

Chapter 1 : Adult Life of Toulouse Lautrec by Henri Toulouse Lautrec by Kathy Acker

In Paris, Toulouse Lautrec, apparently female, hopes for love, hangs around a brothel, recounts the life of her friend Van Gogh, and attempts to solve a murder.

Art Nouveau Henri de Toulouse-Lautrec Henri Marie Raymond de Toulouse-Lautrec-Monfa or simply Henri de Toulouse-Lautrec was a French painter, printmaker, draughtsman and illustrator whose immersion in the colourful and theatrical life of Paris in the late s yielded a collection of exciting, elegant and provocative images of the modern and sometimes decadent life of those times. He was therefore a member of an aristocratic family descendants of the Counts of Toulouse and Lautrec and the Viscounts of Montfa, a village and commune of the Tarn department of southern France. A younger brother was born on 28 August , but died the following year. After the death of his brother his parents separated and a nanny took care of Henri. At the age of eight, Henri went to live with his mother in Paris where he drew sketches and caricatures in his exercise workbooks. A friend of his father, Rene Princeteau, visited sometimes to give informal lessons. In Henri returned to Albi because his mother recognised his health problems. At the age of 13 Henri fractured his right thigh bone and, at 14, the left. The breaks did not heal properly. Modern physicians attribute this to an unknown genetic disorder, possibly pycnodysostosis also sometimes known as Toulouse-Lautrec Syndrome , or a variant disorder along the lines of osteopetrosis, achondroplasia, or osteogenesis imperfecta. Rickets aggravated with praecox virilism has also been suggested. His legs ceased to grow, so that as an adult he was extremely short. He had developed an adult-sized torso, while retaining his child-sized legs. He is reported to have had hypertrophied genitals. Physically unable to participate in many activities typically enjoyed by men of his age, Toulouse-Lautrec immersed himself in art. He became an important Post-Impressionist painter, art nouveau illustrator, and lithographer, and recorded in his works many details of the late-century bohemian lifestyle in Paris. Toulouse-Lautrec contributed a number of illustrations to the magazine *Le Rire* during the mids. After failing college entrance exams, Henri passed at his second attempt and completed his studies. Paris Toulouse-Lautrec was drawn to Montmartre, the area of Paris famous for its bohemian lifestyle and the haunt of artists, writers, and philosophers. Studying with Bonnat placed Henri in the heart of Montmartre, an area he rarely left over the next 20 years. After Bonnat took a new job, Henri moved to the studio of Fernand Cormon in and studied for a further five years and established the group of friends he kept for the rest of his life. In this period Toulouse-Lautrec had his first encounter with a prostitute reputedly sponsored by his friends , which led him to paint his first painting of prostitutes in Montmartre, a woman rumoured to be called Marie-Charlet. He made several landscapes of Montmartre. Tucked deep into Montmartre was the garden of Monsieur Pere Foret, where Toulouse-Lautrec executed a series of pleasant plein-air paintings of Carmen Gaudin, the same red-head model who appears in *The Laundress* . When the Moulin Rouge cabaret opened, Toulouse-Lautrec was commissioned to produce a series of posters. His mother had left Paris and, though Henri had a regular income from his family, making posters offered him a living of his own. Other artists looked down on the work, but Henri was so aristocratic he did not care. The cabaret reserved a seat for him and displayed his paintings. Among the well-known works that he painted for the Moulin Rouge and other Parisian nightclubs are depictions of the singer Yvette Guilbert; the dancer Louise Weber, known as the outrageous La Goulue "The Glutton" , who created the "French Can-Can"; and the much more subtle dancer Jane Avril. Though not as fluent as he pretended to be, he spoke English well enough to travel to London. While in London he met and befriended Oscar Wilde. When Wilde faced imprisonment in Britain, Henri was a very vocal supporter of Wilde. Alcoholism Lautrec was mocked for his short stature and physical appearance, which led him to drown his sorrows in alcohol. At first this was beer and wine, but his tastes expanded. He was one of the notable Parisians who enjoyed American-style cocktails, France being a nation of wine purists. He had parties at his house on Friday nights and forced his guests to try them. The invention of the cocktail "Earthquake" or Tremblement de Terre is attributed to Toulouse-Lautrec: In his mother and some concerned friends had him briefly institutionalised. He even had a cane that hid alcohol so that a drink was always available. Death An alcoholic for most of his adult life, Toulouse-Lautrec was placed in a sanatorium shortly

