

The Story Of The Eye Bataille

James Elkins

Story of the Eye Georges Bataille, 2013-09-26 Bataille's first novel, published under the pseudonym 'Lord Auch', is still his most notorious work. In this explicit pornographic fantasy, the young male narrator and his lovers Simone and Marcelle embark on a sexual quest involving sadism, torture, orgies, madness and defilement, culminating in a final act of transgression. Shocking and sacrilegious, *Story of the Eye* is the fullest expression of Bataille's obsession with the closeness of sex, violence and death. Yet it is also hallucinogenic in its power, and is one of the erotic classics of the twentieth century.

Downcast Eyes Martin Jay, 1993-10 Long considered the noblest of the senses, vision has increasingly come under critical scrutiny by a wide range of thinkers who question its dominance in Western culture. These critics of vision, especially prominent in twentieth-century France, have challenged its allegedly superior capacity to provide access to the world. They have also criticized its supposed complicity with political and social oppression through the promulgation of spectacle and surveillance. Martin Jay turns to this discourse surrounding vision and explores its often contradictory implications in the work of such influential figures as Jean-Paul Sartre, Maurice Merleau-Ponty, Michel Foucault, Jacques Lacan, Louis Althusser, Guy Debord, Luce Irigaray, Emmanuel Levinas, and Jacques Derrida. Jay begins with a discussion of the theory of vision from Plato to Descartes, then considers its role in the French Enlightenment before turning to its status in the culture of modernity. From consideration of French Impressionism to analysis of Georges Bataille and the Surrealists, Roland Barthes's writings on photography, and the film theory of Christian Metz, Jay provides lucid and fair-minded accounts of thinkers and ideas widely known for their difficulty. His book examines the myriad links between the interrogation of vision and the pervasive antihumanist, antimodernist, and counter-enlightenment tenor of much recent French thought. Refusing, however, to defend the dominant visual order, he calls instead for a plurality of scopic regimes. Certain to generate controversy and discussion throughout the humanities and social sciences, *Downcast Eyes* will consolidate Jay's reputation as one of today's premier cultural and intellectual historians.

The Facts on File Companion to the World Novel Michael Sollars, Arbolina Llamas Jennings, 2008

Bataille's Eye & ICI Field Notes 4 Deborah Cullen, Institute of Cultural Inquiry, 1997

L'histoire De L'oeil Georges Bataille, 1965-06-30

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.

Surrealism, Feminism, Psychoanalysis Natalya Lusty, 2007-01-01 Combining historical and cultural methods of analysis with sophisticated theoretical discussions, Natalya Lusty explores how women artists and intellectuals responded to the appropriation of 'the feminine' in Surrealism and psychoanalysis. Reading work by

Visualizing Theory Lucien Taylor, 2014-02-04 Visualizing Theory is a lavishly illustrated collection of provocative essays, occasional pieces, and dialogues that first appeared in Visual Anthropology Review between 1990 and 1994. It contains contributions from anthropologists, from cultural, literary and film critics and from image makers themselves. Reclaiming visual anthropology as a space for the critical representation of visual culture from the naive realist and exoticist inclinations that have beleaguered practitioners' efforts to date, Visualizing Theory is a major intervention into this growing field.

Story of the Eye by Georges Bataille | Summary & Study Guide ,

Food and Language Richard Hosking, 2010 Essays on food and language from the Proceedings of the Oxford Symposium on Food and Cooking 2009.

Images of the Corpse Elizabeth Klaver, 2004 This compelling book brings together physicians, artists, and scholars of film, literature, philosophy, art, and politics to discuss the representation of the corpse in Western culture. Spanning a timeline from the Renaissance to the present, these essays introduce readers to a modern autopsy, a public execution and dissection in seventeenth-century England, the genre of postmortem photography, the corpse as artist's model, images of dead women in such popular films as *Copycat* and *The Silence of the Lambs*, and post-mortem scenes in the works of Flaubert, Balzac, Andres Serrano, and others.

Theorizing Visual Studies James Elkins, 2013 This forward-thinking collection brings together over sixty essays that invoke images to summon, interpret, and argue with visual studies and its neighboring fields such as art history, media studies, visual anthropology, critical theory, cultural studies, and aesthetics. The product of a multi-year collaboration between graduate students from around the world, spearheaded by James Elkins, this one-of-a-kind anthology is a truly international, interdisciplinary point of entry into cutting-edge visual studies research. The book is fluid in relation to disciplines; it is frequently inventive in relation to guiding theories; it is unpredictable in its allegiance and interest in the past of the discipline--reflecting the ongoing growth of visual studies.

Durkheim, the Durkheimians, and the Arts Alexander Tristan Riley, William Watts Miller, W. S. F. Pickering, 2013-08-01 Using a broad definition of the Durkheimian tradition, this book offers the first systematic attempt to explore the Durkheimians' engagement with art. It focuses on both Durkheim and his contemporaries as well as later thinkers influenced by his work. The first five chapters consider Durkheim's own exploration of art; the remaining six look at other Durkheimian thinkers, including Marcel Mauss, Henri Hubert, Maurice Halbwachs, Claude Lévi-Strauss, Michel Leiris, and Georges Bataille. The contributors—scholars from a range of theoretical orientations and disciplinary perspectives—are known for having already produced significant contributions to the study of Durkheim. This book will interest not only scholars of Durkheim and his tradition but also those concerned with aesthetic theory and the sociology and history of art.

