

# the haunted self

SURREALISM

PSYCHOANALYSIS

SUBJECTIVITY

david lomas



# The Haunted Self Surrealism Psychoanalysis Subjectivity

**Andrea Meyertholen**



## **The Haunted Self Surrealism Psychoanalysis Subjectivity:**

**The Haunted Self** David Lomas, 2000-01-01 The question Who am I resounded throughout the surrealist movement The exploration of dreams and the unconscious prompted surrealists to reject the notion of a unified indivisible self by revealing the subject to be haunted by otherness and instability In this book David Lomas explores the surrealist concepts of the self and subjectivity from a psychoanalytic viewpoint Employing a series of case studies devoted to individual artists Lomas arrives at a radically new account of surrealist art and its cultural and intellectual roots Weaving together psychoanalytic and historical material the author analyses works by Ernst Dali Masson Miro and Picasso with regard to such themes as automatism hysteria the uncanny and the abject Lomas focuses closely on individual artworks examines the specific circumstances in which they were produced and offers new insights into the artists and their projects as well as the theories of Bataille Breton and others Lomas demonstrates the powerful connection between the history of psychoanalysis and the history of surrealism and along the way shows the unique value of psychoanalytic theory as a tool for the art historian BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **The Haunted Self** David Colin Lomas, 1997 The Haunted Self David Lomas, 1997 *The Oulipo and Modern Thought* Dennis Duncan, 2019-07-08 The impact of the Oulipo Ouvroir de Litterature Potentielle one of the most important groups of experimental writers of the late twentieth century is still being felt in contemporary literature criticism and theory both in Europe and the US Founded in 1960 and still active today this Parisian literary workshop has featured among its members such notable writers as Italo Calvino Georges Perec and Raymond Queneau all sharing in its light hearted slightly boozy bonhomie the convivial antithesis of the fractious volatile coteries of the early twentieth century avant garde For the last fifty years the Oulipo has undertaken the same simple goal to investigate the potential of constraints in the production of literature that is formal procedures such as anagrams acrostics lipograms texts which exclude a certain letter and other strange and complex devices Yet far from being mere parlour games these methods have been frequently used as part of a passionate though sometimes satirical involvement with the major intellectual currents of the mid twentieth century Structuralism psychoanalysis Surrealism analytic philosophy all come under discussion in the group s meetings and all find their way in the group s exercises in ways that while often ironic are also highly informed Using meeting minutes correspondence and other material from the Oulipo archive at the Bibliotheque nationale de France *The Oulipo and Modern Thought* shows how the group have used constrained writing as means of puckish engagement with the debates of their peers and how as the broader intellectual landscape altered so too would the group s conception of what constrained writing can achieve **Death of the Artist** Nicola McCartney, 2018-07-30 There exists a series of contemporary artists who continually defy the traditional role of the artist author including Art Language Guerrilla Girls Bob and Roberta Smith Marvin Gaye Chetwynd and Lucky PDF In *Death of the Artist* Nicola McCartney explores their work and uses previously unpublished interviews to provoke a vital and nuanced

discussion about contemporary artistic authorship How do emerging artists navigate intellectual property or work collectively and share the recognition How might a pseudonym aid activism Most strikingly she demonstrates how an alternative identity can challenge the art market and is symptomatic of greater cultural and political rebellion As such this book exposes the art world's financially incentivised infrastructures but also examines how they might be reshaped from within In an age of cuts to arts funding and forced self promotion this offers an important analysis of the pressing need for the artistic community to construct new ways to reinvent itself and incite fresh responses to its work

**J.G. Ballard's Surrealist Imagination** Jeannette Baxter, 2016-12-05 Making the case that J G Ballard's fictional and non-fictional writings must be read within the framework of Surrealism Jeannette Baxter argues for a radical revisioning of Ballard that takes account of the political and ethical dimensions of his work Ballard's appropriation of diverse Surrealist aesthetic forms and political writings Baxter suggests are mobilised to contest official narratives of postwar history and culture and offer a series of counter historical and counter cultural critiques Thus Ballard's work must be understood as an exercise in Surrealist historiography that is politically and ethically engaged Placing Ballard's illustrated texts within this critical framework permits Baxter to explore the effects of photographs drawings and other visual symbols on the reading experience and the production of meaning Ballard's textual spectacles raise a variety of questions about the shifting role of the reader and the function of the written text within a predominantly visual culture while acknowledging the visual contexts of Ballard's Surrealist writings allows a very different historical picture of the author and his work to emerge

