

## La Monnaie Vivante

*Tapping a rich vein of phenomenological and post-phenomenological approaches to film, this book explores how moving images are 'experienced' and 'encountered' as well as 'read' and 'viewed'. Jenny Chamarette brings theorizations of phenomenology from philosophy, psychology and anthropology, to four close studies of experimental and avant-garde moving image works by internationally recognized and widely*

*studied contemporary French filmmakers, whose cinematic production spans the 1950s to the present day. Acknowledging the shifting ground of the cinematic across multiple media and geographies, from 35mm feature film, to video-tape, to projected installation and digital video, this volume asks how phenomenological approaches to film can help us to rethink the relationship of subjectivity to our future cinematic world. When he died of an AIDS-related condition in 1984,*

*Michel Foucault had become the most influential French philosopher since the end of World War II. His powerful studies of the creation of modern medicine, prisons, psychiatry, and other methods of classification have had a lasting impact on philosophers, historians, critics, and novelists the world over. But as public as he was in his militant campaigns on behalf of prisoners, dissidents, and homosexuals, he shrouded his personal life in mystery. In The Lives of Michel Foucault written with*

*the full cooperation of Daniel Defert, Foucault's former lover David Macey gives the richest account to date of Foucault's life and work, informed as it is by the complex issues arising from his writings. In this new edition, Foucault scholar Stuart Elden has contributed a new postface assessing the contribution of the biography in the light of more recent literature.*

*During its impressive career over the last decades the term 'performative' has been attributed with many parallel meanings in the humanities,*

*philosophy, arts, or economics. Empty Stages, Crowded Flats additionally applies the notion of the performative to the context of curating with the aim to unfold a potential that so far has been mostly unused. The book is following J. L. Austin, Judith Butler, and others in their belief in the performative capacity to transform reality with words and other cultural utterances, but it also emphasises the often dismissed, colloquial notion of the performative as something being 'theatre-*

*like', believing that those two strands are in fact interdependent and intertwined. Empty Stages, Crowded Flats investigates an array of staged situations, from choreographed exhibitions, immaterial museums, theatres of negotiation, and discursive marathons, to street carnivals and subversive public-art projects, and asks how 'theatre-like' strategies and techniques can in fact enable 'reality making' situations in art, and how, as a consequence, curating itself becomes staged,*

*dramatised, choreographed, and composed. With contributions by Frédérique Aït-Touati, Knut Ove Arntzen, Nedjma Hadj Benchelabi, Claire Bishop, Beatrice von Bismarck, Rui Catalão, Vanessa Desclaux, Tim Etchells, Galerie, Karin Harrasser, Shannon Jackson, Ana Janevski, Lina Majdalanie, Ewa Majewska, Florian Malzacher, Maayan Sheleff, Gerald Siegmund, Claire Tancons, Kasia Tórz, Rachida Triki, Jelena Vesić, Joanna Warsza, and Catherine Wood. A publication by House on Fire,*

*Live Art Development Agency & Alexander Verlag Berlin. The book series Performing Urgency is supported by the Culture Programme of European Union.*

*Working his way through the various spheres and systems of everyday life—the political, the juridical, the economical, the aesthetic, the biological, among others—he finds that they are all characterized by the same non-equivalence, and hence the same eccentricity. Literally, they have no meaning outside themselves*

*and cannot be exchanged for anything. Politics is laden with signs and meanings, but seen from the outside it has no meaning. Schemes for genetic experimentation and investigation are becoming infinitely ramified, and the more ramified they become the more the crucial question is left unanswered: who rules over life? Who rules over death? Baudrillard's conclusion is that the true formula of contemporary nihilism lies here: the nihilism of value itself. This is our fate, and from this stem both the*

*happiest and the most baleful consequences. This book might be said to be the exploration, first, of the 'fateful' consequences, and subsequently—by a poetic transference of situation—of the fortunate, happy consequences of impossible exchange.*

*Perverse Desire and the Ambiguous Icon*

*UBS Openings: Live*

*Sacred Eroticism*

*The Resurrection of the Body*

*Marking Time*

*The Delirium of Praise*

***Provocative essays on language, literature, and***

*the aesthetics of embodiment.*

*'A major philosophical work by perhaps the most brilliant philosophical mind at work in France today.'* Fredric Jameson  
Gilles Deleuze (1925–1995) was Professor of Philosophy at the University of Paris VIII. He was a key figure in poststructuralism, and one of the most influential philosophers of the twentieth century. Félix Guattari (1930–1992) was a psychoanalyst at the la Borde Clinic, as well as being a major social

theorist and radical activist. *Anti-Oedipus* is part of Deleuze and Guattari's landmark philosophical project, *Capitalism and Schizophrenia* - a project that still sets the terms of contemporary philosophical debate. *Anti-Oedipus* is a radical philosophical analysis of desire that shows how we can combat the compulsion to dominate ourselves and others. As Michel Foucault says in his Preface it is an 'Introduction to Non-Fascist Living'. Preface by Michel Foucault.

