



PHOTOGRAPHY
AND THE
**OPTICAL
UNCONSCIOUS**

SHAWN MICHELLE SMITH AND
SHARON SLIWINSKI, EDITORS

Optical Unconscious The

Tobias Bleicker

Optical Unconscious The:

The Optical Unconscious Rosalind E. Krauss, 1994-07-25 The Optical Unconscious is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self fulfilling truths The account of modernism presented here challenges the vaunted principle of vision itself And it is a very different story than we have ever read not only because its insurgent plot and characters rise from below the calm surface of the known and law like field of modernist painting but because the voice is unlike anything we have heard before Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery Rosalind Krauss abandons the historian s voice of objective detachment and forges a new style of writing in this book art history that insinuates diary and art theory and that has the gait and tone of fiction The Optical Unconscious will be deeply vexing to modernism s standard bearers and to readers who have accepted the foundational principles on which their aesthetic is based Krauss also gives us the story that Alfred Barr Meyer Shapiro and Clement Greenberg repressed the story of a small disparate group of artists who defied modernism s most cherished self descriptions giving rise to an unruly disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today In order to understand why modernism had to repress the optical unconscious Krauss eavesdrops on Roger Fry in the salons of Bloomsbury and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug we find her in the living room of Clement Greenberg as he complains about smart Jewish girls with their typewriters in the 1960s and in colloquy with Michael Fried about Frank Stella s love of baseball Along the way there are also narrative encounters with Freud Jacques Lacan Georges Bataille Roger Caillois Gilles Deleuze and Jean Fran ois Lyotard To embody this optical unconscious Krauss turns to the pages of Max Ernst s collage novels to Marcel Duchamp s hypnotic Rotorelief s to Eva Hesse s luminous sculptures and to Cy Twombly s Andy Warhol s and Robert Morris s scandalous decoding of Jackson Pollock s drip pictures as Anti Form These artists introduced a new set of values into the field of twentieth century art offering ready made images of obsessional fantasy in place of modernism s intentionality and unexamined compulsions

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R. E. Krauss, 1994 The Optical Unconscious Rosalind E. Krauss, 1993 The Optical Unconscious is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self fulfilling truths The account of modernism presented here challenges the vaunted principle of vision itself And it is a very different story than we have ever read not only because its insurgent plot and characters rise from below the calm surface of the known and law like field of modernist painting but because the voice is unlike anything we have heard before Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery Rosalind Krauss abandons the historian s voice of objective detachment and forges a new style of writing in this book art history that insinuates diary and art theory and that has the gait and tone of fiction The Optical Unconscious will be deeply

vexing to modernism's standard bearers and to readers who have accepted the foundational principles on which their aesthetic is based Krauss also gives us the story that Alfred Barr Meyer Shapiro and Clement Greenberg repressed the story of a small disparate group of artists who defied modernism's most cherished self descriptions giving rise to an unruly disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today In order to understand why modernism had to repress the optical unconscious Krauss eavesdrops on Roger Fry in the salons of Bloomsbury and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug we find her in the living room of Clement Greenberg as he complains about smart Jewish girls with their typewriters in the 1960s and in colloquy with Michael Fried about Frank Stella's love of baseball Along the way there are also narrative encounters with Freud Jacques Lacan Georges Bataille Roger Caillois Gilles Deleuze and Jean Francois Lyotard To embody this optical unconscious Krauss turns to the pages of Max Ernst's collage novels to Marcel Duchamp's hypnotic Rotorelief to Eva Hesse's luminous sculptures and to Cy Twombly's Andy Warhol's and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as Anti Form These artists introduced a new set of values into the field of twentieth century art offering ready made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions Rosalind Krauss is

Professor of Art History at Columbia University and an editor of the journal **October** **Photography and the Optical Unconscious** Shawn Michelle Smith,Sharon Sliwinski,2017-05-04 Photography is one of the principal filters through which we engage the world The contributors to this volume focus on Walter Benjamin's concept of the optical unconscious to investigate how photography has shaped history modernity perception lived experience politics race and human agency In essays that range from examinations of Benjamin's and Sigmund Freud's writings to the work of Kara Walker and Roland Barthes's famous Winter Garden photograph the contributors explore what photography can teach us about the nature of the unconscious They attend to side perceptions develop latent images discover things hidden in plain sight focus on the disavowed and perceive the slow Of particular note are the ways race and colonialism have informed photography from its beginning The volume also contains photographic portfolios by Zoe Leonard Kelly Wood and Kristan Horton whose work speaks to the optical unconscious while demonstrating how photographs communicate on their own terms The essays and portfolios in **Photography and the Optical Unconscious** create a collective and sustained assessment of Benjamin's influential concept opening up new avenues for thinking about photography and the human psyche Contributors Mary Bergstein Jonathan Fardy Kristan Horton Terri Kapsalis Sarah Kofman Elisabeth Lebovici Zoe Leonard Gabrielle Moser Mignon Nixon Thy Phu Mark Reinhardt Shawn Michelle Smith Sharon Sliwinski Laura Wexler Kelly Wood Andr's Mario Zervigón