"Appropriated Photographs in French Surrealist Periodicals, 1924-1939" Linda Steer, 2017-07-05 The first monograph to analyze the Surrealist gesture of photographic appropriation this study examines found photographs in three French Surrealist reviews published in the 1920s and 1930s *La Révolution surréaliste* edited by André Breton *Documents* edited by Georges Bataille and *Minotaure* edited by Breton and others The book asks general questions about the production and deployment of meaning through photographs but addresses more specifically the construction of a Surrealist practice of photography through the gesture of borrowing and re-contextualization and reveals something crucial both about Surrealist strategies and about the way photographs operate The book is structured around four case studies including scientific photographs of an hysteric in Charcot's clinic at the Salpêtrière hospital positioned as poetry rather than pathology and one of the first crime scene photographs depicting Jack the Ripper's last victim radically transformed into a work of art Linda Steer traces the trajectory of the found photographs from their first location to their location in a Surrealist periodical Her study shows that the act of removal and re-framing highlights the instability and mutability of photographic meaning an instability and mutability that has consequences for our understanding both of photography and of Surrealism in the 1920s and 1930s

*Remade in America* Joanna Pawlik, 2021-09-21 Re-viewing surrealism in Charles Henri Ford's Poem posters 1964-5 Encountering surrealism Nadja 1928 and autobiographical beat writing Blackening surrealism Ted Joans ethnographic surrealist historiography

Turning on surrealism queer psychedelia Hystericising surrealism the marvelous in popular culture      Dreams and atrocity  
Emily-Rose Baker, Diane Ootosaka, 2023-03-07 This volume explores the relationship between oneiric and historical episodes of atrocity as depicted in transnational twentieth and twenty first century art film literature and theatre Examining the political and aesthetic power harnessed by dreams in increasingly dark times it takes as its starting point the overlooked significance granted to the oneiric beyond Freudian psychoanalysis By reading the oneiric within variously known cultural texts including Holocaust fiction world cinema Bronx theatre surrealist art and two collections of wartime dream transcriptions the volume also offers a renewed perspective on modern and contemporary trauma In so doing it demonstrates the relevance of the oneiric beyond the interpretative framework of psychoanalysis as an aesthetic and political tool with which to alert us and respond to the violence of our contemporary world      *Altered Consciousness in the Twentieth Century* Jake  
Poller, 2019-02-21 The twentieth century saw an unprecedented spike in the study of altered states of consciousness New ASCs such as those associated with LSD and psilocybin mushrooms were cultivated and studied while older ASCs were given new classifications out of body experiences near death experiences psychokinesis extrasensory perception *Altered Consciousness in the Twentieth Century* analyses these different approaches and methodologies and includes exciting new research into neglected areas This volume investigates the representation of ASCs in the culture of the twentieth century and examines the theoretical models that attempt to explain them The international contributors critically examine a variety of ASCs including precognition near death experiences telepathy New Age channelling contact with aliens and UFOs the use of alcohol and entheogens analysing both the impact of ASCs on the culture and how cultural and technological changes influenced ASCs The contributors are drawn from the fields of English and American literature religious studies Western esotericism film studies sociology and history of art and bring to bear on ASCs their own disciplinary and conceptual perspectives as well as a broader interdisciplinary knowledge of the subject The collection represents a vital contribution to the growing body of work on both ASCs and the wider academic engagement with millennialism entheogens occulture and the paranormal      **Dolls, Photography and the Late Lacan** Rosalinda Quintieri, 2020-12-30 In this fascinating new book Rosalinda Quintieri addresses some of the key questions of visual theory concerning our unending fascination with simulacra by evaluating the recent return of the life size doll in European and American visual culture Through a focus on the contemporary photographic and cinematic forms of this figure and a critical mobilisation of its anthropological complexity this book offers a new critical understanding of this classical aesthetic motif as a way to explore the relevance that doubling fantasy and simulation hold in our contemporary culture Quintieri explores the figure of the inanimate human double as an inhuman partner reflecting on contemporary visuality as the field of a hypermodern post Oedipal aesthetic Through a series of case studies that blur traditional boundaries between practices photography performance sculpture painting documentary and between genres comedy drama fairy tale Quintieri puts in contrast the new function of the double and its plays of

