

W. J. T. Mitchell: Checklist of Publications

Books authored or edited (published by University of Chicago Press unless otherwise noted):

Blake's Composite Art (Princeton: Princeton University Press, 1977)

The Language of Images, ed. (Chicago: University of Chicago Press, 1980).

On Narrative (1981); Japanese translation.

The Politics of Interpretation, ed. (1983).

Against Theory: Literary Studies and the New Pragmatism, ed.
(1985).

Iconology: Image, Text, Ideology (Chicago, 1986). Japanese translation. Korean-language edition, Sizirak Publishing Company, forthcoming 2004.

Landscape and Power, ed. (Chicago, 1994); 2nd edition, revised and enlarged, with a new preface, 2001.

Art and the Public Sphere, ed. (Chicago, 1994)

Picture Theory (Chicago, 1994).

The Last Dinosaur Book: The Life and Times of a Cultural Icon (Chicago, 1998).

What Do Pictures Want? Essays on the Lives and Loves of Images, (Chicago, 2005).

Edward Said: Continuing the Conversation with Homi Bhabha (Chicago, 2005).

The Late Derrida with Arnold Davidson (Chicago, 2007).

Special Issues edited:

"Pluralism and Its Discontents," Critical Inquiry 9:3 (Spring, 1986).

"The New Art History," Critical Inquiry (Winter 1989).

"Public Art," Critical Inquiry (Summer, 1990).

"Edward Said: Continuing the Conversation," Critical Inquiry (Winter 2005).

“The Late Derrida,” Critical Inquiry 33:2 (Winter 2007).

Other Special Issues of Critical Inquiry enlarged and re-issued as books:

On Metaphor, ed. Sheldon Sacks (1979)

Writing and Sexual Difference, (1982) ed. Elizabeth Abel

'Race,' Writing, and Difference, (1985) ed. Henry Louis Gates, Jr.

Canons, (ed. Robert von Hallberg

The Trial(s) of Psychoanalysis, ed. Françoise Meltzer

Politics and Poetic Value, ed. Philippe Desan et al

Bakhtin, ed. Gary Saul Morson

Identities, ed. Henry Louis Gates

Questions of Evidence, ed. James Chandler, Arnold Davidson, and Harry Harootunian

Front Lines/Border Posts, ed. Homi Bhabha

Intimacy, ed. Lauren Berlant

Things, ed. Bill Brown

On the Case, ed. Lauren Berlant

Articles (also some selected reviews and interviews):

"Poetic and Pictorial Imagination in Blake's Book of Urizen," Eighteenth Century Studies 3:1 (Fall 1969), 83-107. Revised and reprinted in The Visionary Hand, ed Robert Essick (Los Angeles, 1973).

"Blake's Composite Art," in Blake's Visionary Forms Dramatic, ed. David Erdman and John Grant (Princeton, 1970), 57-81.

"Style and Iconography in the Illustrations of Blake's Milton," Blake Studies VI (Fall, 1973), 47-72.

"Blake's Radical Comedy: Dramatic Structure as Meaning in Milton," in Blake's Sublime

Allegory, ed. Stuart Curran and Joseph Wittreich, Jr. (Madison: University of Wisconsin Press, 1973), 281-307.

"Blake's Vision of the Last Judgment," special supplement to Blake Newsletter (Fall, 1975), 16 pages with 6 illustrations.

"Style as Epistemology: Blake and the Movement toward Abstraction in Romantic Art," Studies in Romanticism 16:2 (Spring, 1977), 145-64.

"Language and Vision in the Eighteenth Century: Ronald Paulson's Emblem and Expression," review essay, Modern Language Notes 91:6 (December, 1976), 1627-1634.

"Critical Inquiry after Sheldon Sacks," Bulletin of the Midwest Modern Language Association (Spring, 1979), 32-36.

"Intellectual Politics and the Malaise of the Seventies: A Reply to Gerald Graff," Salmagundi No. 47-48 (Winter-Spring, 1980), 57-77.

"Spatial Form in Literature: Toward a General Theory," Critical Inquiry 6:3 (Spring, 1980), 539-567.

