

## Autoportrait

*A pair of girls, Lethe and Lois, navigates the perimeters of a segregated city, armed with canisters of killing gas. Another child, Lessen, is at the centre of a bizarre cultural ritual that could be the subject of a Goya painting.*

*Centring on the garish festivals of an allegorical nation, The Divers' Game moves through worlds in which kindness is no longer meaningful. A scathing indictment of the inequalities of Western society, it makes visible the violence that has threaded its way into every aspect of our lives, and the radical empathy we need to combat it.*

*Explores self-portraits, sharing examples of self-portraiture and offering interpretations and a brief biography of the artists.*

*De Lempicka stood at the center of the sophisticated Paris art world of the 1920s and 30s. Her love for beautiful women, elegant automobiles, and the modern metropolis provided not only motifs for her pictures, but also influenced her artistic style. She pioneered a new image of life on the screen, evident in the new, self-confident woman and the changing aspects of femininity and masculinity.*

*Combining high-quality production with*

*magnificent fine art, this luxurious week-to-view pocket diary has a foil and embossed cover with magnetic closure. Featuring on its cover is a design based on Tamara de Lempicka's Autoportrait (Tamara in a Green Bugatti). This diary makes a perfect gift or a special treat just for you.*

*The Cromer Collection of Nineteenth-Century French Photography*

*Photographers Reflecting Their Own Image : Houston 2-30 March 1986, San Antonio 12-27 April 1986*

*The Divers' Game*

*nouvelles*

*Avtoportret V Zahodnem Slikarstvu. (Résumé: L'Autoportrait Dans la Peinture Occidentale.) [With Reproductions.]*

*The life and work of Carla Lonzi (1931–1982) is inseparable from the cultural, political, and social history of Italy in the decades following the Second World War; she occupies a singular position, which today merits re-evaluation. A reputed art critic of the 1960s artistic scene, both friend and collaborator of such figures as Carla Accardi, Luciano Fabro, and Jannis Kounellis, she wrote Autoportrait in 1969, a 'love letter' to the artists and to creation, but also a farewell chorus to art criticism and the art world. The following year she founded Rivolta Femminile, an active feminist collective, thus becoming the central figure of Italian feminism. This publication of Autoportrait (translated into French for the first time), is accompanied by a foreword, and a critical and biographical structure by art historian Giovanni Zapperi,*

*showing the singularity of Carla Lonzi' s project. Autoportrait is an experimental attempt to reinvent art criticism thanks to a fragmentary discourse and an iconography in which reproductions of works mix with intimate images. French text. Autoportrait*

*In this book, the first in English devoted exclusively to Maurice Blanchot, John Gregg examines the problematic interaction between the two forms of discourse, critical and fictional, that comprise this writer's hybrid oeuvre. The result is a lucid introduction to the thought of one of the most important figures on the French intellectual scene of the past half-century. Gregg organizes his discussion around the notion of transgression, which Blanchot himself took over from Georges Bataille--most palpably in his interpretation of the myth of Orpheus--as a paradigm capable of accounting for the relationships that exist in the textual economies formed by author, work, and reader. Chapters on the critical work address such issues as Blanchot's ambivalent attitude toward the speculative dialectic of Hegelianism, his thematization of literature's involvement with death, and the mythical and Biblical figures he uses to portray the acts of reading and writing. Gregg also performs extended close readings of two representative works of fiction, *Le Très-Haut* and *L'Attente l'oubli*, in an effort to trace Blanchot's evolution as a creator of narratives and to ascertain how his fiction can be seen as constituting a *mise en oeuvre* of the concerns he treats in his criticism. The book concludes with an assessment of Blanchot's place in the recent history of French critical theory.*

*Obsessed by her encounters with the mysterious green women, and haunted by the Garonne River, a nameless narrator seeks them out in La Roele, Paris, Marseille, and Ouagadougou. Each encounter reveals different aspects of the women; real or imagined, dead or alive, seductive or*

