

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 adhe nacious 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

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 Fate of Progress in British Romanticism Mark Canuel, 2022 Explores the idea of progress in British Romantic literature by analyzing converging arguments among political theorists historians and writers of poems and novels from the 1770s to the 1820s to show how these writers reshaped dominant narratives about political progress

Wordsworth's Unremembered Pleasure Alexander Freer, 2020 Wordsworth s Unremembered Pleasure explores the poet s sustained interest in the ethical and aesthetic value of overlooked underacknowledged and unremembered pleasures Such pleasures are marginal and fleeting they pass by silently and are

recognized only retrospectively Yet they shape the aims technique and ultimately the whole affective economy of Wordsworth's writing Rather than understanding the domain of pleasure to be strictly subjective personal experience Wordsworth posits affects and attachments beyond conscious experience or possession Teasing apart unremembered pleasure from the psychoanalytic concepts of sublimation repression and trauma the book offers new interpretations of both well known and marginal poems rethinking familiar oppositions between childhood and maturity and between sensation and recollection By tracing affects which are not determinate sensations so much as unacknowledged gifts it demonstrates how retrospective pleasure undercuts fantasies of purely autonomous experience It argues for the centrality of surprise unremembered pleasure promises to disturb catch out and remake the person who encounters it More broadly it locates in Wordsworth's account of composition the resources to rethink poetic pleasure not as wish fulfilment nor as aesthetic escape but as an engaged and reparative relation to the world Book jacket *Percy Shelley For Our Times* Omar F. Miranda, Kate

Singer, 2024-03-14 Two centuries after Percy Shelley's death this volume explores his continuing collaborations with audiences across spaces and times **Blank Splendour** David Collings, 2024-07-31 Certain moments in British Romantic poetry and art depict a state from which the attributes of existence time and space subject and object language and visuality have fallen away leaving a domain prior to the world and to thought the condition of mere existence As *Blank Splendour* demonstrates poems by Wordsworth Coleridge Keats and Clare as well as paintings by Turner evoke a condition that transpires in a time without time a life without life David Collings argues that these works invite us to move beyond the subtle remnants of ontology that linger in current versions of posthuman thought such as affect theory and speculative realism by opening up a domain of affect without affect a world without objects Anticipating the philosophers Emmanuel Levinas and Maurice Blanchot these works bring into view the mode of a deconstruction that emerged before the linguistic turn one that meditates on the blank condition underlying modernity Ultimately *Blank Splendour* reveals how these works speak to our own moment when thought forced to contemplate its own extinction enters a new form of mere existence

Glancing Visions Zachary Tavlin, 2023-06-13 The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson School are often interpreted for their geopolitical connotations as visual attempts to tame the wild alleviating fears of a savage frontier through views that subdue the landscape to the eye Zachary Tavlin's *Glancing Visions* challenges the long standing assumption that visuality in nineteenth century art and literature was inherently imperialistic or possessive While there is much to be said for both material economic and theological impulses to clear the wilderness superimpose a national identity and usher in a Puritanical idyll many literary figures of the era display a purposeful disdain for the possessive gaze signaling instead a preference for subtle glances often informed by early photography Impressionism new techniques in portraiture and soon after the dawn of cinema The visual subjectivities and contingencies introduced by these media made room for a visual counter narrative one informed

by a mode of seeing that moves fast and lightly across the surface of things Tavlin probes Nathaniel Hawthorne's idea of the imagination one that derives from both the camera obscura in *The Custom House* and the daguerreotype in *The House of the Seven Gables* each in its way an instance of the glance and entirely dependent on temporal moments The poetry of Frances Ellen Watkins Harper toggles between gazes and glances unsettling two competing forms of racialized seeing as they pertain to nineteenth century Black life and racial hierarchies the sentimental gaze and the slave trader's glance highlighting the life and death stakes of both looking anyone squarely in the eye and looking away Emily Dickinson's certain slant of light syntactical oddities and her stitching of scraps and fragments into the fascicles that constitute her corpus all derive from a commitment to contingency the ungrounded life's only defense against the abyss of non being Tavlin investigates as well Henry James's vexed but entirely dependent relationship to literary and painterly impressionism and William Carlos Williams's imagist poetics as a response to early cinema's use of the cut as the basis for a new visual grammar Each of these literary artists Tavlin argues via their own distinctive sensibilities and the artistic or technological counterparts that informed them refuse the authoritative all possessive gaze in favor of the glance a mode of seeing thinking and being that made way for what we now think of as commonplace namely modernity

Lacan and Romanticism Daniela Garofalo, David Sigler, 2019-03-25 *Lacan and Romanticism* uses the work of psychoanalyst Jacques Lacan to deliver progressive readings of Romanticism by examining canonical Romantic authors such as William Wordsworth Mary Shelley John Keats and Jane Austen as well as lesser known writers such as the graveyard poets and Sarah Scott The contributors develop innovative approaches to Lacanian literary studies focusing on neglected or emergent areas of Lacan's thought and approaching Lacan's best known work in unexpected ways The essay topics include the visible and seeable war the death drive nonhuman sexualities sublimation loss and mourning utopia capitalism fantasy and topology and they range from the mid eighteenth through the early decades of the nineteenth centuries The book reveals new ways of thinking about art and literature with psychoanalytic theory and suggests how theoretical approaches can contribute meaningfully to literary studies in general