"Diagrammatology," Critical Inquiry 7:2 (Spring, 1981),

"Dangerous Blake," Studies in Romanticism 21 (Fall, 1982) 410-416.

"Metamorphoses of the Vortex: Hogarth, Blake, and Turner," in Articulate Images ed. Richard Wendorf (University of Minnesota Press, 1983), 125-68.

"What Is an Image?" New Literary History 15:3 (Spring, 1984), 503-537; German translation in Bildlichkeit (Suhrkamp Verlag Frankfurt, 1990), 17-68.

"Visible Language: Blake's Wond'rous Art of Writing," in Romanticism and Contemporary Criticism ed. Morris Eaves and Michael Fischer (Cornell University Press, 1986) 46-95 ; reprinted in Blake, ed. David Punter (London: Macmillan, 1996).

"The Politics of Genre: Space and Time in Lessing's Laocoon," Representations 6:1 (Spring, 1984), 98-115.

"The Golden Age of Criticism," London Review of Books, June 21, 1987, tr. into Dutch in Krisis 37 (Fall, 1989), reprinted in Writing Outside the Book: Contemporary Essays on Literary Periodicals, ed. David Carter (Sydney, Australia, 1991), and in collection of critical essays from Croom Helm Publishers.

- "Pragmatic Theory," introduction to Against Theory (Chicago: University of Chicago Press, 1985).
- "The Good, the Bad, and the Ugly: Three Theories of Value," Raritan 6:2 (Fall, 1986), 63-76.
- "Going Too Far with the Sister Arts," in Space, Time, Image, Sign, ed. James Heffernan (New York: Peter Lang, 1987). With Louis A. Renza, "Response to W. J. T. Mitchell," 11-15, and my "Enough, or Too Much: A Postscript on Louis Renza," 15-17.
- "Wittgenstein's Imagery and What It Tells Us," New Literary History 19 (1987-88), 361-370.
- "Pluralism as Dogmatism," Critical Inquiry 12:3 (Spring, 1986).
- Interview with Kate Hartley, editor of Antithesis, literary magazine of the University of Melbourne, May 12, 1987.
- "Iconology and Ideology: Panofsky, Althusser, and the Scene of Recognition," Works and Days 11/12 (Spring-Fall, 1988). Reprinted in Image and Ideology: Modern/Postmodern Discourse, ed. David B. Downing and Susan Bazargan (Albany, N.Y.: SUNY Press, 1991). Revised as epilogue to Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650, ed. Claire Farago (New Haven: Yale University Press, 1991), 292-300.
- "Tableau and Taboo: The Resistance to Vision in Literary Study," College English Association Critic 51:1 (Fall 1988), 4-10.
- "Post-Colonial Culture/Post-Imperial Criticism," Chronicle of Higher Education April 19, 1989.
- "Space, Ideology, and Literary Representation," Poetics Today 10:1 (Spring 1989), 91-102.
- "Against Comparison: Teaching Literature and the Visual Arts," Teaching Literature and the Other Arts, ed. Jean-Pierre Barricelli, Joseph Gibaldi, and Estelle Lauter (Modern Language Association, 1990).
- "Ut Pictura Theoria: Abstract Painting and the Repression of Language," Critical Inquiry 15:2 (Winter, 1989) 348-371. French translation by Charles Penwarden, Les cahiers du Musee National d'art moderne 33 (Automne 1990), 79-95.