simulations on the background of the capitalist injunction to enjoy Engaging with new theories on post Oedipal forms of subjectivity developed within the Lacanian orientation of psychoanalysis Quintieri offers exciting analyses of still and moving photographic work giving body to an original aesthetic model that promises to revitalise our understanding of contemporary photography and visual culture It will appeal to psychoanalysts and researchers from Lacanian psychoanalysis visual studies and cultural theory as well as readers with an academic interest in the cultural history of dolls and the theory of the uncanny

*Photography and September 11th* Jennifer Good, 2020-09-13 It is all but impossible to think of September 11th 2001 and not at the same time recall an image The overwhelmingly visual coverage in the world's media pictured a spectacle of terror from images of the collapsing towers to injured victims and fatigued firefighters In the days weeks and months that followed this vast collection of photographs continued to circulate relentlessly This book investigates the psychological impact of those photographs on a stunned American audience Drawing on trauma theory this book asks whether the prolonged exposure of audience to photographs was cathartic or damaging It explores how first the collective memory of the event was established in the American psyche and then argues that through repetitive use of the most powerful pictures the culture industry created a dangerously simple 9/11 metanarrative At the same time people began to reclaim and use photography to process their own feelings most significantly in communities of photographic memorial websites Such exercises were widely perceived as democratic and an aid to recovery This book interrogates that assumption providing a new understanding of how audiences see and process news photography in times of crisis

*Towards a History of Consciousness* Vwadek P. Marciniak, 2006 *Towards a History of Consciousness* Space Time and Death offers a cogent and compelling discussion of the neglected topic of the history of consciousness An analysis of our postmodern ontology reveals deep but neglected roots What are those roots and how did they grow Is there a self without consciousness What is the relation of the self to the individual Does the recognition of death contribute to the growth of consciousness As a survey of western history this work pushes the boundaries of the understanding of consciousness in intriguing and sometimes provocative directions This integrative study is intended for the serious curious student and thinker

*Reading Claude Cahun's Disavowals* Jennifer L. Shaw, 2017-07-05 The first monograph on a Surrealist cult classic *Reading Claude Cahun's Disavowals* offers a comprehensive account of Cahun's most important published work *Aveux non avenues* *Disavowals* 1930 Jennifer L. Shaw provides an encompassing interpretation of this groundbreaking work paying careful attention to the complex interrelationship between the photomontages and writings of *Aveux non avenues* This study argues that the texts and images of *Aveux non avenues* not only explore Cahun's own subjectivity they formulate a trenchant social and cultural critique Shaw explores how Cahun's work both calls into question the dominant culture of interwar France with its traditional gender roles religious conservatism and pronatalism and takes to task the era's artistic avant garde and in particular its models of desire This volume cuts across the disciplinary boundaries of interwar art studies demonstrating how one artist's personal

exploration intervened in wider contemporary debates about the purpose of art the role of women in French culture and the status of homosexuality in the aftermath of World War I Alchemy, Jung, and Remedios Varo Dennis Pottenger, 2021-05-03 Alchemy Jung and Remedios Varo offers a depth psychological analysis of the art and life of Remedios Varo a Spanish surrealist painter The book uses Varo's paintings in a revolutionary way to critique the patriarchal underpinnings of Jungian psychology alchemy and Surrealism illuminating how Varo used painting to address cultural complexes that silence female expression The book focuses on how the practice of alchemical psychology through the power of imagination and the archetypal Feminine can lead to healing and transformation for individuals and culture Alchemy Jung and Remedios Varo offers the first in depth psychological treatment of the role alchemy played in the friendship between Varo and Leonora Carrington a connection that led to paintings that protest the pitfalls of patriarchy This unique book will be of great interest for academics scholars and post graduate students in the fields of analytical psychology art history Surrealism cultural criticism and Jungian studies

