The Critical Theory Institute
University of California, Irvine
presents

The Wellek Library Lectures for 1999

JEAN BAUDRILLARD

May 24th, 25th & 27th, 1999

5:00-7:00 pm

Humanities Instructional Building – Room 100

Monday, May 24: “The Murder of the Real”

Tuesday, May 25: “The Final Solution: Cloning beyond the Human and the Inhuman”

Thursday, May 27: “The Millennium, or the Suspense of the Year 2000”
JEAN BAUDRILLARD

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On the Occasion of the 19th Wellek Library Lectures

1999

CRITICAL THEORY INSTITUTE

WELLEK LIBRARY LECTURES

1981  Harold Bloom  The Breaking of the Vessels
1982  Perry Anderson  In the Tracks of Historical Materialism
1983  Frank Kermode  Forms of Attention
1984  Jacques Derrida  Mémoires
1985  J. Hillis Miller  The Ethics of Reading
1986  Jean-François Lyotard  Peregrinations
1987  Louis Marin  Pascalian Propositions Today
1988  Murray Krieger  The Reopening of Closure
1989  Edward Said  Musical Elaborations
1990  Hélène Cixous  Three Steps on the Ladder of Writing
1991  Fredric Jameson  The Seeds of Time
1992  Geoffrey Hartman  The Fateful Question of Culture
1993  Evelyn Fox Keller  Refiguring Life
1994  Wolfgang Iser  Variables of Interpretation
1995  Rosalind E. Krauss  Formlessness
1996  Étienne Balibar  Extreme Violence & the Problem of Civility
1997  Harry D. Harootunian  History’s Disquiet
1998  Judith Butler  Antigone’s Claim
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Compiled

by

Eddie Yeghiayan

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II. Texts about Jean Baudrillard
    Reviews of Jean Baudrillard’s texts
    Books on Jean Baudrillard
    Texts about Jean Baudrillard

I. Texts by Jean Baudrillard

1956

    French translation with Gilbert Baüa of Bertolt Brecht’s Fluchtlingsgespräche.

1962

    On William Styron’s novels.

    On Italo Calvino’s Le Vicomte Pourfendu (Il visconte dimezzato), Le Baron Perché (Il barone rampante) and Le Chevalier Inexistant (Il Cavaliere inesistente).


1963


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    French translation of Peter Weiss; Die Verfolgung und Ermordung Jean Paul Marats dargestellt durch die Schauspielgruppe des Hospizes zu Charenton unter Anleitung des Herrn de Sade.
1966


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1968


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1975

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Issue is on "Fonctionnalismes en dérive."


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1. L'écliptique du sexe: 13-73
2. les abîmes superficiels: 75-176
3. Le destin politique de la séduction: 177-245

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Translation by Lisa Liebmann

1984


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1988


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In section "Noted with Pleasure."


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1994


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"Most of the essays in this book were presented in April 1994 at Baudrillard in the Nineties: The Art of Theory, a symposium held at the Institute of Modern Art, Brisbane in conjunction with the opening of The Ecstasy of Photography -- the first comprehensive retrospective survey of Jean Baudrillard's photographs."

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**Texts about Jean Baudrillard**


Excerpts a text of Baudrillard's, "Il trompe-l'oeil/The Trompe-l'oeil" for a trompe l'oeil designed by Margaret Jann and Sylvain Corbeille.


Quotes Baudrillard's remarks about social reality as a mere world of floating signs, the political economy of symbolic exchange, and that the body as an object of salvation has replaced the ideological function of the soul, and cites a conference paper by M. Hobart that summarizes Baudrillard's earlier critiques of Marx's "Law of Exchange Value."

Abril, Amancio Sabugo. "La filosofía intima de la poesía unamuniana." Cuadernos Hispanoamericanos (February-March 1987), 440-441:299.


Invokes Baudrillard's view of the reality principle (signifying principles of truth around which other truths operate) to discuss karaoke which takes as its reality principle the idea of role-playing, satirizes it, revealing the simulation.


Refers to Baudrillard's Simulations (1983) and observes that people on TV are divorced from their original referents (persons) and become like the simulacra described by Baudrillard.


Cites Baudrillard's "Precession of Simulacra" to the effect that our culture now substitutes "signs of the real for the real itself."


Refers to Baudrillard as the most sociological of four postmodernist thinkers, cites his view that consumers buy products for their sign-value: hyperreality, constructed by media, is simulated for people, making them incapable of distinguishing simulation from reality, a precondition of all social criticism. Baudrillard carries Marxist theory of culture to a new step, to reconsider the relative autonomy of symbolic and cultural systems and to decode cultural simulations as false representations of reality.


Baudrillard's views are antagonistic to feminist theory and practice, that his stress on the instability and indeterminacy of signifying structures makes categories such as "gender" impossible. The author problematizes Baudrillard's shift from the argument that sexuality is nonreferential to the conclusion that sexual difference is indeterminate.


Quotes Baudrillard that theory cannot be anything but a challenge to the real.


Baudrillard argues that society knows itself only through the reflections that flow from the camera's eye and that this knowledge is unreflective.


Transcription d'un cours commun given at the Faculté des Sciences Sociales at the University of Lausanne on January 20, 1983 at the Aula.

Debate on Gérard Berthoud's "Plaidoyer pour l'autre."

Albert, Bruce. "L'Or cannibale et la chute du ciel. Une critique chamanique de l'économie politique de nature (Yanomani, Brésil)." L'Homme (April-December 1993), 33(126-128):371a37. 372nn43. 44. 46. 373.


Quotes Baudrillard to the effect that contemporary societies contain a conflict of moralities, an aristocratic morality of otium and a puritan work ethic, and that at the limit are gadgets, which embody pure gratuitousness under a cover of functionality, pure waste under cover of an ethic of practicality.


Refers to Baudrillard's notion of the empty symbol, or simulacrum.


Quotes Baudrillard to the effect that the unreal or the simulated can so consume the territory that might have existed for physical, sensual experience that what is can no longer be distinguished from its image.


Cites Baudrillard's work on consumption and the value-sign of objects in our society.


A section is entitled "The Culture of the Simulacrum: Baudrillard's Social Philosophy." pp. 78-82.

Says that Adorno and Baudrillard go wrong precisely when historically contingent features of the social realm, reification and the commodification of culture, are interpreted in the light of a trans-historical and -contextual conception of meaning.

This issue of the journal is entitled "Postmodern Screen."


Issue is entitled "Postmodernism/ Marxism/ Feminism" and edited by Lawrence Grossberg. Discusses Baudrillard's view that politics is no longer possible.


Issue is on Marguerite Duras.

The article is a reading of four novels by Marguerite Duras.


Quotes Baudrillard to support the view that broadcast technologies have turned the home into the "hyperrealism of simulation."

Special issue on Television History.


The stimulating and suggestive hypotheses on consumption by Baudrillard and Bourdieu and others have never become operational concepts, have never been related to the economic theory of demand. This paper attempts to do that.


Some look at Baudrillard's characterization of cultural fragmentation and exhaustion as hyperbolic, whimsical and cynical cant, others see it as an accurate depiction of the exhaustion of certain ideas and "a complete formalization" of High Fordist normative aspirations (democracy, freedom, justice) as moribund simulacra.


On entertainments at the Versailles Court under Louis-XIV.

Applewhite, James. "Postmodernist Allegory and the Denial of Nature." *Kenyon Review* (Winter 1989), 11(1):3. Asserts that theoretical expositions of the postmodern are based on the arbitrariness of signs, and quotes Baudrillard that we have to begin "with a liquidation of all referentials."


Cites Baudrillard's remarks that power "consists in the monoply of the spoken word." Domination is exercised when speech is no longer exchanged, that is, when one party defines exclusively the terms and sense of the exchange.

In Finnish.

On Baudrillard's view, the villain is consumer society, and the absence of critical debate by the silent majorities is evidence of a politics that views the democratic state as a ruse, which merely delivers an ersatz public life in which there is no critical debate on important issues. This reaffirms, rather than attacks, the moral foundations of politics.

Says Baudrillard glorifies the abscetion from voting by 50 percent of the electorate.


Issue is on "Postmodernism in the Social Sciences."

Discusses Baudrillard and Lyotard and the relationship between Marxism and postmodernism.

Discusses, among many things, Baudrillard's treatment of symbolic exchange.

They use Baudrillard's description of the four successive phases of the image: "the precession of simulacra." Cite Baudrillard's view that human beings can be seduced and foundationize the dissimulations that provide a basis for their language-games. Cite also Baudrillard on the end of realist or instrumentalist theories of value and that the end of modernist illusions hints at new kinds of freedom.

Makes reference to discussions in the literature of hyperreal simulation in international relations.


"Aquí está o irritante livrinho de Baudrillard, *A sombra das maiorías silenciosas* (1982), que encontra, tanto no público norte-americano como no europeu, uma imensa carga inercial que acaba falseando as próprias regras do jogo político."


Argues that Baudrillard's early essay "Requiem for the Media" (1971, 1981) recapitulates Sartre's theory of mass media in *Critique of Dialectical Reason* (1960). Baudrillard then carried this further with the view that mediated reality, simulacra, superceded reality, and imposed meaning, and the only critical response is to refuse all meaning. But, the author argues, artistic discourses depend on representation, not simulation.


Refers to Baudrillard's view that fashion and advertising have replaced custom and tradition.


This issue is on "Drama. Theater Performance: A Semiotic Perspective."

On Peter Brook's *Ubu aux Bouffes*.


If the possibility of denoting for visual images is removed, what is left? Is it what, as Baudrillard says, Bauhaus designers feared, "all the rest is coating, the hell of connotation: residue, superficiality, excess, eccentricity, ornamentation, uselessness"? (For a Critique of the Political Economy of the Sign (1981), p. 196.)


Kahlo’s What the Water Gave Me is described well, if unintentionally, by the following words of Baudrillard: "today the scene and the mirror no longer exist. instead there is a screen and a network. in place of the reflexive transcendence of mirror and scene, there is a nonreflecting surface, an immanent surface where operations unfold."


Points out that Marx occasionally spoke of the 'language' of the commodity form.


This issue, edited by Alice Kaplan and Kristin Ross, is on "Everyday Life “ and this article is part of a section entitled “[Henri] Lefebvre and the Situationists.”


The issue is entitled "Simulations."


The issue is on "Performance Theory."


Postmodern art, according to Baudrillard, is a culture of excess, polyvalent with an abundance of meanings, coupled with the scarcity of adjudicating authorities.


Utilizes Baudrillard's discussion of seduction and poker to analyze the play and its characters.


In Afrikaans. Abstract in English.


They refer to Baudrillard for the view that giving and getting, rather than the gift itself, is especially significant of the sanctity of domestic affiliations.


This issue is on Alfred Jarry.


On Dziga Vertov's Man With a Movie Camera.

Cites Baudrillard's remark that in America there is not going to be a revolution; however, the author refers to the many liberation movements of the past decades.


