

Curriculum vitae

Peter Szendy

David Herlihy Professor of Comparative Literature and Humanities
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Education

Habilitation à diriger des recherches (Habilitation Thesis), Université de Paris Ouest Nanterre, France, 2013.

Doctorat en esthétique musicale (Ph.D. in Musical Aesthetics), École des hautes études en sciences sociales (Ehess), Paris, France, 1995.

Maîtrise de musicologie (M.A. in Musicology), Université de Paris Sorbonne, 1990.

Licence de musicologie (B.A. in Musicology), Université de Paris Sorbonne, 1989.

Academic Appointments

David Herlihy Professor of Comparative Literature and Humanities, Brown University, 2017-present.

Maître de conférences habilité à diriger des recherches, Philosophy Department, Université de Paris Ouest Nanterre, 2013-2017.

Visiting Professor, French Department, New York University, Spring 2016.

Visiting Professor, Department of Comparative Literature, Brown University, Spring 2015.

Maître de conférences, Philosophy Department, Université de Paris Ouest Nanterre, 2005-2013.

Visiting Fellow, Council of the Humanities, Princeton University, Spring 2012.

Maître de conférences, Music Department, Université Marc-Bloch de Strasbourg, 1998-2005.

Other Appointments

Musicological advisor for the book series of the Philharmonie de Paris (formerly: Cité de la musique), 2021-present.

European Graduate School, 2018-present.

Co-editor of *Transposition*, a journal of music and social sciences published by the École des hautes études en sciences sociales and the Philharmonie de Paris, 2015-present.

Member of the editorial board of *Poésie*, a journal of poetry and poetics, 2011-present.

Erasmus exchange program coordinator, Philosophy Department, Université de Paris Ouest Nanterre, 2007-2017.

Musicological advisor for the concert programs at the Philharmonie de Paris (formerly: Cité de la musique), 2002-2020.

Senior editor of *Résonance*, the journal of the Institut de Recherche et Coordination Acoustique / Musique (Ircam), 1996-2001.

Series editor of “Les Cahiers de l’Ircam” and “Compositeurs d’aujourd’hui,” Éditions Ircam-L’Harmattan, 1996-2001.

Editor of the monographs on composers published by the Festival d'automne à Paris, 1996-2001.

Publications

Books Authored

[with Laura Odello] *La Voix, par ailleurs: ventriloquie, bégaiement et autres accidents* (Paris: Éditions de Minuit, 2023).

Pouvoirs de la lecture, de Platon au livre électronique (Paris: La Découverte, 2022).

[with Anri Sala] *Béla Bartók: un abécédaire ennuagé* (Paris: Éditions de la Philharmonie de Paris, 2022).

Pour une écologie des images (Paris: Éditions de Minuit, 2021).

Coudées. Quatre variations sur Anri Sala / Bendings: Four Variations on Anri Sala (Milan: Mousse Publishing, 2019).

Le Supermarché du visible. Essai d'économie (Paris: Éditions de Minuit, 2017).

The Supermarket of the Visible: Towards A General Economy of Images, trans. Jan Plug (New York: Fordham University Press, "Thinking Out Loud" series, 2019).

El supermercado de lo visible. Hacia una economía general de imágenes, trans. José Miguel Burgos y Mariel Manrique (Santander: Shangrila, 2021).

Prêter l'oreille. Petite conférence sur l'écoute (Paris: Bayard, 2017)

En lo profundo de un oído. Una estética de la escucha, trans. Cristóbal Durán (Santiago de Chile: Metales Pesados, 2015).

À coups de points. La ponctuation comme expérience (Paris: Éditions de Minuit, 2013).

A fuerza de puntos: La experiencia como puntuación, trans. Gustavo Celedón (Santiago de Chile: Metales Pesados, 2016).

Of Stigmatology: Punctuation as Experience, trans. Jan Plug (New York: Fordham University Press, 2018).

L'Apocalypse-cinéma. 2012 et autres fins du monde (Paris: Capricci, 2012).

Apocalypse-Cinema: 2012 and Other Ends of the World, trans. William Bishop (New York: Fordham University Press, 2015).

Kant chez les extraterrestres. Philosophifictions cosmopolitiques (Paris: Éditions de Minuit, 2011).

Kant in the Land of the Extraterrestrials: Cosmopolitical Philosophifictions, trans. William Bishop (New York: Fordham University Press, 2013).

Tubes. La philosophie dans le juke-box (Paris: Éditions de Minuit, 2008).

Tormentoni! La filosofia nel jukebox, trans. Laura Odello (Milan: Isbn Edizioni, 2009).

Grandes Éxitos. La filosofía en el jukebox, trans. Carmen Pardo and Miguel Morey (Castellón de la Plana: Ellago Ediciones, 2009).

Hits: Philosophy in the Jukebox, trans. William Bishop (New York: Fordham University Press, 2012).

Tubes, Hits, Ohrwürmer. Die Philosophie in der Jukebox, trans. Claudia Krebs (Berlin: Avinus Verlag, 2012).

Sur écoute. Esthétique de l'espionnage (Paris: Éditions de Minuit, 2007).

Intercettare. Estetica dello spionaggio, trans. Salvatore Patriarca (Milan: Isbn Edizioni, 2008).

All Ears: The Aesthetics of Espionage, trans. Roland Végső (New York: Fordham University Press, 2017).

Bajo escucha: Estética del espionaje, trans. Hugo Alejandre (Ciudad de México: Canta Mares, 2018).

Üstünleme: Casusluğun Estetik Tarihi, trans. Seyda Öztürk and H. Ilksen Mavituna (Istanbul: Can Yayinlari, 2019).

Les Prophéties du texte-Léviathan. Lire selon Melville (Paris: Éditions de Minuit, 2004).