- "The Ethics of Form in the Photographic Essay," AfterImage 16:6 (January, 1989). Revised as "The Photographic Essay: Four Case Studies," chapter 9 of Picture Theory (1994). Reprinted in Ways of Reading: An Anthology for Writers, ed. David Bartholomae and Anthony Petrosky (Boston, New York: Bedford/St. Martin's, 1999), 521-563. Portuguese translation by Mariza Correa, Cadernos de Antropologia e Imagem, vol. 15, no. 2, published by Departamento de Ciencias Sociais d Universidade do Estado do Rio de Janeiro, Brasil, 2003.
- "Representation," in Critical Terms for Literary Study, ed. Frank Lentricchia and Thomas McLaughlin (Chicago, 1990). German translation in "Was heisst 'Darstellen,'" ed. Christiaan L. Hart Nibbrig (Frankfurt: Suhrkamp, 1994).
- "The Violence of Public Art: Do the Right Thing," Critical Inquiry 16:4 (Summer, 1990), 880-899; reprinted in Views: The Journal of Photography in New England 12-4/13-1 (Winter 1992); in Spike Lee's Do the Right Thing, ed. Mark Reid (Cambridge University Press, 1997); in So Rich a Tapestry: The Sister Arts and Cultural Studies (Lewisburg, Pa.: Bucknell University Press, 1995); in Beauty is Nowhere: Ethical Issues in Art and Design, ed. Richard Roth and Susan King Roth (Amsterdam: G&B Arts International, 1998), and in several other anthologies.
- "Seeing Do the Right Thing," a response to Jerome Christensen's "Spike Lee, Corporate Populist," in Critical Inquiry 17:3 (Spring 1991), 583-608.
- "Influence, Autobiography, and Literary History: Rousseau's Confessions and Wordsworth's The Prelude," ELH (Fall, 1990).
- "Looking at Animals Looking: Art, Illusion and Power," in Aesthetic Illusion, ed. Fred Burwick and Walter Pape (Berlin: de Gruyter, 1990), 65-78.
- "Realism, Irrealism, and Ideology: A Critique of Nelson Goodman," Journal of Aesthetic Education, 25:1 (Spring 1991), 23-35, with a response from Catherine Z. Elgin, 89-96.
- "The Historian as Icarus: A Review of Martin Jay's Downcast Eyes," Art Forum 1993.
- "Narrative, Memory, and Slavery," in Cultural Artifacts and the Production of Meaning ed. Margaret J. M. Ezell and Katherine O'Brien O'Keefe (Ann Arbor: University of Michigan Press, 1994), 199-222.
- "In the Wilderness," a review of Edward Said's Culture and Imperialism, London Review of Books sometime in the spring of 1993.

"Translator Translated: W. J. T. Mitchell Talks with Homi Bhabha," Artforum (March 1995), 80-83, 110, 113.

"Imperial Landscape," in Landscape and Power ed. W. J. T. Mitchell (Chicago: University of Chicago Press, 1994); Japanese translation in *10+1* No. 9, Fukei/Landscape (Spring 1997), 149-69. Excerpted in The Cultural Geography Reader ed. Tim Oakes (Routledge, forthcoming).

"Imagery" and "Iconology," articles for new edition of Princeton Encyclopedia of Poetry and Poetics.

"From CNN to JFK," AfterImage (May 1992); French translation by Julien Deleuze, "De CNN a JFK," Trafic 7 (Ete 1993), 46-61.

"Why Comparisons Are Odious," World Literature Today 70:2 (Spring 1996), 321-324.

"The Pictorial Turn," ArtForum, March 1992, pp. 89ff. German translation appears as first chapter in Privileg Blick: Kritik der visuellen Kulturen, ed. Christian Kravagna (Berlin: Edition ID-Archiv, 1997), 15-40. A retrospective on this article appears in Artforum's "10-20-30" series surveying the first 30 years of its history, March 2002. See www.artforum.com.

Response to Jean Klucinkas' critique of Picture Theory in Etude Litteraires, around 1996-7.

"What Is Visual Culture?" in Meaning in the Visual Arts: Essays in Honor of Erwin Panofsky's 100th Birthday, ed. Irving Lavin (Princeton University Press, 1995), pp. ?

"Nature for Sale: Gombrich and the Rise of Landscape," in The Consumption of Culture, ed. Ann Bermingham and John Brewer (NY: Routledge, 1997), pp.?.

"Beyond Comparison: Picture, Text, and Method," in Interfaces: Image/Texte/Langage 5:1994 (Universite de Bourgogne), 13-38. Spanish translation as "Mas Alla de la Comparacion: Imagen, Texto y Metodo," in Literatura y Pintura ed. Antonio Monegal (Madrid: Arco/Libros, 2000), 222-254.