Psychoanalytic Perspectives on the Films of Ingmar Bergman Vanessa Sinclair,2022-12-01 Psychoanalytic Perspectives on the Films of Ingmar Bergman presents a contemporary Freudian Lacanian assessment of this classic director This collection is the first to bring together this unique psychological perspective on Bergman's work While Bergman and his films

have been written about throughout the decades until now there has not been a collection anthologizing Freudian Lacanian perspectives on his work Vanessa Sinclair brings together an international community of scholars and practicing psychoanalysts some of whom are also filmmakers to reflect on Bergman s films life and work in philosophical historical and cultural contexts They assess individual films in depth compare multiple films and focus on Bergman s life and work in a cultural context This book includes chapters on seminal films including Persona and The Silence Psychoanalytic Perspectives on the Films of Ingmar Bergman will be essential reading for academics and students of film studies psychoanalytic theory and Lacan and of great interest to psychoanalysts and psychotherapists

The Routledge Companion to Criticality in Art, Architecture, and Design Chris Brisbin,Myra Thiessen,2018-10-03 The Routledge Companion to Criticality in Art Architecture and Design presents an in depth exploration of criticism and criticality in theory and practice across the disciplines of art architecture and design Professional criticism is a vital part of understanding the cultural significance of designed objects and environments that we engage with on a daily basis yet there is evidence to show that this practice is changing This edited volume investigates how practitioners researchers educators and professionals engage with think about and value the practice of critique With contributions from a multi disciplinary authorship from nine countries the UK USA Australia India Netherlands Switzerland South Africa Belgium and Denmark this companion provides a wide range of leading perspectives evaluating the landscape of criticality and how it is being shaped by technological and social advances Illustrated with over 60 black and white images and structured into five sections The Routledge Companion to Criticality in Art Architecture and Design is a comprehensive volume for researchers educators and students exploring the changing role of criticism through interdisciplinary perspectives

Universal Prostitution and Modernist Abstraction Jaleh Mansoor,2025-04-18 In Universal Prostitution and Modernist Abstraction Jaleh Mansoor provides a counternarrative of modernism and abstraction and a reexamination of Marxist aesthetics Mansoor draws on Marx s concept of prostitution a conceptual device through which Marx allegorized modern labor to think about the confluences of generalized and gendered labor in modern art Analyzing works ranging from douard Manet s Olympia and Georges Seurat s The Models to contemporary work by Hito Steyerl and Hannah Black she shows how avant garde artists can detect changing modes of production and capitalist and biopolitical processes of abstraction that assign identities to subjects in the interest of value s impersonal circulation She demonstrates that art and abstraction resist modes of production and subjugation at the level of process and form rather than through referential representation By studying gendered and generalized labor abstraction automation and the worker Mansoor shifts focus away from ideology superstructure and culture toward the ways art indexes crisis and transformation in the political economic base Ultimately she traces the outlines of a counterpraxis to capital while demonstrating how artworks give us a way to see through the abstractions of everyday life

Walter Benjamin and the Aesthetics of Film Daniel Mourenza,2025-10-01 Walter Benjamin is today regarded as one of the leading thinkers of the

twentieth century Often captured in pensive pose his image is now that of a serious intellectual But Benjamin was also a fan of the comedies of Adolphe Menjou Mickey Mouse and Charlie Chaplin As an antidote to repressive civilization he developed through these figures a theory of laughter Walter Benjamin and the Aesthetics of Film is the first monograph to thoroughly analyse Benjamin s film writings contextualizing them within his oeuvre whilst also paying attention to the various films actors and directors that sparked his interest The book situates all these writings within Benjamin s anthropological materialism a concept that analyses the transformations of the human sensorium through technology Through the term innervation Benjamin thought of film spectatorship as an empowering reception that through a rush of energy would form a collective body within the audience interpenetrating a liberated technology into the distracted spectators Benjamin s writings on Soviet film and German cinema Charlie Chaplin and Mickey Mouse are analysed in relation to this posthuman constellation that Benjamin had started to dream of in the early twenties long before he began to theorize about films

Snapshots of the Soul Molly Thomasy Blasing,2021-07-15 Snapshots of the Soul considers how photography has shaped Russian poetry from the early twentieth century to the present day Drawing on theories of the lyric and the elegy the social history of technology and little known archival materials Molly Thomasy Blasing offers close readings of poems by Boris Pasternak Marina Tsvetaeva Joseph Brodsky and Bella Akhmadulina as well as by the late and post Soviet poets Andrei Sen Sen kov Arkadii Dragomoshchenko and Kirill Medvedev to understand their fascination with the visual language representational power and metaphorical possibilities offered by the camera and the photographic image Within the context of long standing anxieties about the threat that visual media pose to literary culture Blasing finds that these poets were attracted to the affinities and tensions that exist between the lyric or elegy and the snapshot Snapshots of the Soul reveals that at the core of each poet s approach to writing the photograph is the urge to demonstrate the superior ability of poetic language to capture and convey human experience Open Access edition funded by the National Endowment for the Humanities

