

SHIMMERING IN A TRANSFORMED LIGHT

WRITING THE STILL LIFE



ROSEMARY LLOYD

Shimmering In A Transformed Light Writing The Still Life

VM Jensen



Shimmering In A Transformed Light Writing The Still Life:

Shimmering in a Transformed Light Rosemary Lloyd, 2005 Although much has been written lately on the links between painting and writing little or no attention has been paid to those moments in literature when the narrative stops to allow for the description of those objects we associate with still life Rosemary Lloyd's book shows how fascinating this overlooked area is how rich in suggestions of class race and gender how much it indicates about human pleasures and about the experience of space and time Lloyd focuses on the last two centuries particularly at points marked by the irruption of images of contingency and rapid change into the fields of art for example the year of the Terror in French history the decade in which Haussman's politically driven transformation of Paris led Baudelaire to write his great modernist poem *Le Cygne* and on or about December 1910 the date to which Virginia Woolf attributes a revolution in the definition of literary character Lloyd's central concern lies with the ways in which the still life written or painted both evokes and attempts to deal with the sense of contingency While she makes frequent reference to paintings she focuses above all on written still lifes particularly those moments when novels pause to address the subject matter of still life a bowl of fruit a hat rack a desk cluttered with pens and papers in ways that invite contemplation of other and broader cultural domains She draws on literary and art works from Australia England France Germany Ireland Italy and the United States

Mallarmé Rosemary Lloyd, 2005 Upon his death in 1898 the French Symbolist poet Stephane Mallarmé 1842 left behind a body of published work which though modest in quantity was to have a seminal influence on subsequent poetry and aesthetic theory He also enjoyed an unparalleled reputation for extending help and encouragement to those who sought him out Rosemary Lloyd has produced a fascinating literary biography of the poet and his period offering a subtle exploration of the mind and letters of one of the giants of modern European poetry Every Tuesday from the late 1870s on Mallarmé hosted gatherings that became famous as the *Mardis* and that were attended by a cross section of significant writers artists thinkers and musicians in fin de siècle France England and Belgium Through these gatherings and especially through a voluminous correspondence eventually collected in eleven volumes Mallarmé developed and recorded his friendships with Paul Valéry Andre Gide Berthe Morisot and many others Attractively written and scrupulously documented *Mallarmé The Poet and His Circle* is unique in offering a biographical account of the poet's literary practice and aesthetics which centers on that correspondence

The Still Life in the Fiction of A. S. Byatt Elizabeth Hicks, 2010-08-11 This book explores the ways in which English writer A S Byatt's visual still lifes descriptions of real or imagined artworks and what are termed verbal still lifes scenes such as laid tables rooms and market stalls are informed by her veneration of both realism and writing It examines Byatt's adoption of the Barthesian concept of textual pleasure showing how her ekphrastic descriptions involve consumption and take time to unfold for the reader thereby highlighting the limitations of painting It also investigates the ways in which Byatt's still lifes demonstrate her debts to English modernist author Virginia Woolf French writer Marcel Proust and the Pre Raphaelite Brotherhood of

nineteenth century Britain A number of Byatt's verbal still lifes are read as semiotic markers of her characters particularly with regard to economic status and class Further her descriptions uniting food and sexuality are perceived as part of her overall representation of pleasure Finally Byatt's employment of vanitas iconography in many of her portrayals of death is discussed showing how her recurring motif of Keats's Ode on a Grecian Urn teases out the still life's inherent tension between living passion and cold artwork

Modernism and Still Life Tobin Claudia Tobin, 2020-03-02 Explores the still life spirit in modern painting prose dance sculpture and poetry Challenges the conventional positioning of still life a minor genre in art history Proposes a radical alternative to narratives of modernism that privilege speed and motion by revealing forms of stillness and still life at the heart of modern literature and visual culture Provides the first study of still life to consider the genre across modern literature visual cultures and dance Uncovers connections and cultural exchange between networks of European and American artists including the Bloomsbury Group and Wallace Stevens The late nineteenth and early twentieth centuries have been characterised as the age of speed but they also witnessed a reanimation of still life across different art forms This book takes an original approach to still life in modern literature and the visual arts by examining the potential for movement and transformation in the idea of stillness and the ordinary It ranges widely in its material taking Cezanne and literary responses to his still life painting as its point of departure It investigates constellations of writers visual artists and dancers including D H Lawrence Virginia Woolf David Jones Winifred Nicholson Wallace Stevens and lesser known figures including Charles Maurel and Margaret Morris Claudia Tobin reveals that at the heart of modern art were forms of stillness that were intimately bound up with movement the still life emerges charged with animation vibration and rhythm an unstable medium unexpectedly vital and well suited to the expression of modern concerns