Prophecies of Leviathan: Reading Past Melville, trans. Gil Anidjar (New York: Fordham University Press, 2009).

[with Georges Aperghis] *Wonderland. La musique, recto-verso* (Paris: Bayard, 2004).

Membres fantômes. Des corps musiciens (Paris: Éditions de Minuit, 2002).

Phantom Limbs: On Musical Bodies, trans. William Bishop (New York: Fordham University Press, 2015).

Écoute, une histoire de nos oreilles, précédé de *Ascoltando* par Jean-Luc Nancy (Paris: Éditions de Minuit, 2001).

Escucha. Una historia del oído melomano, trans. José María Pinto (Barcelona: Paidós, 2003).

Listen: A History of Our Ears, trans. Charlotte Mandell (New York: Fordham University Press, 2007).

Höre(n). Eine Geschichte unserer Obren, trans. Daniel Schierke (Paderborn: Wilhelm Fink, 2015).

Musica practica. Arrangements et phonographies de Monteverdi à James Brown (Paris: L'Harmattan, 1997).

Books and Monographs Edited

Jacques Derrida, *Donner le temps II*, ed. Laura Odello, Peter Szendy, and Rodrigo Therezo (Paris: Seuil, 2021).

Le Supermarché des images / The Supermarket of Images, ed. Peter Szendy with Marta Ponsa and Emmanuel Alloa, catalogue of the exhibition at the Musée du Jeu de Paume (Paris: Gallimard, 2020).

Tristan Murail, ed. Peter Szendy (Paris: Ircam-L'Harmattan, 2002).

Arrangements-dérangements. La transcription musicale aujourd'hui, ed. Peter Szendy (Paris: Ircam-L'Harmattan, 2001).

Machinations de Georges Aperghis, ed. Peter Szendy (Paris: Ircam-L'Harmattan, 2001).

L'Écoute, ed. Peter Szendy (Paris: Ircam-L'Harmattan, 2000).

Brian Ferneyhough, ed. Peter Szendy (Paris: Ircam-L'Harmattan, 1999).

Enseigner la composition. De Schoenberg au multimédia, ed. Peter Szendy (Paris: Ircam-L'Harmattan, 1998).

Emmanuel Nunes, ed. Peter Szendy (Paris: Ircam-L'Harmattan, 1998).

De la différence des arts, ed. Jean Lauxerois and Peter Szendy (Paris: Ircam-L'Harmattan, 1997).

Arnold Schoenberg, ed. Philippe Albèra and Peter Szendy (Paris: Théâtre du Châtelet, 1995).

György Kurtág, ed. Peter Szendy (Paris: Festival d'automne à Paris, 1994).

Helmut Lachenmann, ed. Peter Szendy (Paris: Festival d'automne à Paris, 1993).

Emmanuel Nunes, ed. Peter Szendy (Paris: Festival d'automne à Paris, 1992).

Journals Edited

Narratives of Debt, ed. Peter Szendy, *differences* 31, no. 3 (2020).

Lignes d'écoute, écoute en ligne, ed. Stéphan-Éloïse Gras and Peter Szendy, *Transposition*, no. 6 (2017).

Economy and Aesthetics, ed. Eyal Peretz and Peter Szendy, *The Yearbook of Comparative Literature* 60 (2014).

Lire l'Ircam, ed. Peter Szendy, special issue of *Les Cahiers de l'Ircam* (1996).

Instruments, ed. Peter Szendy, *Les Cahiers de l'Ircam*, no. 7 (1995).

Musique: Texte, ed. Peter Szendy, *Les Cahiers de l'Ircam*, no. 6 (1994).

Espaces, ed. Peter Szendy, *Les Cahiers de l'Ircam*, no. 5 (1994).

Utopies, ed. Peter Szendy, *Les Cahiers de l'Ircam*, no. 4 (1993).

Écritures musicales aujourd'hui, ed. Peter Szendy, *Genesis*, no. 4 (1993).

Book Chapters

"De bouche à oreille: la rumeur, le médium," dans *Trafic: Almanach 2023* (Paris: P.O.L., 2022), 241-247.

"L'obvers et le revers des médias," postface to Jussi Parikka, *L'Anthroscène et autres violences: trois essais sur l'écologie des médias* (Monlet: T&P Publishing, 2021), 163-170.

"Allées et non-venues (y a-t-il un regard équitable?)," in *Les Frontières brûlent*, ed. Nicolas Klotz and Elisabeth Perceval (Cherbourg: de l'incidence éditeur / arte éditions, 2021), 18-24.

“De l’‘économie’ à l’écologie des images,” in *Prendre soin de l’informatique et des générations: En hommage à Bernard Stiegler*, ed. Anne Alombert, Victor Chaix, Maël Montévil, and Vincent Puig (Limoges: FYP éditions, 2021), 197-206.

“Lecture souveraine, lecture distraite (les Léviathans de Hobbes et de Melville),” in *Politiques de la distraction*, ed. Paul Sztulman and Dork Zabunyan (Dijon: Les Presses du réel, 2021).

“J’aurai été en retard,” in *Amitiés de Bernard Stiegler* (Paris: Galilée, 2021).

[with Laura Odello] “Fins de séries,” in *Troubles en série*, ed. Fabien Bouilly (Nanterre: Presses universitaires de Paris Nanterre, 2020), 327-33.

“Voiries du visible, économies de l’ombre,” in *Le Supermarché des images*, ed. Peter Szendy with Marta Ponsa and Emmanuel Alloa, catalogue of the exhibition at the Musée du Jeu de Paume (Paris: Gallimard, 2020).

“The Confidence-Image (Melville, Godard, Deleuze),” in *Handsomely Done: Aesthetics, Politics, and Media After Melville*, ed. Daniel Hoffman-Schwarz (Evanston: Northwestern University Press, 2019), 195-210.