Germany in the Loud Twentieth Century Florence Feiereisen,Alexandra Merley Hill,2012 This book introduces German Sound Studies using a transdisciplinary approach It invites readers to auralize space by describing characteristically German soundscapes in the long twentieth century including the noisy city of the early 1900s the sounds of East and West Germany and hip hop soundscapes of the millennium Reconceptualizing the Digital Humanities in Asia Kaby Wing-Sze Kung,2020-09-09 This book examines new forms of representation that have changed our perception and interpretation of the humanities in an Asian and digital context In analyzing written and visual texts such as the use of digital technology and animation in different works of art originating from Asia the authors demonstrate how literature history and culture are being redefined in spatialized relations amid the trend of digitization Research studies on Asian animation are in short supply and so this volume provides new and much needed insights into how art literature history and culture can be presented in innovative ways in the Asian digital world The first section of this volume focuses on the new conceptualization

of the digital humanities in art and film studies looking at the integration of digital technologies in museum narration and cinematic production The second section of the volume addresses the importance of framing these discussions within the context of gender issues in the digital world discussing how women are represented in different forms of social media The third and final section of the book explores the digital world s impacts on people s lives through different forms of digital media from the electromagnetic unconscious to digital storytelling and digital online games This book presents a novel contribution to the burgeoning field of the digital humanities by informing new forms of representation and interpretations and demonstrating how digitization can influence and change cultural practices in Asia and globally It will be of interest to students and scholars interested in digitization from the full spectrum of humanities disciplines including art literature film music visual culture media and animation gaming and Internet culture This is a well written book and I enjoyed reading it The first impression of the book is that it is very innovative a down to the earth academic volume that discusses digital culture Professor Anthony Fung Professor Director School of Journalism and Communication The Chinese University of Hong Kong This book has contributed to the existing field of humanities by informing new forms of representation and interpretations and how digitization may change cultural practices There is comprehensive information on how the humanities in the digital age can be applied to a wide range of subjects including art literature film pop music music videos television animation games and internet culture Dr Samuel Chu Associate Professor The Faculty of Education The University of Hong Kong

Towards Pragmatic Painting Michael Graham Schreyach,2005 I conclude that Pollock s drip paintings address the particular relation of individuated subject to object viewer and painting by activating an experience of the general relation of organism to environment In using these latter terms I propose a new way to address the radical proposal about the body in painting that Pollock s drip works make The large scale drip works stripped the body of its specificity and tried to convey some fundamental condition or modality of bodily experience I use the term reflexive potential to describe the primal minimum condition of this complex transaction Reflexive potential is the condition of possibility which an organism and an environment initially emerge as distinct from one another leading to the distinctions of inside and outside or subject and object which characterize all later interactions I contend that Pollock s pragmatic paintings exemplify the original

conditions of an organism on the verge of purposive behavior in an environment **Wonderland** ,2022 **Hypersurface Architecture II** Stephen Perrella,1999 The first edition of Hypersurface presented an analysis of contemporary culture that identified two interpenetrating trends avant garde architecture and everyday commercial practices Hypersurface II demonstrates the convergence of these two forces that radicalizes form and deterritorializes subjectivity This second edition further investigates the way in which effects emerge within architecture and explores the manifestations of this unprecedented moment in architecture where the rampages of commercial culture begin to cross contaminate architectural form

Dependences Eulàlia Valldosera,2009 The work of Catalan artist Eullia Valldosera links to the human body and the

representation through the conceptual pieces Her installations formed by objects cinematic devices and projected images in the space surround the spectator and produce nearly a magical effect The retrospective which the Reina Sofia Museum dedicates to the artist allows to look over and get known her initial works barely shown previously that include drawings photography o single channel videos Besides Valldosera will present the work *Alma Mater* a monumental multichannel installation created especially for this show **Shadows on the Screen** Thomas LaMarre,2005 Reevaluates representations of race sex nation and modernity in the work of a celebrated early 20th century Japanese filmmaker and critic *Medical Images and the Optical Unconscious* Nadine Lemmon,2002 *Open Letter* ,2005 **October** ,1998 **MLN.** ,2007 MLN pioneered the introduction of contemporary continental criticism into American scholarship Critical studies in the modern languages Italian Hispanic German French and recent work in comparative literature are the basis for articles and notes in MLN Four single language issues and one comparative literature issue are published each year

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