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Pamela Gillilan was born in London



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in 1918, married in 1948 and moved to Cornwall in 1951. When she sat down to write her poem *Come Away* after the death of her husband David, she had written no poems for a quarter of a century. Then came a sequence of incredibly moving

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elegies. Other poems followed, and two years after starting to write again, she won the Cheltenham Festival poetry competition. Her first collection *That Winter (Bloodaxe, 1986)* was shortlisted for the Commonwealth Poetry Prize.

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Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at

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the University of Leiden and the Art  
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the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as

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English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

My Name Is Lita

*Page 24/183*



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*home in her final years.  
Posthumously, her devoted  
editor Anna von Planta  
discovered her diaries and  
notebooks in 1995, tucked  
in a closet—with  
tantalizing instructions*

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*to be read. For years thereafter, von Planta meticulously culled from over eight thousand pages to help reveal the inscrutable figure behind the legendary pen.*



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*Beginning with her junior year at Barnard in 1941, Highsmith ritualistically kept a diary and notebook—the former to catalog her day, the latter to brainstorm*

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*stories and hone her craft. This volume weaves diary and notebook simultaneously, exhibiting precisely how Highsmith's personal affairs seeped into her fiction—and the*

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*sheer darkness of her own  
imagination. Charming yet  
teetering on the  
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social life in 1940s  
Greenwich Village,*

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*barhopping with Judy  
Holliday and Jane Bowles,  
among others. Alongside  
Flannery O'Conner and  
Chester Himes, she  
attended—at the  
recommendation of Truman*

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*Capote—the Yaddo artist colony in 1948, where she drafted Strangers on a Train. Published in 1950 and soon adapted by Alfred Hitchcock, this debut novel brought recognition*

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*and brief financial security, but left a heartsick Highsmith agonizing: "What is the life I choose?" Providing extraordinary insights into gender and sexuality*

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*in mid-twentieth-century  
America, Highsmith's  
diaries convey her  
euphoria writing The Price  
of Salt (1951). Yet her  
sophomore novel would have  
to be published under a*

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*pseudonym, so as not to  
tarnish her reputation.  
Indeed, no one could  
anticipate commercial  
reception for a novel  
depicting love between two  
women in the McCarthy era.*



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*Seeking relief from  
America, Highsmith  
catalogs her peripatetic  
years in Europe,  
subsisting on cigarettes  
and growing more bigoted  
and satirical with age.*

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*would be this sociopathic  
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solidify her true fame. At  
once lovable, detestable,  
and mesmerizing, Highsmith  
put her turbulent life to  
paper for five decades,*

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**Guagnini. Many of these works, spanning from 2005 until 2019, have never been seen before or have not been seen since their original live presentation. Raised in Argentina during the "Dirty War" and violent military dictatorship, Guagnini**



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**moved to New York in the late 1990s and co-founded the film production company Union Gaucha Productions with Karin Schneider in 1997. In 2005 Guagnini became co-founder of Orchard Gallery, an artist cooperative based on the Lower East**

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**Side. The work in Theatre of the Self is informed in part by autobiography, history, politics and through Guagnini's community itself. Some performances were participatory, some were not. But all were made polyvocally in**

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**collaboration with a group of artists with shared interests and concerns around performance and the moving image including Ei Arakawa, Leigh Ledare, Jeff Preiss, Aura Rosenberg, Karin Schneider among others. This publication invites internationally**

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**acclaimed art historians, curators and artists to think about the material in Guagnini's work within a unique format. Readers of the publication will be interested in contemporary art, film, political science, performance studies, and**

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**Latin American studies.  
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The Entrepreneurial University  
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contribution to a very widely  
spokn and full language. No one  
man could hope to complete a  
dictionary of dialects spread over  
so wide an area.

"Having been born a freeman,  
and for more than thirty years



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enjoyed the blessings of liberty in a free State—and having at the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve

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*What does childhood mean  
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*make sense of broader  
socio-political,  
religious, and economic  
transformations in Thai  
society. By examining the  
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*actors to define and  
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cultural references create  
space for both existential  
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more broadly how attention  
to children, typically  
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invisible in most  
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*surviving Hindu text on  
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aphoristic verses that have  
survived into the modern era  
with different bhasya  
(exposition and*

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*commentaries). The text is a mix of prose and anustubh-meter poetry verses. The text acknowledges the Hindu concept of Purusharthas, and lists desire, sexuality, and*

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*how and when it is good or bad. The text is one of many Indian texts on Kama Shastra. It is a much-translated work in Indian and non-Indian languages. The Kamasutra has*

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*Hindu temples. Of these, the Khajuraho in Madhya Pradesh is a UNESCO world heritage site. Among the surviving temples in north India, one in Rajasthan sculpts all the major*

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*chapters and sexual positions to illustrate the Kamasutra. According to Wendy Doniger, the Kamasutra became "one of the most pirated books in English language" soon after*

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*it was published in 1883 by  
Richard Burton. This first  
European edition by Burton  
does not faithfully reflect  
much in the Kamasutra  
because he revised the  
collaborative translation by*

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*Bhagavanlal Indrajit and  
Shivaram Parashuram Bhide  
with Forster Arbuthnot to  
suit 19th-century Victorian  
tastes. Vatsyayana  
Mallanaga is its widely  
accepted author because his*

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*name is embedded in the colophon verse, but little is known about him.*

*Vatsyayana states that he wrote the text after much meditation. In the preface, Vatsyayana acknowledges*



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*that he is distilling many ancient texts, but these have not survived. He cites the work of others he calls "teachers" and "scholars", and the longer texts by Auddalaki, Babhravya,*

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*Dattaka, Suvarnanabha,  
Ghotakamukha, Gonardiya,  
Gonikaputra, Charayana,  
and Kuchumara.*

*Vatsyayana's Kamasutra is  
mentioned and some verses  
quoted in the Brihatsamhita*

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*of Varahamihira, as well as the poems of Kalidasa. This suggests he lived before the 5th-century CE. Human relationships, sex and emotional fulfillment are a significant part of the post-*

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*necessity. Though she is reserved and selective, "a woman stands in very great need of surata (amorous or sexual pleasure)", and "the woman has a far stronger erotic disposition, her*

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greater than a man's"*

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