



« Where Will
We Go Next? »

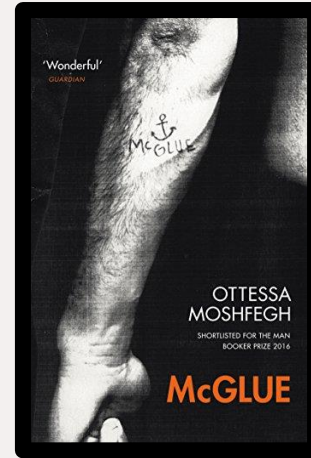
OTTESSA
MOSHFEGH,
ENTRE MYSTÈRE
ET EXPOSITION

Par Alwena Queillé,
doctorante à la
Sorbonne Nouvelle
(ED 625 MAGIE, EA 4398
PRISMES)

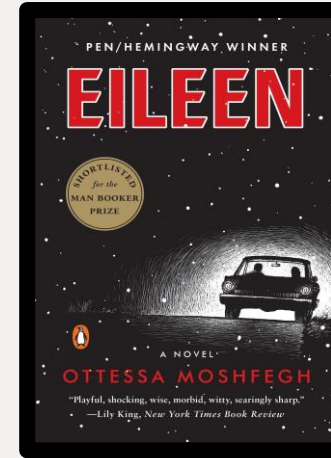
Journée d'étude
« Représenter
l'artiste et son
œuvre. Pratiques
médiatiques et mise
en scène de soi à
l'ère du
numérique »

Université Laval, Québec
31 mars 2023

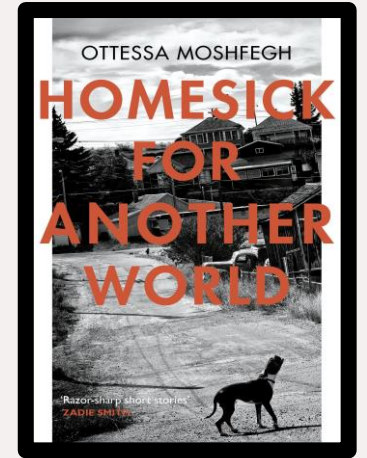
Introduction : Otessa Moshfegh



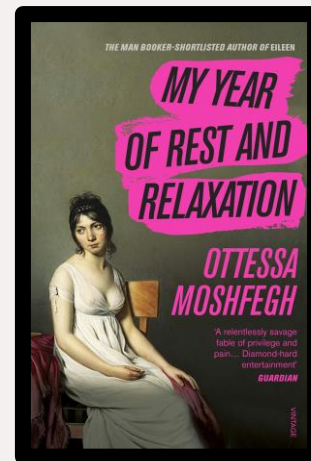
McGlue (2014)



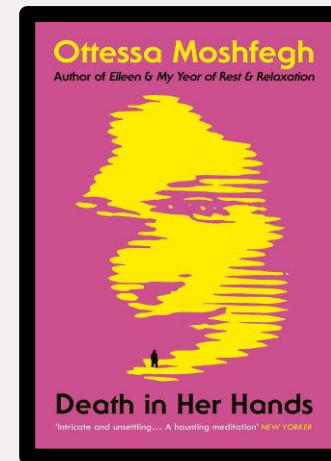
Eileen (2015)



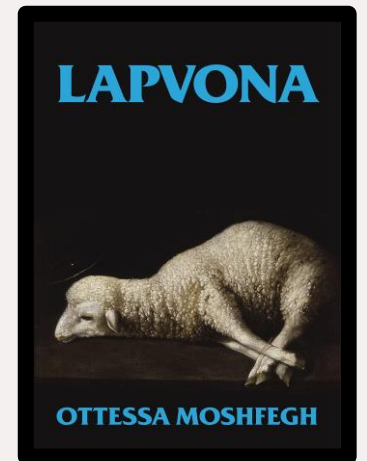
Homesick for Another World (2017)



My Year of Rest and Relaxation (2018)



Death in Her Hands (2020)



Lapvona (2022)

I. L'écrivaine et son « mindspace » : un partage intime

« I could see that they were connected to something that had immense power over them. This was what happened when the mindspace was the internet, I thought. One loses one's sense of self. One's mind can go anywhere. And at the same time, the mind becomes lame when it is connected to something so consuming. Like Walter's ashes in the urn, their computers were containers for these young minds. If I was on the internet, too, I'd just turn into one of them. My mind would connect with theirs. And I didn't want to share my mindspace with these drones. » (*Death in Her Hands*, p. 160).

