

Art's Undoing: In the Wake of a Radical Aestheticism. By Forest Pyle.
New York: Fordham University Press, 2014. 328 pp.

This ambitious, intellectually captivating book gives appropriate conceptual form to a subject matter that is all but unbearable to represent. The subject of *Art's Undoing* is an aestheticism that the Romantics and their successors did not espouse, commit, or undertake (3, 5, 6, 64, 148). Forest Pyle traces in art an intensity not compatible with its profession: “a *radical aestheticism* that offers no positive claims for art (either those based on ethical or political grounds or on aesthetic grounds, as in ‘art for art’s sake’)” and “provides ‘no transcendent or underlying ground’ for their validation” (4). Nor is Pyle’s concept of “radical aestheticism” understandable as the articulation of an oeuvre—the conduct of a writer’s professional project. An unthreaded sequence of alternately radiant and cindery moments provides the arresting features in this account, prised apart from the dominance of individual careers in ongoing motion and of literary history told as an intelligible, grand pattern (12).

Despite its resistance to “major” narrative lines, *Art's Undoing* will prove essential reading for scholars in Romantic and nineteenth-century literature and, by modeling a fascinating approach to problems of contemporary critical aesthetics, should win many admirers. The book spans from Percy Shelley to Oscar Wilde, rather than from the more familiar William Wordsworth to W. B. Yeats, Rainer Maria Rilke, or Wallace Stevens, and shuns the empty positivism that defines meaning by national histories or continuous century markers. (The poverty of such “secularism” is featured in Pyle’s last chapter, on “Wilde’s extravagance” in *Solmsé*.) Without needing openly to declare his freedom from the template of comparative literature scholarship of a generation or two ago, Pyle reaps a “negative harvesting” of unapologetic Romanticism and post-Romanticism, under no compulsion either to modify or to fight the narrative of modernist resentment (the quoted phrase [106] is from Anne-Lise François [2008: 146] on Emily Dickinson).

At the end of Pyle’s introduction, “From Which One Turns Away,” a reading of Théodore Géricault’s painting *The Raft of the Medusa* (1819) introduces the book’s core theme and sponsors a reading method for the study as a whole by analyzing and inducing the “Medusa effect” of critical “aversion” (21).¹ According to Pyle, criticism typically turns away from “irreducible formal, rhetorical, and thematic elements” in texts, even while it shows itself answerable to art’s ethical aspects (21). Still, he is no formalist seeking closure

¹ See Fried, 2014, 76–80 for a correspondingly invested and adheurous argument about Géricault’s painting.

Arts Undoing In The Wake Of A Radical Aestheticism

Marc Redfield



Arts Undoing In The Wake Of A Radical Aestheticism:

Art's Undoing Forest Pyle, 2021 Radical aestheticism describes a recurring event in some of the most powerful and resonating texts of nineteenth century British literature offering us the best way to reckon with what takes place at certain moments in texts by Shelley Keats Dickinson Hopkins Rossetti and Wilde This book explores what happens when these writers deeply committed to certain versions of ethics politics or theology nonetheless produce an encounter with a radical aestheticism that subjects the authors projects to a fundamental crisis A radical aestheticism offers no positive claims for art whether on ethical or political grounds or on aesthetic grounds as in art for art s sake It provides no transcendent or underlying ground for art s validation In this sense a radical aestheticism is the experience of a poesis that exerts so much pressure on the claims and workings of the aesthetic that it becomes a kind of black hole from which no illumination is possible The radical aestheticism encountered in these writers in its very extremity takes us to the constitutive elements the figures the images the semblances that are at the root of any aestheticism an encounter registered as evaporation combustion or undoing It is therefore an undoing by and of art and aesthetic experience one that leaves this important literary tradition in its wake Art s Undoing embraces diverse theoretical projects from Walter Benjamin to Jacques Derrida These become something of a parallel text to its literary readings revealing how some of the most significant theoretical and philosophical projects of our time remain within the wake of a radical aestheticism

The Perils of Uglytown Harry Berger (Jr.), 2015 This volume applies and brings up to date the methods of interpretation Berger has developed during the past half century in his studies of literature drama philosophy social and cultural studies and the visual arts