See also below M. Corrigan. Andrew Hulkrans and Mark Swed's articles on this event.


Section 2 of the paper is entitled “Foucaults, Lyotards und Baudrillards Konzepte zur Postmoderne.”


Uses Baudrillard's analysis of the opposition between law and rule in De la Séduction (1979).


"Il reste que les problèmes soulevés dans cet essai brillant et bien documenté sont des problèmes fondamentaux de notre temps et de nos luttes. et que. de cet fait. ce livre don’t on a trop peu parlé est de ceux qui peuvent contribuer à les éclairer.”


Special number on "Le Sexuel," edited by Georges Balandier and André Béjin.


Translated by Mark Ritter.

Touches on the fact that the sight of the New York Marathon even brought tears to the eyes of such a cool observer as Jean Baudrillard.


66


"In many ways, *The Postmodern Scene* is an attempt to out-Baudrillard Baudrillard. It accepts Baudrillard's major categories -- semiurgy, simulation, hyper-reality, and implosion -- as axiomatic and raises his more obscure and marginal metaphors -- dead power, aestheticization, excremental culture and panic culture -- to major analytic categories."


Compares McLuhan and Baudrillard on implosion. Television produces meaning, and extends simulation throughout the culture, absorbing politics and reality itself, producing irreality. Irreality is a hyperreality, rather than reality itself. However, this postmodern theory leads to technological determinism.


Abstract in *Dissertation Abstracts International* (Spring 1997), 58(1C):24C.


Issue is on “Vision des Etats-Unis.”


Bindé, Jérôme. "Casernao padiglione?" *Domus* (July-August 1982), 630:2. 3.
Asserts that the strategy which collectively assigns consumers to a code, without however (conversely) arousing collective solidarity was not invented -- whatever Baudrillard may think -- by the market and by advertising; although it suits perfectly their purposes. It was invented in the army, at school, in the factories and at the Court of Versailles.

Text in Italian and English.


The meta-visual substance moulded by a computer artist is at the same time imaginary and real -- it is hyperreal.


John Stuart Mill and not just Karl Marx was unable to transcend the productivist ideology of their era.


Refers to Baudrillard's discussion of the worship of labor replacing the worship of God in classical political economy.


Quotes Baudrillard to the effect that the psychological dimension has in a sense vanished and that history has also disappeared.


Mentions Baudrillard's views on signs, reality, simulation and hyperreality.


Refers to Baudrillard's remark that there is no room for desire in Foucault's universe; the slot is filled by power.


This issue is entitled "The Preface (Ouvrures, Prélégomènes, Preludes, Avis, Avant-propos..."


IR stands for International Relations.

Discusses Baudrillard’s notion of hyper-visibility: the fascination with the visible.


Notes criticism of Foucault’s work by Baudrillard, in particular that in contemporary society the exercise of power involves not only mechanisms of discipline but of deterrence as well, which ultimately signals a dissipation of disciplinary power.


Issue is on "Marxists and the University," edited by Robert M. Maniquis.

Special issue is on "Literature and Ideology," edited by Harry R. Garvin and James M. Heath.


Boltanski, Luc. "Les Usages sociaux de l'automobile: Concurrence pour l'espace et accidents."


This issue is entitled "Imaginaire et idéologique: Questions de lecture."


Echoes Baudrillard's warning about the dangers of participating in a discourse defined by the capitalist order. in this instance to speak a language of rights that forecloses the complexity of human lives.  
This issue is on "Feminism and the Social Control of Gender."


On David Cronenberg's _Crash._

"Alain de Botton argues that in our self-help age, the ancient philosophers are inevitably more popular that Derrida, Baudrillard and the deconstructionists."


On Baudrillard’s photography.

Translated from the French.

Issue is on “La Publicidad.”

Quotes Baudrillard to the effect that theory itself has evolved into a total system of
mythological interpretation, a closed system of signification.

Bowe, Richard, Stephen Ball, and Sharon Gewirtz. "Parental Choice, Consumption and Social Theory: The
Operation of Micro-Markets in Education." British Journal of Educational Studies (March 1994),
42(1):42, 43. 51.


Popular Culture." Public Culture (Fall 1994), 7(1)[15]:307, 311.
This special issue is devoted to "The Black Public Sphere."

Boyle, Mark and George Hughes. "The Politics of Representation of 'The Real': Discourses from the Left on
Glasgow's Role as European City of Culture, 1990." Area (September 1991), 23(3):217, 218, 228.
See below David B. Clarke's response: "Reality, Representation and Simulation: A
Comment on Theory and Politics in Boyle and Hughes."


Brack, J-Paul. “Ces Communications de masse qui n'existen pas.” Analyse et Prévision (July-August 1972),
A critical analysis of the main ideas in Baudrillard's Pour une Critique de l'économie politi
du signe (1972).

Bradley, Dale. “History to Hystera: Fellini’s Casanova Meets Baudrillard.” Canadian Journal of Political and
This issue is entitled "The Hystorical Male—One libido?"
Reprinted in Peter Bondanella and Cristina Degli-Esposti, eds., Perspectives on Federico

“The context of the novel being reviewed is a post-modernist world well-described by
Baudrillard’s view of hyperreality in which maps are more important than territories, reputations than actions, words and sketches than facts.”

Braman, Sandra. "Policy for the Net and the Internet." Annual Review of Information Science and Technology
Asserts that Baudrillard gives a negative account of the possibility of an automated citizen carrying out political activities through the Net.


Uses Baudrillard's distinction between production and seduction to discuss pedagogic seduction and Socratic irony.


States that Baudrillard and Clastres reject historical materialism in favor of of an idealist model of a politically and economically autonomous "primitive society," where exchange possesses a symbolic function only.


Brown, Bill. "The Look We Look at T.J. Clark's Walk Back to the Situationist International." *Arts Magazine* (January 1989), 63(3):61, 64n3. Baudrillard's writings in the '70's say that we are no longer living in the society of the spectacle which the situationists talked about, nor in the implied specific types of alienation and repression which frames T.J. Clark's revisionary history of Impressionism.


Brown, Richard Harvey. "Personal Identity and Political-Economy: Western Grammars of the Self in Historical-Perspective." *Current Perspectives in Social Theory* (1987), 8:139, 154. By marketing products that are designed to sell on the basis of a continuous substitution of attractive images of the self, production of things is transformed into production of signs.


Bruner, Edward M. "Abraham Lincoln as Authentic Reproduction: A Critique of Postmodernism." *American Anthropologist* (June 1994), 96(2):397-398, 406-407, 409, 413. Examines critically Baudrillard and the postmodern perspective of others, and concludes that despite arguments against origins, there is an implicit original, and that there is a judgmental bias that regards one side of the dichotomy as better. It usually implies that originals are better than copies or, with the postmodernists, the exact opposite, which is still the inverse of the same binary logic.

Bruno, Giuliana. "Ramble City: Postmodernism and Blade Runner." *October* (Summer 1987), 41:67, 68-69. Takes Baudrillard characterisation of our industrial age as schizophrenic and says this is true of the replicants in the movie Blade Runner.


Critiques Baudrillard for making the claim that we are at the end of labor, the end of production.


The literary act in photography as evidenced by certain photographers.


Translated by Ben Morgan.

Quotes Baudrillard to the effect that art has totally penetrated reality and that the border between art and reality has vanished as the two collapse into the realm of the universal simulacrum.


Film by Bernardo Bertolucci.


This special issue is on "Feminism, Psychoanalysis and Cultural Critique."


States that Baudrillard gives a reductive reading of *This Sex Which Is Not One*. Suggests it would be instructive to compare Irigaray's idea of feminine masquerade with Baudrillard's very different interpretation in *De la Sédécation* (1979).


Citing Baudrillard's writings from the 1970s and 1980s, asserts that Baudrillard has emerged as the key figure in the movement to incorporate consumption into a neo-Marxist theory of society.


Translated by Philip Schlesinger.  
Originally presented at the symposium on "Popular Culture and Political Resistance" held at Columbia University, April 11-13, 1985.  
This issue is on "Latin American Perspectives."


Says Baudrillard in *L'Autre par lui-même* (1987) regards the proliferation of information as a threat to responsible moral thinking.


Cites Baudrillard's most recent revision of Marx's critique of capitalism.

Quotes Baudrillard's *Amérique*, p. 165.

On Lily Tomlin. Quotes Baudrillard to the effect that the self has become a pure screen, a
switching center for all the networks of influence.

Carrier, David. "Baudrillard as Philosopher, or The End of Abstract Painting." *Arts Magazine* (September
It may be the end of narrative rather than art, the author claims.

Carrier, James G. "Alienating Objects: The Emergence of Alienation in the Retail Trade." *Man* (June 1994),


Carrier, James. "Reconciling Commodities and Personal Relations in Industrial Society." *Theory and Society*
(October 1990), 19(5): 579, 594m2. 5.

Carrier, James G. "The Symbolism of Possession in Commodity Advertising." *Man* (December 1990),
25(4): 694, 703.
Cites Baudrillard's idea of sign value.

Carter, Nick. "From Red Center to Black Hole." In André Frankovits, ed., *Seduced and Abandoned: The
Baudrillard Scene*, pp. 63-82. Semiotext(e). Autonomedia. Glebe, NSW, Australia & New York:
Stonemoss Services & Semiotext(e), 1984.

344.

Case, Sue-Ellen. "From Bentol Brecht to Heiner Mußler." *Performing Arts Journal* (1983), 7(1) [19]: 101,
102n10, 11.

Castell, Suzanne de and Mary Bryson. "Retooling Play: Disopia, Dysphora and Difference." In Justine

Connection: Representational Politics, Subcultural Identities and Cultural Theory*. *Cultural Studies*
Mentions that although Baudrillard has admitted to being either ignorant or actively hostile
to many of the key themes of postmodernism, he is, in this book being reviewed, lumped with other
postmodernist theorists.

Caughlin, Mark R. "Irony is Liking Things: Donald Barthelme's Postmodern Poetics." M.A. Thesis, 1997,
University of Manitoba.

Cazals, Thierry. "Le monde comme simulacre et programmation." *Cahiers du Cinema* (September 1987),
399: 53.


Without a reliable notion of nature, faith or ideology, the terms of social life become reversible: TV lets these reversals spread with astonishing speed, moving across the depthless surface of politics in a way Baudrillard cannily called "fractal."


Discusses Baudrillard's criticisms of Roman Jakobson’s idealist simulational model of communication.

This issue is entitled "The Problem of Continuity and the Origins of Modernism."


Discusses some of Baudrillard's main ideas: implosion of meaning, simulation, hyperreality as descriptive of a phenomenology of everyday life, which is highly semiotized and schizophrenic-like.


Baudrillard seems to have assumed that symbolic values possess a fundamental independence because the consumption of goods is principally a means of achieving social distinction. This relies on Veblen's idea of conspicuous waste. The author intends to show that an alternative view of gift-exchanges is possible, one which takes as its starting point the social reproduction of intimacy.