The Pictorial Third Liliane Louvel, 2018-05-23 The Pictorial Third An Essay into Intermedial Criticism examines the extent to which poetry intertwines with painting and the visual at large and studies the singular relationship established between language and image observing the modalities and workings of what is termed intermedial transposition By following a critical method of the close analysis of texts the book examines to what extent the pictorial tool may be of help to analyze literary texts and thus enlarge and enrich literary criticism Examining the technical notions typical of the medium and its history including perspective framing colour anamorphosis trompe l'œil Veronica Veil still life portrait figure illusion apparatus genres and styles this volume presents a pragmatics of image in text and of the visual in text as an operative tool This pictorial reading necessarily includes synesthesia and the senses it also functions as a reading event or what happens to one when one unawares encounters a picture be it present in the book or the object of an ekphrasis Thus the body is eventually given back a role to play The sensitive approach has its own resonances and the eye or the gaze sometimes sees double in such intermedially oriented texts This volume proposes to identify the pictorial third as the phenomenon which can be apprehended in terms of effect or affect not only as a concept

Dynamic Form Cara L. Lewis, 2020-07-15 *Dynamic Form*

traces how intermedial experiments shape modernist texts from 1900 to 1950 Considering literature alongside painting sculpture photography and film Cara Lewis examines how these arts inflect narrative movement contribute to plot events and configure poetry and memoir As forms and formal theories cross from one artistic realm to another and back again modernism shows its obsession with form and even at times becomes a formalism itself but as Lewis writes that form is far more dynamic than we have given it credit for Form fulfills such various functions that we cannot characterize it as a mere container for content or matter nor can we consign it to ignominy opposite historicism or political commitment As a structure or scheme that enables action form in modernism can be plastic protean or even fragile and works by Henry James Virginia Woolf Mina Loy Evelyn Waugh and Gertrude Stein demonstrate the range of form's operations Revising three major formal paradigms spatial form pure form and formlessness and recasting the history of modernist form this book proposes an understanding of form as a verbal category as a kind of doing Dynamic Form thus opens new possibilities for conversation between modernist studies and formalist studies and simultaneously promotes a capacious rethinking of the convergence between literary modernism and creative work in other media

In the Frame Jane Hedley, Nick Halpern, Willard Spiegelman, 2009 The subject of *In the Frame* is poetic ekphrasis poems whose starting point or source of inspiration is a work of visual art The authors of these sixteen essays several of whom are poets as well as critics have a twofold purpose calling attention to the contribution women poets have made to this important genre of poetic writing and rethinking ekphrastic poetry's motives and purposes From Marianne Moore and Elizabeth Bishop to Mary Jo Salter C D Wright and Susan Wheeler many of our best women poets have done important work in this genre and when they describe confront or speak for an image that is itself wordless their motives are not only formal but aesthetic Their poems also raise important questions from a perspective that is often but not always gender inflected about how art is made and displayed experienced and valued celebrated and commodified Jane Hedley is K Laurence Stapleton Professor of English at Bryn Mawr College Willard Spiegelman is the Hughes Professor of English at Southern Methodist University and editor in chief of the Southwest Review Nick Halpern is an associate professor in the English Department at North Carolina State University

A literature of restitution Jeannette Baxter, Valerie Henitiuk, Ben Hutchinson, 2015-11-01 This book investigates the crucial question of restitution in the work of W G Sebald Written by leading scholars from a range of disciplines with a foreword by his English translator Anthea Bell the essays collected in this volume place Sebald's oeuvre within the broader context of European culture in order to better understand his engagement with the ethics of aesthetics Whilst opening up his work to a range of under explored areas including dissident surrealism Anglo Irish relations contemporary performance practices and the writings of H G Adler the volume notably returns to the original German texts The recurring themes identified in the essays from Sebald's carefully calibrated syntax to his self consciousness about genre from his interest in liminal spaces to his literal and metaphorical preoccupation with blindness and vision all suggest that the attempt at restitution constitutes the very