“‘La monnaie d’une vibration brillante:’ l’économie barthésienne du clin d’œil,” in *Roland Barthes: en sortant du cinéma*, ed. Antoine de Baecque, Marie Gil, and Éric Marty (Paris: Hermann [“Cahiers Textuel”], 2018), 91-101.

“Aeolian Reflections (Mozart Exposed to the Winds),” in *Anri Sala. The Last Resort* (Sydney: Kaldor Public Art Project, 2017), 14-23.

“L’archicinéma ou les phrasés du regard,” in *Penser l’image III: Comment lire les images?*, ed. Emmanuel Alloa (Paris: Les Presses du réel, 2017), 309-323.

“Loose Words, or Arche-Reading,” trans. Antoine Traisnel, in *Points of Departure: Samuel Weber Between Spectrality and Reading*, ed. Peter Fenves, Kevin McLaughlin, and Marc Redfield (Evanston: Northwestern University Press, 2016), 197-208.

“Animal filmicum,” in *Béla Tarr: De la colère au tourment*, ed. Corinne Maury and Sylvie Rollet (Crisnée: Yellow Now, 2016), 97-109.

“Notation, annotation, punctuation,” in *Das Schrift des Ephemeren. Konzepte musikalischer Notationen*, ed. Matteo Nanni (Basel: Schwabe Verlag, 2015), 79-90.

“Sans doute, ou le fiduciaire dans le texte,” in *Fragments d’un discours théorique. Nouveaux éléments de lexicque littéraire*, ed. Emmanuel Bouju (Nantes: Éditions nouvelles Cécile Defaut, 2015), 137-153.

“The Auditory Re-turn (The Point of Listening),” in *Thresholds of Listening: Sound, Technics, Space*, ed. Sander van Maas (New York: Fordham University Press, 2015), 18-29.

“Wenn das Ohr eine Biegung erfährt (Notizen einer Reise in die Gegenwart mit Anri Sala,” trans. Markus Sedlaczek, and “The Bent Ear (Notes on a Journey to the Present with Anri Sala,” trans. William Bishop, in *Anri Sala: The Present Moment*, catalogue of the exhibition at the Haus der Kunst in Munich (Cologne: Walther König, 2015), 55-67 and 69-79.

“Une boucle après la fin du monde: lire *Perséphone*,” in *Leiris & Co*, ed. Agnès de la Beaumelle, Marie-Laure Bernadac, and Denis Hollier (Paris: Gallimard-Centre Pompidou, 2015), 202-204.

“L’alien ou la quatrième dimension du capital,” in *Métaphysique d’Alien*, ed. Jean-Clet Martin (Paris: Léo Scheer, 2014), 201-222.

“Que reste-t-il du cosmopolitisme?,” in *Appels—de Jacques Derrida*, ed. Ginette Michaud and Danielle Cohen-Levinas (Paris: Hermann, 2014), 101-118.

“Echanges de vues et économie des regards: *King Kong, Godzilla* et l’œil du capital,” in *Blockbuster. Philosophie et cinéma*, ed. Laura Odello (Paris: Les Prairies ordinaires, 2013), 85-105.

“Parole, Parole: Tautegory and the Musicology of the (Pop) Song,” in *Speaking of Music: Addressing the Sonorous*, ed. Keith Chapin and Andrew H. Clark (New York: Fordham University Press, 2013), 186-192.

“Manutensions, ou les mains tendues d’Anri Sala” and “Manutensions, or Anri Sala’s Outstretched Hands,” trans. William Bishop, in *Anri Sala. Ravel Ravel Unravel*, catalogue of

the exhibition at the Biennale di Venezia (Paris: Manuella Éditions, 2013), 93-104 and 105-118.

“Music and Torture: The Stigmata of Sound and Sense,” trans. Allison Schifani and Zeke Sikelianos, in *Speaking about Torture*, ed. Julie A. Carson and Elisabeth Weber (New York: Fordham University Press, 2012), 189-204.

“Das allgemeine Boniment,” trans. Till Bardoux, in *Bild und Stimme*, ed. Maren Butte and Sabina Brandt (Munich: Wilhelm Fink Verlag, 2011), 121-142.

“L’Oreille de Derrida. ‘Écouter’, ausculter, ponctuer,” in *Derrida et la question de l’art. Déconstructions de l’esthétique*, ed. Adnen Jdey (Nantes, Cécile Defaut éditeur, 2011), 201-236.

“Poindre. Le point, le son, la vie,” in *Rythmes de l’homme, rythmes du monde*, ed. Christian Doumet and Aliocha Wald-Lasowski (Paris: Hermann, 2010), 41-52.

“This is it (The King of Pop),” in *Pop filosofia*, ed. Simone Regazzoni (Genoa: Il Melangolo, 2010), 142-161.

“Paroles, paroles,” in *Paroles et musique. Aux origines du dialogue humain*, ed. Stanislas Dehaene and Christine Petit (Paris: Éditions Odile Jacob, “Collège de France” series, 2009), 337-342.

“Machin, machine et mégamachine,” in *HF / RG: Harun Farocki / Rodney Graham*, catalogue of the exhibition at the Jeu de Paume (Paris: Blackjack Éditions, 2009), 66-75.

“Céleste Boursier-Mougenot, ou le parti-pris des choses,” in *Céleste Boursier-Mougenot. États seconds*, catalogue of the exhibition at the Frac Champagne-Ardenne (Arles: Analogues, 2008), 78-107.

“Blank Paper,” in *Derrida. Pour les temps à venir*, ed. René Major (Paris: Stock, 2007), 454-462.

“Echoing the ‘Mortal Ear’: Orfeo’s Indiscipline,” in *In(ter)discipline. New Languages for Criticism*, ed. Gillian Beer, Malcolm Bowie, and Beate Perrey (Oxford: Legenda, 2007), 63-66.