Discusses Baudrillard's concept of the end of the social.


The communication network has transformed the world into a gigantic simulacrum without any human subjects but only screens.


A section in the paper is entitled "Mass Media: The Baudrillard Clash."

This issue of the journal is on "Postmodernism."


The demise of the subject: the modern myth that the individual subject serves as an adequate reference point for social discourse.—In *The Shadow of Silent Majorities* (1983).


Chombart, Paul Henry de Lauwe. "Les intérêts contre les besoins. La double nécessité." *La Pensée* (March-April 1975), 180:125n2. This issue is on "Besoins et consommation."


Christensen, Jerome. "Hume’s Social Composition." *Representations* (Fall 1985), 12:58. 60. 64n36, 65n45.


"The deepest avatar of racism is to think that an error about [other] societies is politically, or theoretically less serious than a misinterpretation of our own world. Just as a people who oppresses another cannot be free, so a culture that is mistaken about another must be mistaken about itself."

(*The Mirror of Production*, pp. 32-33.)


Quotes the following from Baudrillard: “We are in a universe, where there is more and more information, and less and less meaning.”

Clark, Michael. "Putting Humpty Together Again: Essays Toward Integrative Analysis." *Poetics Today* (Winter 1982), 3(1):166, 170. Cries Baudrillard’s criticism of Foucault — who denies class struggle and ideological contradiction as categories — that this precludes dialectical struggle and turns oppressed and oppressor not against each other but into each other.


Clignet, Rémi. "Narcissisme et anomie." *Cahiers internationaux de Sociologie* (July-December 1982), 73:216n62. This number is on "Une anthropologie généralisée."


Collins, James. "Postmodernism and Cultural-Practice: Redefining the Parameters." Screen (Spring 1987), 28(2):12-13. Cites Baudrillard's notion of implosion and that the constant bombardment of the individual by so many different sources of information has led to the relentless destructuring of the social. This issue of the journal is entitled "Postmodern Screen."

Collins, Ronald K.L. and David M. Skover. "Commerce and Communication." Texas Law Review (March 1993), 71(4):735, 735n195, 198. Quotes severral aperçus from Baudrillard, including: "We are living in the period of the objects; that is, we live by their rhythm."


Concha, Jaime. "Michel Foucault y las ciencias humanas." I & L: Ideologies & Literature: A Journal of Hispanic and Luso-Brazilian Literatures (September-November 1980), 3(14): 83n10. Remarks that Baudrillard is not accurate when he states that "Chez Foucault, on frolle toujours la determination politique en deniere instance."


Cook, Deborah. "Ruses de Guerre: Baudrillard and Fiske on Media Reception." Journal for the Theory of Social Behaviour (June 1992), 22(2):227-238. The author states that she is interested in the more 'optimistic' dimension of Baudrillard's theory -- a dimension that is often overlooked or ignored in the extant literature on Baudrillard.


Stratification of objects in a system of codes by advertising establishes direct links between consumption of specific goods and social status.


Post-modern theory comes in several varieties: Apocalyptics, Sceptics, Pragmatists, and Critics. Baudrillard belongs to the first group.


Special issue on Cultural Studies in Canada.


Abstract in Dissertation Abstracts International (June 1997), 57(12A):5300-A.


Baudrillard portrays Marx as a thinker still caught up in a world divided by a distinction between reality and representation. He uses a reading of the Borges map story as a parable about simulation. Previously maps were taken as representations of reality, now they are a means to generate reality itself. "The territory no longer precedes the map, nor survives it. Henceforth it is the map that precedes the territory."


On Jean Baudrillard's appearance on the stage at Whiskey Pete's Casino in Stateline, Nevada as part of a theory rave.

See also David S. Bennahum, Andrew Hultkrans and Mark Swed’s articles on this event.


Translated and edited by RMP.

If what Baudrillard argues is true -- that our culture has lost the linear thread of its history and with this goes a loss of reality --, how can SF accomplish its mission of projecting the irrecoverable past into an imaginary future?


On David Dalgleish's article "in Search of (Wonder) Naive Criticism: Some Objections to Baudrillard and Bukatman."


As the last trace of the supposed reversal of 'Platonism' Baudrillard determines the 'implosion' of signification as the hyperreal.'


A section on "Semiotic fetishism" is on Baudrillard.

Gives an account and limitations (it is tied to the moment of exchange) of Baudrillard's early views on consumption and leisure. His later view describes the world in terms of the play between subject and object and not in terms of relations with material objects.


Davis, Robert Con. "Pedagogy, Lacan, and the Freudian Subject." College English (November 1987), 49(7):755. Quotes Baudrillard's view that ideology is the very form that traverses both the production of signs and material production.


   This number is on "Habiter, produire, l'espace."


   This issue is entitled "Les Pouvoir dans ses fables."

   Discusses Baudrillard’s views on simulation, representation and image.

   Quotes the following from Baudrillard: “Feigning or dissimulation leaves the reality principle intact: the difference is always clear, it is only masked; whereas simulation threatens the difference between ‘true’ and ‘false,’ between ‘real’ and ‘imaginary.’”


   Review of Jean Baudrillard’s La Transparence du mal (1990) and Denis Rosenfield’s Du Mal.

   Quotes from Baudrillard in support of the view that we have long been trapped under several layers of simulations and says that this view attributes exceptional powers to systems of signs: they are pictured as carrying on a project of control and universal hegemony when, in fact, as Deleuze and Guattari point out, the State is needed to give any semiotic system the means of its imperialism.


   A study of the following works of Baudrillard: Le Système des objets (1968), La Société de consommation (1970) and Pour une Critique de l'économie politique du signe (1972).


Refers to Baudrillard’s discussion to seduction as play on appearances.


On Baudrillard’s theory: “The world is denatured, all surface and simulacra entirely of our own making—our beliefs never touch reality and are relative to social contexts that explain their content.”


Filmmakers seem unable to grasp the truth of the simulacrum which knows there is no truth beyond the image -- the simulacrum is true.


On Gottdiener’s "Hegemony and Mass-Culture: A Semiotic Approach."


Mentions Baudrillard's discussion of reversals -- in the context of discussing David Harvey's views of Cindy Sherman's photography -- that would occur in all critiques of fetishism, which "instead of functioning as a metanguage for the magical thinking of others, turns against those who use it and surreptitiously exposes their own magical thinking." (For a Critique of the Political Economy of the Sign) (1981), p. 90.)


Quotes Baudrillard to the effect that any system of productivist growth can only produce and reproduce men as productive forces.


Baudrillard argued that fashions' interest in the expressive possibilities of the body reproduces an alienating consumption of specialized cares for the outer body and seeks to foster emancipation by stressing outward compliance with others.


Says Baudrillard's ecstasy of communication fails to pay adequate attention to the questions of transculturalization and its attendant asymmetries of power.


Mentions Baudrillard's vision of everyday existence as "perpetual shopping," in which consumption permeates most aspects of our social and personal lives.


Guest editorial of the issue whose theme is "Writing Difference."

The catch-phrase for the issue might be Baudrillard's phrase "sophisticating the undecidable" (Xerox & Infinity (1988)). The undecidable is that which exceeds at every attempt to arrive at a fully secured decision, determination, conceptualization. There is always an unaccounted for element of excess which remains literally out of position.


Claims that Woringer’s critique of modernity in his Ägyptische Kunst anticipated the visionary tourism of Baudrillard’s America.


Part of a special section entitled "America's Baudrillard: The Politics of Simulation."


Uses Baudrillard’s ideas about codification for his analysis.


Fashioned images, simulacra, are what remain of the self – the image of our self that we have crafted to provide the socially necessary account of the being that resides within the physical body.


Dufour, Olivier. "L'utopie Beaubourg dix ans après." Esprit (February 1987), 2:12. This issue is entitled "L'utopie Beaubourg dix ans après."


For Baudrillard the secret is not repressed; it is rather that which is in excess; appearances are truly secret because they do not lend themselves to interpretation.


Special number on Lacan and Narration.


Postmodernism is the most general term for the Baudrillardian "culture of the simulacrum," which designates a copy without an original. an example without a model.


Refers to Baudrillard as one of those outside the field of economics who has acknowledged the fecundity of Veblen's analysis of consumption.


This issue is entitled "Max After Derrida."


Finds Baudrillard's view of the masses fructuous.


The issue is entitled "Pouvoirs de l'image."


Quotes Baudrillard as claiming that metaphysical despair comes from the idea that images were not images but perfect simulacra. Points out that Baudrillard distinguishes simulation from dissimulation: that beginning in the 15th century there are three different orders of simulacra, based on the natural law of value (counterfeit), commercial law of value (production), and the structural law of value (simulation). Sections in the paper are entitled: The 'fiction' of representation: the simulation of meaning; the 'fiction' of reason: the simulation of truth; the 'fiction' of history: the simulation of the timeless.


Disagrees with Baudrillard's claim that utopia finds a home in the critical gap separating the real and the imaginary in precapitalist societies, this gap encouraging the establishment of a different model of society.


On Louis Althusser.


The issue is entitled "La technique."

In a lengthy footnote discusses how his approach differs from Baudrillard's in *Le Système des objets* (1968).

Cites heterodox Marxist Baudrillard's view that it is traditional Marxism's inability to account for a direct fetishization of an ideology that indicates the need to revise Marx's analysis of commodity fetishism. In the end finds Baudrillard's analysis of fetishism and ideology suggestive and largely convincing, but remains uncomfortable in the uneasy alliance between a psychoanalytic and Marxist understanding of fetishism.


This issue is entitled "Weimar Film Theory."


Baudrillard's use of the symbolic is as a radical alternative to the sign, an anti-sign whose main characteristic is ambivalence and not polyvalence or ambiguity.


The issue is on "Le discours publicitaire."


They say that Baudrillard's *America* starts in classic road movie style.


"No one has, to my knowledge, given a more radical and compelling account of the incommensurability of dialectic (production-) and structuralist (code-) theory than J. Baudrillard."


Cites several of Baudrillard's observations on the body: the dead body really is the model for the body; the body become a visage, a collection of signs to be interpreted; the body enters the realm of signs and becomes a mannequin. Also mentions Baudrillard's interpretation of capitalist commodity production as sign production and of consumption as consumption of signs.

Discusses Baudrillard's concepts of hyperreality and simulation.


This issue is on André Bazin and is edited by Dudley Andrew.


The author argues that the precession of simulacra, Baudrillard maintains wrongly, is distinctive of our contemporary era, but he is right that ever since land existed in our modern era the cartographic representation preceded the land itself.


Mentions that traces of a positive evaluation of everyday life by Maffesoli and de Certeau can be found in the writings of Baudrillard and that Baudrillard affirms the cynical and 'mirror-like' capacity of the masses to resist absorption and manipulation by the mass media.