« La capacité à incarner publiquement un personnage, ou du moins une *persona*, fait aujourd’hui intégralement partie du travail de l’auteur, et sa reconnaissance en tant qu’écrivain dépend presque autant de ce travail de performance de soi que des récompenses institutionnelles qu’il peut espérer recevoir pour ses livres. Comme pour les stars de la pop, il s’agit pour les artistes de capitaliser sur une image d’eux-mêmes destinée à assurer leur visibilité »

ZENETTI, Marie-Jeanne. « Un bovarysme performé. Scénarisation de soi et posture fictionnelle dans les pratiques artistiques contemporaines, de Sophie Calle à Alain Farah », *Fabula / Les colloques* [en ligne], Pratiques contre-narratives à l’ère du storytelling. Littérature, audiovisuel, performances. <http://www.fabula.org/colloques/document6031.php> [consulté le 2 mars 2023].



Photo de profil
@realottessa, Depop

« “From an early age I was going through people’s clothes,” she says, “As someone who loves stories, I would feel like a detective going through their house, digging through the back of someone’s closet and trying on their coats and party shoes.” »

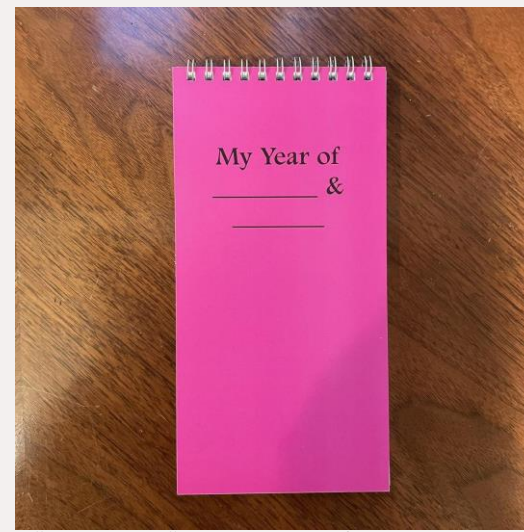
KEMP, Sophie. « Ottessa Moshfegh Is on Depop, Just Like You ». *Vogue* [en ligne], 10 juin 2022. <https://www.vogue.com/article/ottessa-moshfegh-depop-vintage-collecting> [consulté le 3 mars 2023].



“First generation UNLIKEABLE T-shirt. Unlikable female character. Size small. Limited run. I designed this.”



“Large deadstock diamond engraved brass locket. (No chain.) All lockets come with a little blessing from me inside (unless you don’t want it!)”



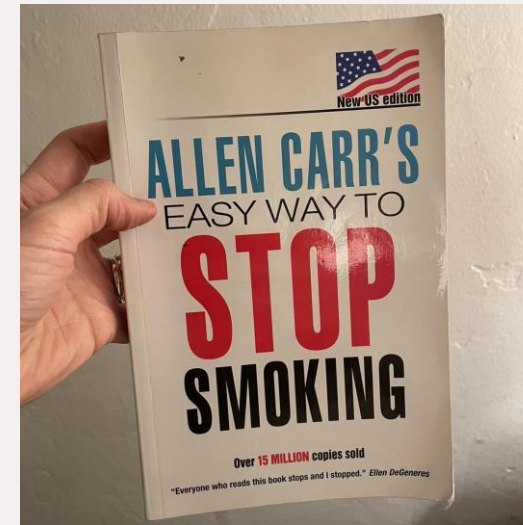
“Custom “My Year of _____ & _____” notepads. Each one comes with a vintage photograph (writing prompt) and a note from me wishing you well. Great New Years present?”



“Writing prompt photograph. Black and white. I will send you a personally selected photograph from my collection. You will write a story inspired by the image. Or not.”