Wordsworth's Unremembered Pleasure Alexander Freer, 2020-10-29 Wordsworth has traditionally been understood as the poet of memory This book argues that unremembered pleasure an idea Wordsworth formulates in Tintern Abbey but is often overlooked by modern readers is central to understanding his writing Wordsworth s poems discover and articulate a broad range of previously unfelt unnoticed and unconscious satisfactions As well as providing new interpretations of major and under studied writing by Wordsworth this volume challenges a long tradition of psychoanalytic reading of romanticism which uses trauma to explain the limits of literary memory The book contests key psychoanalytic concepts in literary criticism including repression sublimation mourning and pleasure It asks what it would mean for us to be surprised by joy

Adorno's Poetics of Form Josh Robinson, 2018-05-23 A critical study of the concept of form in Adorno s writings on art and literature Adorno s Poetics of Form is the first book length examination of the elusive deployment of the concept of form in Adorno s writings on art and literature and the first monograph to offer a comprehensive account of the relation of these writings to his broader philosophical project It examines form within the constellation of concepts that exist around it considering how it appears when seen in conjunction with and in opposition to content expression genre and material Illuminated from these angles form is revealed as the site of a complex web of dynamic conceptual interactions The book thus

offers a resolution to a problem in Adorno's work that has remained unsolved for several decades and in doing so sets out the consequences of Adorno's poetics for literary and critical theory today **The Abyss Stares Back** Stacy Alaimo, 2025-05-13

In an era of accelerating extinctions what does it mean to discover thousands of new species in the deep sea As we see the catastrophic effects of the Anthropocene proliferate advanced technologies also grant us greater access to the furthest reaches of the world's oceans facilitating the discovery of countless new species Sorting through the implications of this strange paradox Stacy Alaimo explores the influence this newfound intimacy with the deep sea might have on our broader relationship to the nonhuman world While many images of these abyssal creatures circulate as shallow clickbait aesthetic representations can be enticing lures for speculating about their lives profoundly expanding our environmental concern *The Abyss Stares Back* analyzes a diverse range of scientific literary and artistic accounts of deep sea exploration including work from the naturalist William Beebe and the artist Else Bostelmann as well as results of the Census of Marine Life that began at the turn of the twenty first century As she focuses on oft overlooked creatures of the deep such as tubeworms hatchetfish siphonophores and cephalopods which are typically cast as alien Alaimo shows how depictions of the deep seas have been enmeshed in long colonial histories and racist constructions of a threatening abyss Drawing on feminist environmentalism posthumanism science and technology studies and Indigenous and non Western perspectives Alaimo details how our understanding of science is fundamentally altered by aesthetic encounters with these otherworldly life forms She argues that although the deep sea is often thought of as a lifeless void with little connection to human existence our increasing devastation of this realm underscores our ethical obligation to protect the biodiverse life in the depths When the abyss stares back it demands recognition Retail e book files for this title are screen reader friendly with images accompanied by short alt text and or extended descriptions **The Fate of Progress in British Romanticism** Mark Canuel, 2022-03-10

What did Romantic writers mean when they wrote about progress and perfection This book shows how Romantic writers inventively responded to familiar ideas about political progress which they inherited from the eighteenth century Whereas earlier writers such as Voltaire and John Millar likened improvements in political institutions to the progress of the sciences or refinement of manners the novelists poets and political theorists examined in this book reimaged politically progressive thinking in multiple genres While embracing a commitment to optimistic improvement increasing freedom equality and protection from injury they also cultivated increasingly visible and volatile energies of religious and political dissent Earlier narratives of progress tended not only to edit and fictionalize history but also to agglomerate different modes of knowledge and practice in their quest to describe and prescribe uniform cultural improvement But romantic writers seize on internal division and take it less as an occasion for anxiety exclusion or erasure and more as an impetus to rethink the groundwork of progress itself Political entities from Percy Shelley's plans for political reform to Charlotte Smith's motley associations of strangers in *The Banished Man* are progressive because they advance some version of collective utility or common good But

they simultaneously stake a claim to progress only insofar as they paradoxically solicit contending vantage points on the criteria for the very public benefit which they passionately pursue The majestic edifices of Wordsworth's imagined university in *The Prelude* embrace members who are republican or pious not to mention the recalcitrant enthusiast who is the poet himself **Echoes From The Set Volume II (1967- 1977) Shadows From the Underground** Katherine

