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Cover -- Contents -- Foreword -- Acknowledgments -- Introduction -- I. Research Object -- II. Justification -- 1. The Current State of Alzheimer's Research -- 2. Theme Originality and Theoretical Justification -- III. Hypotheses -- IV. Methodology -- V. Goals -- VI. Comment on the Structure of Chapters -- VII. A Brief Note on the Vocabulary -- Part I: Fundamentals -- Chapter 1: Fragments of the Self -- I. Marcos Abreu: Life is a Work of Art -- II. Parts, Fragments and Wholes -- 1. Fragments and Moments -- (a) his relation to animals (monkeys) and the Atlantic Forest: -- (b) his relation to his house in Jardim Botânico neighbourhood: -- (c) his relation to museums and galleries: -- (d) his divorce from Joana: -- (e) his relationship to his children: -- (f) his friendship with Maria: -- (a) his relation to earth and rain: -- (b) his relation to death: -- (c) his relation to the house (farm) where he spent his childhood: -- (d) his marriage to Joana: -- (e) his relationship with C.: -- (f) his relation to museums, galleries, painting: -- (g) his relation to cocaine and alcohol: -- (h) the plagiarism he committed against the art student: -- (i) life in the South of France: -- (j) relationship with his children Marcelo and Emilia: -- (k) connection with the Atlantic Forest: -- (l) revelation of life experiences: -- (m) connection with his house: -- (n) Alzheimer's: -- (o) working relationship and friendship with Maria: -- (p) connection with painting: -- (q) relationship with his daughter: -- (r) habits: -- (s) relationship with his son: -- (t) death: -- (u) relationship with C.: -- 2. Sides, Aspects and Adumbrations -- 3. Presence and Absence -- III. Identity in Manifolds -- IV. Summary -- Chapter 2: The Sensorial Experience of the Self with Alzheimer's -- I. The PsychoOrganic Body (Leib) -- 1. Three Egos and a Body. 2. The PsychoOrganic Body and the Experience of Touch -- II. The Living Body as a Self -- 1. Body Schema (schema corporel) and Living Body -- 2. Living Body, Movement and Intentionality -- 3. Vision, Touch and Synesthesia -- III. Summary -- Part II: Some Ways of Signifying Experiences of Alzheimer's -- Chapter 1: The SelfExperience of Love -- I. A Way of Loving: Enchanting -- 1. Iris Murdoch -- 2. Marcos Abreu -- 3. Henry -- II. A Way of Loving: Carrying a Burden of Guilt -- 1. Thomas DeBaggio -- 2. Bob -- 3. Betty -- III. A Way of Loving: Touching -- 1. Booker -- IV. Summary -- Chapter 2: Body Memory: The Sedimentation of Skills and Abilities -- I. HabitBody: Living Body and BodyObject -- II. The Meaning and NonMeaning of Habit -- III. HabitBody with Alzheimer's: Meaning and NonMeaning of Skills and Abilities -- 1. Marcos Abreu and William Utermohlen: the Habit of Painting -- 2. Iris Murdoch and Thomas DeBaggio: the Habit of Writing -- 3. Henry: the Habit of Listening to Music -- IV. Summary -- -- Chapter 3: The Other's Experience of Love and Habit -- I. Interpersonhood and Intersubjectivity -- 1. Interpersonhood: Pairing, Empathy and Contact -- 2. Intersubjectivity: Communicating through Intentional Gestural Movement -- 2.1 Gestures in Communion -- 2.2 Gestures as Emptyings and Emptinesses -- II. Ways of Loving through Gesture, Language and Habit -- 1. Maria, Emilia and Marcelo -- 2. Brenda -- 3. John Bayley -- 4. Michel Malherbe -- 5. Fernando Aguzzoli -- 6. Sylvia Molloy -- III. Summary -- Final Considerations on the Descriptions and Interpretations of Alzheimer's Experiences -- I. Intentional Motor Consciousness and Identity in Alzheimer's -- II. Fragments in Alzheimer's Narratives of Life -- 1. Form and Content: Reconfigurations and NonReconfigurations of Feelings and Sensations. 2. Fragments as Reconfigurations of Relationships? -- III. Phenomenological Experiences through the Arts -- 1. Interdisciplinary Dialogue: Phenomenology and the Arts -- 2. Phenomenological

Experience: "The Meaning of Showing" in Beckettian Dramaturgy -- 3.
Living Bodies as Reliable Narrators: Some Final Remarks on the Linker
"as if..." -- References -- Movie References -- Play References --
Illustration References -- Websites Visited.

Sommario/riassunto

While Alzheimer's might be associated with a difficulty to express oneself, Ana Paula Barbosa-Fohrmann addresses this topic by examining experiences with Alzheimer's based on narratives. In this original contribution, she studies the nexus of life stories, subjectivity, fragmentation, and fiction. The philosophical basis of this research is phenomenology from the end of the 19th century to the middle of the 20th century, specifically that of Husserl and above all that of Merleau-Ponty. This work also draws on Proust's and Camus' literature as well as Beckett's dramaturgy.
