

Intimacies Leo Bersani

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The Decision Between Us Harvard University Press

Develops Foucault 's late work on friendship into a novel critique of contemporary GLBT political strategy.

Like Eating a Stone Harvard University Press

Acclaimed for his intricate, incisive, and often controversial explorations of art, literature, and society, Leo Bersani now addresses homosexuality in America. Hardly a day goes by without the media focusing an often sympathetic beam on gay life--and, with AIDS, on gay death. Gay plays on Broadway, big book awards to authors writing on gay subjects, Hollywood movies with gay themes, gay and lesbian studies at dozens of universities, openly gay columnists and even editors at national mainstream publications, political leaders speaking in favor of gay rights: it seems that straight America has finally begun to listen to homosexual America. Still, Bersani notes, not only has homophobia grown more virulent, but many gay men and lesbians themselves are reluctant to be identified as homosexuals. In *Homos*, he studies the historical, political, and philosophical grounds for the current distrust, within the gay community, of self-identifying moves, for the paradoxical desire to be invisibly visible. While acknowledging the dangers of any kind of group identification (if you can be singled out, you can be disciplined), Bersani argues for a bolder presentation of what it means to be gay. In their justifiable suspicion of labels, gay men and lesbians have nearly disappeared into their own sophisticated awareness of how they have been socially constructed. By downplaying their

sexuality, gays risk self-immolation--they will melt into the stifling culture they had wanted to contest. In his chapters on contemporary queer theory, on Foucault and psychoanalysis, on the politics of sadomasochism, and on the image of "the gay outlaw" in works by Gide, Proust, and Genet, Bersani raises the exciting possibility that same-sex desire by its very nature can disrupt oppressive social orders. His spectacular theory of "homo-ness" will be of interest to straights as well as gays, for it designates a mode of connecting to the world embodied in, but not reducible to, a sexual preference. The gay identity Bersani advocates is more of a force--as such, rather cool to the modest goal of social tolerance for diverse lifestyles--which can lead to a massive redefining of sociality itself, and of what we might expect from human communities. Reviews of this book: "Perhaps no one since Leo Bersani in 'Is the Rectum a Grave?' has written so convincingly against the danger of homosexual assimilation as Leo Bersani in *Homos*...One of the strongest elements of [this book] is Bersani's attack on things which promote a 'denial of sex,' whether it be sex acts themselves or, more importantly, the context in which those sex acts are made possible...*Homos* is a profound piece of imaginative literature." DD--Dale Peck, Voice Literary Supplement "In *Homos*, Leo Bersani effectively attacks some sacred cows of gay cultural theory. Most obviously, he argues against the tenet that gay and lesbian identities are socially constructed and so ultimately (indeed, preferably) dissolvable...Refreshingly, [Bersani] also does not skate round sensitive questions such as the status of sadomasochism within gay sexual practice, and the tortuousness of the political liaison between gays and lesbians...Bersani emerges as our most persuasive advocate of homosexual identities that offer and require social resistance--he

terms this 'anticommunitarianism'--but also as perhaps the only writer in the field who convincingly brings together psychological and sociological accounts of sexuality." DD--Richard Canning, New Statesman & Society "Bersani engages with questions which the gay movement cannot ignore." DD--Times Literary Supplement "In his provocative and sure-to-be-controversial book, *Homos*, Bersani argues for the need to preserve the 'otherness' that he maintains is the essential core of homosexual identity." DD--David Wiegand, San Francisco Chronicle "Homos is one of the most interesting books to appear in lesbian and gay literature--in fact its vision is so broad that it places lesbian and gay readers centre stage in what could be a revolution." DD--Our Times "Leo Bersani, one of the most interesting, original and sophisticated of...literary historians, has written primarily on Modernism, from Baudelaire to Beckett and Genet, using Freud's metapsychology as a way of penetrating into the radical implications of their thought...[His] work...[is] a surprise and a revelation, both careful and highly original...It is deeply exciting to engage with Bersani's ideas. They allow us to open up traditional psychoanalytic theory, so that it is no longer a mere therapeutic strategy, and consequently a device for social control and homogeneity, but instead a larger perspective for understanding and valuing those possibilities and differences that can constitute human experience." DD--Kenneth Lewes, Psychoanalytic Books "Homos is an extremely persuasive analysis of the 'anticommunal' freedom made possible by 'perverse' sexuality...Bersani's argument is at once subtle, even brilliant." DD--Peggy Phelan, Contemporary Sociology

