



Eye Like A Strange Balloon

Stephen F. Eisenman, Odilon Redon



Eye Like A Strange Balloon:

The Eye Like a Strange Balloon Mounts Toward Infinity John Arthur Phelan, 1994 **A Common Spring** Nadya Aisenberg, 1979 Nadya Aisenberg discusses the potentialities of the crime novel its implications principles and scope and its analogy of myth and the fairy tale She proposes that the detective story and the thriller have made an unacknowledged contribution to serious literature Her discussion of Dickens Conrad and Green indicate that each borrowed many important ingredients from the formulaic novel **The Funniest One in the Room** Kim Howard Johnson, 2008-04-01 Nichols and May John Belushi Bill Murray Chris Farley Tina Fey Mike Myers Stephen Colbert For nearly a half century Del Close cocreator of the Harold director for the Second City San Francisco s the Committee and the ImprovOlympic and house metaphysician for Saturday Night Live influenced improvisational theater s greatest comedic talents His students went on to found the Groundlings in Los Angeles the Upright Citizens Brigade in both New York and Los Angeles and the Annoyance Theatre in Chicago But this Pied Piper of improv has gone largely unrecognized outside the close knit comedy community Del was never one to let the truth of his life stand in the way of a good story and yet the truth is even more fascinating than the fiction In his early years he traveled the country with Dracula s Den of Living Nightmares knew L Ron Hubbard before Scientology and appeared in The Blob Del cavorted with the Merry Pranksters used aversion therapy to recover from alcoholism and kicked a cocaine habit with the help of a coven of witches And when he was dying Del bequeathed his postmortem skull to the Goodman Theatre for use in its productions of Hamlet a final legend that lives on long beyond the death of the father of long form improvisation **Tawada Yoko** Doug Slaymaker, 2019-11-06 This collection draws from scholars across different languages to address and assess the scholarly achievements of Tawada Yoko Yoko born in Japan 1960 and based in Germany writes and presents in both German and Japanese The contributors of this volume recognize her as one of the most important contemporary international writers Her published books alone number more than fifty volumes with roughly the same number in German and Japanese Tawada s writing unfolds at the intersections of borders whether of language identity nationality or gender Her characters are all travelers of some sort often foreigners and outsiders caught in surreal in between spaces such as between language and culture or between species subjectivities and identities Sometimes they exist in the spaces between gendered and national identities sometimes they are found caught between reality and the surreal perhaps madness Tawada has been one of the most prescient and provocative thinkers on the complexities of travelling and living in the contemporary world and thus has always been obsessed with passports and trouble at borders This current volume was conceived to augment the first edited volume of Tawada s work Yoko Tawada Voices from Everywhere which appeared from Lexington Books in 2007 That volume represented the first extensive English language coverage of Tawada s writing In the meantime there is increased scholarly interest in Tawada s artistic activity and it is time for more sustained critical examinations of her output This collection gathers and analyzes essays that approach the complex international

themes found in many of Tawada's works *Before Photography* Kirsten Belgum, Vance Byrd, John D. Benjamin, 2021-03-08

Recent years have seen a wealth of new scholarship on the history of photography cinema digital media and video games yet less attention has been devoted to earlier forms of visual culture The nineteenth century witnessed a dramatic proliferation of new technologies devices and print processes which provided growing audiences with access to more visual material than ever before This volume brings together the best aspects of interdisciplinary scholarship to enhance our understanding of the production dissemination and consumption of visual media prior to the predominance of photographic reproduction By setting these examples against the backdrop of demographic educational political commercial scientific and industrial shifts in Central Europe these essays reveal the diverse ways that innovation in visual culture affected literature philosophy journalism the history of perception exhibition culture and the representation of nature and human life in both print and material culture in local national transnational and global contexts **Eye Like a Strange Balloon** Mary Jo Bang, 2004-11-01

The ever adventurous author of *Louise in Love* looks to the visual arts for inspiration with this astonishing fourth collection The poems in *The Eye Like a Strange Balloon* find their seed in paintings film video photographs and collage and the end results are something more than a sum of their parts Beginning with a painting done in 2003 the poems move backward in time to 1 B C where an architectural fragment is painted on an architectural fragment highlighting visual art's strange relationship between the image and the thing itself The total effect is exhilarating a wholly original personal take on art history coupled with Bang's sly and elegant commentary on poetry's enduring subjects Love Death Time and Desire The recipient of numerous prizes and awards Bang stands at the front of American poetry with this new work asking more of the English language and enticing and challenging the reader **A Study Guide for Mary Jo Bang's "Allegory"** Gale, Cengage Learning, 2016

