavilion of the Venice Biennale, 2009), 7–8/87–88, 33–40/113–120, and 53–71/133–149 respectively.
- “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, www.linasaneh-body-p-arts.com/images/blackholes.pdf <http://www.callforbodypartsignature.blogspot.com/>
- “Ruins”/“Harabeler,” in *Kayıtsız/Unrecorded* (bilingual: Turkish/English), ed. Başak Şenova, Turkish translation by Eliz Konat, Anber Onar and Johann Pillai (Istanbul, Turkey: Akbank Art Center, 2008), 1–8.
- “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).
- “If You Prick Us Do We Not Bleed? No,” in Rene Gabri, *Trebisonda; or, Sonia Balassanian in the Time of the Foxes*, with additional texts, fragments, and responses from: Salar Abdoh, Ayreen Anastas, Sonia Balassanian et al. (Macerata, Italy: Quodlibet, 2007), 97–103.
- “Resurrecting the Arab Apocalypse STOP [THE WORLD],” foreword to Etel Adnan’s *The Arab Apocalypse*, 3rd edition (Sausalito, CA: The Post-Apollo Press, 2007), 9–11.
- “Epilogue” (interview with me by Hans Ulrich Obrist), in *Global Art Forum: Transcripts: I*, ed. Maria Finders (Dubai: IMC, 2007), 311–324.
- “Ruins” and “Ruines”; “Post-War Lebanese Photography: Between the Withdrawal of Tradition and Unworldly Irruptions” and “La Photographie libanaise de l’après-guerre : Entre le retrait de la tradition et les irrutions surnaturelles,” in *We Can Make Rain but No One Came to Ask: Documents from The Atlas Group Archive*, ed. Michèle Thériault, bilingual (English, French), translations to French by Ghassan Salhab (Montreal, Canada: Leonard & Bina Ellen art gallery, Concordia University, 2006), 7–26 and 73–100 respectively.
- “Nachkriegsfotografie aus dem Libanon: Zwischen dem Rückzug der Tradition und unweltlichen Einbrüchen,” “Post-War Lebanese Photography: Between the Withdrawal of Tradition and Unworldly Irruptions,” in *52nd International Short Film Festival Oberhausen, 4–9 May 2006*, ed. Birgit Konopatzki and Sabine Häcker (Oberhausen, Germany: Karl Maria Laufen, 2006), bilingual (German, English), 96–102.

- Kaelen Wilson-Goldie, “Interview with Jalal Toufic,” in *Towards a Foreign Likeness Bent: Translation*, ed. Jerrold Shiroma (Duration Press, 2005), <http://www.durationpress.com/poetics/translation.htm> <http://www.durationpress.com/poetics/translation.pdf>
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- 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.
- “Transit Visa to Postwar Lebanon!” in *DisORIENTATION* (Berlin: House of World Cultures, 2003), 130–135 (bilingual; German translation by Herwig Engelmann).
- “The Emperor’s New Costume, Or the Case of the Missing Mask,” in *Enough*, ed. Rick London and Leslie Scalapino (Oakland, CA: O Books, 2003), 43–48; *The Weird but True Book*, part 1 of a 5-book set, *The Black Box*, ed. Sofia Hernández Chong Cuy, Raimundas Malasauskas, Alexis Vaillant, with Catherine Hemelryk and Simon Rees (Vilnius: Contemporary Art Center; & Revolver, 2005), 109–118.
- “‘Āshūrā’; or, Torturous Memory as a Condition of Possibility of an Unconditional Promise,” catalogue of the exhibition “Synopsis II-Theologies,” curated by and ed. Anna Kafetsi (Athens: the National Museum of Contemporary Art, 2002), 231–236 (bilingual; Greek translation by Titika-Maria Saratsi, 224–230); *Home Works: A Forum on Cultural Practices in the Region: Egypt, Iran, Iraq, Lebanon, Palestine and Syria*, compiled by Christine Tohme and Mona Abu Rayyan (Beirut, Lebanon: the Lebanese Association for Plastic Arts Ashkal Alwan, 2003), 94–101 (bilingual; Arabic translation by Karl Sharro, 20–27). The essay is available online at: <http://underfire.eyebeam.org/?q=node/540> <http://underfire.eyebeam.org/files/JalalTouficUFIntervention.pdf>
- “Ruins,” *Tamáss: Contemporary Arab Representations, Beirut, Lebanon I* (Barcelona: Fundació Antoni Tàpies, 2002), 19–25; *The Atlas Group (1989–2004), A Project by Walid Raad* (Köln, Germany: Verlag der Buchhandlung Walther König, 2006), 55–59.
- “Disregarding the Unsightly to See,” *Hamra Street Project* catalogue (Beirut, Lebanon: the Lebanese Association for Plastic Arts Ashkal Alwan, 2000).
- “Monstrous Units Over the Plateau,” in *Site of Sound: of Architecture & the Ear*, ed. Brandon LaBelle & Steve Roden (Los Angeles: Errant Bodies Press in association with Smart Art Press, 1999), 11–15.

