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André Breton



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Nadja Dandr Breton

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Nadja Dandr Breton:

Insane Passions Christine Coffman, 2006-12-12 In France in 1933 two sisters presumed to be lovers murdered the women who employed them as maids Known as the Papin affair the incident inspired not only Jean Genet's 1947 *The Maids* but also an essay by Jacques Lacan that presents the sisters' crime as fueled by a narcissistic homosexual drive that culminated in the assault In this new investigation of the roots of the twentieth century myth of the lesbian as madwoman Christine Coffman argues that the female psychotic was the privileged object of Lacan's effort to derive a revolutionary theory of subjectivity from the study of mental illness Examining Lacan's early writings French surrealism Djuna Barnes *Nightwood* and H D's homoerotic fiction in light of feminist and queer theory *Insane Passions* argues that the psychotic woman that fascinates modernist writers returns with a murderous vengeance in a number of late twentieth century films including *Basic Instinct* *Sister My Sister Single White Female* and *Murderous Maids* Marking the limit of social acceptability the psychotic lesbian repeatedly appears as the screen onto which the violence and madness of twentieth century life are projected *Salome and the Dance of Writing* Françoise Meltzer, 2010-08-15 How does literature imagine its own powers of representation Françoise Meltzer attempts to answer this question by looking at how the portrait the painted portrait framed appears in various literary texts Alien to the verbal system of the text yet mimetic of the gesture of writing the textual portrait becomes a telling measure of literature's views on itself on the politics of representation and on the power of writing Meltzer's readings of textual portraits in the Gospel writers and Huysmans Virgil and Stendhal the Old Testament and Apuleius Hawthorne and Poe Kafka and Rousseau Walter Scott and Mme de Lafayette reveal an interplay of control and subversion writing attempts to veil the visual and to erase the sensual in favor of meaning while portraiture with its claims to bringing the natural object to life resists and eludes such control Meltzer shows how this tension is indicative of a politics of repression and subversion intrinsic to the very act of representation Throughout she raises and illuminates fascinating issues about the relation of flattery to caricature the nature of the uncanny the relation of representation to memory and history the narcissistic character of representation and the interdependency of representation and power Writing thinking speaking dreaming acting the extent to which these are all controlled by representation must Meltzer concludes become consciously unconscious In the textual portrait she locates the moment when this essential process is both revealed and repressed **Mad Muses and the Early Surrealists** Justin Vicari, 2011-11-08 The early surrealists attempted to create art directly from the unconscious but the resulting art often reveals the stamp of its age It is generally accepted that a certain macho sensibility prevailed within the movement excluding queer sensibilities and reducing women to object status In startling new readings of Breton Bataille Cocteau Artaud Crevel and others Justin Vicari examines the intersections between surrealism and mental illness deploying an interdisciplinary approach which includes aesthetic theory radical politics and psychoanalysis Of particular interest is the representation of the ideal woman as not only sexually available but mentally ill a hysterical muse representing a kind of

authenticity lost in modern life **WITH-NESS** Gesa Piper,2025-04-14 This volume documents Gesa Piper's and Jude Walton's ten year collaboration between Melbourne and Helsinki with images and interpretive texts. The body works are motivated by a theoretical and political claim that breaks up patterns of action and dance and in an existentialist form allows new communications with materialities and the environment. Borrowing as much from New Materialism as from surrealist imaginaries the series of works also becomes a directly tangible social. All texts translated to English French and German

Strange Likeness Dora Zhang,2020-11-10 The modern novel so the story goes thinks poorly of mere description what Virginia Woolf called that ugly that clumsy that incongruous tool. As a result critics have largely neglected description as a feature of novelistic innovation during the twentieth century. Dora Zhang argues that descriptive practices were in fact a crucial site of attention and experimentation for a number of early modernist writers centrally Woolf Henry James and Marcel Proust. Description is the novelistic technique charged with establishing a common world but in the early twentieth century there was little agreement about how a common world could be known and represented. Zhang argues that the protagonists in her study responded by shifting description away from visualizing objects to revealing relations social formal and experiential between disparate phenomena. In addition to shedding new light on some of the best known works of modernism Zhang opens up new ways of thinking about description more broadly. She moves us beyond the classic binary of narrate or describe and reinvigorates our thinking about the novel. *Strange Likeness* will enliven conversations around narrative theory affect theory philosophy and literature and reading practices in the academy

