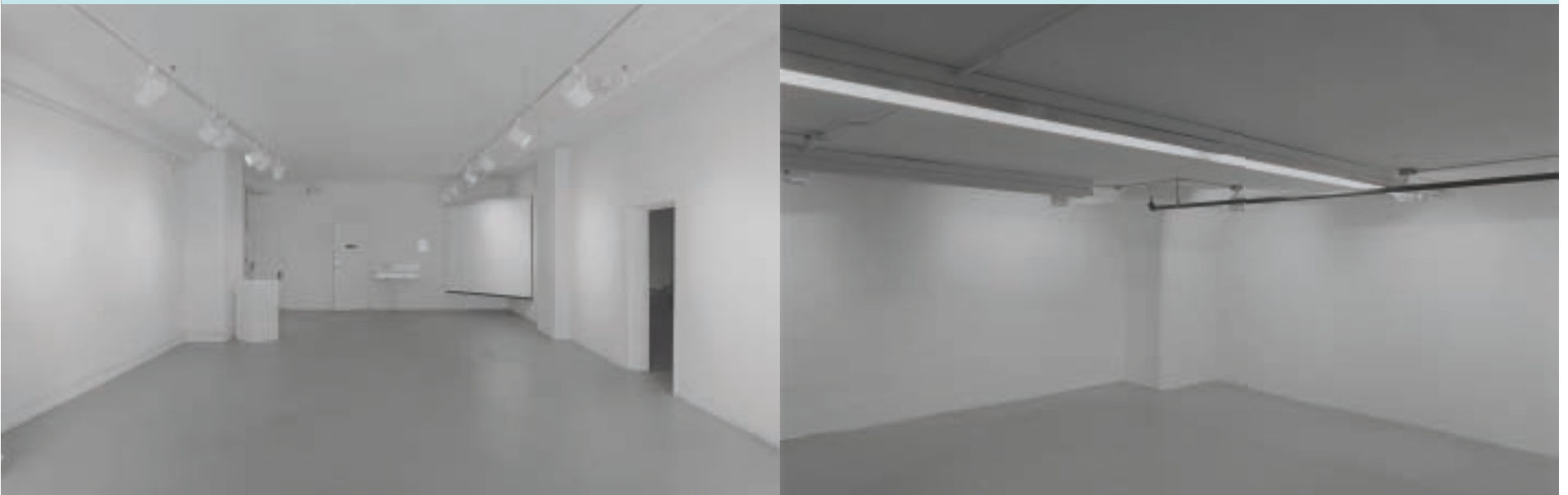


Hélène Cixous lira “Dissidances” (sur Nancy Spero)

Suivi par une conversation avec Marta Segarra et Joana Masó sur le travail d’Hélène Cixous avec des artistes contemporains

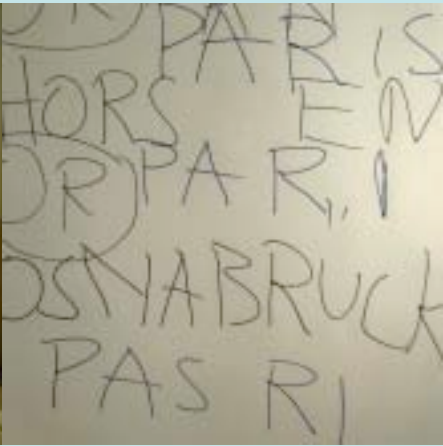


Slought Foundation à Paris

la maison rouge - fondation antoine de galbert











MARDUK CAUGHT TIAMAT IN HIS NET, AND DROVE THE WINDS WHICH HE HAD WITH HIM INTO
SKULL WITH HIS CLUB. ON HER BODY HE TOOK HIS STAND, AND WITH HIS KNIFE HE SPLIT IT LI



HER BODY, AND WHILST HER BELLY WAS THUS DISTENDED HE THRUST HIS SPEAR INTO HER
LIKE A FLAT FISH INTO TWO HALVES, AND OF ONE OF THESE HE MADE A COVERING FOR THE HE



AND STABBED HER TO THE HEART, AND CUT THROUGH HER RIBBONS, AND CRUSHED HER
AVENS.