This volume grew out of the conference 'Centuries' Ends. Narrative Means,' sponsored by the Interdisciplinary Group for Historical Literary Study at Texas A&M University on March 24-27, 1994.


This issue is entitled "Theater in France: Ten Years of Research."


This issue of the journal is on "Postmodernism."


This issue is entitled "Film and TV Theory Today." edited by Jane Gaines.


Issue is on "Postmodernism and Japan."


This issue is entitled "La pulsion de mort."


An understanding of Baudrillard's works would have forced Toffler to explore the processes of consumption that signify and represent the products of technology, appropriating values and meanings and transformations of technology.


Cites Baudrillard's critique of classical media theory and his claim that "the masses" resist the media by their silence and blind existence.


On photography and surrealism.


Quotes Baudrillard on the loss of the real and fascism.


On the tactics of contemporary artists. Graffiti, the act of anti-media response, is now an art in the media of irresponsibility.


Neo-conservative postmodernism is marked by the implosion of style in pastiche, by the erosion of history, by the death of the author as origin or center of meaning, and by what Baudrillard calls, the hysterical, historical retrospection.


On the need for a newly critical art. Quotes Baudrillard on fashion as a factor in social inertia.


On the new quasi-abstract painters.


Art and the media in the works of Barbara Kruger and Jenny Holzer. Quotes Baudrillard on the relation of power and speech.


Translated by Keala Jewell.


Refers to Baudrillard's view that history, the lost referent, has become a myth which invades the cinema and that the Freudian account of fetishism explains the fascination with the fascist era; see Baudrillard's "L'histoire, un scenario retro" (1977).


"Despite its elusiveness and occasional obscurity, Jean Baudrillard's philosophy, argues Simon Frith, is of major importance to our age of greed, consumption and panic about cultural production."


This issue is entitled "Communicuer/Représenter."


Cites Baudrillard's opposition to psychoanalytic interpretations that search for underlying causes.


Discusses Baudrillard's notion of hyperreality and asserts that it destroys reality, collapsing under the weight of infinitely replicating simulacra, and that this frustrates the ability of the dominant producers of meaning to communicate with the masses.


Gaillard, Françoise. "De la répétition d'une figure: Armance ou le récit de l'impuissance." Littérature (May 1975), 18:122n47.

This issue is entitled "Frontières de la rhétorique."


Gaillard, Françoise. "Literary Codes and Ideology: Towards a Contestation of Semiology." Sub-Stance (1976), 15:69, 70, 74, 80n8, 9, 81n23.

Translation by Carl R. Lovitt of "Code(s) littéraires et idéologique."


This issue is entitled "Film and TV Theory Today," edited by Jane Gaines.


Refers to Baudrillard's view that it is precisely the pre-eminence of the exchange value over the use value which is at the heart of mass production.


This issue is entitled "Political Economy."


Chapter 1 is entitled "Undisciplined and Undisciplinable: Baudrillard’s Radical Anthropology." pp. 12-47.


About a professional theater group based in Martinsville, New Jersey called "SIMULATIONS."


This issue is entitled “La mort à vivre.”


Refers to Baudrillard’s analysis of an aspect of art’s desirability.


Deals with the implications Baudrillard's thinking for the practice and reception of art.


Uses Baudrillard's ideas of collectivity and fatal strategies to analyze body building.

Kiefer's artistic practices lend support to Baudrillard's radicalization of the idea of original representation, a representation that is prior to our ability to make the simulation/reality distinction.


See José Moonen below.


On Sigmar Polke.


Translation by David Pugh of "Signs pour une politique. Lecture de Baudrillard."


Says Baudrillard's notion of the "hyperreal" points to an everyday life-world where technologically mediated simulations have made indistinct what is representation and what is referent.


Points out that Baudrillard's criticism that systems of symbolic exchange in archaic or savage societies of the sort treated by Mauss are not economic, as Marxist interpreters have assumed, is an example of cultural imperialism. Similarly, the author claims that in practical criticism to subject literary fiction to semiotic appropriation is an act of imperial appropriation.


In a postmodern society institutions depreciate the public sphere and according to Baudrillard, communication has a diminished capacity where the "instaninity of communication has miniaturized our exchanges into a succeion of instants."


Marxism stressed the role of labor in human affairs. The study of non-capitalist societies within Marxist anthropology, history and archaeology, has concentrated on the reproduction of people rather than the production of things. Cites Baudrillard and others who have concentrated on the social and political, but he says this has led to a lack of understanding of the role of production in non-capitalist societies.


Referring to Baudrillard, states that historic objects are, in a Freudian sense, fetishes that function to obscure loss by displacing the product of unalienated labor, the natural object of desire.


In Baudrillard's society of the simulacrum, the real has been replaced by the illusion; the world consists of commodified images.

Goss, Jon. "'We Know Who You Are and We Know Where You Live'," Economic Geography (April 1995), 71(2):193. 194.


See Norman K. Denzin's "On a Semiotic Approach to Mass-Culture: Comment on Gottdiener" in the same issue.


Claims that Baudrillard suggests a condition of human social awareness in which bodies cease to be experienced in themselves at all, and the real becomes "that for which it is possible to provide an equivalent representation."


Abstract in *Dissertation Abstracts International* (January 1999), 59(7A):2501-A.


Issue is on "Besoins et consommation."


A section is entitled: "Baudrillard, der Bataille des Poststrukturalismus."


The only strategy against a hyperrealist system is pataphysical, as Baudrillard clearly saw.


This issue is entitled "Communiquer/Représenter."


Sub-titled "Lawrence Grossberg Maps TV's Affective Economy."
This issue is entitled "Postmodern Screen."


Refers to Baudrillard's description of the postmodern as a virus that leaps across social domains and also discusses his view of affective communication.

Cites Baudrillard's remark about the supercession of reality and says that between Disneyland and LA, are we certain which is less real or less crazy as an inhabitable space?

Cites Baudrillard's critique of Marx's concept of the mode of production, which extends Bataille's concept of "symbolic expenditure," and his characterization of the affinity between the circulation of gifts in the economy of gift exchange and the circulation of words in a linguistic economy.


Translated by Rosemary De Vere.

This special supplement is entitled: "Polyphonic Linguistics: The Many Voices of Émile Benveniste." edited by Sylvère Lotringer and Thomas Gorn.

Refers to Baudrillard's discussion of connotation and denotation and that denotation maintains itself entirely on the basis of the myth of objectivity.


On the exhibition of Baudrillard's photographs at Galerie Gérard Piltzer, 78 avenue Champs-Elysées, 75008.


Issue is on "L’homme et citoyen de l’an II à l’an 2000."


They explore the renewed interest in theorizing space in postmodernist and feminist theory -- including here Baudrillard -- embodied in such notions as surveillance, panopticism, simulacra, deterriorlization, postmodern hyperspace, borderlands, and marginality, forces us to reevaluate concepts such as culture and cultural difference.


Halicr, K.H. "Locality and Social Representation: Space, Discourse and Alternative Definitions of the "Journal of Rural Studies" (January 1993), 9(1):33-34. Says that for Baudrillard the symbolic precedes over the material, and quotes him on the hyperreal.


Halley, Peter. "Nature and Culture." Arts Magazine (September 1983), 58(1): 64, 65, 65n1. Bourgeois culture, according to Baudrillard, is seizing the opportunity to simulate the power that was assigned to nature's domination: the power of thought, repeated in the computer, which realizes bourgeois dualism: the ability to create life, chemical and mechanical, and space in the binary circuitry of animate devices. How can artists address the world of the simulacrum, where signs simulate rather than represent, and communicate their situation? Asks why artists and art theorists are attracted to Baudrillard's rather than Foucault’s interpretation of social relationships.


Emergent aesthetic factors seduce ideology, as Baudrillard has pointed out, because of the intimate relationship between ontology and aesthetics.


On the Paintings of Friedrich Meckseper.


Baudrillard's notion of maps preceding territories is confirmed by names such as New England, New France before actual settlements, or the Pope dividing the world on a map before the arrival of most European peoples.


Discuss the similarities and differences between Wolfgang Fritz Haug's theory in his books on commodity aesthetics with Baudrillard's.


Issue is on "Postmodernism and Japan."


Refers to Baudrillard's political economy of the sign.


This issue is entitled "Theories of the Fantastic."


Postmodern and deconstructionist discourses draw images which posit the principle of the absolute absence of reality and we thus get card-board architecture. Refers to Baudrillard on the subject of the nihilism of industrial technology: the new technologies are giving this process a tremendous expansion insofar as they submit any kind of inscription on any kind of medium to an exact computation.

Refers to Baudrillard's view that the functional rationality of Bauhaus gives birth to an irrational or fantasy counter discourse which circulates between the two poles of kitsch and surrealism.


Baudrillard has argued that the recent history of the body is one of its demarcation as a structural material conditioned by exchange relations and cultural signs, the same as for all objects.


He observes that Baudrillard offers us the most autre version of parapolitics, a pataphysics of the social in *A l'Ombre des majorités silencieuses ou la fin du social* (1978).


Issue is on "Pluralism and Its Discontents."


Claims that in Baudrillard's work from the mid-1970s onwards an essentially postmodern form of social theory is developed and a general characterization of that theory is offered.


Preface to the issue on "Semiotik und Marxismus." edited by Susanne Hauser.


According to Baudrillard, America is neither dream nor reality; it is hyperreality because it is Utopia realized and the empirical world is scenery, well-orchestrated simulation, a simulated reality. This diagnosis of hyperreality, the author claims, applies to clinical ethics as medical hermeneutics.


Quotes the following from Baudrillard:

"History and Marxism are like fine wines and haute cuisine: they do not really cross the ocean, in spite of the many impressive attempts that have been made to adapt them to new surroundings."


On a talk Baudrillard gave at the Asia Society, sponsored by the Whitney Museum of Art. Baudrillard’s writings "serve as theoretical underpinnings for that branch of contemporary art represented by artists like Peter Halley, Meyer Vaisman, Haim Steinbach, and Sherric Levine." At a later event Baudrillard responded to a question about this school: "I cannot get involved in explaining this new art of simulation. In the world of simulation, there is no object. There is a misunderstanding in taking me as a reference for this work."


Popular culture is a true reflection of the banality of modern life in a world entering its death cycle.


   The traditional Marxian notion of the fetishism of commodities has been replaced by Baudrillard's fetishism of the sign.


   Cites Baudrillard's definition of hyperreality in Simulations (1983) as "the generation by models of a real without origin or reality," but says that it can also be interpreted as a direct response to perceived reality and the recognition of its inherent futility.

   This supplement is on Ernst Bloch, edited by Heinz Ludwig Arnold.


   The central ideology of American culture, for Baudrillard, is consumption and social meaning is attached to and communicated by commodities.


   Looks at Baudrillard's writings from central Heideggerian themes and finds him to have diagnosed a loss of a sense for the reality of temporal and historical process and that he is thus a theorist of the effects of detraditionalisation.