A Study Guide for Mary Jo Bang's *Allegory* excerpted from Gale's acclaimed *Poetry for Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Poetry for Students* for all of your research needs *The Sensorium of the Drone and Communities* Kathrin Maurer, 2023-10-03

A comprehensive overview of how civilian drones sense the world and how they build the aesthetic imaginaries of our communities Drone technology has garnered critical attention across many fields from engineering to the humanities While the first wave of drone scholarship was key in initiating the debate on drones it also privileged the idea of the scopic regime a militarized regime of hypervisuality in its analyses of the connection between vision and power *The Sensorium of the Drone and Communities* broadens the drone's spectrum of perception by acknowledging its creative life affirming possibility with the notion of the sensorium The sensorium of the drone is a multimedia synesthetic sensing assemblage in which the human agent is enmeshed with the drone Drone sensoria can sense in many more ways than the scopic regime with sound touch smell temperature and movement In *The Sensorium of the Drone and Communities* Kathrin Maurer shows how drone sensoria can

change our understanding of human communities by constructing imaginaries of social communities based on decentralized and fluid sensing processes Maurer takes an aesthetic approach to technology working with two understandings of aesthetics One understanding refers to aesthetics as a way of experiencing and it explores how the drone human assemblage perceives the world The other refers to aesthetic mimetic representation and focuses on how aesthetic drone imaginaries in literature popular culture visual arts and films negotiate the sensorial technology of the drone Bringing together key ideas in technology studies studies of aerial views visual and aesthetic studies posthuman sensing machine human interaction and communities *The Sensorium of the Drone and Communities* sheds a welcome and necessary light on this technology's creative potential as well as its dangers and risks *Drone imaginaries* Andreas Immanuel Graae, Kathrin

Maurer, 2021-06-15 There should no longer be any doubt drones are here to stay In civil society they are used for rescue surveillance transport and leisure And on the battlefield their promises of remote protection and surgical precision have radically changed the way wars are fought But what impact are drones having on our identity and how are they affecting the communities around us This book addresses these questions by investigating the representation of civilian and military drones in visual arts literature and architecture What emerges the contributors argue is a compelling new aesthetic drone imaginary a prism of cultural and critical knowledge through which the complex interplay between drone technology and human communities is explored and from which its historical cultural and political dimensions can be assessed The contributors offer diverse approaches to this interdisciplinary field of aesthetic drone imaginaries With essays on the aesthetic configurations of drone swarming historical perspectives on early unmanned aviation as well as current debates on how drone technology alters the human body and creates new political imaginaries this book provides new insights to the rapidly evolving field of drone studies Working across art history literature photography feminism postcolonialism and cultural studies *Drone imaginaries* offers a unique insight into how drones are changing our societies **Eleven More**

American Women Poets in the 21st Century Claudia Rankine, Lisa Sewell, 2012-01-01 A fine and selective anthology that is also a critical introduction to some of the most provocative and some of the most original poetry out there Stephanie Burt author of *Don't Read Poetry: A Book About How to Read Poems* The *American Poets in the 21st Century* series continues with another anthology focused on female poets Like the earlier books this volume includes generous selections of poetry by some of the best poets of our time as well as illuminating poetics statements and incisive essays on their work This unique organization makes these books invaluable teaching tools Broadening the lens through which we look at contemporary poetry this new volume extends its geographical net by including Caribbean and Canadian poets Representing three generations of women writers among the insightful pieces included in this volume are essays by Karla Kelsey on Mary Jo Bang's modes of artifice Christine Hume on Carla Harryman's kinds of listening Dawn Lundy Martin on M. NourbeSe Phillip for whom English is a foreign anguish and Sina Queyras on Lisa Robertson's confoundingly beautiful surfaces In addition a companion website

presents audio of each poet's work

Art and Psychoanalysis Maria Walsh, 2012-11-20 Often derided as unscientific and self-indulgent, psychoanalysis has been an invaluable resource for artists, art critics, and historians throughout the twentieth century. Art and Psychoanalysis investigates these encounters. The shared relationship to the unconscious, severed from Romantic inspiration by Freud, is traced from the Surrealist engagement with psychoanalytic imagery to the contemporary critic's use of psychoanalytic concepts as tools to understand how meaning operates. Following the theme of the object with its varying materiality, Walsh develops her argument that psychoanalysis like art is a cultural discourse about the mind in which the authority of discourse itself can be undermined, provoking ambiguity and uncertainty and destabilising identity. The dynamics of the dream, work, Freud's familiar/unfamiliar fetishism, visual mastery, abjection, repetition, and the death drive are explored through detailed analysis of artists ranging from Max Ernst to Louise Bourgeois, including 1980s postmodernists such as Cindy Sherman, the performance art of Marina Abramovic, and post-minimalist sculpture. Innovative and disturbing, Art and Psychoanalysis investigates key psychoanalytic concepts to reveal a dynamic relationship between art and psychoanalysis which goes far beyond interpretation. There is no cure for the artist, but art can reconcile us to the traumatic nature of human experience, converting the sadistic impulses of the ego towards domination and war into a masochistic ethics of responsibility and desire.