Parakeet Wallpaper 1961



Book Binding 1961





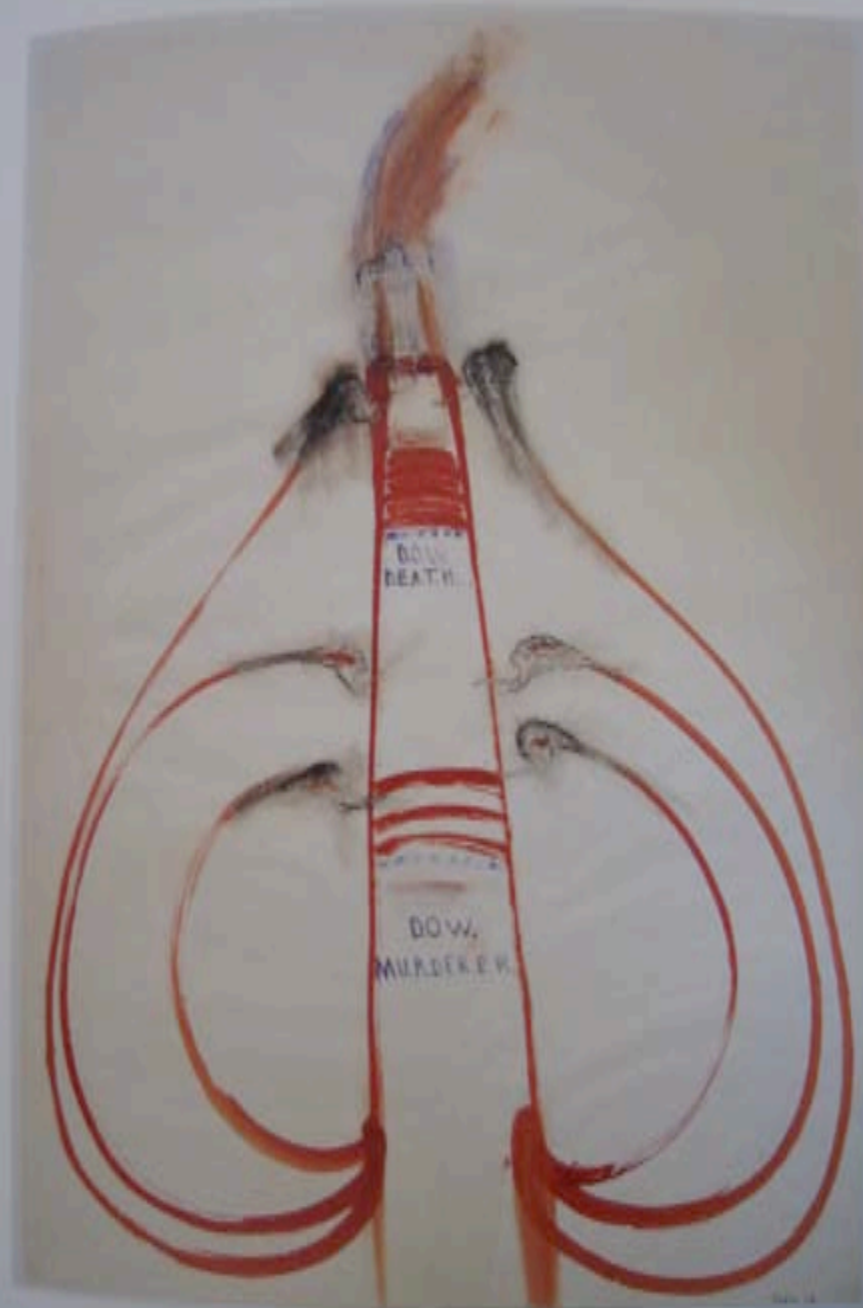






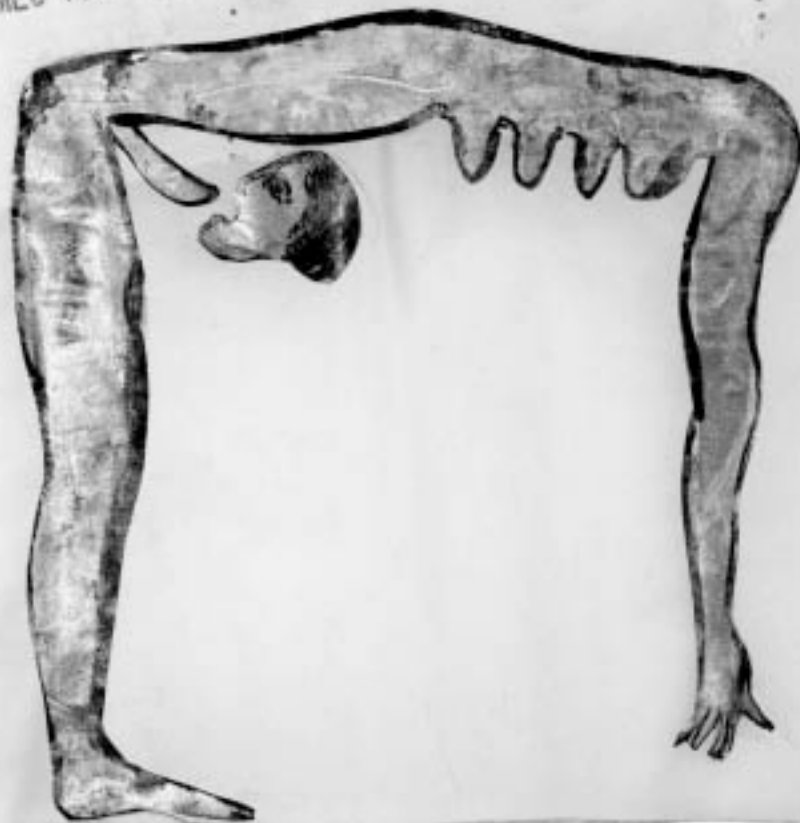


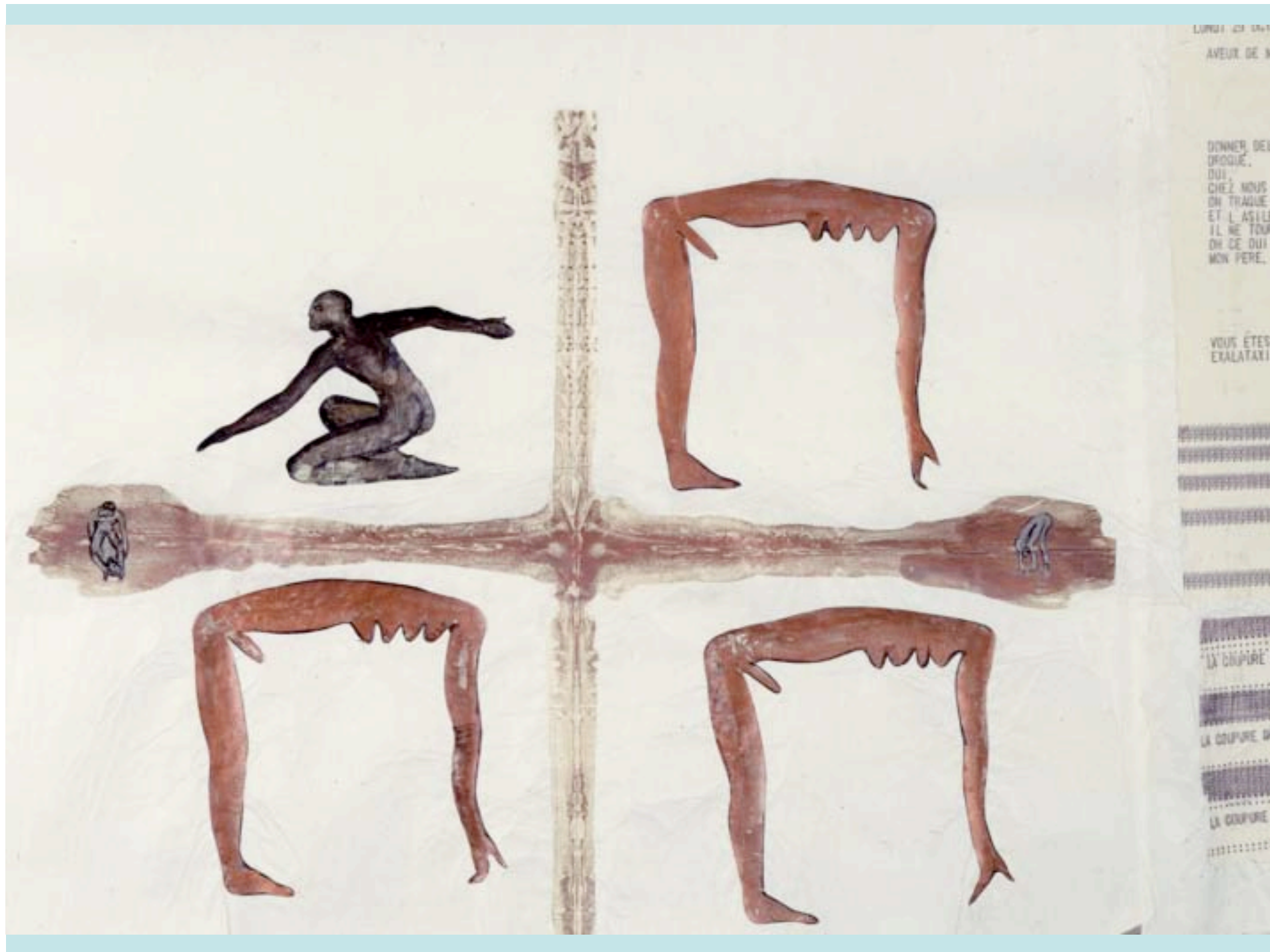






SEULEMENT DE SEPTEMBRE 1937 À AUJOURD'HUI IL M'EST
ARRIVÉ QUE J'AI ÉTÉ ARRÊTÉ, MIS EN PRISON À DUBLIN,
DÉPORTÉ EN FRANCE, INTERNÉ AU HAVRE, TRANSFÉRÉ DU
HAVRE À ROUEN, DE ROUEN À SAINTE-ANNE À PARIS, DE
SAINTE-ANNE À VILLE-ÉVRARD, DE VILLE-ÉVRARD À CHE-
ZAL-BENOÎT ET DE CHEZAL-BENOÎT À RODEZ. TOUTES
MES AFFAIRES M'ONT ÉTÉ PRISES PAR LA POLICE ET
TOUTS MES PAPIERS ONT ÉTÉ PERDUS. ARTAUD





L'UN ET L'AUTRE

AVEUX DE N...

DONNER DES
DROQUE,
DUI,
CHEZ NOUS
ON TRAVAILLE
ET L'ASILE
IL NE TOUR
ON CE DUI
MON PERE,

VOUS ÊTES
EXALATAXI

LA COUPURE

LA COUPURE DE

LA COUPURE

Parakeet Wallpaper 1961



Book Binding 1961







and of self-
cycle of death and
the Eastford argu-
ges of the Gods
compensated by a
rit of conscious
Karduk and Fiane
(- the serpent
itself.) The three
both brute
differentiation.

place in society". Artaud covers the lack that defines
the relation to the phallus, the Law, the moment of
symbolic castration:

*"The father is present only through his law,
which is speech, and only in so far as his Speech is
recognized by the mother does it take on the value
of law?"*

The denial of sexual difference signified by
the hermaphroditic body also carries the biblical
connotation of the primary undifferentiated crea-
ture discussed in Mirke Bal's reading of Genesis
[1-2] (Innated, inactive, this "earth creature"
sleeps and then awakens into differentiation and

that in the woman's response to the words of the
serpent there is the first act of independence and
the assertion of a powerful subjectivity, the moment
of exchange that breaks the monolithic power of
Genesis 1 and initiates dialogue and narrativization.