“Christian Marclay au téléphone,” in *Replay Marclay*, catalogue of the exhibition at the Musée de la musique (Paris: Cité de la musique / Réunion des musées nationaux, 2007), 100-115.

“Le tube, ou l’engouement de la pensée,” in *La Musique, un art du penser?*, ed. Nicolas Weill (Rennes: Presses universitaires de Rennes, 2006), 171-178.

“Un roi à l’écoute,” in *L’Opéra éclaté. La dramaturgie musicale entre 1969 et 1984*, ed. Giordano Ferrari (Paris: L’Harmattan, 2006), 171-179.

“Effictions—du corpus,” in *Intersections philosophiques*, ed. Thierry Hoquet (Nanterre: Publications de l’Université Paris X, “Les Cahiers de l’ED 139”, 2005-2006), 157-169.

“Adorno, l’informatique aux écoutes,” in *Expérience et fragment dans l’esthétique musicale d’Adorno*, ed. Jean-Paul Olive (Paris: L’Harmattan, 2005), 51-60.

“1787: Bentham, Mozart,” in *Archipelagos of Sound. Music and Its History Within the Imperial World Order*, ed. Dalibor Davidovic and Ksenija Stevanovic (Zagreb: Croatian Composers’ Society, 2005), 8-20.

“En suivant les notes (s’abandonner à la duction musicale),” in *Résistances et utopies sonores. Musique et politique au XX^e siècle*, ed. Laurent Feneyrou (Paris: Centre de documentation de la musique contemporaine, 2005), 247-253.

“Punto d’ascolto,” trans. Laura Odello, in *Il luogo dello spettatore. Forme dello sguardo nella cultura delle immagini*, ed. Antonio Somaini (Milan: Vita e Pensiero, 2005), 213-248.

“La stricture du son. Lettre sur la musique française,” in *Suono e natura. Composizione e teoria musicale in Francia: 1950-2000*, ed. Gianmario Borio and Pierre Michel, *Musicalia. Annuario internazionale di studi musicologici*, no. 1 (2004), 19-27.

“Surécoute,” in *La démocratie à venir. Autour de Jacques Derrida*, ed. Marie-Louise Mallet (Paris: Galilée, 2004), 407-432.

“Le procès du copyright. Statuts de l’œuvre et de l’auteur dans le droit français et le droit américain,” in *Regards sur l’antiaméricanisme. Une histoire culturelle*, ed. Georgy Katsarov (Paris: L’Harmattan, 2004), 169-184.

“Radio-Artaud (le théâtre, l’enregistrement, l’écoute),” in *Musique et dramaturgie. Esthétique de la représentation au XX^e siècle*, ed. Laurent Feneyrou (Paris: Publications de la Sorbonne, 2003), 703-718.

“La fabrique de l’oreille moderne. De Wagner à Schoenberg et au-delà,” in *L’Écoute*, ed. Peter Szendy (Paris: IRCAM-L’Harmattan, 2000), 9-49.

“L’arrangement dérange...,” in *Arrangements-dérangements. La transcription musicale aujourd’hui*, ed. Peter Szendy (Paris: IRCAM-L’Harmattan, 2000), 7-15.

“L’échantillon au fil des voix,” in *Monter / sampler*, ed. Jean-Michel Bouhours (Paris: Centre Pompidou, 2000), 138-148.

“L’art de la claqué,” in *Le concert*, ed. Françoise Escal and François Nicolas (Paris: L’Harmattan, 2000), 91-110.

“Écoute plastique,” in *La plasticité*, ed. Catherine Malabou (Paris: Léo Scheer, 2000), 262-277.

“Musique, temps réel,” in *Le temps, vite* (Paris: Centre Pompidou, 2000).

“Abstraite musique concrète, ou ‘tout l’art d’entendre’ (le rêve de Pierre Schaeffer),” in *Le Commentaire et l’art abstrait*, ed. Murielle Gagnebin and Christine Savinel (Paris: Presses de la Sorbonne nouvelle, 1999), 75-96.

“Phytogonies animales. La voix des bêtes chez Mersenne et Kircher,” in *Musiques nouvelles, méthodes nouvelles*, ed. Marta Grabócz (Strasbourg: Presses universitaires de Strasbourg, 1999), 11-29.

“Musicanimalités,” in *L’animal autobiographique. Autour de Jacques Derrida*, ed. Marie-Louise Mallet (Paris: Galilée, 1999), 401-421.

“Expositions de la musique. De la s(t)alle d’orchestre aux installations sonores,” in *Le jeu de l’exposition*, ed. Pierre-Damien Huyghe (Paris: L’Harmattan, 1999), 45-63.

“L’effacement—du maître de musique,” in *Enseigner la composition. De Schoenberg au multimedia*, ed. Peter Szendy (Paris: IRCAM-L’Harmattan, 1998), 11-56.

“Epistrophe. Dialogue sur L’Orfeo,” in *Claudio Monteverdi, L’Orfeo* (Arles: Festival international d’art lyrique d’Aix-en-Provence / Actes Sud, 1998), 17-52.

“Le grand embouteillage, ou comment circule la musique du *Grand macabre*,” in *György Ligeti, Le Grand macabre* (Paris: Théâtre du Châtelet, 1998).

“Enclaves. Différend et détail des arts chez Harsdörffer, Maier et quelques autres,” in *De la différence des arts*, ed. Jean Lauxerois and Peter Szendy (Paris: IRCAM-L’Harmattan, 1998), 209-253.

“Fins de partie,” in *Heinz Holliger. Entretiens, textes, études sur son œuvre* (Geneva: Contrechamps, 1996 [augmented edition: 2007]), 117-142.

