

Les Secrets De Silvia Amour Amitieacute Sexe

The Disperata, from Medieval Italy to Renaissance France - Gabriella Scarlatta
2017-08-31

This study explores how the themes of the disperata genre - including hopelessness, death, suicide, doomed love, collective trauma, and damnations - are creatively adopted by several generations of poets in Italy and France, to establish a tradition that at times merges with, and at times subverts, Petrarchism.

320 Rue St Jacques - Wendy Michallat
2018-08-31

In November 1939 Madeleine Blaess, a French-born, British-raised student, set off for Paris to

study for a doctorate in Medieval French literature at the Sorbonne. She was forced to remain in France for the duration of the German Occupation and in October 1940 began to write a diary.

The Optical Unconscious - Rosalind E. Krauss
1994-07-25

The Optical Unconscious is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self-fulfilling truths. The account of modernism presented here challenges the vaunted principle of "vision

itself." And it is a very different story than we have ever read, not only because its insurgent plot and characters rise from below the calm surface of the known and law-like field of modernist painting, but because the voice is unlike anything we have heard before. Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery, Rosalind Krauss abandons the historian's voice of objective detachment and forges a new style of writing in this book: art history that insinuates diary and art theory, and that has the gait and tone of fiction. The Optical Unconscious will be deeply vexing to modernism's standard-bearers, and to readers who have accepted the foundational principles on which their aesthetic is based. Krauss also gives us the story that Alfred Barr, Meyer Shapiro, and Clement Greenberg repressed, the story of a small, disparate group of artists who defied modernism's most cherished self-descriptions, giving rise to an unruly, disruptive force that

persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today. In order to understand why modernism had to repress the optical unconscious, Krauss eavesdrops on Roger Fry in the salons of Bloomsbury, and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug; we find her in the living room of Clement Greenberg as he complains about "smart Jewish girls with their typewriters" in the 1960s, and in colloquy with Michael Fried about Frank Stella's love of baseball. Along the way, there are also narrative encounters with Freud, Jacques Lacan, Georges Bataille, Roger Caillois, Gilles Deleuze, and Jean-François Lyotard. To embody this optical unconscious, Krauss turns to the pages of Max Ernst's collage novels, to Marcel Duchamp's hypnotic Rotoreliefs, to Eva Hesse's luminous sculptures, and to Cy Twombly's, Andy Warhol's, and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as "Anti-Form."

These artists introduced a new set of values into

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the field of twentieth-century art, offering ready-made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions.

Opera in the Age of Rousseau - David

Charlton 2012-10-25

Historians of French politics, art, philosophy and literature have long known the tensions and fascinations of Louis XV's reign, the 1750s in particular. David Charlton's study comprehensively re-examines this period, from Rameau to Gluck and elucidates the long-term issues surrounding opera. Taking Rousseau's *Le Devin du Village* as one narrative centrepiece, Charlton investigates this opera's origins and influences in the 1740s and goes on to use past and present research to create a new structural model that explains the elements of reform in Gluck's tragédies for Paris. Charlton's book opens many new perspectives on the musical practices and politics of the period, including the Querelle des Bouffons. It gives the first detailed

account of intermezzi and opere buffe performed by Eustachio Bambini's troupe at the Paris Opéra from August 1752 to February 1754 and discusses Rameau's comedies *Platée* and *Les Paladins* and their origins.

The Simple Past - Driss Chraïbi 2020-01-07

The Simple Past came out in 1954, and both in France and its author's native Morocco the book caused an explosion of fury. The protagonist, who shares the author's name, Driss, comes from a Moroccan family of means, his father a self-made tea merchant, the most devout of Muslims, quick to be provoked and ready to lash out verbally or physically, continually bent on subduing his timid wife and many children to his iron and ever-righteous will. He is known, simply, as the Lord, and Driss, who is in high school, is in full revolt against both him and the French colonial authorities, for whom, as much as for his father, he is no one. Driss Chraïbi's classic coming-of-age story is about colonialism, Islam, the subjection of women, and finding, as

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his novel does, a voice that is as cutting and coruscating as it is original and free.