*suicidal, driving the narrator deeper into her obsession, in this unsettling exploration of identity, memory and paranoia. Self Portrait in Green is the multi-prize winning Marie NDiaye's brilliant subversion of the memoir.*

*Robert Mapplethorpe*

*Self-portraits*

*peintres et photographes en dialogue avec leur propre image*

*Self-portrait*

*Essays*

**This is a fully revised and updated edition of Martin Parr's highly successful book Autoportrait (Dewi Lewis, 2015) which was first published in 2000. Redesigned, it features a playable labyrinth puzzle on the front cover and includes a large number of new images taken since its first publication. The book shows the remarkable shift from analogue to digital photography that has taken place over the period.**

**On the day of her father's funeral, twenty-eight-year-old Clarissa Iverton discovers that he wasn't her biological father after all. Her mother disappeared fourteen years earlier, and her fiancé has just revealed a life-changing secret to her. Alone and adrift, Clarissa travels to mystical Lapland, where she believes she'll meet her real father. There, at a hotel made of ice, Clarissa is confronted with the truth about her mother's history, and must make a decision about how—and where—to live the rest of her life.**

**How do our senses help us to understand the world? This question, which preoccupied Enlightenment thinkers, also emerged as a key**

theme in depictions of animals in eighteenth-century art. This book examines the ways in which painters such as Chardin, as well as sculptors, porcelain modelers, and other decorative designers portrayed animals as sensing subjects who physically confirmed the value of material experience. The sensual style known today as the Rococo encouraged the proliferation of animals as exemplars of empirical inquiry, ranging from the popular subject of the monkey artist to the alchemical wonders of the life-sized porcelain animals created for the Saxon court. Examining writings on sensory knowledge by La Mettrie, Condillac, Diderot and other philosophers side by side with depictions of the animal in art, Cohen argues that artists promoted the animal as a sensory subject while also validating the material basis of their own professional practice.

A work of unflinching honesty, *Autoportrait* is a hypnotic memoir of reflection, loss, and everyday joy from one of America's best contemporary novelists. Jesse Ball has produced fourteen acclaimed works of deeply empathetic absurdism in poetry and fiction. Now, he offers readers his first memoir, one that showcases his "humane curiosity" (James Wood) and invites the reader into a raw and personal account of love, grief, and memory. Inspired by the memoir Édouard Levé put to paper shortly before his death, *Autoportrait* is an extraordinarily frank and intimate work from one of America's most brilliant young authors. The subtle power of Ball's voice conjures the richness of everyday

**life. On each page, half-remembered moments are woven together with the joys and triumphs—and the mistakes and humiliations, too—that somehow tell us who we are, why we are here. Held at the same height as tragic accounts of illness or death are moments of startling beauty, banality, or humor: "I wake in the morning, I sit, I walk long distances. If there is somewhere to swim, I may swim. If I have a bicycle, I will ride it, especially to meet someone. There is no more preparing for me to do, other than preparing for death, and I do that by laughing. Not laughing at death, of course. Laughing at myself." An extraordinary memoir that reminds us what is possible and builds to the kind of power one might feel reading Anne Carson's *Glass Essay*, or Joe Brainard's *I Remember*. Autoportrait will leave you feeling utterly invigorated, inspired, and a little afraid.**

### **Autophoto**

**Portraits & autoportraits d'artistes au XVIIIe siècle**

### **Tonight I'm Someone Else**

**Enlightened Animals in Eighteenth-Century Art Showcases sixty-five self portraits, many previously unpublished and culled from his earliest works, that offer insight into the photographer's complex personality and self-explorations.**

**"I had a real romance with this book." —Miranda July A highly anticipated collection, from the writer Maggie Nelson has called, "bracingly good...refreshing and welcome," that explores the myriad ways in which desire and commodification intersect. From graffiti gangs and**