“Endspiele” trans. Markus Hediger, in *Heinz Holliger* (Bern: Zytglogge Verlag, 1997), 65-89.

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“Musique et texte dans l’œuvre de György Kurtág”, followed by “*Es klingt hübsch*: sept fragments sur György Kurtág,” in *György Kurtág. Entretiens, textes et écrits sur son œuvre* (Geneva: Contrechamps, 1995), 79-98 and 185-191.

“La pointe du style. A propos de *Joy*,” in *Magnus Lindberg* (Paris: IRCAM-Centre Pompidou, 1993), 53-73.

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“Congruences,” in *Michael Jarrell* (Paris: IRCAM-Centre Pompidou, 1992).

“Holliger, Hölderlin, Celan. A propos de deux œuvres chorales de Heinz Holliger,” in *Bruno Maderna, Heinz Holliger* (Paris: Festival d’automne à Paris, 1991), 102-107.

Articles

“Conspiring (Sympnea and Dyspnea),” *SubStance*, no. 157, forthcoming.

“La rumeur, ou l’anarchimédium,” *MLN (Modern Language Notes)* 137, no. 4 (September 2022), 755-77.

- “How Many Ears?, or: The Place of the Listenee,” *Alienocene* (alienocene.com), November 26, 2022.
- “Lecteur ou lecteur,” *AOC [Analyse Opinion Critique]*, November 9, 2022, <https://aoc.media>.
- “vieux,” *Poésie*, special issue for Michel Deguy, no. 181-182 (June-October 2022), 299-300.
- “Pneumatopolitique (ce que conspirer veut dire),” *AOC [Analyse Opinion Critique]*, February 3, 2022, <https://aoc.media>.
- “Towards A General Iconomy,” *The Nordic Journal of Aesthetics*, no. 61-2 (2021), 194-6.
- “Pandemia, Ademia, Iconodemia” (also in Chinese, trans. Shan-ni Tsai), *Chu-Wai* (a blog of *Chu-Wai Literary Quarterly*), May 2021, <https://www.chuwai.org/post/pandemia-ademia-iconodemia>.
- “The Third Eyelid,” trans. Lindsay Turner, *Manifold: experimental criticism*, no. 1 (2020), 139-45.
 “Uçüncü Gözkapğı,” trans. Adem Beyaz, *Sabah Ulkesi*, no. 68 (2021).
- [with Catherine Malabou et al.] “On Epigenesis,” *October*, no. 175 (2020), 103-38.
- “Infinance, or Narration and Solvency,” *differences* 31, no. 3 (2020), 1-11.
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- “Les temps du virus,” *AOC [Analyse Opinion Critique]*, April 24, 2020, <https://aoc.media>.
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- “The Specter of 1966, or Speculative Realism and the Phantom of Deconstruction,” trans. Jacob Levi, *MLN (Modern Language Notes)* 134, no. 5 (December 2019), 992-8.
- “Face value, ou les masques de l’argent,” *Les Cahiers du Mnam*, no. 149 (2019), 36-49.
- “Le Courrier des lecteurs: lire (selon) Krasznahorkai,” *Critique*, no. 863 (2019), 362-383.
- “Face Value (the *Prosopa* of Money),” *qui parle* 27, no. 1 (June 2018), 99-119.
- “Portrait du lecteur en héron,” *Le Nouveau Magazine littéraire*, no. 7-8 (2018), 86-87.
- “Usury,” *Political Concepts: A Critical Lexicon*, www.politicalconcepts.org, 2017.
- “Cosmiconiques. Vers une iconomie à la mesure de l’univers,” *Images de l’espace. Archive, exploration, fiction*, ed. Gérard Azoulay and Christophe Kihm, *Art Press* 2, no. 44 (2017), 103-108.
- “Le corps clignotant, ou la troisième paupière,” *Trafic*, no. 100 (2016), 185-189.
- “Loose words, ou l’architecture,” *Poésie*, no. 156 (2016), 147-156.
- “Katechon,” in *Political Concepts: A Critical Lexicon*, www.politicalconcepts.org, 2016.
- “L’humour infini d’Italo Calvino,” *Le Monde*, July 13, 2016.
- “La troisième paupière,” *Libération*, June 7, 2016.
- “Ordalies sonores,” *Critique*, no. 829-830 (June-July 2016), 552-565.
- “Of Stigmatology: Toward a General Theory of Punctuation,” trans. Jan Plug, *diacritics* 44, no. 2 (2016), 6-26.
- “Ponctueurs nés,” *Le Magazine littéraire*, no. 564 (February 2016), 95-97.
- “L’économie de la plasticité,” *Poésie*, no. 155 (2016), 136-145.
- “All the Marxes in the Big Store, or: General Fetishism,” trans. Charlotte Mandell, *Econophonia: Music, Value, and Forms of Life*, ed. Gavin Steingo and Jairo Moreno, *boundary* 2 43, no. 1 (February 2016), 209-218.
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“I Will Have Been Late,” La Maison française at NYU, *Penser/panser avec Bernard Stiegler—un salut*, an online memorial for Bernard Stiegler co-organized with Emily Apter, September 2020.

“Hétérochronies de l’image (vers une iconomie du non-humain),” Jeu de Paume (Paris), *Vers une écologie des images*, an online conference co-organized with Marta Ponsa, June 2020 (lemagazine.jeudepaume.org/2020/06/colloque-ecologie-images/).

“Epigenesis of Media,” La Maison française at NYU, *Epigenesis: A New Paradigm for Philosophy?*, March 2020.

“Le Peuple des drones,” Centre Pompidou (Paris), festival *Hors Pistes*, February 2020.

“Voiries du visible, iconomies de l’ombre,” Collège international de philosophie / Maison de l’Amérique latine (Paris), “Débords—du cinéma,” a seminar co-organized by Laura Odello and Peter Szendy, December 2019.