Journal Articles:

- “Subtle Necrophilia,” *E.R.O.S. journal*, issue 5: *Death, Vol. 1 (Post Funera, Vita)* (London: Eros Press, 2014), 90–93
- “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>
- “A Hitherto Unrecognized Apocalyptic Photographer: The Universe,” *e-flux Journal*, no. 55 (5/2014),

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 - “Made without Hands,” *Floor*, no. 2 (2013),
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 - “The Aura: An Approach,” translated to Korean by Jaeyong Park, in “The Power of Failure,” *Noon: An Annual Journal of Contemporary Art and Visual Culture*, no. 4 (English/Korean) (Gwangju Biennale Foundation, 2013), 44–60.
 - “‘Āshūrā’; or, Torturous Memory as a Condition of Possibility of an Unconditional Promise,” *Transmission Annual: Catastrophe*, ed. Michael Corris, Jasper Joseph-Lester, Sharon Kivland and Noah Simblist (London: Artwords Press, 2012), 112–122.
 - “The Resurrected Brother of Mary and Martha: A Human Who Resurrected God!” *E-Flux Journal*, no. 39 (11/2012),
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http://worker01.e-flux.com/pdf/article_255.pdf
 - “*Jouissance* in Postwar Beirut,” *To Hell with Journals D: Inside*, ed. Charles Arsène-Henry and Hans Ulrich Obrist, 2010, 78–101
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 - “Beirut’s Unwritten Laws and Graffiti,” in “TransGenre,” special issue, *Hotel Amerika* 7, no. 1 (Spring 2009): 41–51
 - “The Last Men in Beirut,” */seconds*, no. 9 (2008),
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 - “The Writing Is on the Wall”; “Es Steht Auf Der Mauegeschrieben,” trans. Nicola Behrman; and “La Scrittura è Sul Muro,” trans. Giorgio Maragliano, *Museion Journal*, no. 6 (June 2008).
 - “Realistic Magic; or, I Never Cared about Magical Realism”/“Gerçekçi Sihir; ya da, Hiçbir zaman Sihirsel Gerçekçilik Umrumda Olmadı,” *Muhtelif*, no. 3 (Spring 2008), ed. Pelin Tan, Turkish translation by Johann Pillai and Pelin Tan (bilingual: Turkish/English).
 - “Bury Me Dead”; “Begrabt Mich Tot,” trans. Nicola Behrman; and “Seppelliscimi Da Morto,” trans. Jennifer Scappettone, *Museion Journal*, no. 5 (April 2008).
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 - “Something I’m Dying to Tell You, Lyn,” *A Prior*, no. 16 (February 2008): 262–274.
 - “Realistic Magic; or, I Never Cared about Magical Realism”; “Realistische Magie Oder: Magischer Realismus Hat Mich Nie Interessiert,” trans. Nicola Behrman; and “Magia Realistica, Ovvero Il Realismo Magico Non Mi Ha Mai Interessato,” trans. Giorgio Maragliano, *Museion Journal*, no. 3 (February 2008).

- “A Hitherto Unrecognized Sublime Photographer: The Universe,” */seconds*, no. 7 (2007), <http://www.slashseconds.org/issues/002/003/articles/jtoufic/index.php>
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- “Quicker/Slower than Oneself”; “Più Veloce/Più Lento Di Se Stesso,” trans. Giorgio Maragliano; and “Schneller/Langsamers Als Man Selbst,” trans. Wolfgang Astelbauer, *Museion Journal*, no. 0 (October 2007).
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Other, Short Texts:

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Editor:

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