The Death of Stephane Mallarme GRIN Verlag Over the course of a distinguished career, critic Leo Bersani has tackled a range of issues in his writing, and this collection gathers together some

of his finest work. Beginning with one of the foundations of queer theory—his famous meditation on how sex leads to a shattering of the self, “ Is the Rectum a Grave? ” —this volume charts the inspired connections Bersani has made between sexuality, psychoanalysis, and aesthetics. Over the course of these essays, Bersani grapples with thinkers ranging from Plato to Descartes to Georg Simmel. Foucault and Freud recur as key figures, and although Foucault rejected psychoanalysis, Bersani contends that by considering his ideas alongside Freud ’ s, one gains a clearer understanding of human identity and how we relate to one another. For Bersani, art represents a crucial guide for conceiving new ways of connecting to the world, and so, in many of these essays, he stresses the importance of aesthetics, analyzing works by Genet, Caravaggio, Proust, Almod ó var, and Godard. Documenting over two decades in the life of one of the best minds working in the humanities today, *Is the Rectum a Grave? and Other Essays* is a unique opportunity to explore the fruitful career of a formidable intellect. *The Jewish Dark Continent* W. W. Norton & Company

Analyzes Samuel Beckett's novels, Mallarme's poetry, Pier Paolo Pasolini's film *Salo*, Assyrian palace reliefs, and writings by Henry James in terms of Freudian theories. **Matters of Telling: The Impulse of the Story** Univ of California Press

If queer theorists have agreed on anything, it is that for queer thought to have any specificity at all, it must be characterized by becoming, the constant breaking of habits. *Queer Times, Queer Becomings* explores queer articulations of time and becoming in literature, philosophy, film, and performance. Whether in the contexts of psychoanalysis, the nineteenth-century discourses of evolution and racial sciences, or the daily rhythms of contemporary, familially oriented communities, queerness has always been marked by a peculiar untimeliness, by a lack of proper orientation in terms of time as much as social norms. Yet it is the skewed relation to the temporal norm that also gives queerness its singular hope. This is demonstrated by the essays collected here as they consider the ways in which queer theory has acknowledged, resisted, appropriated, or refused divergent models of temporality.

Realism After Modernism SUNY Press
Has a repressive morality been the primary contribution of Christianity to the history of sexuality? The ascetic concerns that pervade ancient Christian texts would seem to support such a common assumption. Focusing on hagiographical literature, Virginia Burrus pursues a fresh path of interpretation, arguing that the early accounts of the lives of saints are not antierotic but rather convey a sublimely transgressive "countereroticism" that resists the marital, procreative ethic of sexuality found in other strands of Christian tradition. Without reducing the erotics of ancient hagiography to a single formula,

The *Sex Lives of Saints* frames the broad historical, theological, and theoretical issues at stake in such a revisionist interpretation of ascetic eroticism, with particular reference to the work of Michel Foucault and Georges Bataille, David Halperin and Geoffrey Harpham, Leo Bersani and Jean Baudrillard. Burrus subsequently proceeds through close, performative readings of the earliest *Lives of Saints*, mostly dating to the late fourth and early fifth centuries—Jerome's *Lives of Paul, Malchus, Hilarion, and Paula*; Gregory of Nyssa's *Life of Macrina*; Augustine's portrait of Monica; Sulpicius Severus's *Life of Martin*; and the slightly later *Lives of so-called harlot saints*. Queer, s/m, and postcolonial theories are among the contemporary discourses that prove intriguingly resonant with an ancient art of "saintly" loving that remains, in Burrus's reading, promisingly mobile, diverse, and open-ended.