Grand Theft Auto to sugar daddies, Schopenhauer, and a deadly game of Russian roulette, in these essays, Chelsea Hodson probes her own desires to examine where the physical and the proprietary collide. She asks what our privacy, our intimacy, and our own bodies are worth in the increasingly digital world of liking, linking, and sharing. Starting with Hodson's own work experience, which ranges from the mundane to the bizarre—including modeling and working on a NASA Mars mission—Hodson expands outward, looking at the ways in which the human will submit, whether in the marketplace or in a relationship. Both tender and jarring, this collection is relevant to anyone who's ever searched for what the self is worth. Hodson's accumulation within each piece is purposeful, and her prose vivid, clear, and sometimes even shocking, as she explores the wonderful and strange forms of desire. *Tonight I'm Someone Else* is a fresh, poetic debut from an exciting emerging voice, in which Hodson asks, "How much can a body endure?" And the resounding answer: "Almost everything."

Magdalena Carmen Frida Kahlo, famous Mexican artist, painted many portraits, self-portraits and works inspired by the nature and artifacts of Mexico. Was an exceptional figure, just as her painting is unique. This Frida Kahlo Notebook will brighten your life. Great as an every day notebook for work or school. Write your plans, ideas, and notes into this notebook. Simple, stylish, and great size (8" x 10"). Perfect gift for family and friends. It's also ideal for those who love to start their day with writing. It will look fabulous on your desk! 130 pages high-quality white paper, professionally designed softbound cover will make everyone happy with it. You can see a sample of the notebook by clicking "Look inside." I also invite you to view other Eve Collins products Specifications:

**Cover finish: Matte Dimensions: 8" x 10" Interior: in lines, White Paper, Unlined Pages: 130**

**Drawing on the work of Jacques Derrida, Marking Time presents an innovative account of literary time, in which the temporality and ontology of the literary are seen to be essentially intertwined. Individual chapters trace the stakes of this view of time for the status and 'economy' of the literary text across five 20th-century writers in French whose work is characterized by a fundamental and searching self-questioning: Maurice Blanchot, Samuel Beckett, Louis-René des Forêts, Pierre Klossowski, and Roger Laporte. A final chapter draws on these analyses to develop an inherently unstable figure.**

**So Much Pretty**

**Federal Register**

**Autoportrait of Three Artists After Talking Until Dawn**

**Derrida Blanchot Beckett Des Forêts Klossowski Laporte**

**A Novel**

*Qui suis-je ? Voilà ce qu'il me reste à chercher... L'autoportrait a-t-il encore un sens aujourd'hui ? Sans doute si je comprends que je ne sais toujours pas quel autre je suis, quel autre est moi, quel moi est un autre. . . Qui es-tu donc, toi qui te peins, toi qui t'écris, toi qui te prends en photo, toi qui te figures que tu es un autre, toi qui crois que l'autre est toi-même ? Soi-même comme un autre ? Je est un autre ? Je suis l'autre ? Qui est je ?*  
*A deep dive into the pioneering*

collection of nineteenth-century French photographs, equipment, and ephemera, which is a cornerstone of the George Eastman Museum. In the early twentieth century, Parisian photographer, amateur historian, and collector Gabriel Cromer (1873–1934) amassed a collection that traced photography's prehistory, invention, and development to about 1890. His dream was to found a national museum of the photographic arts in France. Although Cromer's ambition was never realized, his collection was central to establishing the world's first museum dedicated to photography: the George Eastman Museum. The Cromer Collection of Nineteenth-Century French Photography considers the origin and circulation of the collection as well as the influence it has had on photography as a field of study. The book's six essays, written by French and American scholars, explore the Cromer Collection's complex passage across markets, borders, and functions. For more than half a century, curators and scholars worldwide have drawn extensively on the Gabriel Cromer Collection for exhibitions and

*publications; this book provides the first focused scholarly study of the foundational resource.*