Sekxphrastiks - Jane Goldman 2021-06-29
 How to write about a poet as honed? I wish for this magic in every book of poems I open, but it rarely is. Jane Goldman raps from inside our heads, do you get it, do you hear this, it is time to understand these things, these raw-lipped dadas without you-At the same time, her book pulls itself around us, and we get a new feeling about poetry, a subject we thought we knew well. I LOVE THIS BOOK!!! WOW RIGHT FROM THE START AND IT JUST GOES GOES GOES!!! - CAConrad, author of While Standing in Line for Death (Wave Books, 2017) SEKXPHRASTIKS is a derangement of the senses as well as a sharp intersectional appraisal of encounter, often going beyond the human. I think that's in line with Tessa Berring, Bernadette Mayer, but also like Dorothea Lasky's kind of ritualistic shout-voice that is wild and spirited. -Maria Sledmere, Spam Zine Gorgeous, gleaming, and

irrepressible, Jane Goldman's SEKXPHRASTIKS comes to us freshly bolted from the stable. No 'sealed empire of objects' is this provocative and joyous menagerie. Tuned to the sensuous vibrations of Art, SEKXPHRASTIKS calls forth, boldly and inventively, language's innate states of desire and performance. -Lila Matsumoto, author of Urn & Drum (Shearsman, 2018) Front and Back Cover Images by Caroline McNairn (1955-2010)

The Erotics of Passage - James S. Williams 1997

A complete account of the fiction, films and media work of Marguerite Duras since the film Le camion (1977). Williams pursues a variety of theoretical approaches - psychoanalytic, comparative, rhetorical, intertextual - emphasizing in each case the formal pleasures of Duras's work.

Beauvoir in Time - Meryl Altman 2020

"Beauvoir in Time situates Simone de Beauvoir's The Second Sex in the historical context of its

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writing and in later contexts of its international reception, from then till now. The book takes up three aspects of Beauvoir's work more recent feminists find embarrassing: "bad sex," "dated" views about lesbians, and intersections with race and class. Through close reading of her writing in many genres, alongside contemporaneous discourses (good and bad novels in French and English, outmoded psychoanalytic and sexological authorities, ethnographic surrealism, the writing of Richard Wright and Franz Fanon), and in light of her travels to the U.S. and China, the author uncovers insights more recent feminist methodologies obscure, showing Beauvoir is still good to think with today"--
Feminizing the Fetish - Emily Apter 2018-03-15
 Shoes, gloves, umbrellas, cigars that are not just objects—the topic of fetishism seems both bizarre and inevitable. In this venturesome and provocative book, Emily Apter offers a fresh account of the complex relationship between representation and sexual obsession in turn-of-

the-century French culture. Analyzing works by authors in the naturalist and realist traditions as well as making use of documents from a contemporary medical archive, she considers fetishism as a cultural artifact and as a subgenre of realist fiction. Apter traces the web of connections among fin-de-siècle representations of perversion, the fiction of pathology, and the literary case history. She explores in particular the theme of "female fetishism" in the context of the feminine culture of mourning, collecting, and dressing.

Amanda Paradise - Caconrad 2021

"A new collection of poetry by CAConrad"--

Walks in Rome - Augustus John Cuthbert Hare 1875

Pierre Bonnard - Pierre Bonnard 2009

"The vibrant late paintings of Pierre Bonnard (1867-1947) are considered by many to be among his finest achievements. Working in a small converted bedroom of his villa in the south

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of France, Bonnard suffused his late canvases with radiant Mediterranean light and dazzling color. Although his subjects were close at hand—usually everyday scenes taken from his immediate surroundings, such as the dining room table being set for breakfast, or a jug of flowers perched on the mantelpiece - Bonnard rarely painted from life. Instead, he preferred to make pencil sketches in small diaries and then rely on these, along with his memory, once in the studio." "This volume, which accompanies the first exhibition to focus on the interior and related still-life imagery from the last decades of Bonnard's long career, presents more than seventy-five paintings, drawings, and works on paper, many of them rarely seen in public and in some cases, little known. Although Bonnard's legacy may be removed from the succession of trends that today we consider the foundation of modernism, his contribution to French art in the early decades of the twentieth century is far more profound than history has generally

acknowledged. In their insightful essays and catalogue entries the authors bring fresh critical perspectives to the ongoing reappraisal of Bonnard's reputation and to his place within the narrative of twentieth-century art."--Jacket
A Concordance to Marivaux's Comedies in Prose
 - Donald C. Spinelli 1979

The Mitterrand Era - Anthony Daley
 2016-07-27

This anthology examines the effects of economic orthodoxy on the French left. A decade after the governing left relinquished plans to 'transform society', French social actors have indeed changed. They have adapted to economic orthodoxy and to a new political mainstream. Various essays examine the political impact of economic forces. They explore the relationships between left parties and organized labour. The book also looks at new forms of political mobilization around gender, immigration, and environmental issues.

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The Patient Griselda Myth - Madeline Rüegg
2019-06-04

From the 14th until the 19th century the last novella of Boccaccio's Decameron, also known as the Griselda story, has been translated and adapted countless times in many European languages. This story's success can be explained by considering it a myth and analysing how this myth engages with contemporary discourses, such as the definition of the ideal wife, the querelle des femmes, the socio-political consequences of social exogamy, and tyranny.