before his death. This was his goodbye to his father. His mother contributed funds for a museum to be created in Albi, his birthplace, to house his works. Art Throughout his career, which spanned less than 20 years, Toulouse-Lautrec created canvases, watercolours, prints and posters, 5, drawings, some ceramic and stained glass work, and an unknown number of lost works. His debt to the Impressionists, in particular the more figurative painters Manet and Degas, is apparent. His style was influenced by the classical Japanese woodprints which became popular in art circles in Paris. He excelled at capturing people in their working environment, with the colour and the movement of the gaudy night-life present but the glamour stripped away. He was masterly at capturing crowd scenes in which the figures are highly individualized. At the time that they were painted, the individual figures in his larger paintings could be identified by silhouette alone, and the names of many of these characters have been recorded. His treatment of his subject matter, whether as portraits, scenes of Parisian night-life, or intimate studies, has been described as both sympathetic and dispassionate. He often applied the paint in long, thin brushstrokes which would often leave much of the board on which they are painted showing through. Many of his works may best be described as drawings in colored paint.

Chapter 2 : Henri de Toulouse-Lautrec | Rue Royale Fine Art

The Adult Life of Toulouse Lautrec Paperback - by Kathy Acker (Author) Be the first to review this item. Book 3 of 3 in the Portrait of an Eye Series. See all.

He was therefore a member of an aristocratic family descendants of the Counts of Toulouse and Lautrec and the Viscounts of Montfa, a village and commune of the Tarn department of southern France. A younger brother was born on 28 August , but died the following year. After the death of his brother his parents separated and a nanny took care of Henri. At the age of 13 Henri fractured his right thigh bone and, at 14, the left. Modern physicians attribute this to an unknown genetic disorder, possibly pycnodysostosis also sometimes known as Toulouse-Lautrec Syndrome ,[5] or a variant disorder along the lines of osteopetrosis, achondroplasia, or osteogenesis imperfecta. His legs ceased to grow, so that as an adult he was only 1. He is reported to have had hypertrophied genitals. He became an important Post-Impressionist painter, art nouveau illustrator, and lithographer; and recorded in his works many details of the late-century bohemian lifestyle in Paris. Toulouse-Lautrec contributed a number of illustrations to the magazine, *Le Rire* during the mids. After failing college entrance exams, Henri passed at his second attempt and completed his studies. Studying with Bonnat placed Henri in the heart of Montmartre, an area he rarely left over the next 20 years. After Bonnat took a new job, Henri moved to the studio of Fernand Cormon in and studied for a further five years and established the group of friends he kept for the rest of his life. In this period Toulouse-Lautrec had his first encounter with a prostitute reputedly sponsored by his friends , which led him to paint his first painting of prostitutes in Montmartre, a woman rumoured to be called Marie-Charlotte. He made several landscapes of Montmartre. When the Moulin Rouge cabaret opened, Toulouse-Lautrec was commissioned to produce a series of posters. His mother had left Paris and, though Henri had a regular income from his family, making posters offered him a living of his own. Other artists looked down on the work, but Henri was so aristocratic he did not care. Though not as fluent as he pretended to be, he spoke English well enough to travel to London. He was one of the notable Parisians who enjoyed American-style cocktails, France being a nation of wine purists. He had parties at his house on Friday nights and forced his guests to try them. This was his goodbye to his father. His mother contributed funds for a museum to be created in Albi, his birthplace, to house his works. Art Self-portrait in the crowd, At the Moulin Rouge, Art Institute of Chicago Throughout his career, which spanned less than 20 years, Toulouse-Lautrec created canvases, watercolours, prints and posters, 5, drawings, some ceramic and stained glass work, and an unknown number of lost works. His style was influenced by the classical Japanese woodprints which became popular in art circles in Paris. He excelled at capturing people in their working environment, with the colour and the movement of the gaudy night-life present but the glamour stripped away. He was masterly at capturing crowd scenes in which the figures are highly individualized. At the time that they were painted, the individual figures in his larger paintings could be identified by silhouette alone, and the names of many of these characters have been recorded. His treatment of his subject matter, whether as portraits, scenes of Parisian night-life, or intimate studies, has been described as both sympathetic and dispassionate. He often applied the paint in long, thin brushstrokes which would often leave much of the board on which they are painted showing through. Many of his works may best be described as drawings in coloured paint.