The Symbolist Prints of Edvard Munch Vivian Campbell, Prelinger Elizabeth, Elizabeth Prelinger, Edvard Munch, Michael Taylor, Parke-Taylor Michael, Michael Parke-Taylor, Peter Schjeldahl, Art Gallery of Ontario, 1996-01-01 Illustrated with black and white and colored prints from Edvard Munch. Original pictorial wrappers and color illustrated frontispiece. Published alongside the exhibition of the same name. This exhibition considers Munch's relevance to a modern world through three interpretive paths. From the forward: These paths are the technical methods Munch used as a Symbolist printmaker, his reception and exhibitions in North America, and Munch's influence in popular culture. With several essays and a chronology.

Cyclops Mercedes Aguirre, Richard Buxton, 2020-05-10 A Cyclops is popularly assumed to be nothing more than a flesh-eating one-eyed monster. In an accessible, stylish, and academically authoritative investigation, this book seeks to demonstrate that there is far more to it than that. Quite apart from the fact that in myths the Cyclopes are not always one-eyed, this book provides a detailed, innovative, and richly illustrated study of the myths relating to the Cyclopes from classical antiquity until the present day. The first part is organised thematically, after discussing various competing scholarly approaches to the myths, the authors analyse ancient accounts and images of the Cyclopes in relation to landscape, physique, especially eyes, monstrosity, and hairiness, lifestyle, gods, names, love, and song. While the man-eating Cyclops Polyphemus is famous already in the Odyssey, he plays a major part, so also do the Cyclopes who did monumental building work as well as those who toiled as blacksmiths. The second part of the book concentrates on the post-classical reception of the myths, including medieval allegory, Renaissance grottoes, poetry, drama, the visual arts, contemporary painting and sculpture, film, and even a circus performance. This book aims to explore not just the perennial appeal of the

Cyclopes as fearsome monsters but the depth and subtlety of their mythology which raises complex issues of thought and emotion

Canadian Cinema Since the 1980s David L. Pike, 2012-12-06 Award winning author David L Pike offers a unique focus on the crucial quarter century in Canadian filmmaking when the industry became a viable force on the international stage Pike provides a lively personal and accessible history of the most influential filmmakers and movements of both Anglo Canadian and Quebecois cinema from popular movies to art film and everything in between Along with in depth studies of key directors including David Cronenberg Patricia Rozema and Denys Arcand Jean Claude Lauzon Robert Lepage L a Pool Atom Egoyan and Guy Maddin Canadian Cinema since the 1980s reflects on major themes and genres and explores the regional and cultural diversity of the period Pike positions Canadian filmmaking at the frontlines of a profound cinematic transformation in the age of global media and presents fresh perspectives on both its local and international contexts Making a significant advance in the study of the film industry of the period Canadian Cinema since the 1980s is also an ideal text for students researchers and Canadian film enthusiasts

Playing with Memories David Church, 2009-09-15 Playing with Memories is the first collection of scholarly essays on the work of internationally acclaimed Canadian filmmaker Guy Maddin It offers extensive perspectives on his career to date from the early experimentation of The Dead Father 1986 to the intensely intimate revelations of My Winnipeg 2007 Featuring new and updated essays from American Canadian and Australian scholars collaborators and critics as well as an in depth interview with Maddin this collection explores the aesthetics and politics behind Maddin s work firmly situating his films within ongoing cultural debates about postmodernism genre and national identity

