Beyond Aesthetics

Eros in the Mind's Eye

Gender Studies

Lacan and Romanticism

Romantic Autopsy

Alice Neel: The Art of Not Sitting Pretty

The Death-ego and the Vital Self
together the essays of Homans, Geha, and Herzog as complementary inquiries into Freud's putative self-understanding and, to that extent, as reconstructive, historical continuations of the self-analysis methodically begun by Freud in the late 1890s. "Each contributor," writes Stepansky, "in his or her own way, seeks to understand Freud better in the spirit in which Freud might have better understood himself. Together, the contributors offer vistas to an enlarged self-analytic sensibility."

**Hannibal for Dinner**

**Chicano and Chicana Art**

The scientific, political, and industrial revolutions of the Romantic period transformed the status of humans and redefined the concept of species. This book examines literary representations of human and non-human animality in British Romanticism. The book's novel approach focuses on the role of aesthetic taste in the Romantic understanding of the animal. Concentrating on the discourses of the sublime, the beautiful, and the ugly, Heymans argues that the Romantics' aesthetic views of animality influenced—and were influenced by—their moral, scientific, political, and theological judgment. The study reveals how feelings of environmental alienation and disgust played a positive moral role in animal rights poetry, why ugliness presented such a major problem for Romantic-period scientists and theologians, and how, in political writings, the violent yet awe-inspiring power of exotic species came to symbolize the beauty and terror of the French Revolution. Linking the works of Wordsworth, Blake, Coleridge, Byron, the Shelleys, Erasmus Darwin, and William Paley to the theories of Immanuel Kant and Edmund Burke, this book brings an original perspective to the fields of ecocriticism, animal studies, and literature and science studies.

**AI for Arts**

Hammer Film's is justly famous for Gothic horror but the company also excelled in the psychological thriller. Influenced by Henri-Georges Clouzot and Alfred Hitchcock, Hammer created its own approach to this genre in some of the company's very best films. This book takes a chronological, film-by-film approach to all of Hammer's thrillers. Well-known classics such as Seth Holt's The Nanny (1965) and Taste of Fear (1966) are discussed, together with less well known but equally brilliant films such as The Full Treatment (dir. Val Guest, 1966) and Michael Carreras' Municie (1963). The films' literary ancestry, reflection of British society and relation to psychological theories of Freud and Jung, architectural metaphor, sexuality, religion, and even Nazi atrocities are all fully explored.

**The Gothic**

Innovative, alternative account of romanticism, exploring how art and science together contested the evidentiary authority of the human body.

**Mary Shelley's Frankenstein, 1818-2018**

First published in 1814. Routledge is an imprint of Taylor & Francis, an informa company.

**Tech-Noir Film**

This book is the only full-length treatment of the relationship between aesthetic truths and psychoanalytic discoveries—of art, artists, and a new concept of sublimation. It provides a radical and unique study of the concept of sublimation and proposes a modest replacement for it. In the first third of the book the author reviews critically the psychoanalytic sources of the concept of sublimation. In the second third he shows how the concept developed from Freud's nineteenth-century notions of perception. In the last third he revises a concept of sublimation using a contemporary theory of perception. In the final chapter he examines four works of literature: short stories of John Cheever, a Japanese novel, portions of Hamlet, and sublimation and perversion in Orson Welles' Citizen Kane.