"Interdisciplinarity and Visual Culture," Art Bulletin 77:4 (December, 1995), 540-44. German translation forthcoming in Diskurse der Fotografie (Fotokritik am Ende des fotografischen Zeitalters, Bd. 2) (Frankfurt: Suhrkamp Verlag).

"Word and Image," in Critical Terms for Art History ed. Robert Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996), 47-57. Danish translation as "Ord,

billede og rummet imellem" ("Word, Image, and the Space Between") in Passepartout Nr. 6, 3. Argang, 1995.

"What Do Pictures Really Want?" October 77 (Summer, 1996) 71-82. Longer version ("What Do Pictures Want?") in collection entitled In Visible Touch: Modernism and Masculinity ed. Terry Smith (Power Institute Publications, Sydney, Australia, 1997) reprinted by University of Chicago Press, 1998. Dutch translation as lead article in De Witte Raaf (The White Raven), the Dutch-speaking bimonthly artjournal, May-June, 1997. See also "Was Wollen Bilder?" an interview with Georg Schoellhammer in Springerin Band IV, Heft 2/98, 18-21 reprinted in anthology entitled Widerstande: Interviews und Aufsätze aus der Zeitschrift springerin 1995-1999 (Vienna/Bolzano: Folio Verlag, 1999)..

"Schapiro's Legacy," a review of Meyer Schapiro's Theory and Philosophy of Art, in Art in America (1995), 29-31.

"The Last Formalist, or, W. J. T. Mitchell as Romantic Dinosaur: An Interview with Orrin Wang" in Romantic Praxis, on line journal, June 1997:
[.http://www.rc.umd.edu/praxis/mitchell/mitch-cover.html](http://www.rc.umd.edu/praxis/mitchell/mitch-cover.html).

"Chaosthetics: Blake's Sense of Form," Huntington Library Quarterly (Spring, 1997).

"The Panic of the Visual: A Conversation with Edward Said," in Boundary 2 25:2 (1998) 11-33; reprinted in Edward Said and the Work of the Critic: Speaking Truth to Power (Durham: Duke University Press, 2000), 31-50.

"Vim and Rigor," (a retrospective on Nelson Goodman). Artforum, May 1999, 17-19.

"Über die Evolution von Bildern," translated by Reiner Ansen, in Blick, ed. Hans Belting and Dietmar Kamper (Munich: Wilhelm Fink, 1999), 43-54. English version scheduled for publication in proceedings of Nature's Treasurehouses, a conference at the British Museum of Natural History held in May of 1999.

Interview on The Last Dinosaur Book with The Front Table, newsletter of the Seminar Coop Bookstore, Chicago, IL (May 1999), 14-17, 66-69. See also
<http://www.semcoop.com/>

"The Work of Art in the Age of Biocybernetic Reproduction," ArtLink 22:1 (March 2002) 10-17; Portuguese translation by Ana Soares forthcoming in the Proceedings of the XXIIInd Meeting of the Portuguese Association for Anglo-American Studies. Longer version published in Modernism/Modernity 10:3 (September 2003), 481-500. Hungarian translation by Sandor Hornyik forthcoming in Hungarian online journal, Magyar Építőművészet (Hungarian

Architecture, www.magyarepitomuveszet.hu
<<http://www.magyarepitomuveszet.hu/>>.