**Authors and Art Movements of the Twentieth Century** Declan Lloyd, 2022-12-30 This book explores the great influence of twentieth century artists and art movements on many major writers of the twentieth century It focuses in particular on four seminal writers who were strongly influenced by very different movements they are Gertrude Stein and Cubism William S Burroughs and Dada J G Ballard and Surrealism and Douglas Coupland and Pop Art For these authors the presence and influence of these art movements is not limited to a small cluster of texts but can be felt much more expansively across their work infiltrating all manner of multifarious and complex dimensions These authors are all keen to explore new methods of shifting the signature styles and forms of visual art into the literary world Alongside these more overt methods of artistic transposition the authors also often demonstrate a deep philosophical affinity with their chosen movements This book uproots and examines these kinds of artistic engagements and also explores the authors own personal connections with the world of art For these are all authors not only interested in visual art but also intimately connected to the art world Indeed some went on to become renowned artists in their own right while others were closely associated with major historical art figures Above all however they are unified by a kindred interest in exploring how the methods and philosophies of art can be transposed into and even challenge the constraints of traditional forms of literature

*Healthy Minds in the Twentieth Century* Steven J. Taylor, Alice Brumby, 2019-09-16 This open access edited collection contributes a new dimension to the study of mental health and psychiatry in the twentieth century It takes the present literature beyond the asylum and after paradigm to explore the multitude of spaces that have been permeated by concerns about mental well being and illness The chapters in this volume consciously attempt to break down institutional walls and consider mental health through the lenses of institutions policy nomenclature art lived experience and popular culture The book adopts an international scope covering the historical experiences of Britain Ireland and North America In accordance with this broad approach contributions to the volume span academic fields such as history arts literary studies sociology and

psychology mirroring the diversity of the subject matter This book is available open access under a CC BY 4.0 license at [link.springer.com](https://link.springer.com)

*Constructing the Viennese Modern Body* Nathan Timpano, 2017-05-25 This book takes a new interdisciplinary approach to analyzing modern Viennese visual culture one informed by Austro-German theater contemporary medical treatises centered on hysteria and an original examination of dramatic gestures in expressionist artworks It centers on the following question How and to what end was the human body discussed portrayed and utilized as an aesthetic metaphor in turn of the century Vienna By scrutinizing theatrically hysterical performances avant garde puppet plays and images created by Oskar Kokoschka Koloman Moser Egon Schiele and others Nathan J Timpano discusses how Viennese artists favored the pathological or puppet like body as their contribution to European modernism

**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

**The Myth of Abstraction** Andrea Meyertholen, 2021 An alternative genealogy of abstract art featuring the crucial role of 19th century German literature in shaping it aesthetically culturally and socially Once upon a time or more specifically in 1911 there was an artist named Wassily Kandinsky who created the world's first abstract artwork and forever altered the course of art history or so the traditional story goes A good story but not the full story *The Myth of Abstraction* reveals that abstract art was envisioned long before Kandinsky in the pages of nineteenth century German literature It originated from the written word described by German writers who portrayed in language what did not yet exist as art Yet if writers were already writing about abstract art why were painters not painting it To solve the riddle this book features the work of three canonical nineteenth century authors Heinrich von Kleist Johann Wolfgang von Goethe and Gottfried Keller who imagine theorize and describe abstract art in their literary writing sometimes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction



together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms mes warning about the revolution it will cause not just in art but in all aspects of social life Through close readings of their textual images and visual analyses of actual paintings Andrea Meyertholen shows how these writers anticipated the twentieth century birth of abstract art by establishing the necessary conditions for its production reception and consumption The first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms e first study to bring these early descriptions of abstraction together and investigate their significance The Myth of Abstraction writes an alternative genealogy featuring the crucial role of literature in shaping abstract art in aesthetic cultural and social terms

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