   Discusses the possibility of cultural autism, a two-dimensional world that Baudrillard has explored in "The Ecstasy of Communication", in which objects are emptied of their symbolic content and have lost their capacity to contain meaning.
John Kenneth Galbraith's work, according to Baudrillard, doesn't say what the basis is for artificial needs, nor whether the consumer is anything more than a passive victim.


For Baudrillard, postmodern social reality is a chaotic constellation which is unpresentable, and there is no such as "the social" which could be the object of a coherent sociological practice.


Baudrillard and objectification.

Abstract in *Dissertation Abstracts International* (January 1999), 59(7A):2486-A.


The simulations of Greenfield Village in Dearborn, Michigan possess many of the hyperreality characteristics described by Baudrillard.

Cites Baudrillard's analysis of the implicit system of objects in modern consumerism.


"Gadget Love. Andrew Hultkrans on three days in the desert." See also David S. Benshalom, M. Corrigan and Mark Swed’s articles on this event.


Says photography is the perfect industrial simulacrum and that Baudrillard has seen television, not photography, as the paradigmatic form of postmodern signification because its transparency seems to offer direct access to a signified reality.

Issue is on "Visual Poetics."


Refers to Baudrillard's analysis of anorexics.

There has been a global spread of an international form of life based on a globalised capitalist economy based on liberal values. International relations of the late 1980s and early 1990s have been the subject of an internal collapse, which is grounded on a process of an internally dissolving or self-transforming modernisation, a modernisation that Baudrillard views as eating itself away. As Baudrillard has remarked, the global lip-service for liberal values suggests a perverse effect of the values becoming emptied and devalued.


Jaccard, Roland. "Le dandy crépusculaire." Le Monde (May 9, 1997), 16261:vi., In the section "Le Monde des Livres."


In the section "Le Monde des livres."

On Jean Baudrillard’s America (1988).

Calls Baudrillard’s theory of simulacra an extreme antithesis of onto-axiology since Plato.


Mentions that Baudrillard in many of his works tries to explain the interconnections between social events and electronic mass media and quotes him:

"Are the mass media on the side of power in the manipulation of the masses, or are they on the side in the liquidation of meaning, in the violence done to meaning and in the fascination that results? Is the media which induce fascination in the masses, or is it the masses which divert the media into spectacle?" (In the Shadow of the Silent Majorities (1983).

The hyperreality of the field of broadcast TV must not be understood on its own terms as marking the actual death of the social.


On Jean Baudrillard’s America (1988).


Refers to Baudrillard’s comparison of the way Americans conducted the Vietnam War and the way Francis Ford Coppola made Apocalypse Now.

Refers to Baudrillard's description of a common critical theory project: to examine the conceptual economy on the strategies of equivalence central to the genealogy of value signs, whether they be monetary or linguistic.


Postmodernism problematizes the distinction between representation and reality: signs are all that we consume and as tourists we do so willingly.


*Abstract in Dissertation Abstracts International* (July 1994), 55(1A):4699-A.


Observes that DeLillo's *Ratner's Star* stages an implosion of knowledge, treats scientific and mathematical theory as a kind of paratext, and suggests that the relationship of our models invented to explain aspects of reality has now more or less permanently displaced reality, thereby proposing a novelistic version of what Jean Baudrillard calls 'simulation' and 'Moebius-spiralling negativity'.


Says Baudrillard offers another version of theoretical postmodernism which, though worked out in semiotic and poststructuralist terms, is actually historicist and includes a neo-Hegelian succession of semiotic stages.


Refers to Baudrillard for the view of a type of semiotic economy where the use value cedes to exchange value.


Cites Baudrillard's claim that there has never been a subject of consciousness or unconsciousness.

On Tribal Art.
Quotes Baudrillard that for ethnology to live, its object must die.

Lawson’s pictures index, as it were, Baudrillard’s ideas.


Summarises Baudrillard's view that the problem of political economy is not the logic of production by the logic of signification, and the problem of exploitation is found in the repressiveness of the semiotic code that effects every level of social exchange.


Present-day Black Paris is a collection of touristic simulations. Referring to Baudrillard, defines simulation as an infinitely reeding series of cultural signs that recreate ephemeral historical realities.


Kamuf, Peggy. "Penelope at Work -- Interruptions in A Room of One's Own." *Novel* (Fall 1982), 16(1):139-149. Refers to Baudrillard's point that resistance has a rather unexplained status in Foucault's discourse.

Speculates whether Baudrillard is right (or right by the year 2000) when he says:
"Faustian, Promethean (perhaps Oedipal) period of production and consumption has given way to the narcissistic and protean era of connections, contact, contiguity, feedback and generalized interface that goes with the universe of communication."
This special issue is on "Feminism, Psychoanalysis and Cultural Critique."

Olivia Butler’s postmodern fiction *Dawn* envisions a world like that of Baudrillard where the Faustian and Oedipal scenarios have been replaced by the ecstasy of communication.

Much of what Baudrillard says about the absence of any distinction between public and private space applies to MTV. But doesn't think that we have yet arrived at what Baudrillard calls the new "cold universe."
This issue is entitled "Sexual Difference."

Issue is on "Law and Social Theory."


Marshall McLuhan pondered the social ramifications of an emergent "global village" where communications were unconstrained by space or time; his concerns were later elaborated by Baudrillard's critique of simulation and hyperreality.

In a fully democratic system of communications, as highlighted by Baudrillard, there would be information overload and citizens would become trapped in a never-ending blizzard of information without the time to digest it.

Cites Baudrillard's objections to Maurice Godelier's project of a Marxist anthropology.


Argues that postmodern theorists (Baudrillard, Lyotard, Derrida) have yielded little in the way of substantive social theory and that Baudrillard and Lyotard who reject macrotheory and political economy, or wallow in implosion, fragmentation, irony and nihilism, lack the theoretical resources to develop a critical theory of contemporary society.

Part of a special section on Critical Theory.


A section is entitled "Baudrillard, Postmodernism and the End of the Social."


Papers presented at the conference of the Union for Democratic Communications held in Ottawa in 1988.


Abstract in *Dissertation Abstracts International* (November 1993), 54(5A):1805-A.


Abstract in *Dissertation Abstracts International* (September 1993), 54(3A):1117-A.


Kester, Grant H. "The Imaginary Space of Postindustrial Society." *Social Text* (Summer 1993), 35:89nn26, 90nn28, 30-33, 91n48.


Refer to Baudrillard in asserting that the remaking of empire through simulacra is manifested in the rebuilding of demolished colonial hotels and other examples, or the double simulacra of films on colonial nostalgia are all part of the cultural capital of tourism.


A critical discussion of the notion of hyperreality.


Implosion, according to Baudrillard, is the erasure of reference in favor of the signifier, so that, for example, the semantic status of a symbol can implode from generality toward particularity -- the author claims that the opposite process is just as likely, when signifiers degenerate into particulars.


Building upon the work of Baudrillard in *Simulations and Seduction*, the author discusses telesex as seduction and exposes it as a series of simulations and discusses the significance of telesex as a hyperrealization of sexuality.


On Art robberies.


In Afrikaans. Abstract in English.


Refers to Baudrillard's view on simulations for which there are no originals, for e.g. Disneyland.


They claim that recent commentators take their bearings from Baudrillard's celebration of communication as an antidote to modernist theories of culture and reset their critical sights on the spectacular play of symbols that interpenetrates life in the consumer culture. They also quote Baudrillard to the effect that objects are no longer tied to a function or a need but respond to something different: 'to a social logic or to a logic of desire.'


Discusses Baudrillard's views on commodity fetish.


A section is entitled "Baudrillard and the legacy of postmodernism."


Social processes have been absorbed and annihilated by the masses and the media. who are now preoccupied with the simulations of these processes.


Borrowing the term simulation from Baudrillard, calls "social simulations" a class of fictions that relate to an institution's construction of its own life course. Simulations are processes that an institution sets up which aim at something that is real which are contradicted by others.

The seamless aestheticization of everyday life has reinforced symbolic capital and Baubrillard says, since America has no ancestral history, there is a weightlessness to American culture making it particularly accommodating to the hybrid and fragmented symbolism of postmodernity.


Cites Baudrillard for the view that the social meaning of architecture is not static.


The globalization of popular culture is due essentially to the proliferation of simulacra.


Referring to Baudrillard, states that all culture – adolescent and adult – is 'play': it is ideologically naïve, emptied of any meaningful sense of history and perhaps even disposable.


They mention Baudrillard's view of active resistance to the media.


Refers to Baudrillard's discussion of the theatrical machinery of the baroque and stage illusion.


Refers to Baudrillard's view that art instead of unmasking instead of challenging us, offers a coarseness of illusion. simulation.


Asserts that attempts like that of Baudrillard to give an economic consideration of sign systems are unsatisfactory.


Baudrillard says "To become an object of consumption the object must become a sign." This semanticizes or semiotizes objects and leaves out their utilitarian and functional value, and the material base which is prior to their signification.


Cites Baudrillard's "precession of the simulacra," and of maps preceding and engendering territory.


States that for Baudrillard, in his 1970 essay, fetishism incorporates the notions of "construction," "artifice," "fabrication," and "imitation by signs."


For an extended version of this article, see previous item.


Part of a special section on Baudrillard entitled "Power and Seduction."


Quotes Baudrillard on terrorism and uses the logic of the simulacrum to analyze the current hyperreal phenomena of terrorism.


In a critical theory article on the film *The Most Dangeorous Game*, uses the word value not in the Saussuerian sense but rather as defined by Baudrillard in *Pour une Critique de l'économie politique du signe* (1972).

Translated by Nancy Houston.


Examine Baudrillard's critique of Foucault.


Says Baudrillard considered Foucault as an advocate of scientism, as fallen prey to cybernetic rules and controls, and that his critique was to be an improvement on the Althusserian project.


Attributes the following views to Baudrillard: the existence of objects is a cultural myth; the separation between signs and reality is literally a science fiction; the reality referred to by a sign is only an effect of signification: referents, real objects, belong to lived experience; objectivity is a matter of consensus: objects are symbolic and are constituted as commodities by signs; it is meaning as a system of communication that presides over social exchanges; the theory of these symbolic exchanges constitutes the political economy of the sign.


The issue is on Language and Mass Media.


Lardeau, Yann. "'Variety' de Bette Gordon." _Cahiers du Cinéma_ (Summer 1984), 360-361:87n1.


Mentions Baudrillard's detection of the nostalgia for theory in Foucault's use of the terms "social relations" and "power."


A section is entitled "Baudrillard: from ideology to hypereality."

Relates the work of Foucault with that of Baudrillard and Lyotard with regard to the concept of ideology and their view that we need to abandon it. Argues that they all nevertheless end up re-introducing it through the back door.


Argues that Baudrillard ends up by re-introducing a universal but even more arbitrary critical concept of ideology through the back door.


