



# Sophie Calle Appointment With Sigmund Freud

**Joanne Morra**



## **Sophie Calle Appointment With Sigmund Freud:**

Appointment Sophie Calle, 2001      Appointment with Sigmund Freud Sophie Calle, 2005 A unique assembly of Calle's own thoughts and photographs of her belongings juxtaposed with objects from Sigmund Freud's personal collection still kept in the house where he lived      What We Brought with Us Vanessa Agnew, 2024-09-03 In exile and migration the things that forcibly displaced people take with them become mobile testimonies of defiance mourning creativity and rejuvenation Through a series of scholarly essays and autobiographical vignettes this richly illustrated volume draws on such observations to examine the meanings that possessions assume when they are wrenched from their original contexts The contributors to this collection shine an intimate spotlight on those who are driven from their homes by conflict and forced into exile by authoritarian regimes In so doing the contributors underscore the necessity for civil societies to support academic freedom and the work done by critical thinkers worldwide      *The Aesthetic Clinic* Fernanda Negrete, 2020-10-01 In *The Aesthetic Clinic* Fernanda Negrete brings together contemporary women writers and artists well known for their formal experimentation Louise Bourgeois Sophie Calle Lygia Clark Marguerite Duras Roni Horn and Clarice Lispector to argue that the aesthetic experiences afforded by their work are underwritten by a tenacious and uniquely feminine ethics of desire To elaborate this ethics Negrete looks to notions of sublimation and feminine sexuality developed by Freud Baudelaire Mallarmé and Nietzsche and their reinvention with and after Jacques Lacan including in the schizoanalysis of Gilles Deleuze and Félix Guattari But she also highlights how psychoanalytic theory draws on writing and other creative practices to conceive of unconscious processes and the transformation sought through analysis Thus the aesthetic clinic of the book's title a term Negrete adopts from Deleuze is not an applied psychoanalysis or schizoanalysis Rather *The Aesthetic Clinic* privileges the call and constraints issued by each woman's individual work Engaging an artwork here is less about retrieving a hidden meaning through interpretation than about receiving a precise transmission of sensation a *jouissance* irreducible to meaning Not only do art and literature serve an urgent clinical function in Negrete's reading but sublimation itself requires an embrace of femininity      **Discipline and Desire** Elise Morrison, 2016-10-12 *Discipline and Desire* examines how surveillance technologies when placed within the frames of theater and performance can be used to critique and reimagine the politics of surveillance in everyday life The book explores how rapidly proliferating surveillance technologies including drones CCTV cameras GPS tracking systems medical surveillance equipment and facial recognition software can be repurposed through performance to become technologies of ethical witnessing critique and action While the subject of surveillance continues to provoke fascination and debate in mainstream media and academia opportunities to critically reflect upon and more importantly to imagine alternative creative responses to living in a rapidly expanding surveillance society have been harder to find Author Elise Morrison argues that such opportunities are being created through the growing genre of surveillance art and performance defined as works that centrally employ technologies and techniques of surveillance

to create theater installation and performance art Introducing readers to a broad range of surveillance art works including the work of artists and activists such as Surveillance Camera Players Jill Magid Steve Mann Hasan Elahi Wafaa Bilal Blast Theory Electronic Disturbance Theater George Brant Janet Cardiff Mona Hatoum and Zach Blas Discipline and Desire provides a practical and analytical framework that can aid the diverse pursuits of new media arts practitioners performance scholars activists and hobbyists interested in critical and creative uses of surveillance technologies **The Heretical**

**Archive** Domietta Torlasco, 2013-03-05 The Heretical Archive examines the relationship between memory and creation in contemporary artworks that use digital technology while appropriating film materials Domietta Torlasco argues that these digital films and multimedia installations radically transform our memory of cinema and our understanding of the archive Indeed such works define a notion of archiving not as the passive preservation of audiovisual signs but as an intervention and the creative rearticulation of cinema's perceptual and political textures Connecting psychoanalysis phenomenology and feminist theory in innovative ways Torlasco analyzes cutting edge digital works that engage with the past of European cinema and visual culture including video installations by Monica Bonvicini Destroy She Said and Pierre Huyghe The Ellipsis Agn's Varda's film The Gleaners and I Marco Poloni's multimedia installation The Desert Room and Chris Marker's CD ROM Immemory Torlasco's central claim is that if the archives of psychoanalysis and cinema have long privileged the lineage that runs from Oedipus to Freud the archives of the digital age what she calls the heretical archive can help us imagine an unruly porous multifaceted legacy one in which marginal figures return to speak of lost life as much as of life that demands to be lived **Inside the Freud Museums** Joanne Morra, 2017-12-11 Sigmund Freud spent the final year of his life at 20