Chapter 3 : The Adult Life of Toulouse Lautrec ~ KATHY ACKER ~ First Edition Parts | eBay

DIA, ART/BOOK/ART, Jan 31 - April 1, DIA, Statewide Services Traveling Exhibition Program ART/BOOK/ART, Jan 5 - August 24,

His mother and father were cousins. This is thought to have been a reason for his weakness and bad health. His younger brother was born on 28 August , but died the following year. Henri had two accidents when he was 13 and He fractured broke the thigh bones of both his legs. They took a long time to heal, and never grew again. No-one knows exactly what caused this problem. As an adult he had a man-sized body but child-sized legs and was 1. He had been good at drawing from the time he was a child. He spent his time drawing and painting instead of joining in sports and hunting. He travelled to Paris where he met other artists as well as writers, actors and dancers. The "night life" entertainment of Paris had so many colourful scenes and people to paint. His paintings are famous for showing the scenes of modern life in a way they had never been shown before. Toulouse-Lautrec lived in Montmartre , a part of Paris that was famous for its " bohemian " people: He was called "the soul of Montmartre". He often visited the nightclubs such as the Moulin Rouge. He also spent a lot of time at the brothels in that area, and lived for a time at the brothel at des Moulins where he was a good friend to many of the women there. Toulouse-Lautrec painted scenes of the lives of these people, which were very shocking to some people in the polite society of Paris. As well as showing the dancing, singing, acting and circus performances that many people enjoyed, he also showed people in bed together, the sad faces of people who were addicts and the half-naked prostitutes lined up for STD medical examination. Many of his pictures were of women in lesbian relationships. Toulouse-Lautrec gave painting lessons to Suzanne Valadon, who was one of his models and may have also been his girlfriend. A woman washing in front of the fire Death[change change source] Henri Toulouse-Lautrec was an alcoholic for most of his adult life. He was put into a psychiatric hospital shortly before his death. He was nearly 37 years old. He is buried in Verdélais , Gironde , a few kilometres from his birthplace. Throughout his working life of less than 20 years, Toulouse-Lautrec created canvases, watercolors, prints and posters and 5, drawings. His mother gave money for a museum of his works to be built in Albi, his birthplace. Several films have been made about Toulouse-Lautrec:

Chapter 4 : The Adult Life of Toulouse Lautrec: Kathy Acker: calendrierdelascience.com: Books

Early life. Henri Marie Raymond de Toulouse-Lautrec-Monfa was born at the H^Âtel du Bosc in Albi, Tarn, in the Midi-Pyr^Ãn^Ães region of France, the firstborn child of Alphonse Charles Comte de Toulouse-Lautrec-Monfa () and his wife Ad^Ãle Zo^Ã« Tapi^Ã de Celeyran ().