*Translated by Robert  
Hurley, Mark Seem, and  
Helen R. Lane*

*L'univers de simulacres  
déployé par P. Klossowski  
ne se comprend qu'à partir  
de sa singulière  
méditation de philosophies  
apparemment  
contradictoires :  
Nietzsche, Sade et la  
tradition gnostique par  
exemple ; ou encore  
Fourier et Walter  
Benjamin. Les études  
réunies ici à l'occasion  
de deux expositions,  
consacrées au dessinateur,  
examinent ce travail de  
subversion à l'oeuvre chez*

ce créateur.

*This study recovers Italo  
Calvino's central place in  
a lost history of  
interdisciplinary thought,  
politics, and literary  
philosophy in the 1960s.  
Drawing on his letters,  
essays, critical reviews,  
and fiction, as well as a  
wide range of works --  
primarily urban planning  
and design theory and  
history -- circulating  
among his primary  
interlocutors, this book  
takes as its point of  
departure a sweeping  
reinterpretation of  
Invisible Cities. Passages*

*from Calvino's most famous novel routinely appear as aphorisms in calendars, posters, and the popular literature of inspiration and self-help, reducing the novel to vague abstractions and totalizing wisdom about thinking outside the box. The shadow of postmodern studies has had a similarly diminishing effect on this text, rendering up an accomplished but ultimately apolitical novelistic experimentation in endless deconstructive deferrals, the shiny*

*surfaces of play, and the ultimately rigged game of self-referentiality. In contrast, this study draws on an archive of untranslated Italian- and French-language materials on urban planning, architecture, and utopian architecture to argue that Calvino's novel in fact introduces readers to the material history of urban renewal in Italy, France, and the U.S. in the 1960s, as well as the multidisciplinary core of cultural life in that decade: the complex and continuous interplay among*

novelists and architects,  
scientists and artists,  
literary historians and  
visual studies scholars.  
His last love poem for the  
dying city was in fact  
profoundly engaged, deeply  
committed to the ethical  
dimensions of both  
architecture and lived  
experience in the spaces  
of modernity as well as  
the resistant practices of  
reading and utopian  
imagining that his urban  
studies in turn inspired.  
The Living Currency (la  
Monnaie Vivante).  
A Life of Their Own  
Contemporary European

*Perspectives*

**EMPTY STAGES, CROWDED  
FLATS. PERFORMATIVITY AS  
CURATORIAL STRATEGY.**

*Paths to Contemporary  
French Literature*

*Becomings*

**'The greatest book of  
philosophy I have ever read,  
on a par with Nietzsche  
himself.' Michel Foucault  
Pierre Klossowski (1905-) is  
the author of numerous  
philosophical works, as well  
as several novels. He  
published many translations  
of German poets and  
philosophers, including  
Nietzsche himself. Recognised**

***as a masterpiece of Nietzsche scholarship, Nietzsche and the Vicious Circle emphasises and explores the notion of Eternal Return - central to an understanding of Nietzsche's self-denial, self-refutation and self-consumption. Translated by Daniel W. Smith>***

***Life Configurations focuses on the analysis and reflection on the various forms in which human beings imagine, design, conjecture, and plan their ?“becoming”, that is to say their lives. Case studies written by an interdisciplinary circle of well-known academics explore how the***

***capacity of designing life, the concept of free will, and the methods to calculate the future have been changed and adopted in different societies and in different ages.***

***Italian novelist, poet, and filmmaker Pier Paolo Pasolini was brutally killed in Rome in 1975, a macabre end to a career that often explored humanity's capacity for violence and cruelty. Along with the mystery of his murderer's identity, Pasolini left behind a controversial but acclaimed oeuvre as well as a final quartet of beguiling projects that signaled a radical***

***change in his aesthetics and view of reality. The Resurrection of the Body is an original and compelling interpretation of these final works: the screenplay Saint Paul, the scenario for Porn-Theo-Colossal, the immense and unfinished novel Petrolino, and his notorious final film, Salò or the 120 Days of Sodom, a disturbing adaptation of the writings of the Marquis de Sade. Together these works, Armando Maggi contends, reveal Pasolini's obsession with sodomy and its role within his apocalyptic view of Western society. One***