“I made these pens. Bundled shipping is on so you can add one to your order and it’s free shipping...”



“Worth reading if you’re a smoker. Also fyi Chantix really worked for me...”



«The husband's old favorite jacket »



« You can see my scoliosis in this picture fyi. »



« Very pretty sixties print shirt dress. This material is very light. Fits a small or medium. #eileen »



« Wow I really enjoyed wearing these jeans. This is a pic of me in my childhood home on a visit to my mom. Wore these on my My Year of Rest and Relaxation tour. Stretchy skinny ankle Rag & Bone jeans size 27. Very well worn in. Just emptying out my archive and saying goodbye to a bit of my 30s... I'm 41! I'm old! »



« Featured in the VOGUE article about my Depop shop!



« Beautiful faux fur cloche hat from the 50s, excellent condition. Very pretty ribbon detail in the back. »



« I'm selling this Hanes T-shirt which I personalized during lockdown. Because I didn't leave my house. I'm trying to leave the house these days, so I don't think I need this shirt anymore. It's a small. »

II. L'écrivaine face à un public intime : la visibilité en question

« an intimate public is a space of mediation in which the personal is refracted through the general, what's salient for its consumers is that it is a place of recognition and reflection. In an intimate public sphere emotional contact, of a sort, is made. »

BERLANT, Lauren. *The Female Complaint: The Unfinished Business of Sentimentality in American Culture*. Durham : Duke University Press, 2008, p. viii.

« l'importance accordée à l'apparence pourrait conduire à nier l'intériorité qu'elle abrite, autrement dit les dimensions non visibles de la personne, avec le risque d'induire un rétrécissement de l'espace intérieur, voire son annulation pure et simple »

TISSERON, Serge. « Intimité et extimité ». *Communications*, vol. 88, no. 1, 2011, p. 87.

"Where Will We Go Next?"
Text by Otessa Moshfegh for Proenza Schouler Fall Winter 2022.
#proenzaschouler

Proenza Schouler

Where Will We Go Next?

I travelled back in time and visited a colony of artists. They did not ask me where I came from or why I was there. I joined them in their midnight constitutional. They wore loosely draped garments, moved effortlessly under moonlight through the heather and down the scabble of rock to the stream below. The careful balance of light and movement, and their preoccupation with this balance, was how they came to identify themselves as artists. They bathed in the stream and remarked at the crystal reflection of stars in each palmful of water. "Do you live in harmony with one another?" I asked them. "No," they replied. "We allow ourselves discord. For inspiration."

I travelled into the future and went to a party given by a conceptual artist in the greenroom of an abandoned theater. There were very few of us in attendance. No drinks were served, only the scent of hyacinth drifting from enormous bouquets set in crystal vases lining the vanity. The mirror was covered in strange mist which I came to understand was produced by the warm exhalations of the party members. The artist greeted me and invited me to see a portrait of herself. It was not a material thing to see, she explained, but a look in her eye that was meant to invoke a feeling in the viewer. Her eyes were brilliant and calm. Then her eyes were passionate and hungry. I stood hypnotized and felt everything she transmitted through her eyes: ecstasy, fear, longing, confusion, hope. "How are you doing this?" I asked her. "How does it work?" She only told me that art is at once the distortion and the assertion of the truth of oneself, and that the older she gets, the closer she feels to her own history.

Back at home, I went for a walk to enjoy the crisp autumn weather in the city and buy some gifts for my best friend's children. The sun was bright and cold on my skin, and then it was low and golden. "Where will we go next?" I wondered as I strolled around the plaza at the opera house with my packages. Just then, I saw an old friend from grade school. She was just dashing up the stairs from the Metro toward the opera house. I recognized her short black bob. I greeted her warmly and asked how she was. She pulled up her left pant leg and showed me her prosthetic. "You were such a beautiful dancer," I said. "Oh, I still am," she answered. "Beethoven went deaf but that didn't stop him." She cinched her coat tight around herself to block the wind and laughed. I watched her stride away. The last bit of sun seemed to follow her like a spotlight, a dancer across a stage.