Henri Toulouse-Lautrec, A Short and Painful Life By Cherry April 28, 6 Comments Henri Toulouse-Lautrec was one of the most famous and prolific post impressionistic painters, yet his life was chiseled with a disfiguring deformity and what proved to be a deadly addiction. His life started out with all the promises that good fortune and wealth could offer in so far as his family of origin. Albi is a city in the southern part of France about 85 kilometers north from Toulouse set in a forested and mountainous part of France. His parents separated when he was about four years old after the death of his younger brother. Henri was a beautiful child, who was doted on as an only child and was noted to have a gift for drawing at an early age; encouraged more by his uncle than father. At the age of seven, he moved with his mother to Paris, and started formal art lessons. Several years later, due to his fragile health he and mother moved back to Albi, with hopes their thermal baths and other treatments could help his growth, which had stymied in comparison to other children his age. Initially his destiny, that seemed to be blessed and fortunate became shadowed in early adolescent, as despite the best treatments available, his growth remained stunted. Historians have said that there were other distant relatives who likewise were of abnormal stature or dwarf like. When he was 13, he broke the femur of his left leg, from a fall off a horse, and the following year broke the femur of his right while walking with his mother. Though both fractures healed, his legs never grew, leaving him with an adult size torso supported on small child size legs. Medical historians felt he probably suffered from pycnodysostosis, caused by a recessive gene that both of his parents carried. He never was able to be more than 5 feet tall and had to walk with a cane. When he was 17 years old, he returned to Paris for his baccalaureate, which he failed, sending him back to Toulouse to complete it. By the time he was 20, he returned to Paris and had moved into a studio at 19 Rue Fountain in the 9th arrondissement, seen in the photo. Next to him was the atelier of Degas, whose art he admired. At that time he also met and befriended Vincent Van Gogh, who remained in touch with him, up until his suicide. Therefore his art is described as being late or post impressionistic. He starting making his living by designing and painting posters for the various gala dance halls and cabarets that had sprouted up around Montmartre and Pigalle. Pigalle is still a very colorfull and lively part of northern Paris, at the foot of the steep winding streets that lead up to Sacre Coeur and the Butte Montmartre. It was considered the epicenter of bohemian Paris and remains today notorious for prostitutes, shady B night clubs, sex shops, brothels and all of the sort. The short bearded young man who limped with his cane and black top hat became a neighborhood fixture. When he was 24 years old, he met Suzanne Valadon, who was a model but also painted on the side. She was a single mother of a son who later took the name of his presumed father and became the famous impressionist Maurice Utrillo. For Henri, it was a coup de foudre, or love at first sight. Suzanne, the daughter of a wash woman was pretty, but was a noted flirt, manipulative and a heartbreaker. Of little moral character, she slept around with some of the artists that she modeled for, including Renoir, and Degas. During her relationship with Henri, she tried to pretend that her infant son was from her union with aristocratic Henri, but the child had already been born before they ever met. Their relationship lasted until, when he found out that she had been mocking him behind his back, and faked a suicidal gesture to get him to marry her. Heartbroken, he tried to submerge himself in all the frivolity that Pigalle offered and started drinking more heavily than ever. A year later, the Moulin Rouge opened with much fanfare and Henri became a regular well-paying patron. I have often noted pain can push people sometimes to even greater creativity, and in the case of Henri, this seemed to be his underlining thorn. Apart from the pain and grief over his recent breakup, Henri would often remark, that if he had been born with longer legs, he probably would have never sketched and painted. It was she who brought the can can to furious fame, along with the Moulin Rouge. Intellegent, discrete, and refined, she was a complete opposite from La Goulue, but became an overnight sensation in her interpretation of the can can. Despite his aristocratic origins, he always felt more accepted by

them. In , he took up living in a brothel, joking that he had finally found women near his size. She is infamously noted to have given him syphilis. His mother was his sole source of love and emotional nourishment growing up and was said to have been overly protective of him. Certainly there was a dependency on her emotionally, and at times financial despite his artistic success. Her higher vision of her son was more grounded in his tremendous artistic ability, than the reality of the less than ideal behavior and lifestyle Henri had slipped into. His debauchery, drinking, wild parties, flippant and cynical attitudes became more prominent as his dependence on alcohol took over his life. His entourage of friends started to notice him becoming more bizarre in his dress and often seemed paranoid. In March of , he suffered a cerebral hemorrhage that paralysed his legs. He returned to Paris briefly to finish and sign some of his works, and then upon his return to Bordeaux, had another stroke in August that let one side of body paralysed. He was well aware of the physical difference he presented in comparison of other young men by his adolescence. Count Alphonse was always more interested in chasing ladies and hunting than being a father to his only son. The literal refuge he found in those considered to be on the fringes of society, allowed him to feel less freakish about himself. Their affection and doting on him protected him from the reality that he would not have been able to compete for females from his own social class. Likewise, his fascination with painting lesbians offered him the softness of female sensuality and love that he was very sadly deprived of in his life. Despite his serious addiction, he was an extremely prolific artist. He painted canvases, watercolours, prints and posters and over 5, drawings in his very short and painful life. The room is dimly lit to protect the integrity of his colors and despite the frivolity of his characters beautifully captured, there is a certain melancholy feeling in the air.