Maresfield Gardens London surrounded by all his possessions in exile from the Nazis The long term home and workspace he left behind in Berggasse 19 Vienna is a seemingly empty space devoid of the great psychoanalyst's objects and artefacts Now museums both of these spaces resonate powerfully Since 1989 the Freud Museum London has held over 70 exhibitions by a distinctive range of artists including Louise Bourgeois Sophie Calle Mat Collishaw Susan Hiller Sarah Lucas and Tim Noble and Sue Webster The Sigmund Freud Museum Vienna houses a small but impressive contemporary art collection with work by John Baldessari Joseph Kosuth Jenny Holzer Franz West and Ilya Kabakov In this remarkable book Joanne Morra offers a nuanced analysis of these historical museums and their unique relationships to contemporary art Taking us on a journey through the site responsive artworks exhibitions and curatorial practices that intervene in the objects spaces and memories of these museums Joanne Morra offers a fresh experience of the history and practice of psychoanalysis of museums and contemporary art **Embodying the Dead** Claire Hind, Gary Winters, 2019-11-13 Where do we find the dead Do the dead appear in our dreams What is it like to play dead This book is an exciting exploration of the relationship between death and play in performance Exploring a range of artists and creative disciplines that remember personify and re imagine the dead it playfully unpacks the psychoanalytic concepts of the Death Drive Desire and the Uncanny as a way of thinking about

performance Embodying the Dead draws on work of Gary Winters and Claire Hind and the various qualities of deadness found in their projects The authors work includes live art theatre installation Super 8mm film walking arts practice and durational performance This book includes scripts and scores of their performances original creative texts interviews with internationally renowned artists and a series of practice led research tasks to support readers creating their own imaginative performance work Rich in creative and critical content this book is ideal for students of drama theatre and performance studies who have an interest in devised theatre theatre making writing for performance and intermedial practice The Big Archive Sven Spieker, 2017-03-03 The archive as a crucible of twentieth century modernism and key for understanding contemporary art The typewriter the card index and the filing cabinet these are technologies and modalities of the archive To the bureaucrat archives contain little more than garbage paperwork no longer needed to the historian on the other hand the archive's content stands as a quasi objective correlative of the living past Twentieth century art made use of the archive in a variety of ways from what Spieker calls Marcel Duchamp's anemic archive of readymades and El Lissitzky's Demonstration Rooms to the compilations of photographs made by such postwar artists as Susan Hiller and Gerhard Richter In The Big Archive Sven Spieker investigates the archive as both bureaucratic institution and index of evolving attitudes toward contingent time in science and art and finds it to be a crucible of twentieth century modernism Dadaists constructivists and Surrealists favored discontinuous nonlinear archives that resisted hermeneutic reading and ordered presentation Spieker argues that the use of archives by such contemporary artists as Hiller Richter Hans Peter Feldmann Walid Raad and Boris Mikhailov responds to and continues this attack on the nineteenth century archive and its objectification of the historical process Spieker considers archivally driven art in relation to changing media technologies the typewriter the telephone the telegraph film And he connects the archive to a particularly modern visuality showing that the avant garde used the archive as something of a laboratory for experimental inquiries into the nature of vision and its relation to time The Big Archive offers us the first critical monograph on an overarching motif in twentieth century art *Psychoanalysis and Performance* Patrick Campbell, Adrian Kear, 2002-09-11 The field of literary studies has long recognised the centrality of psychoanalysis as a method for looking at texts in a new way But rarely has the relationship between psychoanalysis and performance been mapped out either in terms of analysing the nature of performance itself or in terms of making sense of specific performance related activities In this volume some of the most distinguished thinkers in the field make this exciting new connection and offer original perspectives on a wide variety of topics including hypnotism and hysteria ventriloquism and the body dance and sublimation the unconscious and the rehearsal process melancholia and the uncanny cloning and theatrical mimesis censorship and activist performance theatre and social memory The arguments advanced here are based on the dual principle that psychoanalysis can provide a productive framework for understanding the work of performance and that performance itself can help to investigate the problematic of identity **New Practices - New Pedagogies** Malcolm

Miles,2004-11-23 With radical changes happening in arts over the past two decades this book brings us up to date with the social and economic contexts in which the arts are produced Influential and knowledgeable leaders in the field debate how arts education particularly in visual art has changed to meet new needs or shape new futures for its production and reception Opening up areas of thought previously unexplored in arts and education this book introduces students of visual culture performance studies and art and design to broad contextual frameworks new directions in practice and finally gives detailed cases from and insights into a changing pedagogy      **What Remains** Gerald Fetz,Patricia Herminghouse,2022-06-10