***of the first studies to explore the ramifications of Pasolini's homosexuality, The Resurrection of the Body also breaks new ground by putting his work into fruitful conversation with an array of other thinkers such as Freud, Strindberg, Swift, Henri Michaux, and Norman O. Brown.***

***In this wide-ranging guide to twentieth-century French thought, leading scholars offer an authoritative multi-disciplinary analysis of one of the most distinctive and influential traditions in modern thought. Unlike any other***

***existing work, this important work covers not only philosophy, but also all the other major disciplines, including literary theory, sociology, linguistics, political thought, theology, and more. Georges Bataille and Pierre Klossowski in the Latin American Erotic Novel Derrida Blanchot Beckett Des Forêts Klossowski Laporte Philosophy and the Arts The Utopian Imagination in An Age of Urban Crisis Oscar Wilde and the Simulacrum Postmodernism The ontology of work and***

***the economics of value underpin the legal institution, with the existence of modern law predicated upon the subject as labourer. In contemporary Europe, labour is more than a mere economic relationship. Indeed, labour occupies a central position in human existence: since the industrial revolution, it has been the principal criterion of reciprocal recognition and of universal mobilization. This multi-disciplinary volume analyses labour and its depictions in their***

***interaction with the latest legal, socio-economic, political and artistic tendencies. Addressing such issues as deregulation, flexibility, de-industrialization, the pervasive enlargement of markets, digitization and virtual relationships, social polarisation and migratory fluxes, this volume engages with the existential role played by labour in our lives at the conjunction of law and the humanities. This book will be of interest to law students, legal philosophers, theoretical philosophers, political***

***philosophers, social and political theorists, labour studies scholars, and literature and film scholars. Oscar Wilde is more than a name, more than an author. From precocious Oxford undergraduate to cause celebre of the West End of the 1890s, to infamous criminal, the proper name Wilde has become an event in the history of literature and culture. Taking Wilde seriously as a philosopher in his own right, Whiteley's groundbreaking book places his texts into their philosophical context in order to show how Wilde***

***broke from his peers, and in particular from idealism, and challenges recent neo-historicist readings of Wilde which seem content to limit his irruptive power. Using the paradoxical concept of the simulacrum to resituate Wilde's work in relation to both his precursors and his contemporaries, Whiteley's study reads Wilde through Deleuze and postmodern philosophical commentary on the simulacrum. In a series of striking juxtapositions, Whiteley challenges us to rethink both Oscar Wilde's***

***aesthetics and his philosophy, to take seriously both the man and the mask. His philosophy of masks is revealed to figure a truth of a different kind - the simulacra through which Wilde begins to develop and formulate a mature philosophy that constitutes an ethics of joy. The fifteen essays, written by such eminent scholars as Derrida, Heidegger, Deleuze, Klossowski, and Blanchot, focus on the Nietzschean concepts of the Will to Power, the Overman, and the Eternal Return, discuss Nietzsche's style,***

***and deal with the religious implications of his ideas. Taken together they provide an indispensable foil to the interpretations available in most current American writing.***

***Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant***

***Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. Artificial Hells is the first historical and theoretical overview of socially engaged participatory art, known in the US as “social practice.” Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe,***

***Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in Artforum in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In Artificial Hells, she not only scrutinizes the emancipatory claims made***

***for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. Artificial Hells calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.***

***Performing Urgencies 4***

***Traversées de Pierre***

***Klossowski***

***The Aesthetics of Excess***

***Italo Calvino's Architecture of Lightness***

***Impossible Exchange***

***Contemporary Styles of***

### ***Interpretation***

This 11-volume set reissues a host of classic titles on Continental Philosophy. Written by leading scholars in the field, they form an essential reference resource that tackles philosophers and subjects such as Deleuze, Derrida, hermeneutics and phenomenology. *Perverse Desire and the Ambiguous Icon* analyzes the limits of the applicability of psychoanalytic theory to aesthetic discourse, and in doing so expands the range of non-normative paradigms of spectatorial identification and sexual identity. These considerations are based on the epistemological premises that the ideal seldom coincides with the empirical, and that identification is always partial, fragmented, heterogeneous, mixed, such that total identification would be