Chapter 5 : Portrait of an Eye Series by Kathy Acker

The Childlike Life of the Black Tarantula, I Dreamt I was a Nymphomaniac Imagining, The Adult Life of Toulouse Lautrec, Blood and Guts in Highschool. Between these books animals peep like the deliberate parts of a patchworks quilt whose geometry isn't doubted.

A complete set, in six parts: Volume IV has previous owner name inside front cover and light creasing. A postmodern cut-up novel in the vein of William S. Burroughs, Brion Gysin, and the Situationists. Early works by Acker in complete runs are scarce, as they were often issued in parts, either handed out to friends or sold by subscription. We specialize in rare and out-of-print books. Visit our eBay store. Seller assumes all responsibility for this listing. Shipping and handling This item will ship to Germany, but the seller has not specified shipping options. Contact the seller- opens in a new window or tab and request a shipping method to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. Portland, Oregon, United States Shipping to: Worldwide No additional import charges at delivery! This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Change country: There are 1 items available. Please enter a number less than or equal to 1. Select a valid country. Please enter 5 or 9 numbers for the ZIP Code.

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His younger brother was born in , but died the following year. If he had outlived his father, Toulouse-Lautrec would have succeeded to the family title of Comte. The family quickly realized that his talents lay in drawing and painting. At 14, he fractured his left. Modern physicians attribute this to an unknown genetic disorder , possibly pycnodysostosis sometimes known as Toulouse-Lautrec Syndrome , [8] or a variant disorder along the lines of osteopetrosis , achondroplasia , or osteogenesis imperfecta. Afterwards, his legs ceased to grow, so that as an adult he was extremely short 1. He became an important Post-Impressionist painter, art nouveau illustrator, and lithographer , and, through his works, recorded many details of the late-century bohemian lifestyle in Paris. Toulouse-Lautrec contributed a number of illustrations to the magazine *Le Rire* during the mids. Studying with Bonnat placed Toulouse-Lautrec in the heart of Montmartre, an area he rarely left over the next 20 years. After Bonnat took a new job, Toulouse-Lautrec moved to the studio of Fernand Cormon in and studied for a further five years and established the group of friends he kept for the rest of his life. During this period, Toulouse-Lautrec had his first encounter with a prostitute reputedly sponsored by his friends , which led him to paint his first painting of a prostitute in Montmartre, a woman rumoured to be Marie-Charlet. He made several landscapes of Montmartre. When the Moulin Rouge cabaret opened, Toulouse-Lautrec was commissioned to produce a series of posters. His mother had left Paris and, though he had a regular income from his family, making posters offered him a living of his own. Other artists looked down on the work, but he ignored them. Oil on cardboard, dated Toulouse-Lautrec was mocked for his short stature and physical appearance, which led him to abuse alcohol. Lautrec was too proud to submit to his lot, as a physical freak, an aristocrat cut off from his kind by his grotesque appearance. He found an affinity between his own condition and the moral penury of the prostitute. His family had him committed to Folie Saint-James , a sanatorium in Neuilly-sur-Seine for three months. After his release, he returned to the Paris studio for a time and then traveled throughout France. His mother contributed funds for a museum to be created in Albi , his birthplace, to show his works.

Chapter 7 : Henri de Toulouse-Lautrec

By Kathy Acker. The Adult Life of Toulouse Lautrec. smudging and general handling. Early works by Acker in complete runs are scarce, as they were often issued in parts, either handed out to friends or sold by subscription. | eBay!