Says that Baudrillard's book _Symbolic Exchange and Death_ (1994) is his most serious book, his masterpiece, the work published in French in 1976, that Baudrillard claims sets the paradigm for most of his work from _Seduction to The Illusion of the End and The Perfect Crime_.


Quotes from Baudrillard's _America_ (1988): "As soon as you start walking in Los Angeles, you are a threat to public order, like a dog wandering in the road."


Quotes Baudrillard that "there is involvement only when there is sign."


Discusses the implosion of meaning regarding the homeless, wherein the signs by which we seek to make sense of reality are utilized in so many novel ways as to lose track of any stable referent.


Although simulations were in the past thought to be reproductions of reality, Baudrillard views them as only perpetual simulations of simulations.


This issue is entitled "Imaginaire et idéologique : Questions de lecture."


Weber and Baudrillard seen in the light of the influence of chance on social outcomes.


The author says that for Baudrillard all representation is mediated by language, making it linguistically reflective rather than reality related, but the author would argue that although representations are only partial truths, they are to a degree reality related.


Cites Baudrillard for the view that the ambiguity encompassed in the identity of the new middle class (as both exploiter and exploited) stems from the conflict found in their act of demarcating or differentiating themselves from other classes.


Lennox, Sara. "Women in Brecht's Works." *New German Critique* (Spring 1978), 14:94. Mentions Baudrillard's view that Marxism has too readily accepted the categories of the very system it wishes to overthrow, thus thwarting its own impulses towards liberation.


Quotes Baudrillard on opinion polls and the radical uncertainty they create as to our own opinion since they do not act in the time-space of will and representation where judgment is formed.

In America, individualism is a simulation of individualism and an imitation of what is depicted in the mass-media.


Baudrillard, from the vantage of post-industrial, mediatric society, describes a universe characterized by simulation rather than representation: signs substitute for reality: a world of artifice and technological seduction: simulation consisting of the generation of a hyperreality — a real without origin or reality.


Koons demonstrates Baudrillard’s concept of the “transesthétique.”


Applies Baudrillard’s idea of the precession of the simulacra and observes that fantasy exists to induce belief in the hyperreality as real.


Baudrillard's notion of hyperreality (the fabricated system of meaning) limits human participation in the world to the role of consumer and respondent rather than producer or initiator.


Cites Baudrillard's critique of consumerism.


Translation by Iain Hamilton Grant of Economie libidinale.


On Clark Coolidge's poetry.


The vision of geometry in painting is a speculation on ethics. Baudrillard and his follower Peter Halley claim in a society where the model cannot be distinguished from the original, everything becomes surface, hyperrealization, and geometry is no longer employed to lend stability to ethical precepts that lie within the same space of the canvas.


Mandouze, André. "'Gauche divine' ou 'droite inhumaine'". Le Monde (October 8, 1983), 12036:2. Reply to Jean Baudrillard's "La gauche divine" (1983). See also Yvon Quiniou's reply.

Abstract in Dissertation Abstracts International (March 1999), 59(9A):3493-A.


Maniquis, Robert M. "Pascal's Bet, Totalities, and Guerrilla Criticism." Humanities in Society (Spring & Summer 1983), 6(2-3): 263, 282n4
Issue is on "Marxists and the University." edited by Robert M. Maniquis.
Calls attention to Baudrillard's Les Strategies fatales' discussion of the possible and the probable in social consciousness and the point made of the connection between Pascal's Wager, postmodern signs and hyperreality.


According to Baudrillard gone are the moral foundations of modernism, since the postmodernization of western culture has produced an acute narcissism.

Characterizes Baudrillard's view of society as dominated by a media-saturated consciousness.

Translated by R. Scott Walker.


Cites Baudrillard's article on "Modernity" in Encyclopaedia Universalis.
Translated by Alexandra Bley-Vroman.

Heading: "Paris Journal."
An Interview with Jean Baudrillard on his new book America.
Says of Baudrillard "has become a sharp-shooting Lone Ranger of the post-Marxist left. is hooked on America, which he regards as 'the center of the world'."


Megill, Allan. "Foucault, Structuralism and the Ends of History." Journal of Modern History (September 1979), 51(7):492nn133, 134. Calls Baudrillard’s book on Foucault, "the most recent ultra criticism," refers to Baudrillard's denial of the radicality of Foucault's critique and argues that Foucault's notion of power is a structural notion.


Menahem, Georges. "Trois modes d'organisation domestique selon deux normes famillales font six types de famille." Population (November-December 1988), 43(6):1018n8, 1033. Refers to Baudrillard’s discussion of Modernity where he says that it is a confused term that globally connotes a historical evolution of a change in mentality: "car la modernité n'est pas seulement la réalité des bouleversements techniques, scientifiques et politiques…. c'est aussi le jeu de signes, des moeurs et de culture qui traduit ces changements de structure au niveau du rituel et de l'habitus social." ("Modernité" (1985)).


Discusses the implications of Baudrillard's view of the culture of simulation and his observation that the American bombardment of Hanoi was a simulation of an act of war and that the actual nuclear event will not occur because it already has occurred.


Summarizes and quotes Baudrillard's views on the space race and the nuclear race as part of an implausible process.


Translated by Lois Grjebine.


Baudrillard and others are part of the the Interpretivist Paradigm that critiques the Objectivist Paradigm of Rationalism and are concerned about the corrosive commodification of the culture.


The question of the inadequacies of materialist analyses of society and history to the crisis of the contemporary has been posed most eloquently in sociology by Baudrillard.


Note to Jean Baudrillard’s "When Bataille Attacked the Metaphysical Principle of Economy" (1987) in the same issue.


Baudrillard argues that economic privilege is consecrated into a semiotic privilege and it is important to analyze the mastery of the process of signification. Refers also to Baudrillard’s analysis of revolts and his view that it is no longer acceptable to attack systems of exploitation alone, but that one must also attack the imposition of the linguistic code.


Others participating in the conversation are Laleen Jayamanne and Leslie Thornton.


Part of a section of the journal with the theme "Pädagogik und Postmoderne."


Quotes Baudrillard on obscenity.


Says that in an era of hyperreality in which the image-glut has virtually erased any viable connection with history, it is questionable as to what form of representation should receive more attention than another.

Morgan, Robert C. "The Spectrum of Object-Representation." *Arts Magazine* (October 1988). 63(2):78, 80n3. Recent works by Haim Steinbach and Eric Fischl use objects as entropic signs with social and psychological effects, as signs without referents. The condition of the hyperreal is only possible within an advanced capitalist system.


This issue is on "L'Autreprésentation: Le Texte et ses miroirs."


"In which, Jean Baudrillard, influential chronicler of the death of politics and history, the real and the social, goes to America and renis a car."


Translation by Karin Thrysoe.


Part of a special section entitled "America's Baudrillard: The Politics of Simulation."


Quotes Baudrillard on the origin of the word "fetish" and observes that this suggests that the etymology from the artificial to the cosmetic implies a homology between the fetishized figure of bodily beauty and the fetishism of the commodity.


In the postmodern epoch the signifier is more real than the signified, the simulacrum has replaced that which it simulates.


The world of signs does become more real than the real.


The author, "exiting from the Baudrillardesque control screen and its hyper-postmodern setting," and without challenging this post-tourism, tries to explore the 'Other' possibilities of tourism in the writings of Erik Cohen, Dean MacCannell, and John Urry. Do these writings represent a
postmodernism of resistance or a new attempt by the middle class to maintain social distinction and differentiation by their new forms of travel, particularly to Third World destinations?


Quotes Baudrillard that culture triumphs by saturating social relations with cultural signs signifying the “end of the social.”


Computer use convinces people that only the digital has validity, according to Baudrillard.


A section is entitled “Jean Baudrillard.”


In Russian.


Abstract in Dissertation Abstracts International (June 1990), 50(12):3943-A.


Mentions Baudrillard's reaction to Louis Malle's film Lacombe, Lucien.


Refers to Baudrillard's criticisms of Marx's productivism: the view that mode of production determines social life or that social life reduces to mode of production.

On Jean-Luc Godard’s *Le Gai Savoir*.

Quotes Baudrillard that the signs referent is no more exterior to the sign than the signified itself and that the referent is a function of the sign.


In Finnish.


Baudrillard suggests that where once the image reflected a basic reality, we have moved through a consciousness where the image masks or distorts reality, to a point where it bears no relation to any reality at all.


Refers to what Baudrillard claims is the feminization of objects, the object-as-woman, as the privileged myth of consumer persuasion: "Tous les objets se font femmes pour être achetés."


A discussion of the salaried employee, the economy and social violence.


This issue is entitled "Film and TV Theory Today." edited by Jane Gaines.


This issue is on "Feminism and Postmodernism," edited by Margaret Ferguson and Jennifer Wicke.


Refers to Baudrillard's remark that our true environment is the universe of communication.
Nielsen, Greg M. "Reading the Quebec Imaginary: Marcel Rioux and Dialogical Form." *Canadian Journal of Sociology/Cahiers Canadiens de Sociologie* (Spring 1987), 12(1-2):142, 147.
Cites Baudrillard’s views on implosion.

Special issue on Cultural Studies in Canada.


Say that Baudrillard has constructed a notion of postmodernism that is characterized by extreme relativism.


Refers to Baudrillard’s view that with new patterns of consumption, the media promote rapid changes in consumer demands that serve increasingly as signs rather than use values.


Quotes Baudrillard on the circular process of "simulation and hyperreality" in which the phrase "hyperreal nebula" occurs.


In this technical article the author states that what he has done in this paper should not be looked at from the point of view of classical growth theory but in terms of Baudrillard’s views on expanding a domain of a mode of signification.


Part of a section of the journal with the theme "Pädagogik und Postmoderne."


Quotes Baudrillard comments on the significance which "the masses" have taken in our present political culture.


Quotes Baudrillard on the field of consumption being a system of interpretation and cites him and Guy Debord for the view that media studies now needs a structural theory of fetishism.


Baudrillard's early work showed an expressed concern to change the world and codes of oppression: in his later work he can be characterized as a describer or interpreter rather than a transformer of postmodern society.


Part of a section on "Postmodernity and Panic."


Abstract in Dissertation Abstracts International (December 1993), 54(6A):2165-A.


Discusses Baudrillard, Christopher Norris and James Der Derian on the Gulf War.


Owens, Craig. "Representation, Appropriation & Power." *Art in America* (May 1982) 70(5):21, 21n34. On Poststructuralist art Criticism. Cites Baudrillard on reality as an effect of signification. Postmodernist artists undermine the referential status of visual imagery and its claim to represent reality, whether concrete or abstract. This reality is a fiction, produced and sustained only by its cultural representation.


Argues that postmodernity dissolves the modern myth of the subject by simply stating that the subject does not exist, but is, according to Baudrillard, "a schizo... only a pure screen, a switching center for all the networks of influence."