tantamount to delirium. The imagination is but the ephemera of partial objects torn from culture and history, the transgression by fragmentation of a contemporary cosmos all too unified and all too controlled to admit the most singular, and idiosyncratic, phantasms of our desires. Thus we must posit an aesthetics where theory and interpretation are juxtaposed to, or traced above, the effects of the passions, where a muscular contraction or spasm is worth as much as a concept. It is here, at the fragile limit between iconophilia and iconoclasm, that the ironies and exigencies of poetic justice reside. 'La monnaie vivante (The Living Currency)' is a two-day exhibition that sets historical and more recent approaches to the body as a focus of

performance in the visual arts in dialogue with the latest developments in contemporary dance. This approach might be characterised as desire to investigate choreography in a sculptural way as arrested motion; a kind of degree zero of dance practice. The works of the featured artists, including Franz Erhard Walther, Santiago Sierra, David Lamelas or Prinz Gholam, act on the physiological and sensual presence of the live body. Occurring within the public space of the museum and set in relation to each other, these performances situate actions in a physical and political space, producing gestures and signs that inflect the collective, cultural environment. United by the title 'La monnaie vivante' 1970, taken from Pierre Klossowski's philosophical and poetical essay on the body as part of

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an alternative economy of value, this exhibition places Klossowski's text as the theoretical horizon of the works, redistributing perceived limits of the body in space. A talk about Klossowski's essay, featuring speakers Sarah Wilson and Martin McGeown takes place in the Starr Auditorium on Saturday 26 January from 17.00-18.30. 'La monnaie vivante' is curated by Pierre Bal-Blanc, director of the CAC Brétigny, France, in collaboration with Tate Modern. Previous versions of the ongoing project were presented in 2006 in Studio Micadanses in Paris and in November 2007 at STUK in Leuven (Belgium).

'I should have written you after my first reading of *The Living Currency*; it was already breath-taking and I should have responded. After reading it a few

## Read PDF La Monnaie Vivante

more times, I know it is the best book of our times.' Letter to Pierre Klossowski from Michel Foucault, winter 1970. Living Currency is the first English translation of Klossowski's *La monnaie vivante*. It offers an analysis of economic production as a mechanism of psychic production of desires and is a key work from this often overlooked but wonderfully creative French thinker.

Artificial Hells

New Extremism in Cinema

New Neoliberalism and the Other

Theoretical Interpretations of the

Holocaust

Libidinal Economy

L'Assassinat de L'Experience Par la

Peinture, Monory/The Assassination

Of Experience By Painting, Monory

*This book examines a number of*

*landmark shifts in our account of the*

*relationship between human and divine existence, as reflected through the perception of time and corporeal experience. Drawing together some of the best scholars in the field, this book provides a representative cross-section of influential trends in the philosophy of religion (e.g. phenomenology, existential thought, Biblical hermeneutics, deconstruction) that have shaped our understanding of the body in its profane and sacred dimensions as site of conflicting discourses on presence and absence, subjectivity and the death of the subject, mortality, resurrection and eternal life.*

*The first volume of Paths to Contemporary French Literature offered a critical panorama of over fifty French writers and poets. With*

*this second volume, John Taylor?an American writer and critic who has lived in France for the past thirty years?continues this ambitious and critically acclaimed project.Praised for his independence, curiosity, intimate knowledge of European literature, and his sharp reader's eye, John Taylor is a writer-critic who is naturally skeptical of literary fashions, overnight reputations, and readymade academic categories. Charting the paths that have lead to the most serious and stimulating contemporary French writing, he casts light on several neglected postwar French authors, all the while highlighting genuine mentors and invigorating newcomers. Some names (Patrick Chamoiseau, Pascal Quignard, Jean-Philippe Toussaint, Jean Rouaud, Francis Ponge, Aime*

Cesaire, Marguerite Yourcenar, J. M. G. Le Clezio) may be familiar to the discriminating and inquisitive American reader, but their work is incisively re-evaluated here. The book also includes a moving remembrance of Nathalie Sarraute, and an evocation of the author's meetings with Julien Gracq. Other writers in this second volume are equally deserving authors whose work is highly respected by their peers in France yet little known in English-speaking countries. Taylor's pioneering elucidations in this respect are particularly valuable. This second volume also examines a number of non-French, originally non-French-speaking writers (such as Gherasim Luca, Petr Kral, Armen Lubin, Venus Ghoura-Khata, Piotr Rawicz, as well as Samuel Beckett) who chose French

*as their literary idiom. Taylor is in a perfect position to understand their motivations, struggles, and goals. In a day and age when so little is known in English-speaking countries about foreign literature, and when so little is translated, the two volumes of Paths to Contemporary French Literature are absorb*