- "The Surplus Value of Images," English version in Mosaic 35:3 (September 2002). French translation, "La Plus-Value des Images," by Paul Batik in Etudes Littéraires 33:1 (Automne 2000-Hiver 2001), 201-25. Danish translation, "Billeders merværdi," in Passepartout 15:8 (2000) 275-303. German translation by Gabriele Schabacher, "Der Mehrwert von Bildern," in Die Adresse des Mediums, ed. Stefan Andriopoulos, Gabriele Schabacher, and Eckhard Schumacher (Cologne: Dumont, 2001), 158-184.
- "Utopian Gestures: The Poetics of Sign Language," preface to Signing the Body Poetic: Essays on American Sign Language Literature, ed. H. Dirksen Bauman, Jennifer L. Nelson, and Heidi M. Rose (Berkeley: University of California Press, 2006), xv-xxiii.
- "Dinosaurs and Culture," in From Energy to Information, ed. Linda Henderson and Bruce Clarke (Stanford: Stanford University Press, 2002).
- "Essays into the Imagetext: An Interview with W. J. T. Mitchell," Christine Wiesenthal and Brad Bucknell, Mosaic 33/2 (June 2000), 1-23. Available on line at www.umanitoba.ca/publications/mosaic/mitchell.pdf
- "Art and the Word: Visual Literacy and Visual Culture," interview with Karen Raney, Middlesex University and the Arts Council of England, April 7, 2000; in Art in Question ed. Karen Raney (London: Continuum, 2003), 40-66..
- "Seeing Disability," Public Culture 13:3 (Fall 2001) 391-97.
- "Offending Images," in Unsettling "Sensation": Arts-Policy Lessons from the Brooklyn Museum of Art Controversy, ed. Lawrence Rothfield. (New Brunswick: Rutgers University Press, 2001), 115-33. German translation by Margit Pumpel, "Anstößige Bilder," in Bilder-Verbot und Verlangen in Kunst und Musik ed. Christian Scheib and Sabine Sanio (Saarbrücken, Austria: Pfau, 2001), 91-8.
- "Romanticism and the Life of Things: Fossils, Totems, and Images," in special issue "Things," ed. Bill Brown, Critical Inquiry 27:1 (Fall 2001), 167-84.
- "Museums and Other Monsters," Bulletin of the Smart Museum of Art, vol. 12 (2001), 9-16.
- "The End of American Photography: Robert Frank as National Medium": German translation by Joanna Hofleitner, "Das Ende der amerikanischen Fotografie: Robert

Frank als nationales Medium," in Image/Images: positionen zur zeitgenössischen fotografie ed. Tamara Horokova and Ewald Maurer (Vienna: Passagen Verlag, 2002), 189-204.

"Showing Seeing: A Critique of Visual Culture," in Art History, Aesthetics, and Visual Studies, ed. Michael Ann Holly and Keith Moxey (Williamstown, MA: Clark Institute of Art, 2002), 231-250; simultaneous publication in The Journal of Visual Culture 1:2 (Summer 2002) 165-181; reprinted in the second edition of Nicholas Mirzoeff's Visual Culture, (New York: Routledge, 2002) 86-101; Spanish translation by Pedro A. Cruz Sanches in Estudios Visuales 1 (November 2003), 17-40. Hungarian translation by Beck Andras in Enigma XI: 41 (2004) 17-30.

"The War of Images" (on the media coverage of Sept. 11, 2001), in The University of Chicago Magazine (December 2001), 21-23.
<http://www.alumni.uchicago.edu/magazine/0112/features/remains-2.html>

"Benjamin and the Political Economy of the Photograph," in The Photography Reader, ed. Liz Wells (NY: Routledge, 2003), 53-58.

"Holy Landscape: Israel, Palestine, and the American Wilderness," Critical Inquiry 26:2 (Winter 2000), 193-223. Reprinted in Landscape and Power, 2nd edition (Chicago: University of Chicago Press, 2002), 261-290. An earlier, shorter version of this essay appears as "Landscape and Idolatry: Territory and Terror," in The Landscape of Palestine: Equivocal Poetry, ed. Ibrahim Abu-Lughod, Roger Heacock, and Khaled Nashef (Ramallah: Birzeit University Publications, 1999), 235-253.

"Space, Place, and Landscape," preface to 2nd edition of Landscape and Power (Chicago: University of Chicago Press, 2002), vii-xii. Reprinted, along with excerpts from "Imperial Landscape," in Territories ed. Anselm Frank (Berlin: KW Institute for Contemporary Art, Verlag du Buchhandlung Walther Konig, Koln, 2003), 170-75.

"911: Criticism and Crisis," Critical Inquiry 28:2 (Winter 2002), 567-572. reprinted in Situation Analysis: A Forum for Critical Thought & International Current Affairs 1 (2002), 5-9. Available online at: <http://www.situationanalysis.com/>

"The Serpent in the Wilderness," in Acts of Narrative, ed. Carol Jacobs and Henry Sussman (Stanford: Stanford University Press, 2003), 146-56.