“Interdiscipline (sic),” keynote at the “Disciplines Clash” graduate conference, CUNY, November 2019.

“The Image in The Age of Its General Exchangeability,” European Graduate School (Saas-Fee), August 2019.

“Of Stigmatology: Towards a General Theory of Punctuation,” Princeton University, April 2019.

“Sonic Ordeals: Music, Torture, and The New Orpheus,” “Sounds: Avant Garde, Modernism, and Fascism” conference, University at Buffalo, April 2019.

“Narration and Solvency,” “Narratives of Debt” conference, Brown University, April 2019.

“The Image in The Age of Its General Exchangeability,” University of Southern California (Media, Form, and Thought Lecture Series), March 2019.

“The Average Reader: Calvino’s ‘Politics of Reading,’” ACLA annual conference, Georgetown University, March 2019.

“Of Stigmatology: Towards a General Theory of Punctuation,” The Yale Modern & Contemporary Forum, Yale University, February 2019.

“The Image in Its Age of General Exchangeability,” A Night of Philosophy and Ideas, Brooklyn Public Library (New York), January 2019.

“From *Verdens undergang* to apocotainment,” seminar at the Göteborg Film Festival (Göteborg, Sweden), January 2019.

“D’une oreille l’autre,” Institut des hautes études en psychanalyse (Paris, Saint-Anne), December 2018.

“Of Stigmatology: Towards a General Theory of Punctuation,” European Graduate School (Saas-Fee), August 2018.

“1755: Von den Bewohnern der Gestirne,” with Arnd Wedemeyer, “SO FAR—Science Fiction(s)” workshops and discussions series, diffract—zentrum für theoretische peripherie (Berlin), July 2018.

“Plus d’oreilles (vers une panacoustique généralisée),” “Spectres de l’audible” conference, Philharmonie de Paris, June 2018.

“Distraction et politiques de la lecture,” with Dork Zabunyan and Paul Sztulman, seminar on “Politiques de la distraction,” École nationale supérieure des arts décoratifs (Ensba, Paris), January 2018.

“Face Value, ou les masques de l’argent,” seminar on “Débords—du cinéma,” Collège international de philosophie / Maison de l’Amérique latine (Paris), December 2017.

“L’Image véhicule,” with Emanuele Coccia, seminar on “Débords—du cinéma,” Collège international de philosophie / Maison de l’Amérique latine (Paris), December 2017.

“La fabrique de l’écriture,” dialogue with Laurent de Sutter, Passa Porta: International House of Literature in Brussels, December 2017.

“Of Stigmatology: Towards a General Theory of Punctuation,” Harvard University, November 2017.

“The Art of Listening,” New York University, “The Sense of Sound” conference, October 2017.

“Phrasing the Moving Image,” University of Florida, “Deaf Cinema” conference, September 2017.

“Prêter l’oreille,” lecture at Imec (Institut Mémoires de l’édition contemporaine), Caen, July 2017.

“Derivative Shakespeare (More Notes On *The Merchant of Venice*),” Harvard University, “Europe on Credit” conference, April 2017.

“Prêter le temps (usure et déconstruction),” lecture at the Collège international de philosophie, Paris, April 2017.

“Parlons cinéma... avec Peter Szendy,” a series of four screenings (*Vanishing Point*, *Blow Out*, *On connaît la chanson*, *Cloverfield*) and talks (with Bernard Benoliel), Cinémathèque française, March-April 2017.

“Vers une iconomie à l'échelle de l'univers,” Geneva, Haute École d'Art et de Design (HEAD), conference on “Images de l'espace: histoire, théorie, esthétique,” March 2017.

“Cinéfiés: le cinéma et ses cendres,” Brest, Université de Bretagne occidentale, keynote lecture, conference on “Médiations apocalyptiques,” March 2017.

[avec Laura Odello] “Fins de series,” Université de Paris Nanterre, conference on “Troubles en séries,” February 2017.

“Face Value (the *prosopa* of Money),” Stockholm, Royal Institute of Art, conference on “What is a Mask?” curated by Catherine Malabou, January 2017.

“Platon avec Sade,” Université de Paris Nanterre, workshop on “Qu'est-ce que lire?,” November 2016.

“Of Stigmatology: Towards a General Theory of Punctuation,” Brown University, September 2016.

[with Luc Dardenne and Alain Fleischer] “Cinema and philosophy,” Rencontres philosophiques de Monaco, June 2016.

[with Maylis de Kerangal] “(S)écouter lire,” Comédie du livre, Montpellier, May 2016.

“*Usure*,” “Political concepts” conference, New York University, April 2016.

“Money, or the Other Side of Images: Towards a Deleuzian Iconomy,” University of Berkeley, April 2016.

“Money, or the Other Side of Images: Towards a Deleuzian Iconomy,” Maison française, New York University, March 2016.

“Whither Deconstruction? Wearing Down, Speculation, *Usure*,” ACLA annual conference, Harvard, March 2016.

[with Laura Odello] “Trois essais de voix,” three lectures organized by the Paul-Zumthor Foundation, Université de Montréal, March 2016.

“L'économie de la plasticité,” École normale supérieure (Paris), “Penser avec Catherine Malabou,” January 2016.

“Iconomy: The Circulation of Images,” Human Rights Film Festival, Zagreb, December 2015.

Filmoteca de Catalunya, Barcelona, keynote lecture for the film festival “Pensar la fi: cinema apocalíptic i filosofia,” November 2015.

“Contre-projections: le projectionniste et le bonimenteur,” Mac-Val Museum, Vitry-sur-Seine, seminar on “Le Film et son double—du projectionniste” organized by Erik Bullot, November 2015.

“Cinéfiés—le cinéma et ses cendres,” Institut finlandais, Paris, conference on “La Fin du monde,” September 2015.

