



# *The Optical Unconscious*

Rosalind E. Krauss



# Optical Unconscious The

**Richard Lane**





## **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 Rotoreliefs 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 *Optical unconscious (The)*. 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



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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 Zervig n

*The Postcolonial Novel* Richard Lane, 2006-07-21 Richard Lane explores the themes surrounding the postcolonial novel written in English

The Photograph Mary Price, 1997 This richly evocative study of photography has two major emphases that the language of description be it title caption or text is deeply implicated in how a viewer looks at photographs and that the use



of a photograph determines its meaning *Beyond Lacan* James M. Mellard, 2006-10-05 In *Beyond Lacan* James M. Mellard traces psychoanalytic literary theory and practice from Freud to Lacan to Žižek. While Freud effectively presupposes an unconscious that is textual, it is Lacan whose theory all but articulates a textual unconscious as he offers the epoch a cutting edge psychoanalytic ideology. Mellard considers this and then asks, Which Lacan? Is there one or many? Early or late? As Žižek counters the notion of a single unitary Lacan, Lacanians are asked to choose. Through Lacanian readings of various texts from novels like Ellison's *Invisible Man* and O'Connor's *Wise Blood* to short stories by Glaspell and Fitzgerald, Mellard shows that in critical practice Lacanians produce a middle Lacan between early and late. Mellard concludes by examining why Žižek has perhaps transcended Lacan. More than any other, it is Žižek who has constructed early and late Lacan, making possible that middle Lacan of praxis. But in the process, he has also claimed an independent authority. Ultimately, Mellard explains how Žižek offers a post-Lacanian critique, one built on a pervasive philosophy of paradox that opens new avenues of analysis of contested cultural and literary issues such as subjectivity, political economy, multiculturalism, and religious belief.

**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 Édouard 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.

**Crisis of the Object** Gevork Hartoonian, 2006-09-21 Looking back over the twentieth century, Hartoonian discusses the work of three major architects: Peter Eisenman, Frank Gehry, and Bernard Tschumi, in reference to their theoretical positions and historicizes present architecture in the context of the ongoing secularization of the myths surrounding the traditions of nineteenth-century architecture in general and in particular Gottfried Semper's discourse on the tectonic. Providing a valuable contribution to the current debates surrounding architectural history and theory, this passionately written book makes valuable reading for any architect.

**At the Edge of Sight** Shawn Michelle Smith, 2013-11-04 The advent of photography revolutionized perception, making visible what was once impossible to see with the human eye. In *At the Edge of Sight*, Shawn Michelle Smith engages these dynamics of seeing and



not seeing focusing attention as much on absence as presence on the invisible as the visible Exploring the limits of photography and vision she asks What fails to register photographically and what remains beyond the frame What is hidden by design and what is obscured by cultural blindness Smith studies manifestations of photography's brush with the unseen in her own photographic work and across the wide ranging images of early American photographers including F Holland Day Eadweard Muybridge Andrew J Russell Chansonetta Stanley Emmons and Augustus Washington She concludes by showing how concerns raised in the nineteenth century remain pertinent today in the photographs of Abu Ghraib Ultimately Smith explores the capacity of photography to reveal what remains beyond the edge of sight

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 Literature of Catastrophe** Carlos Fonseca, 2020-05-14 This book investigates how nature and history intertwined during the violent aftermath of the Latin American Wars of Independence Synthesizing intellectual history and readings of textual production The Literature of Catastrophe reimagines the emergence of the modern Latin American nation states beyond the scope of the harmonious foundational fictions that marked the emergence of the nation as an organic community Through a study of philosophical literary and artistic representations of three catastrophic figures earthquakes volcanoes and epidemics this book provides a critical model through which to refute these state sponsored happy narratives proposing instead that the emergence of the modern state in Latin America was indeed a violent event whose aftershocks are still felt today Engaging a variety of sources and protagonists from Simón Bolívar's manifestoes to Cesar Aira's use of landscape in his novels from the revolutionary role mosquitoes had within the Haitian Revolution to the role AIDS played in the writing of Reinaldo Arenas posthumous novel Carlos Fonseca offers an original retelling of this foundational moment recounting how history has become a site where the modern division between nature and culture collapses