These images - heterogeneous, contra-
dictory, richly connotational - return time and
again throughout Spenn's oeuvre, their anterior
meanings (pre-existent cultural narratives), carry
over into new contexts and associations which in
turn generate fresh narratives, a process which
is fundamental to her practice as a whole. In the
text/image relationship and in the dissemination.

X X X



MIA RRR - TIT AP UP 10









we have never heard of them or of the fate of women like them.



[The photograph of the body
of the 19th century woman]

...there is no essence of woman...
...there is no truth about woman...
...the feminist women... are men
feminism, indeed, is the operation
by which woman wants to come
to resemble man... the whole
virile illusion... feminism
wants... castration,
even that of
woman.

Jacques Derrida
1971

how she was rapt away
by hermes, at zeus' command
how she returned to sparta,
how in rhodes she was hanged
and the cord turned to a rainbow



DEFENSE D'URINER





Issue 2
1991
The photograph was printed in black
and white
100 x 140 cm
Collection: Museum of Modern Art

Reproduction 2
1991
Reproduction of the photo
100 x 140 cm

Issue: With this next group of works, Leon had found this image is a mug shot of a woman about to be hanged captured. Document found her on 'masonry de la Gestapo' and took it and had it made into a printing plate. She is bound and gagged, a rope is around her neck and her whole body is bound very tightly and most brutally. One breast is forced up. She is naked apart from half stockings and shoes. Her head is bowed and veiled, which means that probably the guy who took the photo was that hanging. I find this image and I don't know...



there's a change of style heavily with a deeper in work I created for the 6 challenged by the large Director. Some the type because of the piece are work which had the 10 relevant colours and the work that continued in museum space - that

Issue: Now this last work is called 'The Kuller' (2)

Issue: They should be enjoying the show

Issue: I like the good along the last one is show



1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26



very: It cuts to
the image. Kafka
ly read those
books must be
thin us',¹⁴
but also offer
ed freedom.
rolts, Victimage,
les one of her
objectification
ntains a single,
from a Turkish
humbcrew',
efingers. The
he, manacled
ook, a porno-



self eroticizes and signifies the obsessive presence
of Death by stamping with isolation, emptiness or

THE SICK WOMAN WAS TURNED INTO A CORPSE
THE CORPSE WAS HUNG FROM A STAKE



AT THAT MOMENT THE WORLD WHICH TORTURES THE SPIRIT
THE SICK WOMAN WAS TURNED INTO A CORPSE
THE CORPSE WAS HUNG FROM A STAKE