**The Cambridge History of the Gothic: Volume 3, Gothic in the Twentieth and Twenty-First Centuries**

"Neel emerges as a resolute survivor who lived by her convictions, both aesthetically and politically." —Publisher's Weekly Phoebe Hoban's definitive biography of the renowned American painter Alice Neel tells the unforgettable story of an artist whose life spanned the twentieth century, from women's suffrage through the Depression, McCarthyism, the civil rights movement, the sexual revolution, and second-wave feminism. Throughout her life and work, Neel constantly challenged convention, ultimately gaining an enduring place in the canon. Alice Neel's stated goal was to "capture the zeitgeist." Born into a proper Victorian family at the turn of the twentieth century, Neel reached voting age during suffrage. A quintessential bohemian, she was one of the first artists participating in the Easel Project of the Works Progress Administration, documenting the challenges of life during the Depression. An avowed humanist, Neel chose to paint the world around her, sticking to figurative work even during the peak of abstract expressionism. Neel never ceased pushing the envelope, creating a unique chronicle of her time. Neel was fiercely democratic in selecting her subjects, who represent an extraordinarily diverse population—from such legendary figures as Joe Gould to her Spanish Harlem neighbors in the 1940s, the art critic Meyer Schapiro, Nobel Laureate Linus Pauling, Andy Warhol, and major figures of the labor, civil rights, and feminist movements—producing an indelible portrait of twentieth-century America. By dictating her own terms, Neel was able to transcend such personal tragedy as the death of her infant daughter, Santillana. After spending much of her career in relative obscurity, Neel finally received a major museum retrospective in 1974, at the Whitney Museum of American Art, in New York. In this first paperback edition of the authoritative biography of Neel, which serves also as a cultural history of twentieth-century New York, Hoban documents the tumultuous life of the artist in vivid detail, creating a portrait as incisive as Neel's relentlessly honest paintings. With a new introduction by Hoban that explores Neel's enduring relevance, this biography is essential to understanding and appreciating the life and work of one of America's foremost artists.

**Post-Specimen Encounters Between Art, Science and Curating**

AI for Arts is a book for anyone fascinated by the man–machine connection, an unstoppable evolution that is intertwining us with technology in an ever-greater degree, and where there is an increasing concern that it will be technology that comes out on top. Thus, presented here through perhaps its most esoteric form, namely art, this unfolding conundrum is brought to its apex. What is left of us humans if artificial intelligence also surpasses us when it comes to art? The articulation of an artificial intelligence art manifesto is long overdue, so hopefully this book can fill a gap that will have repercussions not only for aesthetic and philosophical considerations but possibly more so for the development of artificial intelligence.
Shopping with Freud

Art of Darkness is an ambitious attempt to describe the principles governing Gothic literature. Ranging across five centuries of fiction, drama, and verse—including tales as diverse as Horace Walpole's The Castle of Otranto, Shelley's Frankenstein, Coleridge's The Rime of the Ancient Mariner, and Freud's The Mysteries of Enlightenment—Anne Williams proposes three new premises: that Gothic is “poetic,” not novelistic, in nature; that there are two parallel Gothic traditions, Male and Female; and that the Gothic and the Romantic represent a single literary tradition. Building on the psychoanalytic and feminist theory of Julia Kristeva, Williams argues that gothic conventions such as the haunted castle and the family curse signify the fall of the patriarchal family; Gothic is therefore “poetic” in Kristeva’s sense because it reveals those “others” most often identified with the female. Williams identifies distinct Male and Female Gothic traditions: In the Male plot, the protagonist faces a cruel, violent, and supernatural world, without hope of salvation. The Female plot, by contrast, asserts the power of the mind to comprehend a world which, though mysterious, is ultimately sensible. By showing how Coleridge and Keats used both Male and Female Gothic, Williams challenges accepted notions about gender and authorship among the Romantics. Lucidly and gracefully written, Art of Darkness alters our understanding of the Gothic tradition, of Romanticism, and of the relations between gender and genre in literary history.

Animality in British Romanticism

Reproductions of Reproduction is about the loss of the paternal metaphor and how the ensuing scramble to relocate it has set off a series of representational crises. Examining the sudden popularity of such figures as cyborgs, bodybuilders, and vampires; shifts in legislation about abortion, paternity and copyright; the transition to a digital-based society; the emergence of lesbian and gay studies; the growing infatuation with hyper-realistic patterns in television, this book argues that each of these manifestations represents an attempt to resituate the paternal metaphor. While this shift affects our understandings of everything from narratives to law to time, it also suggests a point of potential political intervention, allowing us to identify the full implications of these changes.