Otessa Moshfegh

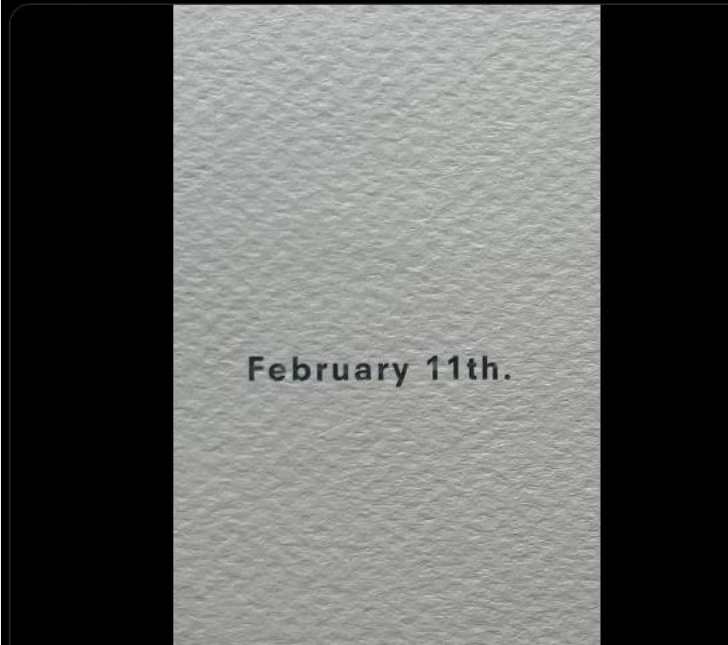
Proenza Schouler
@proenzaschouler

February 11th 2023.

Listen to the full recording now: bit.ly/3HWWYYx

Words: Otessa Moshfegh
Narration: Chloë Sevigny

#proenzaschoulerfall #proenzaschouler



« This is the t-shirt Proenza made in collab w Lapvona (my new novel which comes out 6/21). A one-buck giveaway to whoever gets here first! Thank you to Danielle at Penguin Press who took pics. This t-shirt is a size large. Xo! »

[realottessa on depop]



III. Ottessa Moshfegh et performance auctoriale vulnérable : entre intimité et désir d'extimité

« Flattered, scared, and grateful for the opportunity. I am someone who has not had a well-tuned opinion of my exterior. I felt that contributing and participating in that way at a public event that was about a presentation of what things look like, and what it means to look that way, would be healing. I grew up with so much dysfunction in terms of my body image and food issues, and self-loathing. I just thought it was like the universe telling me, “Okay, get over it.” »

ROSHANIAN, Arya. « Ottessa Moshfegh Is Happy To Be Your “It” Girl ». *Bustle* [en ligne], 20 juin 2022. <https://www.bustle.com/entertainment/ottessa-moshfegh-lapvona-depop-fashion-model-quotes> [consulté le 3 mars 2023].

« “It was really interesting to be a vessel for somebody else’s art and to interface with the public in a way that was just *so* vulnerable,” she says, of walking the runway. “My strengths were not my assets—my intelligence and creativity had nothing to do with it. It was exciting to confront insecurities that I haven’t been plagued by since adolescence.” »

GRAHAM, Annabel. « Ottessa Moshfegh Steps Into Film, Fashion and Vulnerability ». *Wall Street Journal* [en ligne], 9 juin 2022. <https://www.wsj.com/articles/ottessa-moshfegh-steps-into-film-fashion-and-vulnerability-11654777907> [consulté le 3 mars 2023].

« [l]a manifestation du désir d’extimité est ainsi étroitement tributaire de la satisfaction du désir d’intimité : c’est parce qu’on sait pouvoir se cacher qu’on désire dévoiler certaines parties privilégiées de soi »

TISSERON, Serge. « Intimité et extimité ». *Communications*, vol. 88, no. 1, 2011, p. 85.

Conclusion

« I took one last look at myself in the reflection in the dark astral plane of the computer screen. There I was. I was the same as ever, just floating now in the digital abyss like a great seer or a god or just an idea. »

(Death in Her Hands, p. 93)

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