“Iconomie et mobilisation du regard,” Institut français, Tokyo, “Nuit de la philosophie,” May 2015.

“Debt and Deferral. Considerations on the *katechon*,” University of Northwestern, Chicago (Evanston), May 2015.

“Gazing and Phrasing : Punctum, Photography, Film,” Brown University, conference on “The Pleasures of Roland Barthes” organized by Pierre Saint-Amand, April 2015.

“Katechon,” “Political Concepts” conference, Brown University, April 2015.

“Money, or the Other Side of Images: an ‘Iconomic’ Reading of Deleuze’s Cinema,” State University of New York, Buffalo, March 2015.

[with László Krasznahorkai] “A téma végtelen,” Petöfi Irodalmi Múzeum, Budapest, December 2014.

“L’Oculométrie, ou la mobilisation générale du regard,” conference on “Oculométrie et perception des images” organized by Dork Zabunyan and Elsa Boyer, Université de Lille, December 2014.

“Écoute!,” Nouveau Théâtre de Montreuil, “Petites conférences: Lumières pour enfants,” November 2014.

“Écologie et économie générale,” conference on “Os Mil Nomes de Gaia: do Antropoceno à Idade da Terra” organized by Eduardo Viveiros de Castro and Deborah Danowski, Rio de Janeiro, September 2014.

[with Enrico Ghezzi and Simone Regazzoni] “Tormentoni, la filosofia nel juke-box,” festival Popfilosofia, Pesaro (Italy), July 2014.

“The Aesthetic Supermarket,” University of Western Sydney, three lectures in the “Thinking Out Loud” series, May 2014.

“Posthymns and Interworlds: On *Twelve Monkeys*,” University of Northwestern, Chicago (Evanston), May 2014.

“Point d’échange,” conference on “Ponctuations—littérature, psychanalyse, cinéma” organized by Isabelle Alfandary, Laura Odello, and Peter Szendy, Collège international de philosophie (Paris), March 2014.

“The Art of Listening: Marking, Auscultating, Punctuating,” University of Pennsylvania, Philadelphia, Music Department, February 2014.

“On Cosmetics and Cosmopolitics,” University of Madison, Wisconsin, Center for the Humanities, February 2014.

“L’argent, ou le revers des images,” Forum des images (Paris), January 2014.

“*Pax oeconomica*. Vers une lecture de *Vers la paix perpétuelle* de Kant,” Zagreb, Institut français, Goethe-Institut and MaMa, “Nuit franco-allemande de la philosophie,” December 2013.

“Le cinéma-Wagner,” conference on “Philippe Lacoue-Labarthe et la figure de Wagner,” Musée d’art moderne et contemporain (Mamco), Geneva, November 2013.

“Kant in the Land of Extraterrestrials. Cosmetics and Cosmopolitics,” New York University, Maison française, October 2013.

“General Fetishism, From the Piano to the Big Store,” Columbia University, Boas Seminar in Anthropology, October 2013.

“The Art of Listening: Marking, Auscultating, Punctuating,” Columbia University, New York, Music Department, October 2013.

“Bonnes résolutions: Redacted, ou l’image fiduciaire,” conference on “Haute et basse définition: images, sons, scènes, médias,” Université de Paris 3—Sorbonne nouvelle, October 2013.

“General Fetishism, From the Piano to the Big Store,” keynote lecture at the Third Annual Conference of the Royal Musicological Association, King’s College (London), July 2013.

“Earworms, Between the Market and the Psyche,” Institut français de Londres, “mynightwithphilosophers,” June 2013.

“L’image de la déconstruction,” conference on “Popularités de la déconstruction” organized by Laura Odello, Collège international de philosophie (Paris), June 2013.

“*Il n’y a pas de hors-film*, or: Cinema and its Cinders,” conference on “Jacques Derrida—Points of Departure,” University of Northwestern, Chicago (Evanston), April-May 2013.

“L’effiction filmique de la fin,” conference on “Ce que l’écologie fait à la pensée: fictions / figurations” organized by Émilie Hache, Collège international de philosophie (Paris), April 2013.

“Prêter l’oreille,” La Cambre—École nationale supérieure d’arts visuels (Brussels), March 2013.

“Le fiduciaire dans le texte: à propos du *Confidence Man* de Melville,” seminar on “La domestication du faux,” École des hautes études en sciences sociales (Paris), March 2013.

“Exchange of Views, Economies of the Gaze: King Kong and the Eye of Capital,” seminar on “Economies of perception” organized by Timothy Bewes, Brown University, March 2013.

“*Cinefactus*, ou le cinéma et ses cendres,” conference on “Penser la catastrophe,” Le Fresnoy—Studio des arts contemporains, January-February 2013.

“La fin du (ciné)monde,” Forum des images (Paris), January 2013.

“Échanges de vues, économie des regards,” conference on “Blockbuster. La philosophie face au cinéma populaire” organized by Laura Odello, Forum des images-Colège international de philosophie, December 2012.

“Sounding Out,” conference on “The Sound of Architecture” organized by Kurt Forster and Joseph Clarke, Yale University, October 2012.

“Que reste-t-il du cosmopolitisme?,” conference on “L’avvenire di Derrida,” Università degli studi di Milano-Università degli studi di Bergamo, October 2012.

“La fin du film e(s)t la fin du monde,” Festival international du film de La Roche-sur-Yon, October 2012.

“Kantian Sci-Fi. On Cosmetics and Cosmopolitics,” New York, Fordham University, April 2012.

“Kantian Sci-Fi. On Cosmetics and Cosmopolitics,” conference on “Mapping The World, Mapping The Self” organized by Marie-Hélène Huet, Princeton University, April 2012.

“La vue des autres. Vers une aliénologie du regard,” Geneva, Haute école d’art et de design, January 2012.