Too Beautiful to Picture

This edited collection explores a subject of great potential for both art historians and museologists – that of the nature of the specimen and how it might be reinterpreted. Through its cross-disciplinary contributions, written by a team of art historians, artists, poets, anthropologists, critics and curators, this book looks at how artistic encounters in museums, ranging from anatomy museums to contemporary cabinets of curiosity, can provoke new modes of thinking about art, science and curating. Museological literature in the past focused on artefacts or objects; this is an original contribution to the field and offers new readings of old issues, inspiring new understandings of the relationships between art, science and curating. Brings together international expertise from art practitioners, historians, creative writers and theorists in France, the United States, United Kingdom and New Zealand. Contributions from creative practitioners draw upon their own experience of producing artworks in response to specific scientific collections while historians, anthropologists, critics and writers examine how museums stimulate, incite and otherwise inspire artistic awareness of science and its specimens. One of the most important contributions this book will make is drawing together several threads of research and practice to encourage interdisciplinary discussion. It provides new ways of thinking about the relationships between art, science, museums and their objects. It concentrates on the ways in which scientific collections kindle novel aesthetic strategies and inspire new scholarly interpretations of art, science, curating and epistemology. In so doing it will make a considerable contribution to the fields of art writing, creative practice, art theory, the history of science and curating. This book will appeal to academics, researchers, undergraduates and postgraduates studying fine art, curating, museology, art history, the history of science, creative writing; visual artists, curators, and other creative practitioners. Also of interest to museum audiences. Reading list potential.

Freud, Appraisals and Reappraisals

This volume presents original views of the relationship between desire and romance. It begins by looking anew at the nature of desire, citing its central theoretical text as Freud's 'Beyond the Pleasure Principle'. It traces the struggle between myth and romance, between the ego on its way to death and the self in search of life, through close readings of poems and letters of John Keats and in detailed considerations of a series of novels including 'Frankenstein', 'Wuthering Heights', 'Jane Eyre', and 'Sons and Lovers'.

Eakins Revealed

From the post-apocalyptic world of Blade Runner to the James Cameron mega-hit Terminator, tech-noir has emerged as a distinct genre, with roots in both the Prometheus myth and the earlier popular traditions of gothic, detective, and science fiction. In this new volume, many well-known film and literary works – including The Matrix, RoboCop, and Mary Shelley's Frankenstein – are discussed with reference to their relationship to tech-noir and one another. Featuring an extensive, clearly indexed filmography, Tech-Noir Film will be of great interest to anyone wishing to learn more about the development of this new and highly innovative genre.

ABM

Major essays in Volume 2 are Peter Homans's examination of de-idealization as a psychological theme in Freud's life and thought in the period 1906-1914 and Richard Geha's interpretation of Freud as a fictionalist. Patricia Herzog's brief contribution on

Edinburgh Companion to Gothic and the Arts

This book considers a moment at the turn of the nineteenth century, when literature and medicine seemed embattled in rivalry, to find the fields collaborating to develop interpretive analogies that saw literary texts as organic bodies and anatomical features as legible texts.

Art, Science, and the Body in Early Romanticism

The third volume of The Cambridge History of the Gothic is the first book to provide an in-depth history of Gothic literature, film, television and culture in the nineteenth century (c. 1896-present). Identifying key historical shifts from the birth of film to the threat of apocalypse, leading international scholars offer comprehensive coverage of the ideas, events, movements and contexts that shaped the Gothic as it entered a dynamic period of diversification across all forms of media. Twenty-three chapters plus an extended introduction provide in-depth accounts of topics including Modernism, war, postcolonialism, psychoanalysis, counterculture, feminism, AIDS, neo-liberalism, globalisation, multiculturalism, the war on terror and environmental crisis. Provocative and cutting edge, this will be an essential reference volume for anyone studying modern and contemporary Gothic.
culture.

Frankenstein

What is a consumer? Shopping with Freud looks at some of the surprising ways in which the consumer subject appears in a range of writings - from literature to marketing psychology to psychoanalysis. Rachel Bowly shows how ideas about consumption are brought to bear on contemporary conceptions of choice in areas that seem far removed from a straightforward matter of shopping. She also shows that arguments and assumptions about the psychology of consumers themselves throw light on genderal questions of human psychology.