View the Collection Exciting, Elegant and Sometimes Decadent Life of the Times Henri de Toulouse-Lautrec was a French painter, printmaker, draughtsman and illustrator whose immersion in the colourful and theatrical life of Paris in the late s yielded a collection of exciting, elegant and provocative images of the modern and sometimes decadent life of those times. Throughout his career, which spanned less than 20 years, Toulouse-Lautrec created canvases, watercolours, prints and posters, 5, drawings, some ceramic and stained glass work, and an unknown number of lost works. He excelled at depicting people in their working environments, with the colour and movement of the gaudy night-life present but the glamour stripped away, and was masterful when painting crowd scenes in which the figures are highly individualized. At the time that they were painted, the individual figures in his larger paintings could be identified by silhouette alone, and the names of many of these characters have been recorded. He was therefore a member of an aristocratic family. A younger brother was born on 28 August , but died the following year. A friend of his father, Rene Princeteau, visited sometimes to give informal lessons. At the age of 13 Henri fractured his right thigh bone and, at 14, the left. The breaks did not heal properly. Modern physicians attribute this to an unknown genetic disorder, sometimes known as Toulouse-Lautrec Syndrome. His legs ceased to grow, so that as an adult he was extremely short. He had developed an adult-sized torso, while retaining his child-sized legs. Physically unable to participate in many activities typically enjoyed by men of his age, Toulouse-Lautrec immersed himself in art. He became an important Post-Impressionist painter, art nouveau illustrator, and lithographer, and recorded in his works many details of the late-century bohemian lifestyle in Paris. Toulouse-Lautrec contributed a number of illustrations to the magazine Le Rire during the mids. Toulouse-Lautrec was drawn to Montmartre, the area of Paris famous for its bohemian lifestyle and the haunt of artists, writers, and philosophers. Studying with Bonnat, and subsequently Fernand Cormon, placed Henri in the heart of Montmartre, an area he rarely left over the next 20 years. When the Moulin Rouge cabaret opened, Toulouse-Lautrec was commissioned to produce a series of posters. His mother had left Paris and, though Henri had a regular income from his family, making posters offered him a living of his own. The cabaret reserved a seat for him and displayed his paintings. Among the well-known works that he painted for the Moulin Rouge and other Parisian nightclubs are depictions of the singer Yvette Guilbert; the dancer Louise Weber, and the much more subtle dancer Jane Avril. Though not as fluent as he pretended to be, he spoke English well enough to travel to London. Lautrec was mocked for his short stature and physical appearance, which led him to drown his sorrows in alcohol. He was one of the notable Parisians who enjoyed American-style cocktails, France being a nation of wine purists. He had parties at his house on Friday nights and forced his guests to try them. An alcoholic for most of his adult life, Toulouse-Lautrec was placed in a sanatorium shortly before his death.

Chapter 8 : Banned Books: Lecture 10

Henri de Toulouse-Lautrec was born into the aristocracy on November 24, 1874, in Albi, France. His parents, Adèle and Alphonse, were first cousins said to be descended from previous instances of.

As a child in sixth grade in a North American school, won first prize in a poetry contest. In late teens and early twenties, entered New York City poetry world. Prominent Black Mountain poets, mainly male, taught or attempted to teach her that a writer becomes a writer when and only when he finds his own voice. Since wanted to be a writer, tried hard to find her own voice. But still loved to write. Loved to play with language. Language was material like clay or paint. Loved to play with verbal material, build up slums and mansions, demolish banks and half-rotten buildings, even buildings which she herself had constructed, into never-before-seen, even unseeable jewels. Blue sent out heaven and The Virgin. Later she would think about ownership and copyright. Since this language- world is rich and always changing, flowing, when I write, I enter a world which has complex relations and is, perhaps, illimitable. This world both represents and is human history, public memories and private memories turned public, the records and actualizations of human intentions. This world is more than life and death, for here life and death conjoin. Wanted to be a writer. What did he do when he wrote? A writer who had found his own voice presented a viewpoint. The writer took a certain amount of language, verbal material, forced that language to stop radiating in multiple, even unnumerable directions, to radiate in only one direction so there could be his meaning. Be left alone to play. Want to be a sailor who journeys at every edge and even into the unknown. See strange sights, see. There are enough prisons outside, outside language. Decided that to find her own voice would be negotiating against her joy. Wanted only to write. To hell with the Black Mountain poets even though they had taught her a lot. Had a dream while waking that was running with animals. Wild horses, leopards, red fox, kangaroos, mountain lions, wild dogs. Running over rolling hills. Was able to keep up with the animals and they accepted her. Wildness was writing and writing was wildness. Decision not to find this own voice but to use and be other, multiple, even innumerable, voices led to two other decisions. There were two kinds of writing in her culture: Novels which won literary prizes were good literature; science fiction and horror novels, pornography were schlock. Good literature concerned important issues, had a high moral content, and, most important, was written according to well- established rules of taste, elegance, and conservatism. This trash was made as quickly as possible, either with no regard for the regulations of politeness or else with regard to the crudest, most vulgar techniques possible. Well-educated, intelligent, and concerned people read good literature. Perhaps because the masses were gaining political therefore economic and social control, not only of literary production, good literature was read by an elite diminishing in size and cultural strength. Decided to use or to write both good literature and schlock. To mix them up in terms of content and formally, offended everyone. Writing in which all kinds of writing mingled seemed, not immoral, but amoral, even to the masses. Played in every playground she found; no one can do that in a class or hierarchical society. In literature classes in university, had learned that anyone can say or write anything about anything if he or she does so cleverly enough. That cleverness, one of the formal rules of good literature, can be a method of social and political manipulation. Decided to use language stupidly. In order to use and be other voices as stupidly as possible, decided to copy down simply other texts. Having fun with texts is having fun with everything and everyone. In their contexts which were parts of culture. Liked best of all mashing up texts. Began constructing her first story by placing mashed-up texts by and about Henry Kissinger next to True Romance texts. What was the true romance of America? Changed these True Romance texts only by heightening the sexual crudity of their style. Twenty years later, a feminist publishing house republished the last third of the novel in which this mash occurred. In this second text, the only one had ever written without glopping up hacking into and rewriting other texts appropriating , had tried to destroy literature or what she as a writer was supposed to write by making characters and a story that were so stupid as to be almost non-existent. Ostensibly, the second text was a porn book. The pornography was almost as stupid as the story. The female character had her own name. Thought just after had finished writing this, here is a conventional novel. The feminist publisher informed her that this second text