*Si les noms et les accomplissements d'artistes illustres comme Hyacinthe Rigaud, Nicolas de Largillierre, Pierre Drevet, François Boucher, Jean-Marc Nattier, Jean-Baptiste Greuze, Jean-Honoré Fragonard, Carte et Jean-Baptiste Van Loo, Alexandre Roslin, Joseph Vernet, Jean-Antoine Houdon, Jean-Baptiste Pigalle ou Jean-Antoine Watteau sont connus et reconnus, leurs visages, le plus souvent, ne le sont pas. Pour la première fois dans un même ouvrage, les effigies de plus d'une centaine de maîtres français (et étrangers ayant exercé en France) de la peinture, de la sculpture et de la gravure du XVIIIe siècle sont réunies en une vaste galerie de portraits. Tout en retraçant l'histoire de la représentation du visage humain dans l'art au siècle des Lumières, l'auteur invite le lecteur à entrer plus avant dans l'intimité des artistes qui s'offrent au regard. Reflet d'une époque exubérante et raffinée, ces portraits et autoportraits restituent*

*tout à la fois l'image de personnalités emblématiques du monde des arts et le charme vivace d'un siècle retrouvé*

*A startling, subversive novel about a teenage girl who has lost everything and will burn anything. Fourteen-year-old Lucia is a young narrator whose voice will long ring in your ears. She is angry with almost everyone, especially people who tell her what to do. She follows the one rule that makes any sense to her: Don't Do Things You Aren't Proud Of. Orphaned and living with her elderly aunt in poverty in the converted garage of a large mansion, Lucia makes her way through the world with only a book, a Zippo lighter, and a pocket full of stolen licorice.*

*Expelled from school, again, Lucia spends her days riding the bus to visit her mother in The Home. When Lucia discovers a secret Arson Club, she will do anything to be a part of it. Her own arson manifesto is a marvellous anarchist pamphlet, written with biting wit and striking intelligence. The voice of teenaged Lucia is a tour de force: a brilliant, wrenching cry from the heart and mind of a super-smart,*

*funny girl who can't help telling us the truth, a riveting chronicle of family, misguided friendship, and loss. How to Set a Fire and Why is Jesse Ball's most accessible novel yet; after Silence Once Begun and A Cure for Suicide, the pyrotechnics on display here will dazzle. Jesse Ball is the author of five other novels: Samedi the Deafness, The Way Through Doors, The Curfew, Silence Once Begun and A Cure for Suicide. He was a finalist for the 2015 New York Public Library Young Lions Fiction Award and a 2014 Los Angeles Times Book Prize. Ball received an NEA creative writing fellowship for 2014 and the 2008 Paris Review Plimpton Prize. His verse has been included in the Best American Poetry series. He gives classes on lucid dreaming and lying at the School of the Art Institute of Chicago. 'Lucia belongs with all the great child truth tellers: David Copperfield, Huck Finn, Holden Caulfield...I loved her and I loved the book, every page of it.' Peter Heller, author of The Dog Stars and The Painter 'A young genius who hits all of the right notes.' Chicago Tribune '[Jesse*

## Read Online Autoportrait

*Ball's] works, though wildly different, are always mysterious, puzzling and incredibly interesting. How to Set a Fire and Why is no exception.' Readings 'In Jesse Ball's writing, there's no visible effort to create poetry. Yet there's beauty in the simplicity, in the story that's told, in the plight of one girl to find what's true.' Age 'This tension surrounding the question of which future Lucia will pursue drives the novel's overarching narrative: books or fire, creation or destruction...As Lucia teeters between these opposing paths, her internal monologue is both brooding and delightfully sardonic, cycling through countless rhetorical gags and biting observations that are often revelatory in their recognition of society's endless absurdities.' LA Review of Books 'Lucia is a marvelous creation and the richness of her voice—its intelligence, its casual precision—is felt on the very first page.' Boston Globe 'Extremely well done: swift, sharp-tongued and enlivened by cockeyed humor.' Wall Street Journal 'A brilliant portrayal of a girl who's*

quite aware of what she's going through.' Kirkus Reviews

Samuel Fosso

Verbal and Visual Trickery in French Culture

Decade : Autoportrait

Conjunctures

Works

*The author argues that Indiana's strident visual language emerges from his tendency to recast his life in story and verse, a fact that unlocks complex and secret tissues of figurative meaning within the deceptively simple canvases. By illuminating the enigmas in Indiana's word and image combinations, she helps to explain the longevity of LOVE and its influence on a later generation of artists."--BOOK JACKET.*