Psychology and Its Allied Disciplines

NBC's Hannibal only lasted for three seasons but became a critical darling and quickly inspired a ravenous fanbase. Bryan Fuller's adaptation of Hannibal Lecter's adventures created a new set of fans and a cult audience through its stunning visuals, palpitating characters, and mythical tableaus of violence that doubled as works of art. The show became a nexus point for viewers that explored consumption, queerness, beauty, crime, and the meaning of love through a lens of blood and gore. Much like the show, this collection is a love letter to America's favorite cannibal, celebrating the multiple ways that Hannibal expanded the mythology, food culture, fandom, artistic achievements, and religious symbolism of the work of Thomas Harris. Primarily focusing on Hannibal, this book combines interviews and academic essays that examine the franchise, its evolution, creatively bold risks, and the art of creating a TV show that consumed the hearts and minds of its audience.

Art, Design, Photo

Aftershock

Few tales of artistic triumph can rival the story of Zeuxis. As first reported by Cicero and Pliny, the painter Zeuxis set out to portray Helen of Troy, but when he realized that a single model could not match Helen's beauty, he combined the best features of five different models. A primer on mimicry in art making, the Zeuxis myth also illustrates ambivalence about the ability to rely on nature as a model for ideal form. In Too Beautiful to Picture, Elizabeth C. Mansfield engages the visual arts, literature, and performance to examine the desire to make the ideal visible. She finds in the Zeuxis myth evidence of a cultural primal scene that manifests itself in gendered terms. Mansfield considers the many depictions of the legend during the Renaissance and questions its absence during the eighteenth century. Offering interpretations of Angelica Kauffmann's paintings, Mary Shelley's Frankenstein, and Picasso's Les Demoiselles d'Avignon, Mansfield also considers Orlan's carnal art as a profound retelling of the myth. Throughout, Mansfield asserts that the Zeuxis legend encodes an unconscious record of the West's reliance on mimetic representation as a vehicle for metaphysical solace. Elizabeth C. Mansfield is associate professor of art history at the University of the South.

Children of Alchemy

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies. This collection of writings examines the pervasive and influential role of the Gothic in contemporary art, providing the first comprehensive overview of its uses within contemporary visual culture. The Gothic includes artists' writings by Mike Kelley, Damien Hirst, Tacita Dean, Jonathan Meese and Catherine Sullivan, complemented by literary extracts from Horace Walpole, William Gibson, Bret Easton Ellis and Stephen King, and theoretical writings by such key thinkers as Carol Clover, Beatriz Colomina, Julia Kristeva, Eve Kosofsky Sedgwick, Marina Warner and Slavoj Žižek. Artists surveyed include Matthew Barney, Louise Bourgeois, Tacita Dean, Sue de Beer, Janet Cardiff, Mark Dion, Stan Douglas, Robert Gober, Douglas Gordon, Dan Graham, Damien Hirst, Mike Kelley, Paul McCarthy, Teresa Margolles, Jonathan Meese, Raymond Pettibon, Paul Pfeiffer, Gregor Schneider, Cindy Sherman, Catherine Sullivan, Andy Warhol, and Jane and Louise Wilson. Writers include the late Jean Baudrillard, Elizabeth Bronfen, Edmund Burke, Carol Clover, Beatriz Colomina, Douglas Crimp, Jacques Derrida, Richard Dyer, Umberto Eco, Bret Easton Ellis, Trevor Fairbrother, Alex Farquharson, Hal Foster, Michel Foucault, Sigmund Freud, William Gibson, Christoph Grunenberg, Bruce Hainley, Judith Halberstam, Amelia Jones, Jonathan Jones, Mike Kelley, Julia Kristeva, Jacques Lacan, Patrick McGrath, Kobena Mercer, James Meyer, Edgar Allan Poe, Andrew Ross, Jerry Saltz, Eve Kosofsky Sedgwick, Mary Shelley, Nancy Spector, Robert Louis Stevenson, Anthony Vidler, Jeff Wall, Horace Walpole, Marina Warner, Anne Williams and Slavoj Žižek.