Review of Alex Callinicos' *Is There a Future for Marxism?*

Cites Baudrillard's stressing of the metaphysical dimension in Marx's notion of use-value.


Parkin, David. "Nemi in the Modern World: Return of the Exotic?" *Man* (March 1993), 28(1):86, 89, 98. According to Baudrillard, individuals delude themselves into thinking that they choose to take on the values of consumer objects. The goods enter the realm of simulacra, in which images of goods proliferate in cross-reference to each other but never to any single referent, producing an imagined materiality.


This issue is on "Drama, Theater Performance: A Semiotic Perspective."


Cites Baudrillard's claim in *La Séduction* (1979) that there is a femininity in self-portrait, regardless of whether the subject is masculine or feminine.


Discusses Baudrillard's view of resistance to opinion polls: it is not the lack of opinions that indicates resistance, it is their abundance.


This number is on "Habiter, produire, l'espace."


Refers to Baudrillard's view that the image of the past depicted in cultural heritage attractions may be nothing but nostalgia, "a proliferation of myths of origin and signs of reality: of second-hand truth, objectivity and authenticity."


Abstract in *Dissertation Abstracts International* (November 1993), 54(5A):1856-A.


"Pas plus que les différentes classes n’accèdent progressivement à la responsabilité politique après la Révolution bourgeoise, pas davantage les consommateurs n’accèdent à légalité devant l’objet après la Révolution industrielle." (*Le Système des objets* (1968), p. 183)

"Just as, in the wake of the bourgeois revolution, no other classes ever gradually acquired positions of political responsibility, so likewise, in the wake of the industrial revolution, consumers have never won equality before the object." (*The System of Objects* (1996), p. 154)


Part of a section on "Postmodernity and Panic."


Says photography qualifies as what Baudrillard has called an "industrial simulacrum": all those products of modern industrial processes that can be said to issue in potentially endless chains of identical, equivalent objects.


Baudrillard has semiotically conceptualized north American deserts and cities as social. Baudrillard says: "you cross the desert as if in a western; the metropolis is a continual screen of signs and formulae."


Piccone, Paul and Russell Berman. "Recycling the 'Jewish Question'." *New German Critique* (Fall 1980), 21:120, 124n29.


Mentions that Baudrillard has discussed the abolition of historical reality by means of its precise simulation and that nostalgia, le mode rétro, is the sole historicism of which the late twentieth century is capable. Both claims apply to Gold Reef City.


Cites Guy Debord’s and Baudrillard’s work on simulations and the distinction Baudrillard makes between "dissimulation" and "simulation"—one conceals what already exists, while the other produces what had not heretofore existed, but in such a way that it obliterates or replaces the no longer distinguishable real beneath it.


On Jean Baudrillard, Robert Soulat and Françoise Verny.


Review of Gilles Deleuze's Foucault.


Review of Kristin Thompson’s Eisenstein’s Ivan the Terrible.

The author acknowledges that the general argument of his article owes its inspiration to Baudrillard’s The Mirror of Production (1975).


Poster, Mark. "Foucault and History." *Social Research* (Spring 1982), 49(1):140n26. This issue is entitled "Modern Masters."


Poster, Mark. "Foucault, the Present and History." *Cultural Critique* (Winter 1987-88), 8:118n17.


Refers to Baudrillard's "terrorism of the code."


Refers to Martin Krampen's critique of Baudrillard's reduction of objects to signs.


Part of a special section entitled "America's Baudrillard: The Politics of Simulation."


Part of a special section entitled "America's Baudrillard: The Politics of Simulation."


According to Baudrillard and others knowledge is a rather arbitrary form of linguistic expression.


This issue is entitled "Pratiques du symbole."


Reply to Jean Baudrillard’s "La gauche divine (1983). See also André Mandoze above.


Refers to Baudrillard’s view that value is sign-value created during consumption when the images belonging to the product or brand is recreated as a benefit for the consumer.


Discusses Marx on use value and exchange value, Baudrillard’s criticisms and the Marxist counter arguments.


On Jean-François Lyotard’s exhibition "Les Immatériaux."

The real monopoly, according to Baudrillard, is never that of technical means but of speech. although, the author adds, in the case of gender, one is a means to the other.

Ramasse, François. "La chair dans l’âme (Faux-Semblants)." Positif (March 1989), 337:29n2.
On David Cronenberg’s Dead Ringers.

Says her comments are akin to what Baudrillard calls "anti-ethnology": implying the ethical and political commitment of ethnographers to the people they study, rather than to a scientific approach to indigenous cultures.


Rautet, Gérard. "From Modernity as One-Way Street to Postmodernity as Dead-End." New German Critique (Fall 1984), 33:165.
Translated by Max Reinhardt.
This issue is entitled "Modernity and Postmodernity."

Quotes Baudrillard statement: "La chute de la modernité dans la mode est l’ombre de la révolution manquée, sa parodie."

Part of a Colloquium on Modernity with articles by Wladimir Krysinski, Burghart Schmidt, Wolfgang Schirmacher and Andreas Hyysen.

Issue is on "Bloch, Lukács et le XXe siècle."


Issue is on "L’impérialisme culturel américain?"

They connect their discussion of the answering machine and its simulation of real conversation with Baudrillard’s discussion of hyperreality and the precession of simulacra.


States that Steven Best and Douglas Kellner in their book Postmodern Theory decry the individualism, nihilism, and pessimism of extreme postmodern theory in Baudrillard and others and their rejection of macropolitics and the modern project of radical social reconstruction.


They refer to Baudrillard's outlining of the Eurocentric epistemological limitations of production and reason in *The Mirror of Production* (1975).


This issue is on "Postmodern Genres," edited by Marjorie Perloff.


Quotes another writer G. O'Tuathail on Baudrillard's notion of hyperreality (in *The Evil Demon of Images* (1987)) in which reality has so lost any referent that scripts of the real become more real than the real itself.


This issue is on Georges Bataille.


This is entitled "Re-Readings."


Seduction, according to Baudrillard, is the manipulation of appearances. In ethnographic research and interpretation, seduction wins researchers over through a claim to truth and authenticity. Seduction trades their critical stance as interpreters for an illusion of congeniality with their research subjects. Countertransference and introjection occur.


Discusses Baudrillard diagnosis of "the end of the social."


Translated from the Italian by Heli Hernandez and Robert E. Innis.


Refers to Baudrillard's essay "Hysteresis of the millenium" in *The Illusion of the End* (1994).

The issue is entitled "Cultural History after Foucault."


This issue is on "The Vietnam War and Postmodern Memory," edited by Gordon O. Taylor.


Issue is on "The Final Foucault: Studies on Michel Foucault's Last Works."


Ryan, Michael. "Postmodern Politics." *Theory, Culture and Society* (June 1988), 5(2-3):562, 565-571, 576. Enumerates a number of ideas that the author claims Baudrillard has taken from Derrida and shows how they have veered towards nihilism and political quietism on the part of Baudrillard and his disciples.

Cites Baudrillard's observation that America is like a parallel world, bathed in utopia, and where reality never took hold.


Sachs-Jeantet, Céline. "Humanizing the City." International Social Science Journal (March 1996), 48(1) [147]: 134.
Translated from the French.


Cites Baudrillard's comparision of poetry to a savage feast.
Issue is entitled "FÉMI NAIRE."

They quote Baudrillard's The Mirror of Production (1975), pp. 56-57, where Marx's moral imperative is summarized.
Special issue on "Marxism and the Crisis of the Word."


Assert that the other great Hegelian of our time could be said to be Baudrillard: his theory of simulation is a variation on the theme of the end of History.

Says that the Frankfurt School's concern with the question of psych-economy and its sexually differentiated exchange-values predates the work of Lévi-Strauss on the exchange of women as 'signs' and the current interest in the breakdown of symbolic-exchange by Baudrillard.


Use of the term simulacrum 'subsumes', and therefore renders incoherent the true/simulated distinction. Some everyday examples are idol worship, which challenges the real/simulated representational distinction and implies that the idol, the simulation, is the real, and the "placebo effect," which undermines the real/simulated medicine distinction.


Films like Robocop and Terminator gives us a terminal America of half-repressed anxieties where cities, in Baudrillard's language, are "mobile deserts, with no monuments, no history."

After discussing Baudrillard's views on representation and reality, argues for a contrary view that they are not opposed but covertly conspiratorial, and that every representation is a covert supplementation of the actual.

Chapter 7 is entitled "Baudrillard and Some Cultural Practices."


Historical legacy becomes a commodity ready for tourist consumption in the form of representations, signs and simulacra.

This special issue is entitled "Nouvelles images, nouveau réel."

This special issue is entitled "Nouvelles images, nouveau réel."


Refers to Baudrillard's argument that our age is one of simulated political power, that it produces nothing but signs of its resemblance, and that it is no longer present except to conceal that there is none.


Schlag, Pierre. "The Problem of the Subject." Texas Law Review (June 1991), 69(7):1705n293. States that Baudrillard's La Transparence du mal (1990) has an alienated and apocalyptic vision and may be viewed as tending towards anti-humanist extremes: however, it aptly describes the anti-humanist social circumstances we may have stumbled into

States that what the public consumes is an image of itself consuming an image and quotes the following from Baudrillard: "What if all advertising were an apologia not for a product but for advertising itself?"


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States that, according to Baudrillard, little is authentic in America and we live in a second level of reality. hyperreality, that of signs and symbolism.


Presents Baudrillard’s precension of the simulacra and discusses two concepts central to postmodernism: decentering and hyperreality.


Discusses Baudrillard's views on the psychology of collecting.


The issue is on "Modernity and Modernism, Postmodernity and Postmodernism."


Abstract in *Dissertation Abstracts International* (March 1999), 51(9):A:3070-A.


　　Refers to Baudrillard for "motel suicide": "d'un motel pour suicidaires."


　　Issue is on Modernism and Postmodernism.


　　Review of Strange World, an exhibition of photographs by Jean Baudrillard at the Trinity House Gallery, De Montfort University, Leicester through March 1998.


　　Translated by Janice Daledalle-Rhodes.


　　Translated by Anne B. McLaughlin.

　　Photo on p. 62.
　　"Les quatre-vingt seize penseurs, intellectuels et chercheurs qui comptent les plus dans les sciences humaines d'aujourd'hui."

Shapiro, Michael J. "Literary Production as a Politicizing Practice." *Political Theory* (August 1984), 12(3):402, 421n45.


Discusses Baudrillard's view of America's self-image of its hegemony of moral perspective which, if it should lose, would lead to its collapse.


Claims that Foucault's postmodernist vision demotes the individualistic status of the subject, reducing egocentric individuals to mere bodies penetrated by relations and forces of power and not separated from their environment, and that such a vision of the body may be found in Baudrillard's work which can be read as an ironic critique of the postmodern.


Mentions Baudrillard's view that ideology should be freed from a dependence on the notion of a subject.


Baudrillard seemed to argue that the Gulf War was a simulation, located in the hyperspace of television – that it was somehow not real.