“Cosmétique et cosmopolitique,” conference on “Les effets Mc Luhan?,” Aix-en-Provence, Cité du livre, November 2011.

“Kant chez les extraterrestres,” Marseille, Théâtre de la Criée, October 2011.

“Mi maradt a kozmopolitizmusból?,” Institut français de Budapest and University of Pécs, *In memoriam Jacques Derrida* lectures, October 2011.

“L’œuvre point,” Musée Rodin (Paris), conference on “L’invention de l’œuvre,” June 2011.

“La Anatomía de un hit musical,” Festival SOS 4.8, Murcia, May 2011.

“Formes de l’écoute,” Institut français de Valencia, March 2011.

“Kant chez les extraterrestres,” Centre Georges-Pompidou (Paris), “Le Nouveau Festival,” February 2011.

“Annotating Musical Notation,” Eikones, Bâle, December 2010.

[with Laura Odello] “Le gai bégaiement,” conference on “Le son au théâtre,” Institut national d’histoire de l’art (Paris), November 2010.

“Les tubes, ou la bande-son de la vie,” Marseille, Semaine de la pop’philosophie, October 2010.

“Au commencement était la nuit: 2001 et l’écart filmique,” conference on “Philosophie en contre-champ,” Parlement des philosophes, Strasbourg, October 2010.

“Loose Words, ou l’architecture,” conference on “Parting With—Samuel Weber” organized by Kevin McLaughlin and Marc Redfield, Château de la Bretesche, July 2010.

“Phonographie et phonordalie,” conference on “Music and Torture” organized by Tom Keenan, La Virreina, Barcelona, June 2010.

“Kant chez les extraterrestres,” École normale supérieure (Paris), “Nuit de la philosophie,” June 2010.

“The Point of Reading. Some Remarks on Plato’s *Phaedrus* and *Theaetetus*,” New York University, Department of Hellenic Studies, April 2010.

“Le théâtre s’écoute,” conference on “Le son au theater,” Monument national, Montréal, February 2010.

“The King of Pop,” Santa Monica, Barcelona, December 2009.

[with Laura Odello] “Hollowology. Voices Side-tracked in the Cave,” Spui-25, Amsterdam, November 2009.

“La vie des autres—est aussi la nôtre,” conference on “Cinéma et guerre froide”, Mémorial de Caen, October 2009.

“The Auditory Re-Turn,” conference on “Thinking Hearing” organized by Veit Erlman, University of Texas at Austin, October 2009.

“Point de monument. *Tristram Shandy* ou l’autobiographie impossible,” conference on “Monuments / monumenta,” Université de Paris 3—Sorbonne nouvelle, September 2009.

“Before the Screen, Before the Law,” Zagreb Biennale, April 2009.

“Le Boniment general,” conference on “Bild / Stimme”, Eikones, Basel, March 2009.

“Tautegory and the Musicology of the Pop Song,” conference on “Speaking of Music,” Fordham University (New York), February 2009.

“The Point. Sound, Materiality, and Punctuation in Hegel,” conference on “Voices and Noises,” University of Helsinki, November 2008.

“The Art of Listening,” University of Helsinki, Department of Music, November 2008.

“Poindre. Le point, le son, la vie,” conference on “Les rythmes du monde,” École normale supérieure (Paris), November 2008.

“Paroles, paroles,” conference on “Paroles et musique,” Collège de France (Paris), October 2008.

“The Point. Toward a General Stigmatology,” conference on “The Spaces of Art,” Copenhagen, March 2008.

“De l’écoute à la surécoute,” Interface—Centre d’études et de recherches en arts plastiques, Sorbonne (Paris), April 2008.

“De l’écoute à la surécoute,” École nationale des beaux-arts de Lyon, March 2008.

“Punctum surdum,” Festival Zeppelin, Barcelona, March 2008.

“The Point of Punctuation. Listening, Reading, Ellipsis,” New York University, Department of Music, February 2008.

“Black Metonymy,” conference on “Music and Aesthetics ‘After’ Auschwitz,” New York University, Department of Music, February 2008.

“Notation, Annotation, Punctuation,” conference on “Notations in the arts” organized by Daniel Heller-Roazen, Princeton University, February 2008.

“Kant chez les extraterrestres,” Galerie nationale du Jeu de Paume (Paris), January 2008.

“La claqué dans l’oreille. L’art d’écouter selon Nietzsche,” conference on “Les querelles de l’art,” École normale supérieure (Paris), March 2007.

“Écoute et surveillance,” Rencontres nationales des bibliothécaires musicaux, Lille, March 2007.

“Opera Under Surveillance,” University of Liverpool, Institute of Popular Music, February 2007.

“Klangfiguren. A Hit in the Lab,” conference on “Sounds of science,” Max-Planck Institute, Berlin, October 2006.

“Le tube, ou l’engouement de la pensée,” forum organized by Nicolas Weill for *Le Monde* on “La musique, un art du penser?,” Le Mans, October 2005.

“Echoing the ‘Mortal Ear’: Orfeo’s Indiscipline,” conference on “New Languages for Criticism,” University of Cambridge, September 2003.

“La stricture du son. Lettre sur la musique française,” conference on “Sound and Nature” organized by Gianmario Borio and Pierre Michel, Cremona (Università di Pavia), January 2003.

“Surécoute. Secrets et politique des *Noëes*,” conference on “La démocratie à venir. Autour de Jacques Derrida,” Cerisy-la-Salle, July 2002.

“Écoute plastique,” conference on “La Plasticité” organized by Catherine Malabou, Le Fresnoy (Studio national des arts contemporains), October 1999.

“Musicanimalités (*Experimentum phonocriticum*),” conference on “L’Animal autobiographique. Autour de Jacques Derrida,” Cerisy-la-Salle, July 1997.