Mary Shelley in Her Times

Freud, V. 2

The role of sound and digital media in an information-based society: artists—according to Steve Reich and Pierre Boulez—to Chuck D and Moby—describe their work. If Rhythm Science was about the flow of things, Sound Unbound is about the remix—how music, art, and literature have blurred the lines between what an artist can do and what a composer can create. In Sound Unbound, Rhythm Science author Paul Miller aka DJ Spooky that Subliminal Kid asks artists to describe their work and compositional strategies in their own words. These reports are from the front lines on the role of sound and digital media in an information-based society. The topics are as diverse as the contributors: composer Steve Reich offers a memoir of his life with technology, from tape loops to video opera; Miller himself considers sampling and civilization; novelist Jonathan Lethem writes about appropriation and plagiarism; science fiction writer Bruce Sterling looks at dead media; Ron Eglash examines racial signifiers in electrical engineering; media activist Naeem Mohaiemen explores the influence of Islam on hip hop; rapper Chuck D contributes “Three Pieces”; musician Brian Eno explores the sound and history of bells; Hans Ulrich Obrist and Philippe Parreno interview composer-conductor Pierre Boulez; and much more. “Press ‘play,’” Miller writes, “and this anthology says ‘here goes.’” The groundbreaking music that accompanies the book features Nam June Paik, the Dada Movement, John Cage, Sonic Youth, and many other examples of avant-garde music. Most of this content comes from the archives of Sub Rosa, a legendary record label that has been the benchmark for examples of avant-garde music. Most of this content comes from the archives of Sub Rosa, a legendary record label that has been the benchmark for examples of avant-garde music.
Mohaiemen, Alondra Nelson, Keith and Mendi Obadike, Hans Ulrich Obrist, Pauline Oliveros, Philippe Parreno, Ibrahim Quaraishi, Steve Reich, Simon Reynolds, Scanner aka Robin Rimbaud, Nadine Robinson, Daniel Bernard Roumain (DBR), Alex Steinweiss, Bruce Sterling, Lucy Walker, Saul Williams, Jeff E. Winner

**The Art and Films of Lynn Hershman Leeson**

Presents a collection of writings exploring the characters from Mary Shelley's Frankenstein.

**Reproductions of Reproduction**

Accused by the tabloid press of setting out to 'shock', controversial artworks are vigorously defended by art critics, who frequently downplay their disturbing emotional impact. This is the first book to subject contemporary art to a rigorous ethical exploration. It argues that, in favouring conceptual rather than emotional reactions, commentators actually fail to engage with the work they promote. Scrutinising noteworthy works by artists including Damien Hirst, Jake and Dinos Chapman, Richard Billingham, Marc Quinn, Sally Mann, Marcus Harvey, Hans Bellmer, Paul McCarthy, Tierney Gearon, and Tracey Emin, “Aftershock” insists on the importance of visceral, emotional and 'ethical' responses. Far from clouding our judgement, Cashell argues, shame, outrage or revulsion are the very emotions that such works set out to evoke. While also questioning the catch-all notion of 'transgression', this illuminating and controversial book neither jumps indiscriminately to the defence of shocking artworks nor dismisses them out of hand.

**Hammer Films' Psychological Thrillers, 1950-1972**

Ever since Mary Shelley’s Frankenstein was first published in 1818, the story of the scientist and his Creature has been constantly told, discussed, adapted, filmed, and translated, making generations of readers approach the novel in an extraordinary variety of ways and languages. This new collection of nineteen essays brings together a range of international scholars to provide an introduction to, and a series of pathways through, this iconic novel. Chapters explore various topics, from the Bible, mythology, ruins, and human rights, to the sublime, the epistolary, and acoustics. They also place the novel in a wider cultural context, exploring its numerous afterlives, its reception, and adaptations in different media, such as drama, cinema, graphic novels, television series, and computer games. Aimed at both scholars and new readers of Frankenstein, in its different guises, this volume stimulates an informed appreciation of one of the most influential and haunting novels of all time.

**Art of Darkness**

Claims authorial intention, art history, and morality play a role in our encounter with art works.