Bataille's Peak Allan Stoekl, As the price of oil climbs toward \$100 a barrel, our impending post-fossil fuel future appears to offer two alternatives: a bleak existence defined by scarcity and sacrifice or one in which humanity places its faith in technological solutions with unforeseen consequences. Are there other ways to imagine life in an era that will be characterized by resource depletion? The French intellectual Georges Bataille saw energy as the basis of all human activity—the essence of the human—and he envisioned a society that, instead of renouncing profligate spending, would embrace a more radical type of energy expenditure: *la dpense*, or “spending without return.” In *Bataille's Peak*, Allan Stoekl demonstrates how a close reading of Bataille—in the wake of Giordano Bruno and the Marquis de Sade— can help us rethink not only energy and consumption, but also such related topics as the city, the body, eroticism, and religion. Through these cases, Stoekl identifies the differences between waste, which Bataille condemned, and expenditure, which he celebrated. The challenge of living in the twenty-first century, Stoekl argues, will be to comprehend—without recourse to austerity and self-denial—the inevitable and necessary shift from a civilization founded on waste to one based on Bataillean expenditure. Allan Stoekl is professor of French and comparative literature at Penn State University. He is the author of *Agonies of the Intellectual: Commitment, Subjectivity, and the Performative in the Twentieth-Century French Tradition* and translator of *Bataille's Visions of Excess: Selected Writings, 1927-1939* (Minnesota, 1985).

Abjection and Representation R. Arya, 2014-09-11 *Abjection and Representation* is a theoretical investigation of the concept of abjection as expounded by Julia Kristeva in *Powers of Horror* (1982) and its application in various fields including the visual arts, film and literature. It examines the complexity of the concept and its significance as a cultural category.

Altarity Mark C. Taylor, 1987-11-10 Readers familiar with Mark C. Taylor's previous writing will immediately recognize *Altarity* as a remarkable synthetic project. This work combines the analytic depth and detail of Taylor's earlier studies of Kierkegaard and Hegel with the philosophical and theological scope of his highly acclaimed *Erring*. In *Altarity*, Taylor develops a genealogy of otherness and difference that is based on the principle of creative juxtaposition. Rather than relying on a historical or chronological survey of crucial moments in modern philosophical thinking, he explores the complex

question of difference through the strategies of contrast, resonance, and design. Taylor brings together the work of thinkers as diverse as Hegel, Heidegger, Merleau-Ponty, Lacan, Bataille, Kristeva, Levinas, Blanchot, Derrida, and Kierkegaard to fashion a broad intellectual scheme. Situated in an interdisciplinary discourse, Altarity signifies a harnessing of continental and American habits of intellectual thought and illustrates the singularity that emerges from such a configuration. As such, the book functions as a mirror of our intellectual moment and offers the academy a rigorous way of acknowledging the limitations of its own interpretive practices.

Samuel Beckett and the Prosthetic Body Y. Tajiri, 2006-11-22 This book studies the representation of the body in Beckett's work, focusing on the 'prosthetic' aspect of the organs and senses. While making use of the theoretical potential of the concept of 'prosthesis', it aims to resituate Beckett in the broad cultural context of modernism in which the impact of new media and technologies was registered.

An Eye for Music John Richardson, 2012-01-26 In *An Eye for Music*, John Richardson navigates key areas of current thought - from music theory to film theory to cultural theory - to explore what it means that the experience of music is now cinematic, spatial, and visual as much as it is auditory.

Grand-Guignol Cinema and the Horror Genre Mario DeGiglio-Bellemare, 2023-02-14 *Grand-Guignol Cinema and the Horror Genre* traces important contributions of the Parisian Grand-Guignol theatre's Golden Age as theoretical considerations of embodiment and affect in the development of horror cinema in the twentieth century. This study traces key components of the Grand-Guignol stage as a means to explore the immersive and corporeal aspects of horror cinema from the sound period to today. The book is a means to explore the Grand-Guignol not only as a historical place and genre, but also, theoretically, as a conceptual framework that opens up an affective mapping of Grand-Guignol attractions in cinema. This study's restoration of a long Grand-Guignol tradition in cinema makes it a significant contribution to new theorizations of horror. It brings seemingly disparate traditions into conversation, as American, Canadian, French, and Italian cinema are all important sites for thinking through cinematic embodiment. These four countries have developed their own important genres and movements of Grand-Guignol cinema: the slasher, the "French Films of Sensation," Canadian "body horror" and the giallo. The Grand-Guignol famously operated in a dead-end of Chaptal Street, in the Pigalle district of Paris; this study offers affective and corporeal readings that open up new byways beyond the dead-end of psychoanalytic readings that continues to be dominant in horror genre scholarship.

DADA, Surrealism, and the Cinematic Effect R. Bruce Elder, 2013-08-06 This book deals with the early intellectual reception of the cinema and the manner in which art theorists, philosophers, cultural theorists, and especially artists of the first decades of the twentieth century responded to its advent. While the idea persists that early writers on film were troubled by the cinema's lowly form, this work proposes that there was another, largely unrecognized, strain in the reception

of it. Far from anxious about film's provenance in popular entertainment, some writers and artists proclaimed that the cinema was the most important art for the moderns, as it exemplified the vibrancy of contemporary life. This view of the cinema was especially common among those whose commitments were to advanced artistic practices. Their notions about how to recast the art media (or the forms forged from those media's materials) and the urgency of doing so formed the principal part of the conceptual core of the artistic programs advanced by the vanguard art movements of the first half of the twentieth century. This book, a companion to the author's previous, *Harmony & Dissent*, examines the Dada and Surrealist movements as responses to the advent of the cinema.

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