*Explosive images of sex and violence characterise what has come to be known as the 'new extremism' in contemporary European cinema. This collection of essays is devoted to the new extremism in contemporary European cinema and will critically interrogate t*

*Sacred Eroticism addresses a neglected chapter in Latin American literature, namely, the influence of Georges Bataille and Pierre Klossowski's atheist mysticism in the*

*Latin American erotic novel of the twentieth century. Combining a Lacanian analytical framework with an (Inter)textualist approach. Juan Carlos Ubilluz reveals how Julio Cortazar, Salvador Elizondo, Mario Vargas Llosa, and Juan Garcia Ponce adopted Sataille and Klossowski's aesthetic and philosophical models as a point of departure to rearticulate the modern subject's buried dimension of the sacred through various Innovations on the erotic novel's form. Ubilluz examines the dialectical irruption of these literary experiments into their particular aesthetic, theoretical, and political contexts; showing, for instance, that Cortazar's*

*The New Nietzsche*  
*Embodiment*  
*Bataille, Blanchot, Deleuze, Foucault,*

*Klossowski*

*Living Currency*

*La Monnaie vivante*

*The Truth of Masks*

**This book proposes a shift in the very concept of neoliberalism as an ambivalent product of subjectivity. It is not resolved in dichotomies between the included and excluded, interior and exterior, capitalist and noncapitalist.**

**Neoliberalism operates in blurred lines, through flexible structures, and amid internal gradients and varying tensions.**

**Lytard met Jacques Monory**

in 1972, and the text on him published at that time was the first that Lyotard dedicated to contemporary art since *Discourse, Figure*. Lyotard's interest in the plastic arts thus fits fully within the setting of his political preoccupations. The artist-protagonist stages the recurring motifs that fascinate Lyotard: the scene of the crime, the revolver, the woman, the victim, glaciers, deserts, stars. The atmosphere of the essays on Monory is "Californian." Monory's imaginary repertoire goes well beyond the masters of modernity and is in line

rather with a "modern contemporary surrealism." Both Lyotard and Monory live the "dilemma of Americanization," the America represented by cinema, fashion, novels, music. It is in this atmosphere that Lyotard and Monory will finally evoke their supreme experience of difference: desire and fear, exultation and a profound malaise. The plastic universe of Monory and the aesthetic meditations of Lyotard are in perfect symbiosis. Sarah Wilson's epilogue thoroughly outlines both the history of a friendship and, at the same

**time, the intellectual and artistic climate of the 1970s. Published by the University Art Museum, California State University, Long Beach in association with Getty Publications The renowned Argentine conceptual artist David Lamelas (born 1946) has an expansive oeuvre of sensory, restive, and evocative work. This book, published to coincide with the first monographic exhibition of the artist's work in the United States, offers an incisive look into Lamelas's art. The guiding analytic theme is the artist's**

**adaptability to place and circumstance, which invariably influences his creative production. Lamelas left Argentina in the mid-1960s to study at Saint Martin's in London. Since then, he has divided his time among various cities. While the typical narrative invoked about artists like Lamelas is one of "internationalism," his nomadic movement from one place or conceptual framework to the next has always been more "postnational" than "international."**

**This book, first published in**

**1990, addresses the broad cultural phenomenon that is postmodernism. The first part of the book raises some general theoretical questions about postmodernism – its language and its politics, for example. The second section attends to particular ‘sites’, namely the various arts themselves and the philosophical understanding of them. Here one finds specific readings of architecture, painting, literature, theatre, photography, film, television, dance and fashion. Phenomenology and the**

## **Future of Film**

**Pier Paolo Pasolini from Saint Paul to Sade**

**Law, Labour and the Humanities**

**Texte et dessins de Pierre Klossowski. Photographies de Pierre Zucca**

**Phenomenological, Religious and Deconstructive Views on Living and Dying**

**Biopower, Anthropophagy, and Living Money**

*Is regarded as the most important response to the philosophies of desire, as expounded by thinkers such as de Sade, Nietzsche,*

*Bataille, Foucault and Deleuze and Guattari. It is a major work not only of philosophy, but of sexual politics, semiotics and literary theory, that signals the passage to postmodern philosophy.*

*This volume explores the ontological, epistemic, and political implications of rethinking time as a dynamic and irreversible force. Its authors seek to stimulate research in the sciences and humanities which*