Arguably the most important and influential German woman writer of the last century Christa Wolf was long heralded as die gesamtdeutsche Autorin an author for all of Germany but after 1989 in unified Germany Wolf found herself suddenly embroiled in controversies that challenged her integrity and consigned her to an ideologically suspect identity as DDR Schriftstellerin GDR writer or Staatsdichterin state poet What Remains Responses to the Legacy of Christa Wolf asks the question of what truly remains of her legacy in the annals of contemporary German culture and history Unlike most of what appeared in the wake of Wolf's death however the contributions to this international volume seek neither to monumentalize her nor to dismantle her stature but to employ a range of methodologies comparative intertextual psychoanalytic historical transcultural to offer sensitive assessments of Wolf's major literary texts as well as of her lesser known work in genres such as film and essay      **Being with A/r/tography** ,2008-01-01 Being with A/r/tography is a collection of essays that explain and exemplify the arts based research methodology called a/r/tography Edited by four scholars who are artists researchers and teachers a/r/tographers this book is a methodology book for practitioners in arts based educational research In addition to an introductory essay which contextualizes and theorizes the methodological framework of a/r/tography the book is divided into three main thematic sections that are integral to a/r/tographical research 1 self study and autobiography 2 communities of a/r/tographic practice 3 ethics and activism The book concludes with a consideration of issues related to assessment validity and interpretation Being with A/r/tography will be an excellent core text in graduate courses that focus on arts based educational research as well as a valuable text in pre service teacher education programs The book will also be significant for qualitative research courses in all the social sciences and the health sciences including communication studies nursing counseling psychology and arts therapy The book provides a clear and comprehensive introduction to a/r/tography Even though a/r/tography as a research methodology is relatively new in the scholarly field Being with A/r/tography spells out how scholarly practitioners who are artists and researchers and teachers have been pursuing this kind of research for a long time      On Bathos Sara Crangle,Peter Nicholls,2010-09-23 This essay collection reveals how bathos has become so central to literature fine art and music      *Material Selves* Alex Burchmore,2024-10-31 What do Persian robes of honour 20th century still life painting fur garments and 18th century porcelain all have in common Prized possessed and modelled they highlight the deep connections we share with cultural objects Establishing new connections between people and things via artistic media and

material culture this highly interdisciplinary volume brings together both established and emerging scholars in the fields of art history material culture museum and heritage studies and literary studies to investigate the intersection of the personal with the material Raising vital questions of cultural identity belonging and selfhood *Material Selves* is the first book of its kind to consider the relationship between people and things across transcultural and transhistorical contexts It employs innovative methodologies across ten chapters and critically expands on current models for understanding the dynamic relationship between people and things by tracing the central role objects have played in the construction creation and performance of identity throughout history Structured around four key sections exploring biography and narrative adornment and ornament reclamation and intervention and subjects and objects the volume presents a global selection of case studies that explore amongst other things Margaret Olley's enduring fame the significance of the Khil'a in Safavid Persia and early modern Europe and 17th century French painter Charles LeBrun's royal portraiture Fusing these with contemporary theories of identity the contributors provide analyses informed by posthumanism the environmental humanities race and gender At the same time they confront vital questions of identity agency and materiality and highlight the way in which we use objects to tell stories construct myths and make sense of our place in the world In doing so the book illuminates a wide range of cultural and chronological settings whilst giving close attention to the mobility of people and things between across and through time and place

*Damaged Romanticism* Terrie Sultan, 2008 Features contemporary works of art that capture the existential dilemma of the human condition

**The Play in the System** Anna Watkins Fisher, 2020-09-21 Acknowledging the difficulty for artists in the twenty first century to effectively critique systems of power Anna Watkins Fisher theorizes parasitism a form of resistance in which artists comply with dominant structures as a tool for practicing resistance from within

*Contemporary French Art: Eleven studies* Michael Bishop, 2008 Ben Vautier Niki De Saint Phalle Fran ois Morellet Louise Bourgeois Alexandre Hollan Claude Viallat Sophie Calle Bernard Pag s Jean Pierre Pincemin Annette Messager G rard Titus Carmel eleven major French artists of the last forty years or so examined in the light of their uniqueness and their rootedness the specificities of their differing and at times overlapping plastic practices and the swirling and often highly hybridised conceptions entertained in regard to such practices Thus does analysis range from discussion of the feisty Fluxus inspired free spirited funkiness of Ben Vautier's work to the various modes of transcendence of trauma and haunting fear generated by the exceptional gestures of Niki de Saint Phalle and Louise Bourgeois to the aliyrical formalism yet imbued with irony and ludicity of Fran ois Morellet through to the serene intensities of Alexandre Hollan's vies silencieuses the infinite a signatures of Claude Viallat's adventure in the sheer joy of a poiein of self reflexive coloration the powerfully elegant and muscular disarticulations of Bernard Pag's sculpture the great sweep through art's history implied by Jean Pierre Pincemin's chameleon like gestures the vast swirling programme of socio psychological analysis the arts of Annette Messager and Sophie Calle offer in their radically distinctive manners the obsessively serialised oeuvre of G rard

Titus Carmel allowing a burrowing deep into the opaque logic of a real though dubious presence to the world      *Current Biography* ,2001      Cinema and Art as Archive Aa. Vv.,2015-03-11T00:00:00+01:00 As Jacques Derrida wrote in 1995 while considering Archive Fever nothing is less reliable or less clear today than the word archive Nevertheless the historic cultural dimension of the contemporary discursive practices in cinema and art develops in the semantic openendedness of the term in the repositioning of the idea of archive The individual disciplines involved in one such field history of cinema and art theory of cinema and art aesthetics semiotics philology etc begin to open up to questioning the notion of archive even in negative in other words what after Michel Foucault the archive is not or does not seem to be The archive is not the library of libraries or encyclopedia it is not memory it is not museum it is not a database In recent years the attention focused on such ideas has not so much highlighted the impulses turns and specific forms of art art archive as it has revealed in many ways how the archive concerns us in the interrelation of aesthetic political ethical and legal levels among various disciplinary fields



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