essence of Sebald's understanding of literature

Re-reading / La relecture Rachel Falconer, Andrew Oliver, 2012-03-15

What happens when we re-read a familiar book? Does the second encounter turn us into experts, more knowing and confident in our relation to the text? Or conversely does it expose the gaps and limits of each reading experience? Does re-reading affirm our own sense of identity, reconnecting us to earlier memories, or does it shock and destabilize, revealing discontinuities between past and present selves? Is re-reading uncanny, a discovery of the familiar in the unfamiliar or the reverse? Do certain literary devices and tropes, symbols, allegories, for example, depend on re-reading to be activated? Are there some texts that can only be re-read? Re-reading is rarely discussed in depth, yet it forms the core of most conversations about literature, for we rarely become passionate or critical about books we have only read once. It is also re-reading that consolidates a core of texts into what we recognise to be a canon of literature, and it is re-reading again that breaks open the canon and reshapes it. We re-read alone, but we also re-read communally, in the shared space of the theatre or in the translation of a text from one culture to another, or one medium to another. Re-reading is a necessary part of the professional reader's life, yet there is often in the history of the individual scholar some formative relationship with a text read obsessively in childhood. This bilingual volume of essays brings together an international group of eminent scholars in order to reflect on this process of re-reading, in honour of Graham Falconer, Professor of 19th century French literature and long-term re-reader. The essays vary from personal reflections on formative childhood reading and self-reflexive scholarly re-readings to analysis of the theme of re-reading in texts and presentation of new theories of re-reading. Gustave Flaubert, Honoré de Balzac, Stendhal, Eugène Fromentin, Guy de Maupassant, Marcel Proust, Samuel Beckett, Dostoevsky, Mikhail Bakhtin, W. B. Yeats, William Blake, Roland Petit, H. G. Wells, and Anthony Hope are amongst the authors re-visited in these reflections on the practice of re-reading.

Color, Space, and Creativity Jack Stewart, 2008. This study of Virginia Woolf, D. H. Lawrence, Joyce Cary, Lawrence Durrell, and A. S. Byatt focuses on color, space, and creativity in selected novels, stories, travel texts, essays, and letters. Stewart highlights a nexus of color, space, and creativity that takes on ontological dimensions in the writing of five writers who are linked by stylistic affinities and correspondingly calibrated sensibilities. They engage writing with painting, and their acts of attention converge in a zone where color, space, and creativity sustain the imaginative life-world of their characters. This study should lead to ongoing reflections on the roles of color and space in modernist and postmodernist texts, and direct attention to the subtle and pervasive interactions of literature with painting. **BOOK JACKET**

Magnificent Obsessions Jean Fornasiero, Rosemary Lloyd, 2014-08-11. This volume is a tribute to the life and work of Hazel Rowley, internationally acclaimed biographer who died unexpectedly in March 2011. Her passions were many and varied: biography, politics, questions of race and sexuality, the ways in which couples negotiate the dilemmas posed by the need to retain their individuality while building a life as a couple, the deleterious effects of imposing a corporate mentality on universities, all these and more were subjects of intense interest to her. This collection combines essays responding to many of those interests with creative writing.

to honour the complexity and variety of her own magnificent contribution Hazel Rowley whose life and work are honoured in this collection was the author of many articles and essays and four outstanding biographies Christina Stead A Biography Richard Wright The Life and Times T te T te Simone de Beauvoir and Jean Paul Sartre and Franklin and Eleanor An Extraordinary Marriage *Modernism and Food Studies* Jessica Martell,Adam Fajardo,Philip Keel Geheber,2019-01-09 As the first book length study to bring the fields of modernism and food studies together Modernism and Food Studies anchors the burgeoning field of modernist food studies This volume collects theoretically and methodologically diverse essays that investigate modernist representations of food broadly treated in phases from production to distribution and consumption By exploring the profound relationship between modernist aesthetics and the new food cultures of modernity Modernism and Food Studies uncovers new links between seemingly disparate spaces cultures and artistic media in a globalizing world

The Cambridge Companion to Baudelaire Rosemary Lloyd,2006-01-05 Charles Baudelaire s place among the great poets of the Western world is undisputed and his influence on the development of poetry since his lifetime has been enormous In this Companion essays by outstanding scholars illuminate Baudelaire s writing both for the lay reader and for specialists In addition to a survey of his life and a study of his social context the volume includes essays on his verse and prose analyzing the extraordinary power and effectiveness of his language and style his exploration of intoxicants like wine and opium and his art and literary criticism The volume also discusses the difficulties successes and failures of translating his poetry and his continuing power to move his readers Featuring a guide to further reading and a chronology this Companion provides students and scholars of Baudelaire and of nineteenth century French and European literature with a comprehensive and stimulating overview of this extraordinary poet *Uses of Literature* Rita Felski,2011-09-23 Uses of Literature bridges the gap between literary theory and common sense beliefs about why we read literature Explores the diverse motives and mysteries of why we read Offers four different ways of thinking about why we read literature for recognition enchantment knowledge and shock Argues for a new phenomenology in literary studies that incorporates the historical and social dimensions of reading Includes examples of literature from a wide range of national literary traditions

