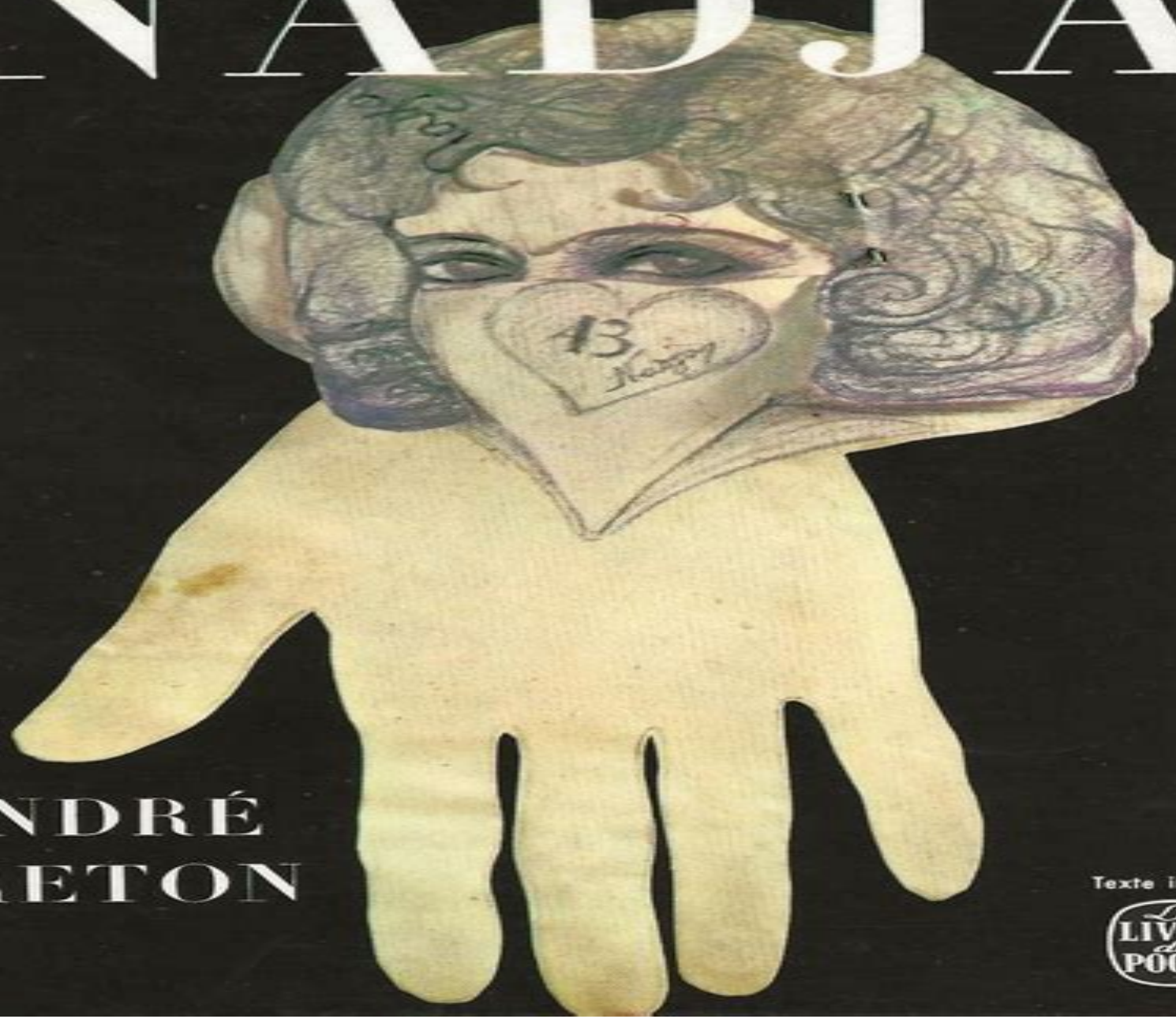


# NADJA



ANDRÉ  
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Texte intégral



**Nadja Dandr Breton**

**Vassiliki Rapti**



## **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 **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 Zurn 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 *Nadja* Andre Breton, 1928

