

Beyond Pleasure



Margaret Iversen

Beyond Pleasure Freud Lacan Barthes Refiguring Modernism

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Beyond Pleasure Freud Lacan Barthes Refiguring Modernism:

Beyond Pleasure: Freud, Lacan, Barthes , Misfit Modernism Octavio R. González, 2020-08-31 In this book Octavio R. González revisits the theme of alienation in the twentieth century novel identifying an alternative aesthetic centered on the experience of double exile or marginalization from both majority and home culture This misfit modernist aesthetic decenters the mainstream narrative of modernism which explores alienation from a universal and existential perspective by showing how a group of authors leveraged modernist narrative to explore minoritarian experiences of cultural nonbelonging Tying the biography of a particular author to a close reading of one of that author's major works González considers in turn Nella Larsen's *Quicksand* and Wallace Thurman's *The Blacker the Berry* Jean Rhys's *Quartet* and Christopher Isherwood's *A Single Man* Each of these novels explores conditions of maladjustment within one of three burgeoning cultural movements that sought representation in the greater public sphere the New Negro movement during the Harlem Renaissance the 1920s Paris expatriate scene and the queer expatriate scene in Los Angeles before Stonewall Using a methodological approach that resists institutional taxonomies of knowledge González shows that this double exile speaks profoundly through largely autobiographical narratives and that the novels' protagonists challenge the compromises made by these minoritarian groups out of an urge to assimilate into dominant social norms and values Original and innovative *Misfit Modernism* is a vital contribution to conversations about modernism in the contexts of sexual identity nationality and race Moving beyond the debates over the intellectual legacies of intersectionality and queer theory González shows us new ways to think about exclusion

London Art Worlds Jo Applin, Catherine Spencer, Amy Tobin, 2017-12-14 The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and 70s a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art The contributors to *London Art Worlds* examine the many activities and movements that existed alongside more established institutions in this period from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London's art schools The essays explore how international artists and the rise of alternative venues publications and exhibitions along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy pushed the boundaries of the London art scene beyond the West End's familiar galleries and posed a radical challenge to established modes of making and understanding art Engaging wide ranging and original *London Art Worlds* provides a necessary perspective on the visual culture of the London art scene in the 1960s and 70s Art historians and scholars of the era will find these essays especially valuable and thought provoking In addition to the editors contributors to this volume are Elena Crippa Antony Hudek Dominic Johnson Carmen Juli Courtney J Martin Lucy Reynolds Joy Sleeman Isobel Whitelegg and Andrew Wilson

Radical Dreams Elliott H. King, Abigail Susik, 2022-03-17 Surrealism is widely thought of as an artistic movement that flourished in Europe between the two world wars However

during the 1960s 70s and 80s diverse radical affinity groups underground subcultures and student protest movements proclaimed their connections to surrealism Radical Dreams argues that surrealism was more than an avant garde art movement it was a living current of anti authoritarian resistance Featuring perspectives from scholars across the humanities and distinctively from contemporary surrealist practitioners this volume examines surrealism s role in postwar oppositional cultures It demonstrates how surrealism s committed engagement extends beyond the parameters of an artistic style or historical period with chapters devoted to Afrosurrealism Ted Joans punk the Situationist International the student protests of May 68 and other topics Privileging interdisciplinary transhistorical and material culture approaches contributors address surrealism s interaction with New Left politics protest movements the sexual revolution psychedelia and other subcultural trends around the globe A revelatory work Radical Dreams definitively shows that the surrealist movement was synonymous with cultural and political radicalism It will be especially valuable to those interested in the avant garde contemporary art and radical social movements In addition to the editors the contributors to this volume include Mikkel Bolt Rasmussen Jonathan P Eburne David Hopkins Claire Howard Michael L wy Alyce Mahon Gavin Parkinson Gr gory Pierrot Penelope Rosemont Ron Sakolsky Marie Arleth Skov Ryan Standfest and Sandra Zalman

Cold War in the White Cube Delia Solomons,2023-04-28 In 1959 the very year the Cuban Revolution amplified Cold War tensions in the Americas museumgoers in the United States witnessed a sudden surge in major exhibitions of Latin American art Surveying the 1960s boom of such exhibits this book documents how art produced in regions considered susceptible to communist influence was staged on U S soil for U S audiences Held in high profile venues such as the Guggenheim Museum the Walker Art Center MoMA and the Art Institute of Chicago the exhibitions of the 1960s Latin American art boom did not define a single stylistic trend or the art of a single nation but rather attempted to frame Latin America as a unified whole for U S audiences Delia Solomons calls attention to disruptive artworks that rebelled against the curatorial frames purporting to hold them and reveals these exhibitions to be complex contact zones in which competing voices collided Ultimately through multiple means including choosing to exclude artworks with readily decipherable political messages and evading references to contemporary inter American frictions the U S curators who organized these shows crafted projections of Pan American partnership and harmony with the United States as leader interpreter and good neighbor during an era of brutal U S interference across the Americas Theoretically sophisticated and highly original this survey of Cold War era Latin American art exhibits sheds light on the midcentury history of major U S art museums and makes an important contribution to the fields of museum studies art history and Latin American modernist art