**Art & Money**

A volume in the SUNY series, Intersections: Philosophy and Critical Theory Rodolphe Gasche, editor

**Disgust**

An examination of the dark side of American painter Thomas Eakins's life and work unveils new facts about the artist's life and makes sense of the enigmas of his work, documenting the bitter personal feuds and family tragedies that affected him, as well as the artist's own tendency toward psychological abuse and sexual harassment.

**Robopocalyps**

Author of five volumes of biographical work, two travel books, and numerous short stories, essays, and reviews, Mary Shelley is largely remembered as the author of Frankenstein, as the wife of Percy Bysshe Shelley, and as the daughter of William Godwin and Mary Wollstonecraft. This collection of essays, edited by Betty T. Bennett and Stuart Curran, offers a more complete and complex picture of Mary Shelley, emphasizing the full range and significance of her writings in terms of her own era and ours. Mary Shelley in Her Times brings fresh insight to the life and work of an often neglected or misunderstood writer who, the editors remind us, spent nearly three decades at the center of England's literary world during the country's profound transition between the Romantic and Victorian eras. The essays in this volume demonstrate the importance of Mary Shelley's neglected novels, including Matilda, Valperga, The Last Man, and Falkener. Other topics include Mary Shelley's work in various literary genres, her editing of her husband's poetry and prose, her politics, and her trajectory as a female writer. This volume advances Mary Shelley studies to a new level of discourse and raises important issues for English Romanticism and women's studies.

**Sound Unbound**

This anthology provides an overview of the history and theory of Chicano/a art from the 1960s to the present, emphasizing the debates and vocabularies that have played key roles in its conceptualization. In Chicano and Chicana Art—which includes many of Chicano/a art's landmark and foundational texts and manifestos—artists, curators, and cultural critics trace the development of Chicano/a art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions. Throughout this teaching-oriented volume they address a number of themes, including the politics of border life, public art practices such as posters and murals, and feminist and queer artists' figurations of Chicano/a bodies. They also chart the multiple cultural and artistic influences—from American graffiti and Mexican pre-Columbian spirituality to pop art and modernism—that have informed Chicano/a art's practice. Contributors. Carlos Almaraz, David Avalos, Judith F. Baca, Raye Remis, Jo-Anne Berelowitz, Elizabeth Blair, Chaz Bojórquez, Philip Brookman, Mel Casas, C. Ondine Chavoya, Karen Mary Davalos, Rupert Garcia, Alcira Gaspar de Alba, Shifra Goldman, Jennifer A. González, Rita González, Robb Hernández, Juan Felipe Herrera, Louis Hock, Nancy L. Kelker, Philip Kennicott, Josh Kun, Asia Kusminen, Gilberto “Magu” Lázaro, Amélia Malagamba-Anostegui, Amalia Mesa-Bains, Dylan Miner, Malaquias Montoya, Ludita Hernández de Neikrug, Chon Noriega, Joseph Páls, Laura Elisa Pérez, Peter Plagens, Catherine Ramirez, Matthew Reilly, James Rojas, Terezinha Romo, Ralph Rugoff, Leslie Salkowitz-Montoya, Marcos Sanchez-Tranquilino, Cylena Simonds, Elizabeth Sisco, John Tagg, Roberto Trejada, Rubén Trejo, Gabriela Valdivia, Tomás Ybarra-Frausto, Victor Zamudio-Taylor

**Hartford Studies in Literature**

This lively collection offers a wide-ranging exploration of the erotic and the fantastic in painting, illustration, and film. It covers Western art of six
centuries--from medieval woodcuts to contemporary poster art--and the cinema of six decades--from horror classics of the 1930s to recent slasher films--documenting the surprising variety of guises in which sexuality appears in fantasy art and cinema. Among the subjects treated are occult eroticism in Medieval and Renaissance art; the use of fantasy as a vehicle for depicting erotic subjects in periods of sexual repression; the fascination with unconscious and aberrant sexuality in the visual arts since the publication of Freud's theories; movie monsters and aliens as emblems of the submerged id or libido; and monstrous metamorphosis as a symbol of the changes accompanying puberty.

Freud on Sublimation

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