was her most important because here she had written a treatise on female sexuality. Did say had no interest in sexuality or in any other content. Most of the literati of the country in which the writer was currently living were upper-middle class and detested the writer and her writing. Journalist decided she had found a scoop. The further one goes, the more private, the more personal, the more singular an experience becomes, and the thing one is making is finally, the necessary, irrepressible, and, as nearly as possible, definitive utterance of this singularity. Therein lies the enormous aid the work of art brings to the life of the one who must make it. This apology would then be published in two major publishing magazines. Writing must be for and must be freedom. Feminist publisher replied that she knew writer was actually a nice sweet girl. Asked if should tell her agent or try talking directly to Harold Robbins. Lots of buzzards here. In the distance, lay flies and piles of shit. Herds of animals move against the skyline like black caravans in an unknown east. Another place, a horse is lapping the water of a pool. Lavendar and grey trees behind this black water are leafless and spineless. As the day ends, the sun in the east flushes out pale lavendars and pinks, then turns blood red as it turns on itself, becoming a more definitive shape, the more definitive, the bloodier. The light is fleeing. But thought this statement understandable. Such stories whose content seemed purely and narrowly sexual, composed simply for purposes of sexual titillation and economic profit, if deconstructed, viewed in terms of context and genre, became signs of political and social realities. For instance, both genre and the habitual nature of perception hide the violence of the content of many newspaper stories. To uncover this violence is to run the risk of being accused of loving violence or all kinds of pornography. As if the writer gives a damn about what anyone considers risks. Wrote, living art rather than dead art has some connection with passion. Deconstructions of newspaper stories become the living art in a culture that demands that any artistic representation of life be non-violent and non-sexual, misrepresent. Deconstruction demands not so much plagiarism as breaking into the copyright law. Robbins as emblematic of a certain part of American culture. What happened was that the sterility of that part of American culture revealed itself. Cliches, especially sexual cliches, are always signs of power or political relationships. Her editor at the feminist publisher said that the Boss had found her explanation "literary. Had stopped answering her phone. By chance picked it up; journalist asked her if anything to say. Perhaps you could read that. How could the writer be plagiarizing Harold Robbins? But now it was too late. Writer asked agent if she could do anything. Decided she had to take notice of this stupid affair, though her whole life wanted to notice only writing and sex. Was usually as wild as they come. Doing anything if it felt good. So when succumbed to fear, succumbed to reasonless, almost bottomless fear. Book had already been withdrawn from print. Panicked, phoned her agent without waiting for her agent to phone her. Agent asked writer if she knew how she stood legally. Writer replied that as far as knew Harold Robbins had made no written charge.

