

# THE ART OF DJUNA BARNES

Duality and Damnation



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# The Art Of Djuna Barnes Duality And Damnation

**B. J. Elliott, Jo-Ann Wallace**



## **The Art Of Djuna Barnes Duality And Damnation:**

*The Art of Djuna Barnes* Louis F. Kannerstine, 1977      Djuna Barnes' Consuming Fictions Diane Warren, 2017-11-28

Djuna Barnes 1892 1982 was a pioneering female journalist experimental novelist playwright and poet whose influence on literary modernism was profound and whose writings anticipated many of the preoccupations of poststructuralist and feminist thought In her new book the author argues that Barnes writings made significant contributions to gender and aesthetic debates in their immediate early twentieth century context and that they continue to contribute to present day debates on identity In particular Warren traces the works close engagement with the effects of cultural boundaries on the individual showing how the journalism *Ryder Ladies Almanack* and the early chapters of *Nightwood* energetically and playfully subvert such boundaries In this reading *Nightwood* is contextualised as a pivotal text which poses questions about the limits of subversion thereby positioning *The Antiphon* 1958 as an analysis of why such boundaries are sometimes necessary Djuna Barnes *Consuming Fictions* shows that from the irreverent and carnivalesque iconoclasm of Barnes early works to the bleak assessment that conflict lies at the root of culture seen from the close of *Nightwood* Barnes oeuvre offers a profound analysis of the relationship between culture the individual and textual expression      *Djuna Barnes and Affective Modernism* Julie Taylor, 2012-02-29 Explores the dynamic connections between the affective body and Djuna Barnes s textual corpus Julie Taylor uses the writings of the American novelist poet dramatist artist and journalist Djuna Barnes to form the basis of a series of disruptive questions about modernist aesthetics and the politics of reading      Nomadic Modernisms and Diasporic Journeys of Djuna Barnes and Jane Bowles Pavlina Radia, 2016-09-07 This book traces the artistic trajectories of Djuna Barnes and Jane Bowles examining their literary representations of the nomadic ethic pervading the twentieth century expatriate movements in and out of America The book argues that these authors contribute to the nomadic aesthetic of American modernism its pastoral ideographies post colonial ecologies as well as regional and transcultural varieties Mapping the pastoral moment in different temporalities and spaces Barnes representing the 1920s expatriation in Europe while Bowles comments on the 1940s exodus to Mexico and North Africa this book suggests that Barnes and Bowles counter the critical trend associating American modernity primarily with urban spaces and instead locate the nomadic thrust of their times in the post colonial history of the American frontier      **Women Artists and Writers** B. J. Elliott, Jo-Ann Wallace, 2014-06-03 In this beautifully illustrated and provocative study Bridget Elliott and Jo Ann Wallace reappraise women s literary and artistic contribution to Modernism Through comparative case studies including Natalie Barney Virginia Woolf Vanessa Bell and Gertrude Stein the authors examine the ways in which women responded to Modernism and created their artistic identity and how their work has been positioned in relation to that of men Bringing together women s studies visual arts and literature *Women Writers and Artists* makes an important contribution to 20th century cultural history It puts forward a powerful case against the academic division of cultural production into departments of Art History and English