*Autoportrait is the first comprehensive survey of the multifaceted oeuvre of Nigerian photographer Samuel Fosso (born 1962). Since the mid-1970s, Fosso has focused on self-portraiture and performance, envisioning variations of identity in the postcolonial era. From Fosso's early black-and-white self-portraits from the 1970s to his recent exercises in self-presentation, highlights include the vibrant series Tati (1997), in which he playfully inhabits African and African American characters and archetypes; and the magisterial portraits of African Spirits (2008), where he poses as icons of the pan-African liberation and Civil Rights movements, such as Angela Davis, Martin Luther King, Jr., Patrice*

*Lumumba and Nelson Mandela. This landmark monograph demonstrates Fosso's unique departure from the traditions of West African studio photography, established in the 1950s and '60s by modern masters Seydou Keïta and Malick Sidibé. By charting his conceptual practice of self-portraiture, and sustained engagement with notions of sexuality, gender and self-representation, this book reveals an unprecedented photographic project.*

*Selected papers from a conference organized at the National University of Ireland, Galway, in April 2004. Merleau-Ponty's essays on aesthetics are some of the major accomplishments of his philosophical career, and rank even today among the most sophisticated reflections on art in all of twentieth-century philosophy. His essays on painting, "Cezanne's Doubt" (1945), "Indirect Language and the Voices of Silence" (1952), and "Eye and Mind" (1960), have inspired new approaches to epistemology, ontology, and the philosophy of history. Galen A. Johnson has gathered these essays for the first time into a single volume and augmented them with essays by distinguished scholars and artists, including M.C. Dillon, Mikel Dufrenne, and René Magritte. Together the essays demonstrate the continuing significance of Merleau-Ponty's ideas about art for contemporary philosophy on both sides of the Atlantic.*

*Medieval Studies in Honor of Douglas Kelly*

*L'Autoportrait à l'âge de la photographie*

*Cars Et Photography, 1900 to Now*

### *Autoportrait , Journal for Writing, College Ruled Size 6 X 9 , 110 Pages*

#### *How to Set a Fire and Why*

College Ruled Color Paperback. Size: 6 inches x 9 inches. 55 sheets (110 pages for writing).

Autoportrait. 157484954640

In this remarkable autobiography, Man Ray - painter, photographer, sculptor, film maker and writer - relates the story of his life, from his childhood determination to be an artist and his technical drawing classes in a Brooklyn high school, to the glamorous and heady days of Paris in the 1940s, when any trip to the city 'was not complete until they had been "done" by Man Ray's camera'. Friend to everyone who was anyone, Ray tells everything he knows of artists, socialites and writers such as Matisse, Hemingway, Picasso and Joyce, not to mention Lee Miller, Nancy Cunard, Alberto Giacometti, Gertrude Stein, Dali, Max Ernst and many more, in this decadent, sensational account of the early twentieth-century cultural world.

In the last quarter of the twentieth century, if French people had a parenting problem or dilemma there was one person they consulted above all: Françoise Dolto (1908-88). But who was Dolto? How did she achieve a position of such influence? What ideas did she communicate to the French public? This book connects the story of Dolto's rise to two broader histories: the dramatic growth of psychoanalysis in postwar France and

the long-running debate over the family and the proper role of women in society. It shows that Dolto's continued reputation in France as a liberal and enlightened educational thinker is at best only partially deserved and that conservative and anti-feminist ideas often underpinned her prominent public interventions. While Dolto retains the status of a national treasure, her career has had far-reaching and sometimes harmful repercussions for French society, particularly in the treatment of autism.