Automatic Woman Katharine Conley,1996-01-01 Contemporary feminist critics have often described Surrealism as a misogynist movement. In *Automatic Woman* Katharine Conley addresses this issue confirming some feminist allegations while qualifying and overturning others. Through insightful analyses of works by a range of writers and artists Conley develops a complex view of Surrealist portrayals of Woman. Conley begins with a discussion of the composite image of Woman developed by such early male Surrealists as Andr Breton Francis Picabia and Paul Eluard. She labels that image *Automatic Woman* a term that comprises views of Woman as provocative and revolutionary but also as a depersonalized object largely devoid of individuality and volition. This analysis largely confirms feminist critiques of Surrealism. The heart of the book however examines the writings of Leonora Carrington and Unica Z_rn two women in the Surrealist movement whose works Conley argues anticipate much contemporary feminist art and theory. In concluding Conley shows how Breton's own views on women evolved in the course of his long career arriving at last at a position far more congenial to contemporary feminists. *Automatic Woman* is distinguished by Katharine Conley's judicious understanding of how women and the image of Woman figured in Surrealism. The book is an important contemporary account of a cultural movement that continues to fascinate influence and provoke us.

Literary Medicine: Brain Disease and Doctors in Novels, Theater, and Film J., Bogousslavsky,S., Dieguez,2013-02-21 Classical and modern literature is full of patients with interesting neurological cognitive or psychiatric

diseases often including detailed and accurate descriptions which suggests the authors were inspired by observations of real people In many cases these literary portrayals of diseases even predate their formal identification by medical science Fictional literature encompasses nearly all kinds of disorders affecting the nervous system with certain favorites such as memory loss and behavioral syndromes There are even unique observations that cannot be found in scientific and clinical literature because of the lack of appropriate studies Not only does literature offer a creative and humane look at disorders of the brain and mind but just as authors have been inspired by medicine and real disorders clinicians have also gained knowledge from literary depictions of the disorders they encounter in their daily practice This book provides an amazing and fascinating look at neurological conditions patients and doctors in literature and film in a way which is both nostalgic and novel

Nadja Andre Breton,1928 *The Dance of the Machines* Edward Joseph O'Brien,1929 In the present volume I have endeavored to analyze the qualities of a machine and to show how the machine has so far influenced life and art Pref

note **Pierre Boulez** Caroline Potter,2024 Exploring the emotional and cultural influences on Pierre Boulez s early works as well as the role surrealism and French culture of the 1930s and 40s played in shaping his radical new musical concepts Pierre Boulez s 1925 2016 creative output has mostly been studied from an analytical perspective in the context of serialism While Boulez tends to be pigeonholed as a cerebral composer his interest in structure coexisted with extreme visceral energy This book redresses the balance and stresses the febrile cultural environment of Paris in the 1940s and the emotional side of his early works Surrealism in particular had an impact on Boulez s formative years that has until now been underexplored There are intriguing links between French music and surrealism in the 1930s and 40s arising within a cultural context where surrealism ethnography and the emerging discipline of ethnomusicology were closely related Potter situates the young Boulez within this environment As an emerging musician he explored radical new musical concepts alongside peers including Yvette Grimaud Serge Nigg and Yvonne Loriod performing and exchanging ideas with them This book argues that authors associated with surrealism especially Ren Char but also Antonin Artaud and Andr Breton were crucial to Boulez s musical development It enhances our understanding of his work by connecting it with significant trends in contemporary French culture refocusing Boulez studies away from detailed musical analysis and towards a broader and more visceral emotional response to his work cal new musical concepts alongside peers including Yvette Grimaud Serge Nigg and Yvonne Loriod performing and exchanging ideas with them This book argues that authors associated with surrealism especially Ren Char but also Antonin Artaud and Andr Breton were

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Dada Surrealism, 1986 Popular Front Paris and the Poetics of Culture Dudley Andrew, Steven Ungar, 2005

The authors highlight the new symbolic forces put in play by technologies of the illustrated press and the sound film technologies that converged with efforts among writers, artists and other intellectuals to respond to the crises of the decade.

Graduate Journal (of the Boston University Graduate School), 1971 **The Invention of Paris** Eric Hazan, 2010

A radical guide to Paris through art, literature and revolution.

Kritikon Litterarum, 1972 *The French Review* James Frederick Mason, Hélène Harvitt, 1985 **Sight and Sound**, 1997 *An Introduction to Twentieth-century Czech Fiction* Robert Porter, 2001

A wonderful introduction to twentieth-century Czech literature will undoubtedly become required reading in any course on Czech or Central and East European literature. Slavic and East European Journal. Competent, important, useful. Students will love it.

Boston University Journal Boston University, 1972 *Time Out Book of Paris Walks* Andrew White, 1999

A collection of twenty-five walks in the streets and parks of Paris. Maps are included with the text, with listings of restaurants, cafes, shops and bars.

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