Studies which has served to marginalize the work of female Modernists      **The New Modernist Novel** Elizabeth Pender, 2024-09-30 Considers relationships between modernist literature and literary criticism and argues that new modernist fiction can bring with it new modes of reading Considers how close reading may change as the study of modernism changes to include recently recovered fiction Asks what reading meant for selected critics of modernist literature around 1930 and around 1960 Offers readings of three new modernist novels Djuna Barnes's *Nightwood* John Rodker's *Adolphe* 1920 and Mina Loy's *Insel* Considers key cultural moments of the novels composition and reception Extends the questions about reading raised by these novels to Samuel Beckett's *Comment c'est* How It Is and Jean Rhys's short stories Since the late twentieth century new understandings of modernism have come with new attention to a range of writers Yet if the academic study of modernism took shape around an older narrower selection of writers and works how can its modes of reading be relevant to newly recovered modernist writing This book considers how close reading may change as the subjects of literary study change Elizabeth Pender asks what reading meant for critics of modernist literature around 1930 and around 1960 and then what close reading might look like now for three new modernist novels Djuna Barnes's *Nightwood* John Rodker's *Adolphe* 1920 and Mina Loy's *Insel* tend to resist some of the strategies of reading that helped construct a narrowed modernist canon at mid century such as the pursuit of coherence These novels offer new thinking about the temporality of reading style and the ethics of narration Reading these novels now suggests that other new modernist fiction too may require revisions to vocabularies with which modernist literature has sometimes been read      **Queer Environmentality** Robert Azzarello, 2016-04-15 Offering a model for meaningful dialogue between queer studies and environmental studies Robert Azzarello's book traces a queer environmental lineage in American Romantic and post Romantic literature Azzarello challenges the notion that reading environmental literature is unsatisfying in terms of aesthetics and proposes an understanding of literary environmentalism that is rich in poetic complexity With the term queer environmentality Azzarello points towards a queer sensibility in the history of environmental literature to balance the dominant narrative that reading environmental literature is tantamount to witnessing a spectacular dramatization of heterosexual teleology Azzarello's study treats four key figures in the American literary tradition Henry David Thoreau Herman Melville Willa Cather and Djuna Barnes Each of these writers problematizes conventional notions of the strange matrix between the human the natural and the sexual They brilliantly demonstrate the ways in which the queer project and the environmental project are always connected or put another way show that questions and politics of human sexuality are always entwined with those associated with the other than human world      Modernism and the Theatre of the Baroque Kate Armond, 2018-12-31 Redrawing the conventional map of Victorian Poetics      *Djuna Barnes and Theology* Zhao Ng, 2022-01-13 Modernism religion and queer bodies come together in this study of Djuna Barnes's writings and art Examining the role of Barnes's theological imagination in relation to a phenomenology of suffering joy and sexed embodiment this book unfolds an intricate synthesis of theology

psychoanalysis and narrative theory to interrogate how queerness informs her art Providing an original contribution to religious and literary theory Ng develops a neo ontological account of melancholy in relation to the myth of the Fall and provides a novel framework for understanding comedy and tragedy in relation to the question of theodicy Presented in light of a large body of new archival evidence Barnes s works are also examined for the first time in relation to a wide range of intertextual and intermedial encounters including the medieval mysticism of Marguerite Porete Stravinsky s music 16th and 18th century engravings by Albrecht Dürer and Joseph Ottinger and French and Russian literature from Baudelaire and Lautréamont to Proust and Dostoevsky

**Improper Modernism** Daniela Caselli,2016-12-05 In her compelling reexamination of Djuna Barnes s work Daniela Caselli raises timely questions about Barnes biography and feminist criticism identity and authority and modernist canon formation Through close readings of Barnes s manuscripts correspondence critically acclaimed and little known texts Caselli tackles one of the central unacknowledged issues in Barnes intertextuality She shows how throughout Barnes s corpus the repetition of texts by other authors from Blake to Middleton and by Barnes herself forces us to rethink the relationship between authority and gender and the reasons for her marginal place within modernism All her texts linked as they are by correspondences and permutations wage a war against the common sense of the straight mind Caselli begins by analyzing how literary criticism has shaped our perceptions of Barnes showing how the various personae assigned to Barnes are challenged when the right questions are posed Why is Barnes such a famous author when many of her texts remain unread even by critics Why has criticism reduced Barnes s work to biographical speculations How can Barnes s hybrid eccentric and unconventional corpus be read as part of literary modernism when it often seems to sever itself from it How can an oeuvre reject the labels of feminist and lesbian literature whilst nevertheless holding at its centre the relationships between language sexuality and the real How can Barnes s work help us to rethink the relation between simplicity and difficulty within literary modernism Caselli concludes by arguing that Barnes s complex and bewildering work is committed to a high modernist notion of art as a supremely difficult undertaking whilst refusing to conform to standards of modernist acceptability