**Literary Medicine: Brain Disease and Doctors in Novels, Theater, and Film** J. Bogousslavsky, S. Dieguez, 2013 An amazing and fascinating look at neurological conditions in fiction and film 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 **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 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 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 ed musical analysis and towards a broader and more visceral emotional response to his work **Dada Surrealism** ,1986 **Spirit**

**Possession in French, Haitian, and Vodou Thought** Alessandra Benedicty-Kokken, 2014-11-12 This book recuperates the important history that Haitian thought around Vodou possession has had in French critical theory. The author takes the period of the 1930s and 40s as the centerfold of a more complex network of relations that places Haiti as one of the pivots of a more expanded intellectual conversation around possession which links anthropology, literature, psychoanalysis, human rights and visual arts in France, Haiti and the United States. Benedicty argues that Haiti as the anthropological other serves as a kick starter to an entire French based theoretical apparatus. Breton, Leiris, Bataille, de Certeau, Foucault and Butler but once up and running its role as catalyst is forgotten and the multiple iterations of the anthropological other are cast back into the net of Michel Rolph Trouillot's Savage slot. The book offers the reader unfamiliar with Haiti a comprehensive interdisciplinary study of twentieth and early twenty first century Haitian thought including a detailed timeline of important moments in the intellectual history that connects Haiti to France and the United States. The first part of the book is about global dispossessions in the first decades of the twentieth century, the second part points to how the narratives of Haiti are intimately linked to a Franco U S American discursive space constructed over the course of the twentieth century, a discursive order that has conflated the representation of Haiti with an understanding of Vodou primarily as an occult religion and not as a philosophical system. The third and fourth parts of the book examine how the novels of Ren Depestre, Jean Claude Fignol and Kettly Mars have revisited the notion of possession since the fall of the Duvalier dictatorships. **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 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 hysteric muse representing a kind of authenticity lost in modern life. **Alejandro Jodorowsky** William Egginton, 2023-12-14 Alejandro Jodorowsky is a force of nature. At 90 years old he is still making films and is a cultural phenomenon who has influenced other artists as disparate as John Waters and Yoko Ono. Although his body of work has long been considered disjointed and random, William Egginton claims that Jodorowsky's writings, theatre work and mime and his films along with the therapeutic practice he calls psychomagic can all be tied together to form the philosophical programme that underpins his films. Incorporating surrealism and thinkers including Lacan, Kant, Hegel and Heidegger into his interpretation of Jodorowsky's work, Egginton shows how his diverse films are connected by interpretive practices with a fundamental similarity to Lacanian psychoanalysis. Using case

studies of Jodorowsky's cult films *El Topo*, *Fando y Lis* and *Holy Mountain* and more this book provides a unique perspective on a filmmaker whose work has been notoriously difficult to analyse

**Dracula's Daughters** Douglas Brode, Leah Deyneka, 2013-12-24 Almost as long as cinema has existed vampires have appeared on screen Symbolizing an unholy union between sex and death the vampire male or female has represented the libido a repressed force that consumed its victims Early iconic representations of male vampires were seen in *Nosferatu* 1922 and *Dracula* 1931 but not until *Dracula's Daughter* in 1936 did a female sex vampire assume the lead Other female vampires followed perhaps most provocatively in the Hammer films of the 1950s 60s and 70s Later incarnations in such films as *Near Dark* 1987 and *From Dusk till Dawn* 1996 offered modern takes on this now iconic figure In *Dracula's Daughters: The Female Vampire on Film* Douglas Brode and Leah Deyneka have assembled a varied collection of essays that explore this cinematic type that simultaneously frightens and seduces viewers These essays address a number of issues raised by the female vampire film such as violence perpetrated on and by women reactions to the genre from feminists antifeminists and postfeminists the implications of female vampire films for audiences both gay and straight and how films reflected the period during which they were created Other topics include female vampire films in relationship to vampire fiction particularly by women such as Anne Rice the relationship of the vampire myth to sexually transmitted diseases like AIDS issues of race and misogyny and the unique phenomenon of teen vampires in young adult books and films such as *Twilight* Featuring more than thirty photos spanning several decades this collection offers a compelling assessment of an archetypal figure an enduring representation of dark desires that continues to captivate audiences This book will appeal not only to scholars and students but also to any lover of transgressive cinema

