

The Obsessions Of Georges Bataille Community And Communication Suny Series In Contemporary French Thought

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[The Obsessions Of Georges Bataille](#)

33550 SP MIT FM 00i-xvi - SUNY Press

The Obsessions of Georges Bataille 4 states this in unequivocal terms: "Fight for the decomposition and exclu-sion of all communities, national, socialist, communist or churchly—other than universal community" (OC 2: 273/BR 121) The call for community is not a struggle against this or that oppressive social system, then, but

Visions of Excess

Visions of Excess Selected 1927-1939 Georges Bataille Edited and with an Introduction by Allan Stoekl Translated by Allan Stoekl, with Carl R Lovitt and Donald M Leslie, Jr Theory and History of Literature, Volume 14 University of Minnesota Press, Minneapolis

Associate Professor of Philosophy

"A Coming Community" [Review Essay of The Obsessions of Georges Bataille: Community and Communication, edited by Andrew J Mitchell and Jason Kemp Winfree, State University of New York Press, 2009] Comparative and Continental Philosophy 32 (2011): 269-281 Reprints

A DEADLY FASCINATION: HETEROLOGY AND FASCISM IN THE ...

A DEADLY FASCINATION: HETEROLOGY AND FASCISM IN THE WRITINGS OF GEORGES BATAILLE, YUKIO MISHIMA, AND HENRY MILLER
Why Bataille? CAROLINE BLINDER King's College, London In 1929 André Breton could ha ve had severa! reasons for being angry at Georges Bataille While Breton had proclaimed his own supreme leadership of the French

Faculty Research, Scholarship, and Creative Activity ...

Faculty Research, Scholarship, and Creative Activity Detailed Report 2009-10 College College of Humanities and Social Sciences The Obsessions of Georges Bataille Albany, State University of New York Press, 2010 2 mlp 07/01/10 13 Wolfe, Jesse English

INTERPRETING HEIDEGGER: CRITICAL ESSAYS

INTERPRETING HEIDEGGER: CRITICAL ESSAYS This volume of essays by internationally prominent scholars exam- Freiburg Lectures (forthcoming), co-editor of The Obsessions of Georges Bataille: Community and Communication (2009), and co-translator of Heidegger's Four Seminars (2003) thomas sheehan is Professor of Religious Studies at Stanford

Bataille's 'The Solar Anus' or the Parody of Parodies

Bataille's "The Solar Anus" or the Parody of Parodies Abstract Bataille uses parody in "The Solar Anus" to attack the concepts underpinning Cartesian, Hegelian, Romantic and Surrealist discourses Each one of these discourses lays claim to an impossible

SPITTING IMAGES IN MONTAIGNE AND BATAILLE

of Michel de Montaigne and Georges Bataille Both thinkers qualify as heterological in their refusal of the Hegelian premise that reason or Spirit is the motor force of His-tory1 Alternatively, by resisting insertion within codified cycles of exchange- especially those of institutionalized violence-their images exemplify a ...

The thirst for annihilation - SF Bay Anarchists

The thirst for annihilation An important literary and philosophical figure, Georges Bataille has had a significant influence on other French writers, such as Foucault, Derrida and Baudrillard The Thirst for Annihilation is the first book in English to respond to his writings In no way, though,

Eroticism, violence, and sacrifice

Eroticism, violence, and sacrifice: A postmodern theory of religion and ritual Carl Olson Abstract A fascinating and controversial theory of religion and ritual is offered by Georges Bataille, an influential French postmodern thinker and writer In his collected works ...

The thirst for annihilation - □□□□□□□□

The thirst for annihilation An important literary and philosophical figure, Georges Bataille has had a significant influence on other French writers, such as Foucault, Derrida and Baudrillard The Thirst for Annihilation is the first book in English to res pond to his writings In no way, though,

REWRITING THE DEAD IN PEDRO LEMEBEL'S "LAS AMAPOLAS ...

—Georges Bataille, Eroticism A pena por el pene," says the speaker of Pedro Lemebel's violently erotic chronicle "Las amapolas también tienen espinas" (157) If this pen were not immediately evocative of the male member, the speaker's alliterative verbal strokes make the

James Joyce and Sergei Eisenstein: Haunting Samuel Beckett ...

obsessions as the French New Wave, just burgeoning in the early 1960s: a reflexive concern with the staring camera eye, an apparent in works such as Georges Bataille's Histoire de l'oeil and Salvador Dalí and Luis Buñuel's Un Chien andalou Still other critics have explored the implications of the film's generic title Most

The Disavowed Community - Project MUSE

Essais sur Georges Bataille from 1974, and Francis Marmande's Georges Bataille politique from 1985 For a more recent commentary on Nancy's exchange with Blanchot in light of the reception of Bataille, see Patrick ff rench, Aft er Bataille: Sacrifi ce, Exposure, Community (London: Legenda, 2007), and Andrew J Mitchell

Annie Miller - University of Texas at Austin

Georges Bataille, *The Story of the Eye*, 1928 Jessi DiTillio is a doctoral candidate in the Department of Art and Art History at The University of Texas at Austin She researches modern and contemporary American art with a focus on art engaging the politics of race and gender and sexuality, affect theory, and curatorial practice

Negative Ecstasies - Project MUSE

Kosky, "Georges Bataille's Religion Without Religion," In this way, Lingis extends the work of the first English-language book-length study on Bataille In *Reading Georges Bataille: Beyond the Gift*, Michèle Richman focuses on Bataille's understanding of the gift and sacrifice and his en-

Tracking the Art of the Project - Berghahn Books

Tracking the Art of the Project: History, Theory, Practice Johnnie Gratton and Michael Sheringham Towards an Art of the Project Rather than responding to the stirrings of inspiration, or meeting the demands of a finished product, contemporary cultural practices often involve setting up experiments, taking soundings, carrying out sets of

Shock and Consent in a Feminist Avant-Garde: Kathleen ...

crime, his erotic obsessions, his savagery, his chimeras, his utopian sense of life and matter, even his cannibalism, pour out, on a level not counterfeit and illusory, but interior" (Artaud 1958, 92) Although Artaud's use of force in his performances was designed to shock audiences out of com-

CONTENTS

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