Emily Dickinson Ann Beebe, 2022-03-03 The public is familiar with the Emily Dickinson stereotype an eccentric spinster in a white dress flitting about her father's house hiding from visitors But these associations are misguided and should be dismantled This work aims to remove some of the distorted myths about Dickinson in order to clear a path to her poetry The entries and short essays should open avenues of debate and individual critical analysis This companion gives both instructors and readers multiple avenues for study The entries and charts are intended to prompt ideas for classroom discussion and syllabus planning Whether the reader is first encountering Dickinson's poems or returning to them this book aims to inspire interpretative opportunities The entries and charts make connections between Dickinson poems ponder the significance of literary artistic historical political or social contexts and question the interpretations offered by others as they enter the never ending debates between Dickinson scholars

Long Century's Long Shadow Kenneth S. Calhoun, 2021-06-25 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. Calhoun 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.

Memory in German Romanticism Christopher R. Clason, Joseph D. Rockelmann, Christina M. Weiler, 2023-03-31. *Memory in German Romanticism* treats memory as a core element in the production and reception of German art and literature of the Romantic era. The contributors explore the artistic expression of memory under the categories of imagination, image, and reception. Romantic literary aesthetics raises the subjective imagination to a level of primary importance for the creation of art. It goes beyond challenging reason and objectivity, two leading intellectual faculties of eighteenth-century Enlightenment, and instead elevates subjective invention to form and sustain memory and imagination. Indeed, memory and imagination both cognitive functions seek to assemble the elements of one's own experience, either directed toward the past (memory) or toward the future (imagination) coherently into a narrative. And like memories, images hold the potential to elicit charged emotional responses; those responses live on through time, becoming part of the spatial and temporal reception of the artist and their work. While imagination generates and images trigger and capture memories, reception creates a temporal-spatial context for art, organizing it and rendering it memorable both for good and for bad. Thus, through the categories of imagination, image, and reception, this volume explores the phenomenon of German Romantic memory from different perspectives and in new contexts.

Look Round for Poetry Brian McGrath, 2022-05-17. Poetry is dead. Poetry is all around us. Both are trite truisms that this book exploits and challenges. In his 1798 *Advertisement to Lyrical Ballads*, William Wordsworth anticipates that readers accustomed to the poetic norms of the day might not recognize his experiments as poems and might signal their awkward confusion upon opening the book by looking round for poetry as if seeking it elsewhere. *Look Round for Poetry* transforms Wordsworth's idiomatic expression into a methodological charge. By placing tropes and figures common to Romantic and Post-Romantic poems in conjunction with contemporary economic, technological, and political discourse, *Look Round for Poetry* identifies poetry's untimely echoes in discourses not always read as poetry or not always read poetically. Once one begins looking round for poetry, McGrath insists, one might discover it in some surprising contexts. In chapters that spring from poems by Wordsworth, Lucille Clifton, John Keats, and Percy Bysshe Shelley, McGrath reads poetic examples of

understatement alongside market demands for more the downturned brow as a figure for economic catastrophe Romantic cloud metaphors alongside the rhetoric of cloud computing the election of the dead as a poetical and not just a political act and poetic investigations into the power of prepositions as theories of political assembly For poetry to retain a vital power McGrath argues we need to become ignorant of what we think we mean by it In the process we may discover critical vocabularies that engage the complexity of social life all around us *Poetics and the Gift* Adam R. Rosenthal, 2022 Using a broad comparative approach this study shows how the figure of the gift structures poetic discourse and does so from the age of Homer up through twenty first century conceptual poetics Beginning from a new interpretation of Derrida s writings on the gift Adam R Rosenthal argues that this ambivalent figure names at one and the same time poetry s most extreme aneconomic privilege and the point of its closest contact with the interested exchange of the market In this way the gift conducts material relays of patronage and theories of poetic origination in genius inspiration and imagination Poetics and the Gift capitalizes on this double function in order to read material historical accounts of poetry alongside philosophical and poetic ones By way of his original reading of Derrida s work in *Given Time* and *Economimesis* Rosenthal offers a novel account of gift poetics and a new understanding of what makes poetry poetry *Crises of the Sentence* Jan Mieszkowski, 2019-04-02 There are few forms in which so much authority has been invested with so little reflection as the sentence Though a fundamental unit of discourse it has rarely been an explicit object of inquiry often taking a back seat to concepts such as the word trope line or stanza To understand what is at stake in thinking or not thinking about the sentence Jan Mieszkowski looks at the difficulties confronting nineteenth and twentieth century authors when they try to explain what a sentence is and what it can do From Romantic debates about the power of the stand alone sentence to the realist obsession with precision and revision to modernist experiments with ungovernable forms Mieszkowski explores the hidden allegiances behind our ever changing stylistic ideals By showing how an investment in superior writing has always been an ethical and a political as well as an aesthetic commitment *Crises of the Sentence* offers a new perspective on our love hate relationship with this fundamental compositional category [Journal of Research \(humanities\)](#). University of the Punjab, 2019 [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 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 **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 **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

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