"The Commitment to Form: Still Crazy After All These Years," PMLA, 1 March 2003, vol. 118, no. 2, 321-325

“Country Matters,” commissioned article on the English countryside for the Romantic period volume in the new Cambridge History of English Literature, ed. James K. Chandler, forthcoming.

“Bilder besser als ihr Rug,” (“Pictures Better than their Reputation”) an interview with Julia Voss, Frankfurter Allgemeine June 16, 2002, p. 74.

“The Obscure Object of Visual Culture,” Visual Culture 2:2 (Summer 2003).

“Medium Theory,” preface to Critical Inquiry symposium, “The Future of Criticism and Theory,” Critical Inquiry 30:2 (Winter 2004), 324-35.

“Remembering Edward Said,” The Chronicle of Higher Education, Section B, Oct. 10, 2003, 10-11.

“Echoes of a Christian Symbol” (on the Abu Ghraib torture photographs), Chicago Tribune, Sunday, June 27, 2004, Section 2, p. 1, 3.

“Migrating Images: Totemism, Fetishism, Idolatry,” in Migrating Images, ed. Petra Stegmann and Peter Seel (Berlin: House of World Cultures, 2004), 14-24.

“Secular Divination: Edward Said’s Humanism,” in special issue of Critical Inquiry 31:2 (Winter 2005).

“Landscape and Invisibility: Gilo’s Wall and Christo’s Gates,” foreword to Sites Unseen: Essays on Landscape and Vision ed. Dianne Harris (Penn State University Press, forthcoming).

“Gilo’s Wall and Christo’s Gates,” Critical Inquiry 32:4 (Summer 2006), 587-600.

“Cloning Terror: The War of Images, 9-11 to Abu Ghraib,” in Beauty: The Ethics of Aesthetics, ed. Diarmud Costello and Dominic Willsdon (London: Tate Gallery Publications, forthcoming, 2008).

“Ethics, Aesthetics, and Trauma Photographs: A Response to Griselda Pollock,” in After Beauty: The Ethics of Aesthetics, ed. Diarmud Costello and Dominic Willsdon (London: Tate Gallery Publications, 2006).

- “Intellectuals and the Perspective of Criticism,” Interview with Lydia H. Liu, Wen Yi Yan Jiu (Literature and Art Studies) 10 (2005), 87-99.
- “Realism and the Digital Image,” in Critical Realism and Photography, ed. Jan Baetens and Hilde van Gelder (Leuven: Leuven University Press, forthcoming).
- “Sacred Gestures: Images from Our Holy War,” in AfterImage 34:3 (November 2006), 18-23.
- “Dead Again,” introduction to “The Late Derrida,” special issue of Critical Inquiry 33:2 (Winter 2007), 219-228.
- “Picturing Terror: Derrida’s Autoimmunity,” first published in Cardozo Law Review Winter 2005; revised version, Critical Inquiry 33:2 (Winter 2007), 277-290.
- “There Are No Visual Media,” in Media Art Histories, ed. Oliver Grau (Cambridge, MA: MIT Press, 2007), 395-406.
- “Image Science,” Scientific Images and Popular Images of Science, ed. Bernd Huppauf and Peter Weingart (New York: Routledge, 2007).
- “The Spectacle Today: A Response to Retort,” Public Culture (forthcoming).
- “Media’s Critical Space,” conversation amongst Mark Hansen, W. J. T. Mitchell, and Bernard Stiegler, with Kristine Nielsen, Jason Paul, and Lisa Zaher of the Chicago Art Journal. Special Issue on “Immediacy,” 2006. 83-99.
- “World Pictures: Globalization and Visual Culture,” forthcoming in special issue of Neohelicon, ed. Wang Ning; forthcoming in Globalization and Contemporary Art, ed. Jonathan Harris (Blackwell Publishing).
- “Visual Literacy or Literary Visualcy,” and “Four Fundamental Concepts of Image Science,” in Visual Literacy, ed. James Elkins (New York: Routledge, 2008), 11-30.

In Progress:

Medium Theory

Cloning Terror: The War of Images, September 11 to Abu Ghraib

Critical Terms in Media Studies ed. (with Mark Hansen)