



# The Day I Wasn't There

**hélène cixous**

Translated from the French by Beverley Bie Brahic

AGM  
COLLECTION

# The Day I Wasnt There Avant Garde Modernism Collection

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### **The Day I Wasn't There Avant Garde Modernism Collection:**

*The Day I Wasn't There* Helene Cixous, 2006-05-29 Tragedy and comedy intimately and movingly mingle in Helene Cixous's *The Day I Wasn't There*. Its narrator who resembles Cixous recounts the birth and death of her first child a Dawn's syndrome baby she abandons to the care of her midwife mother in an Algerian maternity hospital. She uses this event to probe her family history and her relationship with her mother a refugee from Nazi Germany her dead father after whom the baby is named her doctor brother who takes the infant under his wing and her grandmother Omi Cixous's elusive writing bears all the trademarks of her poetic and provocative style vivid with wordplay intense feeling and a stream of consciousness that moves freely over time and place. Informed by psychoanalytical theory and always brutally honest *The Day I Wasn't There* is above all an intimate study of a woman's inner landscape. **BOOK JACKET** **A History of Modernist Literature**

Andrzej Gasiorek, 2015-06-15 *A History of Modernist Literature* offers a critical overview of modernism in England between the late 1890s and the late 1930s focusing on the writers' texts and movements that were especially significant in the development of modernism during these years. A stimulating and coherent account of literary modernism in England which emphasizes the artistic achievements of particular figures and offers detailed readings of key works by the most significant modernist authors whose work transformed early twentieth century English literary culture. Provides in depth discussion of intellectual debates the material conditions of literary production and dissemination and the physical locations in which writers lived and worked. The first large scale book to provide a systematic overview of modernism as it developed in England from the late 1890s through to the late 1930s. **Encyclopedia of the Documentary Film**

**3-Volume Set** Ian Aitken, 2013-10-18 *The Encyclopedia of the Documentary Film* is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* 1885 to Michael Moore's *Fahrenheit 9/11* 2004. This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation. **Carl W. Peters** Richard H. Love, Carl William Peters, 1999 Throughout his life Peters depicted the ordinary places and people of America. From Rochester to Rockport Peters made an amazingly coherent group of fascinating masterful American pictures.

**American Modernism** Charles Brock, Nancy K. Anderson, Harry Cooper, 2010 Unknown countries early American modernism and the Shein collection. Charles Brock Catalogue Find the right people and listen evolution of a collection. Nancy Anderson **Active Literature** Christopher Burke, 2007 Illustrated throughout this book explores the modernist typographer Tschichold and discusses the work seen in the context of his life and the times in which he lived. The book is introduced with a short essay by Robin Kinross discussing Tschichold's present reputation. New Art Examiner, 1996 The

independent voice of the visual arts      **Arts Review** ,1986      **American Ceramics** ,1993      **ARTnews** ,1984 Vols for 19 1949 50 include Art news annual title varies slightly issued as a separate section of a regular number 195 1959 issued as a separate volume      **Industrial Design Magazine** ,1983 Vol for 1982 includes special issue Designer s choice Industrial design s 28th annual review      *Artforum International* ,2003      **WACK!** Cornelia H. Butler,2007 Written entries on each artist offer key biographical and descriptive information and accompanying essays by leading critics art historians and scholars offer new perspectives on feminist art practice The topics provide a broad social context for the artworks themselves

*Heart of Darkness* Marianne Brouwer,1997 In this novel the author unfolds the story of Marlow s search for Mr Kurtz the company agent wahose unlawful soul has been beguiled beyond the bounds of permitted aspirations in his dealings with the natives of the Belgian Congo      **Im.pri.mat.ur** ,1996      *The Illustrated London News* ,1968      Collecting as Modernist Practice Jeremy Braddock,2012-02-15 Winner of the Modernist Studies Association Book Prize of the Modernist Studies Association In this highly original study Jeremy Braddock focuses on collective forms of modernist expression the art collection the anthology and the archive and their importance in the development of institutional and artistic culture in the United States Using extensive archival research Braddock s study synthetically examines the overlooked practices of major American art collectors and literary editors Albert Barnes Alain Locke Duncan Phillips Alfred Kreymborg Amy Lowell Ezra Pound Katherine Dreier and Carl Van Vechten He reveals the way collections were devised as both models for modernism s future institutionalization and culturally productive objects and aesthetic forms in themselves Rather than anchoring his study in the familiar figures of the individual poet artist and work Braddock gives us an entirely new account of how modernism was made one centered on the figure of the collector and the practice of collecting Collecting as Modernist Practice demonstrates that modernism s cultural identity was secured not so much through the selection of a canon of significant works as by the development of new practices that shaped the social meaning of art Braddock has us revisit the contested terrain of modernist culture prior to the dominance of institutions such as the Museum of Modern Art and the university curriculum so that we might consider modernisms that could have been Offering the most systematic review to date of the Barnes Foundation an intellectual genealogy and analysis of *The New Negro* anthology and studies of a wide range of hitherto ignored anthologies and archives Braddock convincingly shows how artistic and literary collections helped define the modernist movement in the United States      *America's Opera* ,1988      Cantrill's Filmnotes ,1990      **Update, 1980** New York Times Staff,1980

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