Translation and the Arts in Modern France Sonya Stephens,2017-07-10 Translation and the Arts in Modern France sits at the intersection of transposition translation and ekphrasis finding resonances in these areas across periods places and forms Within these contributions questions of colonization subjugation migration and exile connect Benin to Brittany and political philosophy to the sentimental novel and to film Focusing on cultural production from 1830 to the present and privileging French culture the contributors explore interactions with other cultures countries and continents often explicitly equating intercultural permeability with representational exchange In doing so the book exposes the extent to which moving between media and codes the very process of translation and transposition is a defining aspect of creativity across time space and disciplines Farm to Table Andrew Eschelbacher,Lloyd DeWitt,2024-11-05 A wide ranging exploration of art

gastronomy and national identity in fin de siècle France At the end of the nineteenth century artists such as Claude Monet, Eva Gonzales and Paul Gauguin took as their subject France's relationship with food The country's bountiful agriculture and the skill of its chefs had long helped to define its strength and position on the international stage This self image as the world's culinary capital only grew as the country grappled with war, political instability, imperialism and industrialization France's culinary traditions signaled notions of its refinement, fortitude and ingenuity yet they also exposed fractures From cultivation to consumption food was central to notions of glory but also to those of collective pain For artists committed to depicting daily circumstances food was a natural subject simultaneously quotidian and indicative of the state of the nation Featuring more than one hundred illustrations *Farm to Table* showcases representations of sumptuous ingredients and severe privation, bountiful meals and agrarian crises The works highlight the possibilities and precariousness of France's colonial and industrial projects, the evolving norms of gender and class, the tenuous relationship between Paris and the provinces and shifting understandings of science and the environment Depictions of markets and gardens, farmers, chefs and restaurants expressed cultural anxieties and aspirations With essays exploring the economics of wheat growing and the dairy industry, the relationship between food and gender and the role of colonialism, the catalogue spans the age of Impressionism and provides a new way to consider the era's depictions of modern life at the intersection of art, food and social politics Published in association with the Chrysler Museum of Art, Exhibition Schedule: Chrysler Museum of Art, October 11, 2024–January 5, 2025; Frist Art Museum, January 31–May 4, 2025; Cincinnati Art Museum, June 13–September 21, 2025; Seattle Art Museum, October 23, 2025–January 18, 2026

[Dirt for Art's Sake](#) Elisabeth Ladenson, 2007 No detailed description available for *Dirt for Art's Sake*

Poets on Paintings Robert D. Denham, 2010-03-10 Ekphrasis, the description of pictorial art in words, is the subject of this bibliography More specifically, some 2500 poems on paintings are catalogued by type of publication in which they appear and by poet Also included are 2000 entries on the secondary literature of ekphrasis, including works on sculpture, music, photography, film and mixed media

Discomfort Food Marni Reva Kessler, 2021-02-02 An intricate and provocative journey through nineteenth-century depictions of food and the often uncomfortable feelings they evoke At a time when chefs are celebrities and beautifully illustrated cookbooks, blogs and Instagram posts make our mouths water, scholar Marni Reva Kessler trains her inquisitive eye on the depictions of food in nineteenth-century French art Arguing that disjointed senses of anxiety, nostalgia and melancholy underlie the superficial abundance in works by Manet, Degas and others, Kessler shows how in their images food presented a spectrum of pleasure and unease associated with modern life Utilizing close analysis and deep archival research, Kessler discovers the complex narratives behind such beloved works as Manet's *Fish Still Life* and Antoine Vollon's Internet famous *Mound of Butter* Kessler brings to these works an expansive historical review, creating interpretations rich in nuance and theoretical implications She also transforms the traditional paradigm for study of images of edible subjects, showing that simple categorization as still life is not sufficient *Discomfort Food* marks an important

contribution to conversations about a fundamental theme that unites us as humans food Suggestive and accessible it reveals the very personal often uncomfortable feelings hiding within the relationship between ourselves and the representations of what we eat *Publications of the Modern Language Association of America* ,2005

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