*Crisis and Astonishment* Richard Langston, Irina Simova, 2024-11-18 Children's picture books from the Romantic period Theatrical stages inspired by Spinoza Scenes from the Thirty Years War reimagined by artificial intelligence What narrative cannot achieve Alexander Kluge transposes into the logic of images The first half of the ninth volume of the



Alexander Kluge Jahrbuch contains a compilation of Kluge's most recent image experiments that wrestle with crisis and astonishment in the transatlantic public spheres of the twenty first century For Kluge astonishment not only provokes philosophical reflection but also serves as an essential tool for critically grappling with the society of the spectacle In addition to dialogues with Oskar Negt Stefan Aust and painter Katharina Grosse this volume contains scholarly essays on technology and the new space race cinema and iconoclasm revolution and Kluge's aesthetic politics and decolonialism and ecocriticism

**Portable Play in Everyday Life: The Nintendo DS** Samuel Tobin, 2013-10-16 People play mobile games everywhere and at any time Tobin examines this media practice through the players directly using the lens of the players and practice of the Nintendo DS system He argues for the primacy of context for understanding how digital play functions in today's society emphasizing location killing time and mobile communities

Horror Film and Psychoanalysis Steven Jay Schneider, 2004-06-28 Psychoanalytic theory has been the subject of attacks from philosophers cultural critics and scientists who have questioned the cogency of its reasoning as well as the soundness of its premises Nevertheless when used to shed light on horror cinema psychoanalysis in its various forms has proven to be a fruitful and provocative interpretative tool This volume seeks to find the proper place of psychoanalytic thought in critical discussion of cinema in a series of essays that debate its legitimacy utility and validity as applied to the horror genre It distinguishes itself from previous work in this area through the self consciousness with which psychoanalytic concepts are employed and the theorization that coexists with interpretations of particular horror films and subgenres

Walter Benjamin and the Corpus of Autobiography Gerhard Richter, 2000 Walter Benjamin and the Corpus of Autobiography is not merely the most extensive and insightful treatment of Benjamin's autobiographical writings

**Anthropology, Film Industries, Modularity** Ramyar D. Rossoukh, Steven C. Caton, 2021-10-22 The contributors to Anthropology Film Industries Modularity take an anthropological and comparative approach to capturing the diversity and growth of global film industries bringing into relief common film production practices as well as the local contingencies and deeper cultural realities at work in every film industry

**The Explicit Body in Performance** Rebecca Schneider, 2013-06-17 An in depth and accessible study of the controversial and often shocking issues which surround the use of the female body in performance art

**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

*Essays on Boredom and Modernity* Barbara Dalle Pezze, Carlo Salzani, 2009 The past thirty years saw a growing academic interest in the phenomenon of boredom If initially the analyses were mostly a historical now the historicity of boredom is widely recognised though often it is taken as evidence of its permanence as a constant quality of the human condition expression of a metaphysical malady inherent to the fact of being human New trends in the literature



focus on the peculiar relationship between boredom and modernity and attempt to embrace the new social cultural and political factors which provoked the epochal change of modernity and relate them to a change in the parameters of human experience and the crisis of subjectivity The very changes that characterise modernity are the same that led to the democratisation of boredom modernity and boredom are shown to be inextricably connected and inseparable This volume aims at contributing to the growing body of literature on boredom with a number of essays which reflect on the connection of boredom and modernity and focus on particular texts authors or aspects of the phenomenon The approach is multidisciplinary in keeping with the pervasiveness of the phenomenon in our culture and societies with essays reflecting on philosophy literature film media and psychology



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