Chapter 9 : Henri de Toulouse-Lautrec - Wikipedia

Toulouse-Lautrec in the process of painting the Moulin Rouge/ Maurice Guibert (?)/ Public Domain. In its bohemian heyday of the 19th century, Montmartre became the home of Henri de Toulouse-Lautrec for the whole of his adult life.

An aristocratic family descendants of the Counts of Toulouse that had recently fallen on hard times, the Toulouse-Lautrecs were feeling the effects of the inbreeding of past generations; the Comte and Comtesse themselves were first cousins, and Henri suffered from a number of congenital health conditions attributed to this tradition of inbreeding see below. A younger brother was born to the family on 28 August , but died the following year. Disability At the age of 13 Henri fractured his left thigh bone, and at 14, the right. The breaks did not heal properly. Modern physicians attribute this to an unknown genetic disorder, possibly pycnodysostosis also sometimes known as Toulouse-Lautrec Syndrome , or a variant disorder along the lines of osteopetrosis, achondroplasia, or osteogenesis imperfecta. Rickets aggravated with praecox virilism has also been suggested. His legs ceased to grow, so that as an adult he was only 1. He is also reported to have had hypertrophied genitals. Physically unable to participate in most of the activities typically enjoyed by men of his age, Toulouse-Lautrec immersed himself in his art. He became an important Post-Impressionist painter, art nouveau illustrator, and lithographer; and recorded in his works many details of the late-century bohemian lifestyle in Paris. Toulouse-Lautrec also contributed a number of illustrations to the magazine *Le Rire* during the mids. Paris Party In The Moulin Rouge Toulouse-Lautrec was drawn to Montmartre, an area of Paris famous for its bohemian lifestyle and for being the haunt of artists, writers, and philosophers. Tucked deep into Montmartre was the garden of Monsieur Pere Foret where Toulouse-Lautrec executed a series of pleasant plein-air paintings of Carmen Gaudin, the same red-head model who appears in *The Laundress* When the nearby Moulin Rouge cabaret opened its doors, Toulouse-Lautrec was commissioned to produce a series of posters. Thereafter, the cabaret reserved a seat for him, and displayed his paintings. Among the well-known works that he painted for the Moulin Rouge and other Parisian nightclubs are depictions of the singer Yvette Guilbert; the dancer Louise Weber, known as the outrageous La Goulue "The Glutton" , who created the "French Can-Can"; and the much more subtle dancer Jane Avril. Toulouse-Lautrec spent much time in brothels, where he was accepted by the prostitutes and madams to such an extent that he often moved in, and lived in a brothel for weeks at a time. He shared the lives of the women who made him their confidant, painting and drawing them at work and at leisure. Lautrec recorded their intimate relationships, which were often lesbian. A favourite model was a red-haired prostitute called Rosa la Rouge from whom he allegedly contracted syphilis. Toulouse-Lautrec gave painting lessons to Suzanne Valadon, one of his models and possibly his mistress as well. An alcoholic for most of his adult life, Toulouse-Lautrec was placed in a sanatorium shortly before his death. He died from complications due to alcoholism and syphilis at the family estate in Malrome, fewer than three months before his 37th birthday. He is buried in Verdélais, Gironde, a few kilometers from the Chateau of Malrome, where he died. Legacy Two Girls In Bed Throughout his career, which spanned less than 20 years, Toulouse-Lautrec created canvases, watercolors, prints and posters, 5, drawings, some ceramic and stained glass work, and an unknown number of lost works. His debt to the Impressionists, in particular the more figurative painters Manet and Degas, is apparent. He excelled at capturing people in their working environment, with the colour and the movement of the gaudy night-life present, but the glamour stripped away. He was masterly at capturing crowd scenes in which the figures are highly individualised. At the time that they were painted, the individual figures in his larger paintings could be identified by silhouette alone, and the names of many of these characters have been recorded. His treatment of his subject matter, whether as portraits, scenes of Parisian night-life, or intimate studies, has been described as both sympathetic and dispassionate. He often applied the paint in long, thin brushstrokes which often leave much of the board on which they are painted showing through. Many of his works may best be described as drawings in coloured paint. His mother contributed funds for a museum to be built in Albi, his birthplace, to house his works.