Cézanne's Bathers: Biography and the Erotics of Paint Aruna D'Souza,1999

Literary Obscenities Erik M. Bachman,2018-03-22 This comparative historical study explores the broad sociocultural factors at play in the relationships among U S obscenity laws and literary modernism and naturalism in the early twentieth century Putting obscenity case law s crisis of legitimation and modernism s crisis of representation into dialogue Erik

Bachman shows how obscenity trials and other attempts to suppress allegedly vulgar writing in the United States affected a wide ranging debate about the power of the printed word to incite emotion and shape behavior Far from seeking simply to transgress cultural norms or sexual boundaries Bachman argues proscribed authors such as Wyndham Lewis Erskine Caldwell Lillian Smith and James T Farrell refigured the capacity of writing to evoke the obscene so that readers might become aware of the social processes by which they were being turned into mass consumers voyeurs and racialized subjects Through such efforts these writers participated in debates about the libidinal efficacy of language with a range of contemporaries from behavioral psychologists and advertising executives to book cover illustrators magazine publishers civil rights activists and judges Focusing on case law and the social circumstances informing it *Literary Obscenities* provides an alternative conceptual framework for understanding obscenity s subjugation of human bodies desires and identities to abstract social forces It will appeal especially to scholars of American literature American studies and U S legal history

Léonce Rosenberg's Cubism Giovanni Casini, 2023-08-31 The history of modernism has generally been written as a story of artists and their creations alongside the collectors gallerists and curators who supported them This is especially true of Cubism where the received narrative centers on a tightly circumscribed group of artists and agents connected to the dealer Daniel Henry Kahnweiler L once Rosenberg s Cubism shakes up the canon revealing its artificial nature and pointing to a different more inclusive understanding of the development of Cubism Kahnweiler s Cubism was narrowly focused In contrast Giovanni Casini shows us the influential art dealer L once Rosenberg bought virtually any piece that could be labeled Cubist and proposed a radically different understanding of the movement At Rosenberg s Galerie L Effort Moderne in Paris artists such as Joseph Cs ky Auguste Herbin Jean Metzinger Diego Rivera Gino Severini and Georges Valmier were accorded the same treatment as Pablo Picasso or Georges Braque In this book Casini considers Rosenberg s contribution to the history of Cubism reflecting on the ways in which artistic movements are manufactured and interpretive paradigms adopted Deftly weaving biography with a scholarly analysis built on extensive archival research L once Rosenberg s Cubism is a fresh look at the history of interwar modernism and the definitive study of a figure who has been unjustly sidelined in the history of art It will be compulsory reading for scholars of Cubism and Modernism

Surveying the Avant-Garde Lori Cole, 2018-06-04 Surveying the Avant Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire a genre as central as the manifesto to the history of the avant garde Questions such as How do you imagine Latin America and What should American art be issued by avant garde magazines like *Im n* a Latin American periodical based in Paris and Cuba s *Revista de Avance* demonstrate how editors writers and readers all grappled with the concept of America particularly in relationship to Europe and how the questionnaire became a structuring device for reflecting on their national and aesthetic identities in print Through an analysis of these questionnaires and their responses Lori Cole reveals how ideas like American art as well as modernism and avant garde were debated at the very moment of their development

and consolidation Unlike a manifesto whose signatories align with a single polemical text the questionnaire produces a patchwork of responses providing a composite and sometimes fractured portrait of a community Such responses yield a self reflexive history of the era as told by its protagonists which include figures such as Gertrude Stein Alfred Stieglitz Jean Toomer F T Marinetti Diego Rivera and Jorge Luis Borges The book traces a genealogy of the genre from the Renaissance paragone or comparison of the arts through the rise of enquetes in the late nineteenth century up to the contemporary questionnaire which proliferates in art magazines today By analyzing a selection of surveys issued across the Atlantic Cole indicates how they helped shape artists and writers understanding of themselves and their place in the world Based on extensive archival research this book reorients our understanding of modernism as both hemispheric and transatlantic by narrating how the artists and writers of the period engaged in aesthetic debates that informed and propelled print communities in Europe the United States and Latin America Scholars of modernism and the avant garde will welcome Cole's original and compellingly crafted work

Art and Form Sam Rose, 2019-03-25 This important new study reevaluates British art writing and the rise of formalism in the visual arts from 1900 to 1939 Taking Roger Fry as his starting point Sam Rose rethinks how ideas about form influenced modernist culture and the movement's significance to art history today In the context of modernism formalist critics are often thought to be interested in art rather than life a stance exemplified in their support for abstract works that exclude the world outside But through careful attention to early twentieth century connoisseurship aesthetics art education design and art in colonial Nigeria and India Rose builds an expanded account of form based on its engagement with the social world Art and Form thus opens discussions on a range of urgent topics in art writing from its history and the constructions of high and low culture to the idea of global modernism Rose demonstrates the true breadth of formalism and shows how it lends a new richness to thought about art and visual culture in the early to mid twentieth century Accessibly written and analytically sophisticated Art and Form opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism It will be invaluable for scholars and enthusiasts of art history and visual culture

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