*Worlding the Brain* ,2023-09-29 Moving beyond the neurohype of recent decades this book introduces the concept of worlding as a new way to understand the inherent entanglement of brains minds with their worldly environments cultural practices and social contexts Case studies ranging from film literature music and dance to pedagogy historical trauma and present day discourses of mindfulness investigate how brains are worlded in an active interplay of biological cognitive and socio discursive factors Combining scholarly work with personal accounts of neurodiversity and essays by artists reflecting on their practical engagement with cognition *Worlding the Brain* makes a case for the distinctive role of the humanities and arts in the study of brains and cognition and explores novel forms interdisciplinarity

**Modernist Experiments in Genre, Media, and Transatlantic Print Culture** Jennifer Julia Sorensen,2016-12-08 The years from 1890 through 1935 witnessed an explosion of print both in terms of the variety of venues for publication and in

the vast circulation figures and the quantity of print forums Arguing that the formal strategies of modernist texts can only be fully understood in the context of the material forms and circuits of print culture through which they were produced and distributed Jennifer Sorensen shows how authors and publishers conceptualized the material text as an object as a body and as an ontological problem She examines works by Henry James Jean Toomer Djuna Barnes Katherine Mansfield and Virginia Woolf showing that they understood acts of reading as materially mediated encounters Sorensen draws on recent textual theory media theory archival materials and paratexts such as advertisements illustrations book designs drafts diaries dust jackets notes and frontispieces to demonstrate how these writers radically redefined literary genres and refashioned the material forms through which their literary experiments reached the public Placing the literary text at the center of inquiry while simultaneously expanding the boundaries of what counts as that Sorensen shows that modernist generic and formal experimentation was deeply engaged with specific print histories that generated competitive media ecologies of competition and hybridization

**Modernist Wastes** Caroline Knighton, 2020-06-11 Modernist Wastes is a profound new critical reflection on the ways in which women writers and artists have been discarded and recovered in established definitions of modernism Exploring the collaborative auto biographical writings of Djuna Barnes and the artist poetic and Dada performer Baroness Elsa von Freytag Loringhoven Caroline Knighton reveals how these very processes of discarding recovery and re use can open up new ways of understanding a distinctively female modernist artistic practice Illustrated throughout with artworks original letters and manuscript facsimiles the book draws on new archival discoveries to place the feminist recovery of neglected female voices at the heart of our understanding of modernist and avant garde literary culture

**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

**Routledge Revivals: Homosexuality: A Research Guide (1987)** Wayne R. Dynes, 2017-02-17 First published in 1987 this book encompasses a broad range interdisciplinary research into homosexuality displaying a full spectrum of points of view and given that the major traditions of modern homosexual research began in Europe is not restricted to works in English In

general topics that are densely covered in the literature are presented in this guide selectively with some less studied topics such as Economics and Music fleshed out with signposts to more comprehensive research It seeks to not only mirror existing publications but also to stimulate new work by pinpointing neglected themes and methods This book will be of interest to students of sociology      **Women's Experience of Modernity, 1875-1945** Leslie W. Lewis, Ann L. Ardis, 2003-01-27

Analyzing such cultural practices as selling and shopping political and social activism urban field work and rural labor radical discourses on feminine sexuality and literary and artistic experimentation this volume contributes to the rich vein of current feminist scholarship on the gender of modernism and challenges the assumption that modernism rose naturally or inevitably to the forefront of the cultural landscape at the turn of the twentieth century      *Making No Compromise* Holly A.