Wilson, 2021-09-22 With the help of University of Oregon professors as well as professors from CU Boulder and University of Cincinnati this book ties together the author's personal experiences and interviews of members of the New Hollywood and those that influenced them such as the Merry Pranksters and their film crew Poetic Cinema Filmmakers still living members of the Beat Generation and through academic articles and books from Plato to Yeats and the time's literary theory deconstructionists answers the question of what created them **Lives of the Dead Poets** Karen Swann, 2019-04-02 Any

reader engaging the work of Keats Shelley or Coleridge must confront the role biography has played in the canonization of each Each archive is saturated with stories of the life prematurely cut off or in Coleridge's case of promise wasted in indolence One confronts reminiscences of contemporaries who describe subjects singularly unsuited to this world as well as still stranger materials death masks bits of bone locks of hair a heart initially preserved by circles and then circulating more widely often in tandem with bits of the literary corpus Especially when it centers on the early deaths of Keats and Shelley biographical interest tends to be dismissed as a largely Victorian and sentimental phenomenon that we should by now have put behind us And yet a line of verse by these poets can still trigger associations with biographical detail in ways that spark pathos or produce intimations of prolepsis or fatality even for readers suspicious of such effects Biographical fascination the untoward and involuntary clinging of attention to the biographical subject is thus posthumous in Keats's evocative sense of the term its life equivocally sustained beyond its period *Lives of the Dead Poets* takes seriously the biographical fascination that has dogged the prematurely arrested figures of three romantic poets Arising in tandem with a sense of the threatened end of poetry's allotted period biographical fascination personalizes the precariousness of poetry binding poetry the poet function and readers to an irrecoverable singularity Reading romantic poets together with the modernity of Benjamin and Baudelaire Swann shows how poets afterlives offer an opening for poetry's survival from its first nineteenth century death sentences into our present *Theory at Yale* Marc Redfield, 2015-11-02 This book examines the affinity between theory and deconstruction that developed in the American academy in the 1970s by way of the Yale Critics Harold Bloom Paul de Man Geoffrey Hartman and J Hillis Miller sometimes joined by the French philosopher Jacques Derrida With this semi-fictional collective theory became a media event first in the academy and then in the wider print media in and through its

phantasmatic link with deconstruction and with Yale The important role played by aesthetic humanism in American pedagogical discourse provides a context for understanding theory as an aesthetic scandal and an examination of the ways in which de Man's work challenges aesthetic pieties helps us understand why by the 1980s he above all had come to personify

theory Combining a broad account of the Yale Critics phenomenon with a series of careful reexaminations of the event of theory Redfield traces the threat posed by language s unreliability and inhumanity in chapters on lyric on Hartman s representation of the Wordsworthian imagination on Bloom s early theory of influence in the 1970s together with his later media reinvention as the genius of the Western Canon and on John Guillory s influential attempt to interpret de Manian theory as a symptom of literature s increasing marginality A final chapter examines Mark Tansey s paintings Derrida Queries de Man and Constructing the Grand Canyon paintings that offer subtle complex reflections on the peculiar event of theory as deconstruction in America

The Long Century's Long Shadow Kenneth S. Calhoon, 2021-06-01 The Long Century s Long Shadow approaches German Romanticism and Weimar cinema as continuous developments enlisting both in a narrative of reciprocal illumination The author investigates different moments and media as connected phenomena situated at alternate ends of the long nineteenth century but joined by their mutual rejection of the neo classical aesthetic standard of placid and weightless poise in numerous media including film painting sculpture prose poetry and dance Connecting Weimar filmmaking to Romantic thought and practice Kenneth S Calhoon offers a non technological aesthetic genealogy of cinema He focuses on well known literary and artistic works including films such as Nosferatu Metropolis Frankenstein and Fantasia the writings of Conrad Kafka Goethe and Novalis and the paintings of Caspar David Friedrich one of the leading artists of German Romanticism With an eye to the modernism of which Weimar filmmaking was a part The Long Century s Long Shadow employs the Romantic landscape in poetry and painting as a mirror in which to regard cinema

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