THE SICK WOMAN WAS TURNED INTO A CORPSE
THE CORPSE WAS HUNG FROM A STAKE



KNIFE
CUT

FASCIST PIG

THE SICK WOMAN WAS TURNED INTO A CORPSE
THE CORPSE WAS HUNG FROM A STAKE



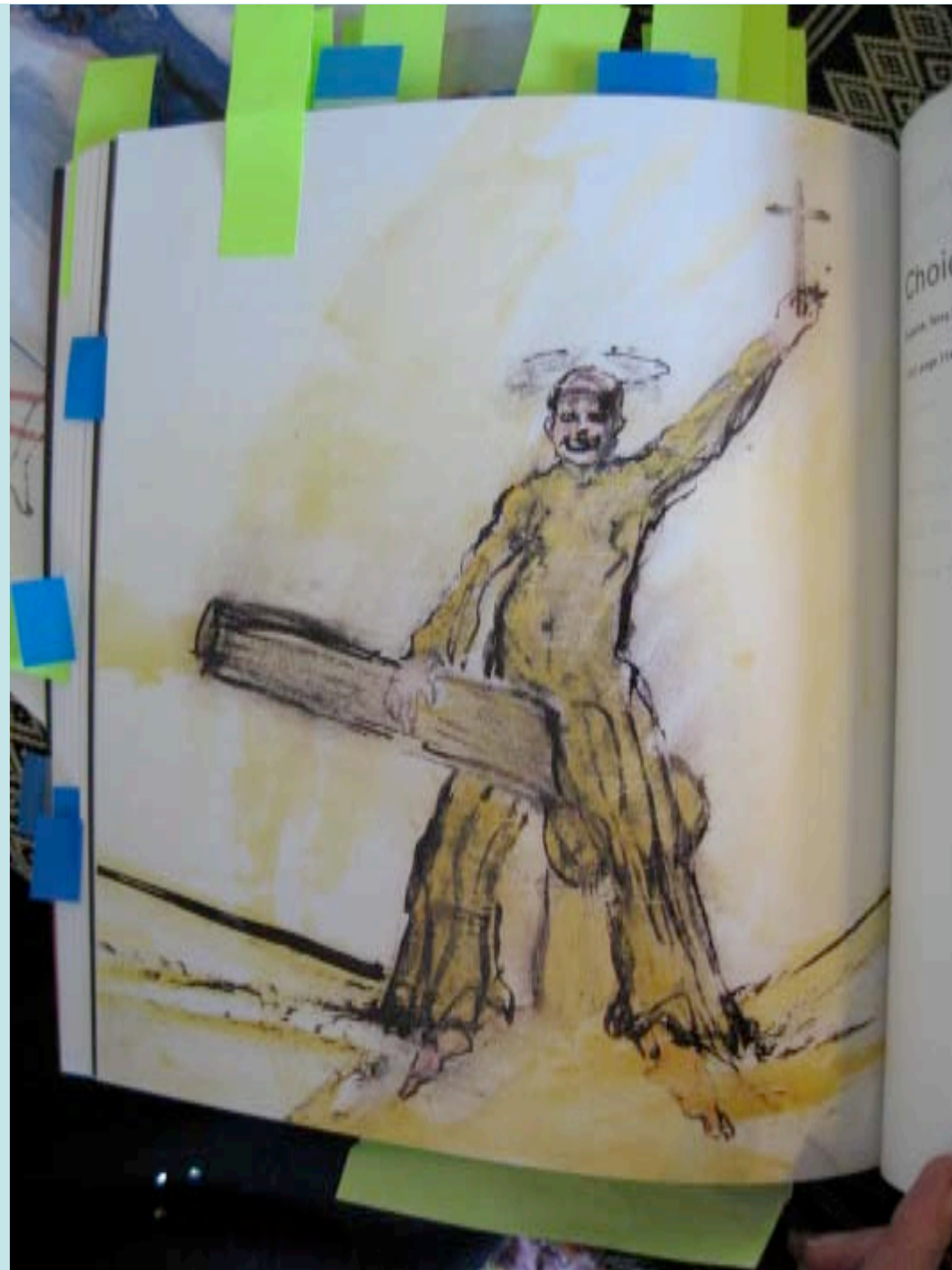


extended horizontality of the eye
 constructs a different subject, dis-
 placed in reality involved in early
 conventional overall format. In
 the figures are dispersed across
 purely to create a centrifugal
 of two alternating images - a be-
 forming a backwards flip taken
 Egyptian croquet on the temple
 pre-Greekian carving of a cow
 with crossed arms. The two her-
 provide a counter to this ritual.
 At least one of Sparr's most fa-
 adaptation of a fifth century B
 shows a running figure. (Arist
 reference is suggested to Sparr
 has, in the period when she is
 the crowd's attention - along
 gallery walls - she used to be
 often rotated up and carried a
 image that metaphorically re-
 dancers' action and the figure
 women, tightly walking along
 phallic hooked under her arm
 the isolated image of the up
 from the Bacht-Rahel is on
 the vertical strip of paper. It
 separately across panels. (-)
 dancing figures drawn from
 of the female body, a cross-
 they from now a heavily ap-
 presents a circular figure -
 a flickering movement of a
 activity of dance, the other
 at the periphery by a ring



Die Figuren
sind
aus Holz geschnitten
und bemalt.
Sie stellen
verschiedene
Tänze dar.





Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb (extract), 1963
Stanley Kubrick, Terry Southern and Peter George



Soundtrack: "When Johnny Comes Marching Home"

Lt. Lothar Zogg, Bombardier Bombardier ready, sir I

Major Kong Check bomb door circuits one through four.

































Hélène Cixous

**Une conversation avec Marta Segarra et Joana Masó sur le travail d'Hélène Cixous
avec des artistes contemporains**