Martin and John Columbia University Press
The *Decision Between Us* combines an inventive reading of Jean-Luc Nancy with queer theoretical concerns to argue that while scenes of intimacy are spaces of sharing, they are also spaces of separation. John Paul Ricco shows that this tension informs our efforts to coexist ethically and politically, an experience of sharing and separation that informs any decision. Using this incongruous relation of intimate separation, Ricco goes on to propose that “decision” is as much an aesthetic as it is an ethical construct, and one that is always defined in terms of our relations to loss, absence, departure, and death. Laying out this theory of “unbecoming community” in modern and contemporary art, literature, and philosophy, and calling our attention to such things as blank sheets of paper, images of unmade beds, and the spaces around bodies, *The Decision Between Us* opens in 1953, when Robert Rauschenberg famously erased a drawing by Willem de Kooning, and Roland Barthes published *Writing Degree Zero*, then moves to 1980 and the “neutral mourning” of Barthes’ *Camera Lucida*, and ends in the early 1990s with installations by Felix Gonzalez-Torres. Offering surprising new considerations of these and other seminal works of art and theory by Jean Genet, Marguerite Duras, and Catherine Breillat, *The Decision Between Us* is a highly original and unusually imaginative exploration of the spaces between us, arousing and evoking an infinite and profound sense of sharing in scenes of passionate, erotic pleasure as well as deep loss and mourning. A Proximate Remove Manchester University Press

Two gifted and highly prolific intellectuals, Leo Bersani and Adam Phillips, here present a fascinating dialogue about the problems and possibilities of human intimacy. Their conversation takes as its point of departure psychoanalysis and its central importance to the modern imagination - though equally important is their shared sense that by mi... *Unlimited Intimacy* University of Chicago Press

From the UK’s foremost literary psychoanalyst, a dazzling new book on the universal urge to change our lives. We live in a world in which we are invited to change—to become our best selves through politics, or fitness, or diet, or therapy. We change all the time—growing older and older—and how we

think about change changes over time too. We want to think of our lives as progress myths—as narratives of positive personal growth—at the same time as we inevitably age and suffer setbacks. Adam Phillips’s sparkling book *On Wanting to Change* explores the stories we tell about change, and the changes we actually make—and the fact that they don’t always go, or come, together.

A Discussion of Leo Bersani's "Intimacies" and his Views on Queer Intellectuals
Oxford University Press, USA

Reimagines black and brown sensuality to develop new modes of knowledge production In *Sensual Excess*, Amber Jamilla Musser imagines epistemologies of sensuality that emerge from fleshiness. To do so, she works against the framing of black and brown bodies as sexualized, objectified, and abject, and offers multiple ways of thinking with and through sensation and aesthetics. Each chapter draws our attention to particular aspects of pornotropic capture that black and brown bodies must always negotiate. Though these technologies differ according to the nature of their encounters with white supremacy, together they add to our understanding of the ways that structures of domination produce violence and work to contain bodies and pleasures within certain legible parameters. To do so, *Sensual Excess* analyzes moments of brown jouissance that exceed these constraints. These ruptures illuminate multiple epistemologies of selfhood and sensuality that offer frameworks for minoritarian knowledge production which is designed to enable one to sit with uncertainty. Through examinations of installations and performances like Judy Chicago’s *The Dinner Party*, Kara Walker’s *A Subtlety*, Patty Chang’s *In Love* and Nao Bustamante’s *Neapolitan*, Musser unpacks the relationships between racialized sexuality and consumption to interrogate foundational concepts in psychoanalytic theory, critical race studies, feminism, and queer theory. In so doing, *Sensual Excess* offers a project of knowledge production focused not on mastery, but on sensing and imagining otherwise, whatever and wherever that might be.

Is the Rectum a Grave? BRILL
Leo Bersani, known for his provocative interrogations of psychoanalysis, sexuality, and the human body, centers his latest book on a surprisingly simple image: a newborn baby simultaneously crying out and drawing its first breath. These twin ideas—absorption and expulsion, the intake of physical and emotional nourishment and the exhalation of breath—form the backbone of *Receptive Bodies*, a

thoughtful new essay collection. These titular bodies range from fetuses in utero to fully eroticized adults, all the way to celestial giants floating in space. Bersani illustrates his exploration of the body's capacities to receive and resist what is ostensibly alien using a typically eclectic set of sources, from literary icons like Marquis de Sade to cinematic provocateurs such as Bruno Dumont and Lars von Trier. This sharp and wide-ranging book will excite scholars of Freud, Foucault, and film studies, or anyone who has ever stopped to ponder the give and take of human corporeality.