**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

*Angela Carter: Surrealist, Psychologist, Moral Pornographer* Scott Dimovitz, 2016-03-02 Contributing to the conversation regarding Angela Carter's problematic relationship with what she viewed as the interrelated traditions of surrealism and psychoanalysis Scott Dimovitz explores the intricate connections between Carter's private life and her public writing He begins with Carter's assertion that it was through her sexual and emotional life that she was radicalized drawing extensively on the British Library's recently archived collection of Carter's private papers journals and letters to show how that radicalization happened and what it meant both for her worldview and for her writings Through close textual analysis and a detailed study of her papers Dimovitz analyzes the ways in which this second wave feminist's explorations of sexuality merged with her investigations into surrealism and psychoanalysis an engagement that ultimately led to the explosively surreal allegories of Carter's later more complex and more accomplished work His study not only offers a new way to view Carter's oeuvre but also makes the case for the importance of Angela Carter's vision in understanding the transformations in feminist thinking from the postwar to

the postfeminist generation      *Ludics in Surrealist Theatre and Beyond* Vassiliki Rapti, 2016-05-13 Taking as its point of departure the complex question about whether Surrealist theatre exists this book re-examines the much misunderstood artistic medium of theatre within Surrealism especially when compared to poetry and painting This study reconsiders Surrealist theatre specifically from the perspective of ludics a poetics of play and games an ideal approach to the Surrealists whose games blur the boundaries between the playful and the serious Vassiliki Rapti's aims are threefold first to demystify Andr Breton's controversial attitude toward theatre second to do justice to Surrealist theatre by highlighting the unique character that derives from its inherent element of play and finally to trace the impact of Surrealist theatre in areas far beyond its generally acknowledged influence on the Theatre of the Absurd an impact being felt even on the contemporary world stage Beginning with the Surrealists one into another game and its illustration of Breton's ludic dramatic theory Rapti then examines the traces of this kind of game in the works of a wide variety of Surrealist and Post Surrealist playwrights and stage directors from several different countries and from the 1920s to the present Roger Vitrac Antonin Artaud G nter Berghaus Nanos Valaoritis Robert Wilson and Megan Terry      **Wandering Women in French Film and Literature** Mariah Devereux Herbeck, 2013-10-02 How and when can a narrative agent or voice be considered unreliable What happens when narrative authority fails and just as importantly why does it As a means to answering these questions *Wandering Women in French Film and Literature* examines the phenomenon of narrative drift through in-depth analysis of twentieth-century novels and films      **National Camera** Roberto Tejada, 2009 The author offers a comprehensive study of Mexican photography from the early twentieth century to today demonstrating how images have shaped identities in Mexico the United States and in the borderlands where the two nations and cultures intersect the shared image environment Cross-cultural episodes that are contradictory especially in terms of cultural and sexual difference are discussed Analyzing such topics as territory sexuality and social and ethnic relations in image making the author traces the connective thread that photography has provided between Mexican and U S American intellectual and cultural production and in doing so defines both nations Back cover      **The Drowned Muse** Anne-Gaëlle Saliot, 2015-09-10 The Drowned Muse is a study of the extraordinary destiny in the history of European culture of an object which could seem at first glance quite ordinary in the history of European culture It tells the story of a mask the cast of a young girl's face entitled *L Inconnue de la Seine* the Unknown Woman of the Seine and its subsequent metamorphoses as a cultural figure Legend has it that the Inconnue drowned herself in Paris at the end of the nineteenth century The forensic scientist tending to her unidentified corpse at the Paris Morgue was supposedly so struck by her allure that he captured in plaster the contours of her face This unknown girl also referred to as The Mona Lisa of Suicide has since become the object of an obsessive interest that started in the late 1890s reached its peak in the 1930s and continues to reverberate today Aby Warburg defines art history as a ghost story for grown-ups This study is similarly a ghost story for grown-ups narrating the aura of a cultural object that crosses temporal



geographical and linguistic frontiers It views the Inconnue as a symptomatic expression of a modern world haunted by the earlier modernity of the nineteenth century It investigates how the mask s metamorphoses reflect major shifts in the cultural history of the last two centuries approaching the Inconnue as an entry point to understand a phenomenon characteristic of 20th and 21st century modernity the translatability of media Doing so this study mobilizes discourses surrounding the Inconnue casting them as points of negotiation through which we may consider the modern age

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