The Temptation of Saint Redon Stephen F. Eisenman, Odilon Redon, 1992-12-15 Bristling with demons grotesques and bizarre apparitions the graphic work of Odilon Redon has often seemed to be the product of a mind unhinged In The Temptation of Saint Redon Stephen F Eisenman argues instead that these works are Redon s conscious and considered response to changing social realities an attempt to find refuge from the forces of modernization in an imaginative world of the macabre and the fantastic Eisenman s careful attention to the circumstances of Redon s life 1840 1916 allows him to bring into focus the interconnections between Redon s complex style and the culture and society of his time Born and raised on a sixteenth century estate near Bordeaux Redon was immersed as a child in traditional rural culture I spent my entire childhood in the M doc completely free among peasant children he recalled in his memoirs I heard them tell supernatural tales witches still exist there Indeed local tales and legends of witches ghosts one eyed monsters evil eyes and wood fairies figure prominently in Redon s graphic works which he called his noirs or blacks After formal training at Bordeaux and Paris in the 1850s and 1860s Redon began to chart his independent artistic course Eisenman shows how rejecting both naturalism and classicism Redon a prototypical Symbolist found in grotesque and epic genres the expression of organic communities and precapitalist societies He places Redon s desire for this imagined world of superstitious simplicity a desire manifest in his entire mature artistic practice in the context of contemporary avant garde movements

Redon's great noirs of the 1870s and 1880s dreamlike configurations of seemingly irreconcilable elements from portraits still lifes and landscapes show an increasingly subtle control of connotation and a complex indebtedness to caricature allegory and puns. Many of the noirs also visually interpret works by like minded authors including Baudelaire Flaubert Poe and Mallarmé one of Redon's close friends. Eisenman's analysis of the noirs underscores Redon's interest in creating an imaginative even fantastic art that could act directly on the human spirit. In addition to deepening our understanding of Redon and his art *The Temptation of Saint Redon* exposes a link between place politics personal history and the artistic imagination.

Jet Lag Christopher J. Lee, 2017-09-07 Jet lag is a physical ailment a temporal condition a political effect and ultimately a cultural moment in sum a universal yet under examined object of study that serves as an allegory of our human limitations in the face of the advances of technology in the modern world.

Melville's Philosophies Branka Arsic, K. L. Evans, 2017-05-18 Melville's *Philosophies* departs from a long tradition of critical assessments of Melville that dismissed his philosophical capacities as ingenious but muddled. Its contributors do not apply philosophy to Melville in order to detect just how much of it he knew or understood. To the contrary they try to hear the philosophical arguments themselves often very strange and quite radical that Melville never stopped articulating and reformulating. What emerges is a Melville who is materialistically oriented in a radical way a Melville who thinks about life forms not just in the context of contemporary sciences but also ontologically. Melville's *Philosophies* recovers a Melville who is a thinker of great caliber which means obliquely but dramatically reversing the way the critical tradition has characterized his ideas. Finally as a result of the readings collected here Melville emerges as a very relevant thinker for contemporary philosophical concerns such as the materialist turn climate change and post humanism.

Rockets and Revolution Michael G. Smith, 2014-12-01 *Rockets and Revolution* offers a multifaceted study of the race toward space in the first half of the twentieth century examining how the Russian European and American pioneers competed against one another in the early years to acquire the fundamentals of rocket science engineer simple rockets and ultimately prepare the path for human spaceflight. Between 1903 and 1953 Russia matured in radical and dramatic ways as the tensions and expectations of the Russian revolution drew it both westward and spaceward. European and American industrial capacities became the models to imitate and to surpass. The burden was always on Soviet Russia to catch up enough to achieve a number of remarkable firsts in these years from the first national rocket society to the first comprehensive surveys of spaceflight. Russia rose to the challenges of its Western rivals time and again transcending the arenas of science and technology and adapting rocket science to popular culture science fiction political ideology and military programs. While that race seemed well on its way to achieving the goal of space travel and exploring life on other planets during the second half of the twentieth century these scientific advances turned back on humankind with the development of the intercontinental ballistic missile and the coming of the Cold War.

Beyond the Visible: The Art of Odilon Redon Jodi Hauptman, 2005 Caught between description and dream the felt and the imagined

French artist Odilon Redon whose career bridged the 19th and 20th centuries transformed the natural world into nightmarish visions and bizarre fantasies. Closely allied with the Symbolist movement, Redon offered his own interpretations of literary, biblical, and mythological subjects, creating a universe of strange hybrid creatures and presented landscapes in a singular way. We see grinning disembodied teeth, smiling spiders, melancholic floating faces, winged chariots, unfamiliar plant life, and velvety black or colored swirls of atmosphere. With a recent gift from the Ian Woodner family, The Museum of Modern Art is now the site of the most significant body of the artist's work outside France, and this book will showcase the full range of Redon's varied oeuvre: charcoal, noirs, luminous pastels, richly textured canvases, literary collaborations, and experiments in printmaking, and will illuminate the hold his particular kind of modernism has had on both 20th-century and contemporary artists.

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