Surrealism and Cinema - Michael Richardson
2006-03-01

Surrealism has long been recognised as having made a major contribution to film theory and practice, and many contemporary film-makers acknowledge its influence. Most of the critical literature, however, focuses either on the 1920s or the work of Buuel. The aim of this book is to open up a broader picture of surrealism's contribution to the conceptualisation and

making of film. Tracing the work of Luis Buuel, Jacques Prvert, Nelly Kaplan, Walerian Borowczyk, Jan vankmajer, Raul Ruiz and Alejandro Jodorowsky, Surrealism and Cinema charts the history of surrealist film-making in both Europe and Hollywood from the 1920s to the present day. At once a critical introduction and a provocative re-evaluation, Surrealism and Cinema is essential reading for anyone interested in surrealist ideas and art and the history of film.

Princess Olga of Yugoslavia - Robert Prentice
2021-04

Often called the 'most royal Princess in Europe', Olga's life is imbued with drama from the outset: Taken 'hostage' by her Romanov grandmother, she is further traumatised by the assassination of her grandfather, the King of Greece, followed by a humiliating Swiss exile and being cast aside by a future Danish king. While Olga's marriage to the Prince Regent of Yugoslavia finds her raised to the rank of Consort, it eventually leads

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to her being branded a 'dangerous traitor' and sent as a 'political prisoner' to Kenya. Yet, as readers will discover, this is ultimately a story of duty, determination and redemption.

Mapping a Tradition - Sam Haigh 2000

In recent years, critical interest in francophone literature has become increasingly pronounced. In the case of the French Caribbean, the work of several writers (Aime Cesaire, Frantz Fanon, Edouard Glissant and Patrick Chamoiseau, for example) has gained international recognition, and has formed a vital part of more general debates on history, culture, language and identity in the post colonial world. The majority of such writers, however, have been male and, perhaps recalling the preference that France has always shown for the island, have come in large part from Martinique. *Mapping a Tradition: Francophone Women's Writing from Guadeloupe* aims to explore a different side of francophone Caribbean writing through the examination of selected novels by Jacqueline Manicom, Michele

Lacrosil, Maryse Conde, Simone Schwarz-Bart and Dany Bebel-Gisler. Placing the work of these writers in the context of that of their better-known, male counterparts, this study argues that it has provided an important mode of intervention in, and disruption of, a literary tradition which has failed to address questions of sexual difference and has often excluded issues relating to French Caribbean women. At the same time, this study suggests that Guadeloupean women's writing of the last thirty years may be seen to constitute a 'tradition' in itself, replete with its own influences and inheritances. At once within, and outside the 'dominant' tradition, women's writing from Guadeloupe - and Martinique - has come to occupy a position at the forefront of contemporary efforts to expand and redefine a still-burgeoning corpus of literary and theoretical work.

Teresa, My Love - Julia Kristeva 2014-11-25

Mixing fiction, history, psychoanalysis, and

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personal fantasy, Teresa, My Love turns a past world into a modern marvel, following Sylvia Leclercq, a French psychoanalyst, academic, and incurable insomniac, as she falls for the sixteenth-century Saint Teresa of Avila and becomes consumed with charting her life. Traveling to Spain, Leclercq, Julia Kristeva's probing alter ego, visits the sites and embodiments of the famous mystic and awakens to her own desire for faith, connection, and rebellion. One of Kristeva's most passionate and transporting works, Teresa, My Love interchanges biography, autobiography, analysis, dramatic dialogue, musical scores, and images of paintings and sculpture to engage the reader in Leclercq's—and Kristeva's—journey. Born in 1515, Teresa of Avila outwitted the Spanish Inquisition and was a key reformer of the Carmelite Order. Her experience of ecstasy, which she intimately described in her writings, released her from her body and led to a complete realization of her consciousness, a

state Kristeva explores in relation to present-day political failures, religious fundamentalism, and cultural malaise. Incorporating notes from her own psychoanalytic practice, as well as literary and philosophical references, Kristeva builds a fascinating dual diagnosis of contemporary society and the individual psyche while sharing unprecedented insights into her own character.

Bernini - Genevieve Warwick 2012

While Baroque artist Gian Lorenzo Bernini (1598-1680) is celebrated as a sculptor, architect, and painter, it is less known that he also was a playwright, scenographer, actor, and director. The Baroque period saw the rise of opera and ballet, as well as increasingly elaborate scenographic technologies for court and religious theatre. Bernini drew from this lexicon of theatrical effects, deploying light, movement, and the porous boundary between fictive and physical space to forge a language of Baroque illusion for both his scenographies and his sculptural ensembles. "Bernini: Art as

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Theatre" investigates the different types of cultural space for the staging of his art, from court settings to public squares and church interiors. Drawing parallels between the visual and theatrical arts, and highlighting the

dramatic amplification of religious art in the period, this provocative study provides a model that can be extended beyond Bernini to enable us to reconsider 17th-century visual culture as a whole.

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