Baggett, 2023-10-15 *Making No Compromise* is the first book length account of the lives and editorial careers of Margaret Anderson and Jane Heap the women who founded the avant garde journal the Little Review in Chicago in 1914 Born in the nineteenth century Midwest Anderson and Heap grew up to be iconoclastic rebels living openly as lesbians and advocating causes from anarchy to feminism and free love Their lives and work shattered cultural social and sexual norms As their paths crisscrossed Chicago New York Paris and Europe two World Wars and a parade of the most celebrated artists of their time they transformed themselves and their journal into major forces for shifting perspectives on literature and art Imagism Dada surrealism and Machine Age aesthetics were among the radical trends the Little Review promoted and introduced to US audiences Anderson and Heap published the early work of the men of 1914 Ezra Pound James Joyce William Butler Yeats and T S Eliot and promoted women writers such as Djuna Barnes May Sinclair Dorothy Richardson Mina Loy Mary Butts and the inimitable Baroness Elsa von Freytag Loringhoven In the mid 1920s Anderson and Heap became adherents of George I Gurdjieff a Russian mystic and in 1929 ceased publication of the Little Review Holly A Baggett examines the roles of radical politics sexuality modernism and spirituality and suggests that Anderson and Heap s interest in esoteric questions was evident from the early days of the Little Review *Making No Compromise* tells the story of two women who played an important role in shaping modernism      **Silence and Power** Mary Lynn Broe, 1991 Seventeen essayists study this enigmatic

author s works not in the traditional style in which they were first reviewed but rather through a range of contemporary interpretations that resituate Barnes in the context of literary theory and feminist revisions of modernism Paper edition unseen 13 95 Annotation copyrighted by Book News Inc Portland OR      **Ghost Words and Invisible Giants** Lheisa

Dustin, 2021-06-29 In *Ghost Words and Invisible Giants* Lheisa Dustin engages psychoanalytic theory to describe the language of suffering of iconic modernist authors H D and Djuna Barnes tracing disconnection psychic splitting and virulent thought patterns in creative works that have usually been read as intentionally enigmatic Dustin imbricates Barnes and H D s sense of tenuous psychic boundaries with others parent figures otherworldly and divine beings and ambivalent or malignant love objects in their creative brilliance suggesting that the writers works stage and also help manage their psychic suffering

in language in which signifier the sound or image of the word and signified what it means are radically disconnected The cryptic and ineffable styles of these texts thus involve attempts to embody the meanings that cannot be expressed through language Dustin reads two of H D s later works as examples of language that does not differentiate words thoughts and people from one another and instead tries to include everything in its formulations of meaning However H D she argues also seeks an end to this mental proliferation an end that she associates with the hallucinatory return of difference as such In contrast Dustin reads two novels by Barnes as invoking and denying childhood secrets through the use of fetishized words To supplement her psychoanalytic readings Dustin considers the authors familial and romantic histories and their broader social involvements or noninvolvement for instance H D s Occultist practices and psychoanalytic sessions Barnes s fascination with spectacle and her later reclusion rendering a detailed and compelling analysis of the forces at play beneath enigmatic difficult modernist literary works Read in this light the spectral and otherworldly figures and strange patterns of expression appearing in H D s and Barnes s writing and perhaps much of our writing signal the traumatic content that it tries to negate

*Fascination* Patrick Kindig, 2022-12-14 Most cultural critics theorize modernity as a state of disenchanting distraction one linked to both the rationalizing impulses of scientific and technological innovation and the kind of dispersed fragmented attention that characterizes the experience of mass culture Patrick Kindig s *Fascination* however tells a different story showing that many fin de siècle Americans were in fact concerned about and intrigued by the modern world s ability to attract and fix attention in quasi supernatural ways Rather than being distracting modern life in their view had an almost magical capacity to capture attention and overwhelm rational thought *Fascination* argues that in response to the dramatic scientific and cultural changes of the late nineteenth and early twentieth centuries many American thinkers and writers came to conceive of the modern world as fundamentally fascinating Describing such diverse phenomena as the electric generator the movements of actresses and ethnographic cinema as supernaturally alluring they used the language of fascination to process and critique both popular ideologies of historical progress and the racializing logic upon which these ideologies were built Drawing on an archive of primary texts from the fields of medicine para psychology philosophy cultural criticism and anthropology as well as creative texts by Harriet Prescott Spofford Charles Chesnutt Theodore Dreiser Paul Laurence Dunbar Edward S Curtis Robert J Flaherty and Djuna Barnes Kindig reconsiders what it meant for Americans to be and to be called modern at the turn of the twentieth century



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