*highlight the temporal foundations.*

*The laudatory essay, in which one author praises the work of another, is frequently characterized as an unimportant, even uncritical mode of writing. But as Eleanor Kaufman argues in *The Delirium of Praise*, this mode of exchange is serious and substantial enough to merit scholarly attention. By not conforming to standard practices of critical discourse, laudatory essays give*

*new status to supposedly inferior forms of communication and states of being -- including chatter, silence, sickness, imbalance, and absence of work -- and emphasize affective states or emotions such as joy, friendship, and longing. The Delirium of Praise examines a group of five twentieth-century French intellectuals -- Georges Bataille, Maurice Blanchot, Michel Foucault, Gilles Deleuze, and Pierre*

*Klossowski -- and their laudatory essays about each other. Structured as a circular series of exchanges, the book examines pairings of two thinkers with respect to a given theme. The exchange between Bataille and Blanchot takes up the themes of chatter and silence with regard to the novelist Louis-René des Forêts; the Blanchot-Foucault exchange explores friendship and impersonality through the lens of Jacques*

*Derrida; the Foucault-Deleuze exchange considers "absence of work" ( désœuvrement) and the obscure French philosopher Jacques Martin; the Deleuze-Klossowski exchange revolves around the question of the sick body and the person of Nietzsche; and the final exchange between Klossowski and Bataille focuses on imbalanced economies and the writings of the Marquis de Sade. Where the praise is most*

*excessive, approaching delirium, Kaufman locates a powerful thought-energy that pushes the laudatory essay to its limits. In her conclusion, she presents this unique mode of thought exchange as a form of intellectual hospitality. Kaufman uncovers a suspension of subjectivity, of personality, even of place and time, that is both articulated in the laudatory essays and enacted by them. Her*

*examination of this neglected mode as practiced by five important French thinkers offers a unique perspective on twentieth-century intellectual history. -- Allan Stoekl*

*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. The Lives of Michel Foucault*

*Rethinking Subjectivity  
Beyond French Cinema  
Anti-Oedipus  
Explorations in Time,  
Memory, and Futures  
Encyclopedia of Modern  
French Thought  
David Lamelas*

***This book proposes,  
following Antonin Artaud, an  
investigation exploring the  
virtual body, neurology and  
the brain as fields of  
contestation, seeking a  
clearer understanding of  
Artaud's transformations  
that ultimately leads into  
examining the relevance  
Artaud may have for an  
adequate theory of the***

*current media environment. New Media and the Artaud Effect is the only current full-length study of the relation of Artaud's work to dilemmas of digital art, media and society today. It is also singular in that it combines a far-reaching discussion of the theoretical implications and ramifications of the 'late' or 'final' Artaud, with a treatment of individual media works, sometimes directly inspired from Artaud's travails. Artaud has long been justly regarded as one of the seminal influences in mid- and late-20th century performance and theater: it*

*is argued here that Artaud's insights are if anything more applicable to digital/post-digital society and the plethora of works that are made possible by it.*

*This book aims to show the many resources at our disposal for grappling with the Holocaust as the darkest occurrence of the twentieth century. These wide-ranging studies on philosophy, history, and literature address the way the Holocaust had led to the reconceptualization of the humanities. The scholarly approaches of Pierre Klossowski, Georges Bataille, and Maurice*

*Blanchot are examined critically, and the volume explores such poignant topics as violence, evil, and monuments.*

*This attention to the negative or minor category has implications that extend beyond philosophy and into feminist theory, film, American studies, anthropology, and architecture.*

*This book investigates the reciprocal and often transgressive relations between rhetorical figures and libidinal activity. The works of Nietzsche, Artaud, Bataille, Klossowski, and Sade are reconsidered in light of the modernist and*

*postmodernist problematics of simulacra, fascination, sublimation and desublimation, perversion, deconstruction, and libidinal economies. Reading across the boundaries of philosophy, art history, comparative literature, film studies, and psychoanalytic theory, this work reveals the manner in which theoretical discourse is imbued with passional motivations, and, conversely, shows how the passions are structured according to logical and rhetorical figures. In offering specific rereadings of several key figures of our modernist tradition,*

*this work helps identify the sources of the 'postmodern condition.' It thus provides a theoretical foundation for contemporary art and literary criticism--especially of those works to be found at the margins of our culture.*

*Life Configurations*  
*La monnaie vivante*  
*Participatory Art and the Politics of Spectatorship*  
*EPZ Nietzsche and the Vicious Circle*  
*New Media and the Artaud Effect*  
*Deleuze, The Dark Precursor*