Cinematic Bodies of Eastern Europe and

Russia State University of New York Press

This book uses prominent policy issues and major studies of welfare and job programs to bring to life crucial questions about how social science can best serve social policy.

Virtual Intimacies Edinburgh University Press

Essay from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Kent (School of English), course: Eighteenth-Century Literature, 1750-1830, language: English, abstract: To a certain extent, horror and fear in "Vathek" by William Beckford are caused by the anxiety of the unknown.

Reading Vathek as a queer Gothic novel helps to uncover both the desire for and the fear and condemnation of a non-heterosexual identity or desire. This essay will give evidence for the thesis that the typical Gothic motifs of queer sexual and gender identity as well as the anxiety and desire aroused by it are mirrored in Beckford's novel. For this reason, a brief definition of queer Gothic and sexuality in Gothic fiction will precede an analysis of Gulchenrouz and the fifty boys, Vathek, and the Giaour regarding their sexual and gender identity.

Bound in Wedlock BRILL

Bringing together a range of theoretical and critical approaches, this edited collection is the first book to examine representations of the body in Eastern European and Russian cinema after the Second World War.

Drawing on the history of the region, as well as Western and Eastern scholarship on the body, the book focuses on three areas: the traumatized body, the body as a site of erotic pleasure, and the relationship between the body and history. Critically dissecting the different ideological and aesthetic ways human bodies are framed, The Cinematic Bodies of Eastern Europe and Russia also demonstrates how bodily discourses oscillate between complicity and subversion, and how they shaped individuals and societies both during and after the period of state socialism.

No Future Atlas and Company

Published to high praise--"groundbreaking . . . a landmark" (Poets and Writers)--this was the first anthology to celebrate the diversity of women who write.

Homos Penny Ante Editions

Essay from the year 2015 in the subject Sociology - Gender Studies, grade: 2,7, University College London, language: English, abstract: Leo Bersani, a renowned professor in the French Department at the University of California Berkley, is widely seen as a psychoanalytically engaged writer. In collaboration with his friend Adam Phillips, he wrote a dialogue and interview between the two of them called *Intimacies* in 2008. Bersani's book is as complex and interesting as one could expect. To put it in a nutshell, he accuses queer theorists not to live their lives like they want you to do it in their own writings. In the following paragraphs I will try to briefly explain what queer theory is about in order to make an analyse of Bersani's point of view about queer intellectuals.

Intimacies (16pt Large Print Edition) Harvard University Press

Oxford University Press published eminent literary critic Leo Bersani's first book, on Proust, in 1965, but the work has long been out of print. This new edition comes in response to a recent renewal of interest among philosophers of literature, among others, and features a new preface from the author.

Receptive Bodies Soho Press

In the twenty-first century, relationships have been transformed in unprecedented ways. Technology has birthed a paradoxical space between isolation and connectivity profoundly expanding the possibilities for how and with whom we create intimacy. An experiment between the epistolary and the ectype, *Tex* is a performance act in print. Featuring walk-ons by various interlocutors, this mnemonic outpour examines the potentiality of relationships in the digital age. Metonymic displacements, grammatical violations and verbal spillage form this rowdy non-narrative documenting one LA artist's sexual exploits, an evolving attachment to Texas-based former fling, Matt G, and the determination and opportunism involved with the continually forthcoming publication of this, his first book. (Rated X for strong language and sexual content.)

Queer Times, Queer Becomings University of Chicago Press

A compelling memoir of a gay man thoroughly familiar with the Japanese homosexual underground, a man anxious for his own health and unsure of the relationship he has left behind in the U.S.

Friendship as a Way of Life University of Chicago Press

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn

more. How might queer theory transform our interpretations of medieval Japanese literature and how might this literature reorient the assumptions, priorities, and critical practices of queer theory? Through a close reading of *The Tale of Genji*, an eleventh-century text that depicts the lifestyles of aristocrats during the Heian period, *A Proximate Remove* explores this question by mapping the destabilizing aesthetic, affective, and phenomenological dimensions of experiencing intimacy and loss. The spatiotemporal fissures Reginald Jackson calls "proximate removes" suspend belief in prevailing structures. Beyond issues of sexuality, *Genji* queers in its reluctance to romanticize or reproduce a flawed social order. An understanding of this hesitation enhances how we engage with premodern texts and how we question contemporary disciplinary stances.