In this brilliant and sobering self-portrait, Edouard Levé hides nothing from his readers, setting out his entire life, more or less at random, in a string of declarative sentences. *Autoportrait* is a physical, psychological, sexual, political, and philosophical triumph. Beyond "sincerity," Levé works toward an objectivity so radical it could pass for crudeness, triviality, even banality: the author has stripped himself bare. With the force of a set of maxims or morals, Levé's prose seems at first to be an autobiography without sentiment, as though written by a machine—until, through the accumulation of detail, and the author's dry, quizzical tone, we find ourselves disarmed, enthralled, and enraptured by nothing less than the perfect fiction . . . made entirely of facts.

Maurice Blanchot and the Literature of  
Transgression

Artful Deceptions

Notebook

Sensation, Matter, and Knowledge  
Autoportrait et altérité

*A dark tale inspired by a true case encountered by the author as a police beat reporter follows the experiences of a young victim of domestic violence whose memory is further compromised by community perceptions.*

*"Originally published in French as Oeuvres by P.O.L ditteur, Paris, 2002."*

*Carla Lonzi is the missing voice in Italian art history and art criticism in general. Working in the hyper-masculine world of Italian art in the 1960s, many of Lonzi's ideas, about the work of women and the differences between a mainstream and a feminist approach to making work were absorbed into the larger culture; the roots of that thinking are found in 'Self-portrait'. This translation into English is overdue. The work is a forgotten classic of modern art history, feminist studies, and experimental writing. 'Self-portrait' transforms traditional conceptions of linear art historical thinking, reimagines the role of the critic, as well as the role of women in the world of art. 'Self-portrait' was Lonzi's last book to focus on artists before she dedicated herself to political feminism. Art remained an important part of Lonzi's approach to feminist activism, she saw "creativity as a mode of self-emancipation" and this book enables readers to observe that process at work through the detailed and profound discussions that come out through Lonzi's commitment. An insider's view into the early careers of many prominent Italian artists: Accardi, Alviani, Castellani, Consagra, Fabro, Fontana, Kounellis, Nigro, Paolini, Pascali, Rotella, Fontana, Scarpitta, Turcato, and Twombly. A polyphonic "love letter" to art and artists, Lonzi assembles a*

*dialogue out of four years (1965-69) of conversation.*

*"Adolescent, je croyais que La Vie mode d'emploi m'aiderait à vivre, et Suicide mode d'emploi à mourir. J'ai passé trois ans et trois mois à l'étranger. Un de mes amis jouit dans la trahison. J'oublie ce qui me déplaît. J'ai peut-être parlé sans le savoir avec quelqu'un qui a tué quelqu'un. Je vais regarder dans les impasses. Ce qu'il y a au bout de la vie ne me fait pas peur. Je n'écoute pas vraiment ce qu'on me dit. J'ai parlé à Salvador Dali à l'âge de deux ans. Décrire précisément ma vie me prendrait plus de temps que la vivre. La date de naissance qu'indique ma carte d'identité est fausse. Je ne sais pas sur qui j'ai de l'influence. Je parle à mes objets lorsqu'ils sont tristes. Je ne sais pas pourquoi j'écris. Je suis calme dans les retrouvailles. Je n'ai rien contre le réveillon. Quinze ans est le milieu de ma vie, quelle que soit la date de ma mort. Je crois qu'il y a une vie après la vie, mais pas une mort après la mort. Je ne demande pas si on m'aime. Je ne pourrai dire qu'une fois sans mentir "je meurs". Le plus beau jour de ma vie est peut-être passé".*

*Françoise Dolto and her legacy*

*Figures of Speech*

*Tamara de Lempicka - Autoportrait (Tamara in a Green Bugatti) Pocket Diary 2022*

*Marking Time*

*Frida Kahlo, the Wounded Deer, Autoportrait, Journal, Sketchbook (130 Pages, 8 X 10 , in Lines with a Margin) College Ruled, Creative Kids Gift, Composition Notebook, Note Taking System for School and University*