Baudrillard's work, in *Simulations* (1983), must be used as a guide to the project to theorize or map cyberspace.


Translated by Chantal de Biasi.


Quotes Baudrillard that accident at work belongs to the economic order and has no symbolic value.


Simon, Jean-Paul. "Double Production: The Segmentation of the Market, Ideological Differentiation, and Signifying Production." Film Reader (1982), 5: 198, 202n68. Translation by Blaize Allan. Refers to Baudrillard's criticism of Brecht and Enzensberger on the good use of media and that if one suppresses exchange value, use value disappears; it is exchange value which creates the illusion of use value and the desire which was apparently tied to it.


Simone, Abdou Maliqualem and Edgar Pieterse. "Civil Societies in an Internationalized Africa." Social Dynamics: A Journal of the Centre for African Studies, University of Cape Town, (Summer 1993). 19(2):62, 67. Refers to Baudrillard for the view that the social coherence associated with generosity and traditional societies or even a working class ethos has dissipated into the mediation of a homogenized majority.


Refers to Bryan Turner's statement that Baudrillard is the new prophet in the desert and the latter's view that Japan is a satellite of the planet earth: artificial, de-territorialized, weightless, beyond the real.


Discusses Baudrillard's comments on Baudrillard, in regard to the ethnocentrism of Western Marxism and the universalist narrative of historical materialism.


Discusses Baudrillard's views on the relation of utility between subjects and objects and his critique of essentialist concepts of need and use-value: the notion is tautological and empty, one has to posit a need in order to link them.


Discusses Spivak's claim that Baudrillard shows no recognition of the history of imperialism and colonialism.


"If you are interested in questions concerning representation, truth/error, masculinity/femininity, sexuality/power, and modernity/postmodernity, then there is something in Baudrillard for you. But be prepared to be disturbed as well as diverted, infuriated as well as informed. This is very much the point of Baudrillard's seductive challenge."


Quotes Baudrillard to the effect that scarcity produces and reproduces economic exchange.


Says Baudrillard's aggressive postmodernist resignation to the hijacking of signified by signifier, of his making the Gulf War disappear into its signs, has come for excoriating criticism from Christopher Norris (1992).


Deconstructing the media representation of the Gulf War, Baudrillard, exposing the complicity of technology and postmodern style, concludes that it did not take place.


Chapter 6 entitled "Juan Goytisolo and Jean Baudrillard."


Chapter VIII is entitled "The Critique of Marxism in Baudrillard's Late Writings."


Translated by David Lieberman.


Translated by Hanna Hannah.

Discusses the origin of the word “fetish” and mentions Baudrillard in the context of the claim that a tribal idol by becoming a fetish is robbed of its divinity and becomes a simple handiwork.


Mentions a sequence in the cartoon strip that virtually illustrates Baudrillard's work, beginning with Calvin's statement that "television validates existence."


Quotes Baudrillard: "Fashion continually fabricates the 'beautiful' on the basis of the radical denial of beauty, by reducing beauty to the logical equivalent of ugliness." *(For a Critique of the Political Economy of the Sign* (1981), p. 79)


Asks us to forget Baudrillard's critique of production itself as a fetishized notion in Marx.


Summarises Baudrillard's views and contrasts him with Lyotard.


Cites several of Baudrillard's works that view objects as meaningful in their collective consumption, in their relations to other objects as a field of signifiers, and consumption as the collective and systematic manipulation of signs.


Stefanoni, Lodovico. "Chiamavano Bilbao de Bigas Luna." *Cineforum* (October 1979), 19(10) [188]:615, 616, 621.


Steinberg, Philip E. "...And Are the Anti-Statist Movements Our Friends?" *Political Geography* (January 1997), 16(1):17, 19.

Quotes Baudrillard to the effect that Americans are closer to the models of thought of the eighteenth century, which are utopian and pragmatic, rather than that of the French Revolution, which were ideological and revolutionary.


Abstract in *Dissertation Abstracts International* (November 1997), 58(5A):1490-A.


A section is entitled “Beyond Boorstin and Baudrillard.”


Chapter 5 is entitled “Baudrillard’s Blizzards: Postmodernity, Mass Communications and Symbolic Exchange,” and has the following headings: Postmodernism as a Heterogeneous Field; Baudrillard, Althusser and Debord; Postmodernism, Symbolic Exchange and Marxism; The French McLuhan; Simulations, Hyperreality and the Masses; Baudrillard and Jameson; Baudrillard’s Irrationalism.


   Refers to Jameson's Baudrillardian "ecstasy of communication."

   Cites Baudrillard's criticism levelled against Marx that he accepted too many 'workerist' or 'positivist' premises of political economy to go beyond it, similarly Sartre's Being and Nothingness is too imprisoned by its bourgeois premises to effect their deconstruction.
   This issue is on Sartre.


   Asserts that the social was a discursive construct of modernity and cites Baudrillard's view that we are in the process of burying the social beneath a simulation of the social, and his view that in a world dominated by simulation, the loss of the real has led to a generalized aestheticization.


   Abstract in Dissertation Abstracts International (July 1996), 57(1A):244-A.


In Slovene.


"Philosophy: Gathering at desert casino examines chaos and its effects on the world." Photos of Baudrillard with the caption "Jean Baudrillard, backed by Chance Band, reads his work."
See also David S. Bennahum, M. Corrigan. Andrew Hultkrans’ articles on this happening.


Parker distinguishes between the postmodernists (i.e. Lyotard and Baudrillard — the bad guys) and the poststructuralists (i.e. Derrida and Foucault — the good guys).


The issue is entitled "Simulations."


Explains and discusses Baudrillard's view on simulation, reality, surfeit of information and his view of Foucault. The author maintains that truth depends on changing descriptions of it, and if conflicts of accounts are irreconcilable, we can do more than observe the points of conflict. Foucault is not saying his account of Pierre Rivièrè is just another one -- he is saying his is better because it adds to knowledge.

Tennesen, Carol. "'Talk to me of Disaster': Authoritative Discourse in the Schools." Anthropology & Education Quarterly (1986), 17(3):139, 143.
Uses Baudrillard's notion of "operational negativity," of proving one term by its opposite.

Refers to Baudrillard as a post-Marxist theoretician in Europe who questions whether we are still living under capitalism at all.


Issue is on "Besoins et consommation."


Bilingual.

Bilingual.

    "Is television a catastrophe producing a state in which the nature of reality has changed? John Thackera talks to Jean Baudrillard, the French writer, philosopher and theorist of the media."


    This special supplement is entitled: "Polyphonic Linguistics: The Many Voices of Émile Benveniste," edited by Sylvère Lotringer and Thomas Gora.

    Jean-Jacques Thomas interviews Henri Meschonnic in French.
    Assessments and disagreements with Baudrillard's _Pour une Critique de l'économie du signe_, in particular that Baudrillard confuses the signified with the referent, refutes the sign and semioticizes the real.

    Refers to Baudrillard for the problem of an object functioning as an abstract sign.
    This issue is entitled "Le Lieu/La Scène."


    Quotes Baudrillard's remark that Marxist structuralists pretended to illuminate, through a mirror of production, earlier non-capitalist societies in the light of the present structure of capitalism.


    They start from Baudrillard's analysis of the ideological character inherent in all consumption.
Special issue on “The Anthropology of Tourism.”


To substantiate his argument the author of the book uses the writings of Baudrillard.


The book reviewed explores the meaning and implications of Baudrillard’s remarks on the precension of simulacra and his view that the map engenders the territory.


Vasavi, A.R. "Hybrid Times, Hybrid People: Culture and Agriculture in South India." Man (June 1994), 29(2):298n9, 298. Cites Baudrillard's questioning of the relevance of evaluating non-western non-capitalist systems in terms of 'productivity', considering the concept itself to be embedded in western culture.


Baudrillard’s view of commodities as symbolic in character “changes the whole ball game.”


A special issue on Urban Geography and Cultural Studies.


Citing Baudrillard's *Forget Foucault/Forget Baudrillard* (1987) claims that theory is constructed post facto from interpretation and acts as a type of 'simulation' to reality.

Wartmann, Brigitte. "'No Future' postmoderner Avantgarde oder: die (ver)letzen Illusionen des patriarchalen Bürgertums." *Das Argument* (January 1986), 28(155):30-33, 35, 37, 42.


Tourism is a complex sociocultural experience, one that cannot be properly understood except in terms of what Baudrillard calls 'the political economy of the sign.' Dean MacCannell in his book *The Tourist* discusses a semiotic of capitalist production. Fake commodities imported from third-world countries attest to the element of social make-believe in what Baudrillard calls the postmodern situation. Such play-acting being part of the larger fetishism of commodities in daily life.


Cites Baudrillard and others for the view that Europe's 'Other' is not any identifiable group, but is Europe's own past which should not be allowed to become its future.

Uses and explains Baudrillard's ideas of simulation and dissimulation to discuss sovereignty and the Clinton administration's intervention into Haiti.


A section is entitled "Baudrillard and Sahlins' turn to deconstruction."


Discusses how, from the perspective of Baudrillard, the issue of a fiction like *The Color Purple* poses further problems.


Baudrillard's goal is to rediscover and recapture reality by bringing us something that cannot be transformed into hyperreal gibberish.


Part of a special section on Baudrillard entitled "Power and Seduction."


Postmodern video is trapped in the play of simulation and implosion described by Baudrillard.


Says Derrida and Baudrillard have questioned whether there is anything but representation.


Abstract in *Dissertation Abstracts International* (1996), 57(4C):i084-C.


Refers to Baudrillard's view of the binary logic of regulated opposition that is the form and content of highly mediatized societies.


Citing Baudrillard, they state that in contemporary experience, the reality is that there is no reality, only "hyperreality," the icon of which is the video. The real disappears. In an endless chain of self-referential images or simulacra, TV becomes reality and reality becomes TV.


Discusses Baudrillard’s view that we are in the business of consuming signs which others have created out of objects.


On *To Live and Die in LA* by William Friedkin.


On our relationship to the commodity.

"Baudrillard manifests a fresh and provocative insight into the way commodities function in our society. He often estranges trivial practice and common objects, allowing us to see them newly and critically."


On *Mulata de Tal* by Miguel Angel Asturias.

The epigram of the article is a quote from Baudrillard's *De la Séduction* (1979). Observes that Baudrillard envisages seduction as the external antithesis of systems of production, which it undermines and subverts, hence the Mulata, who cannot be made to bear children, is outside the
circuit of production, but enters it by means of seduction and in so doing disrupts the whole enterprise.


This issue is on "The Nature and Context of Minority Discourse II."


Everything is a copy of a copy -- a simulacrum. Disneyland is authentic because there is no real distinction between the real and the model.


Depthless images or simulacra are fanciful recreations of a past that never really existed, much like "Main Street USA" in Disneyland.

A special issue on Urban Geography and Cultural Studies.


