



MODERNISM, INTIMACY AND EMOTION

AUSTRALIAN MODERNIST STUDIES NETWORK SYMPOSIUM 2012

6 - 7 February, 2012, The Grace Hotel, Sydney

Sponsored by the Writing and Society Research Centre, the School of Humanities and Communication Arts, and Philosophy@UWS, University of Western Sydney; and the School of Creative and Communication Arts, Deakin University



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Modernism, Intimacy and Emotion

Australian Modernist Studies Network Symposium 2012

Conference Conveners

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Philosophy, Modernism and Modernity Coordinator

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The Australian Modernist Studies Network would like to thank the following groups and institutions for their generous support and funding towards this event:

- » Writing and Society Research Centre, University of Western Sydney
- » School of Humanities and Communication Arts, University of Western Sydney
- » Philosophy@UWS, University of Western Sydney
- » School of Creative and Communication Arts, Deakin University

Special thanks also to Luke Tuckwell at The Grace Hotel

Australian Modernist Studies Network

The Australian Modernist Studies Network (AMSN) was established in 2009 to support and coordinate research activity in modernist studies throughout Australasia. The network provides a forum for discussion and productive exchange between those interested in modernism and related fields, and has cognate links to major international and national associations, networks and centres in the field including the Modernist Studies Association, the European Network for Avant-garde and Modernism Studies, the British Association for Modernist Studies, and the Centre for Modernism Studies in Australia.

In line with the rapidly expanding international and interdisciplinary domain of scholarship that comprises the new modernist studies, the AMSN seeks to engage academics, postgraduate students and those outside the academy who work in any of the various disciplines and denominations of modernism: for example, modernity, the fin-de-siècle, the avant-garde, transnational approaches, Anglophone and European modernism, digital and archival modernisms, and contemporary legacies. Further information about the network's activities and members can be found on our website: <http://www.amsn.org.au/index.html>

The network is delighted to be presenting its inaugural international symposium on the theme 'Modernism, Intimacy and Emotion.'

Modernism, Intimacy and Emotion

Since the special *Critical Inquiry* issue on 'Intimacy' edited by Lauren Berlant in 1998, there has been an increasing interest in the relationship between emotion and the aesthetic. Recent volumes include Rei Terada's *Feeling in Theory* (2001), Brian Massumi's *Parables for the Virtual* (2002), Sianne Ngai's *Ugly Feelings* (2005), Patricia Ticineto Clough's *The Affective Turn* (2007) and Jonathan Flatley's *Affective Mapping: Melancholia and the Politics of Modernism* (2008). The topic has attracted a diverse range of critical approaches from areas including cultural studies, historicism, psychoanalysis and neuroscience. This conference explores the role of intimacy and emotion in modernism from a broad range of disciplinary, interdisciplinary and critical perspectives. Topic areas include:

- » the representation of, and cultural values surrounding, emotion in modernism;
- » the relationship between the body, the social sphere and modernist aesthetics;
- » the critical and rhetorical registers of intimacy in modernist texts and practices;
- » modernism and structures of feeling;
- » the processes and aesthetics of attachment;
- » the role of, and effect on, audience.

Modernism, Intimacy and Emotion: Program

Day 1: Monday 6 February		
8.30-9.00	Registration. Tea/Coffee	
9.00	Welcome	
9.15-10.30	Keynote Presentation: Professor Sascha Bru (Professor of Literary Theory, K.U. Leuven)	
Yurra/Marra	"The Shock of the Now: The Sensual Experience of Time in the Modernist Avant-Gardes"	Chair: Julian Murphet
10.30-11.00	Morning Tea	
11.00-12.30		
SESSION 1		
Yurra	Modernism and the Political	Chair: Chris Peterson
	Dimitris Vardoulakis, "The Paroxysm of the Aleatory: Kleist's <i>Michael Kohlhaas</i> "	
	Neil Levi, "The Second Commandment, Modernism, and Aggression in Adorno"	
	Jo Chipperfield, "Keeping a stiff upper lip: the rhetoric against emotion in interwar English journalism"	
	Peta Tait, "Eleanor Roosevelt, Identity, and Social Languages of Emotion"	
Marra	The Relationship Between Form and Feeling in Modernist Literature	Chair: Mark Byron
	Iain Bailey, "Beckett, Tone and Distress"	
	Eric Sandberg, "'To want and not to have": Desire and Form in Virginia Woolf's <i>To the Lighthouse</i> '	
	Ann Vickery, "Fond(s) of You: Reading Between Love and Sainthood in the Archive of Lesbia Harford"	
12.30-1.30	Lunch at the Grace Brasserie	
1.30-2.45		
SESSION 2		
Yurra	Modernist Women Writers and Emotion	Chair: Patricia Juliana Smith
	Caroline Webb, "'The Only Real Person in a World of Human Flowers": Emotion and the Solitary Subject in Modernist Fantasy'	
	Melissa Boyde, "'Out of her emotional depth": Gertrude Stein's Queer Demonstration'	

Day 1: Monday 6 February

	Helen Rydstrand, "Brevity and Rhythm: Modernist Poetics in Katherine Mansfield's "Prelude""	
Marra	Modernism and Performance	Chair: Andrew Carruthers
	Carolyn Burns, "The Representation of Reason and Desire in Adaptations of Thomas Mann's <i>Death in Venice</i> "	
	Michelle Duffy and Paul Atkinson, "Unnatural movements: Modernism's shaping of intimate relations in Stravinsky's <i>Le sacre du printemps</i> "	
	Bradley Wells, "Violent Flesh: Incarnational Love in the Verse Drama of Charles Williams—a very modern 'Inkling'"	
2.45-3.15	Afternoon Tea	
3.15-4.30	SESSION 3	
Yurra	Virginia Woolf and Modernist Aesthetics	Chair: Caroline Webb
	Yu-Yen Liu, "Unsettling the Rhetoric of Modernism: Emotions, Aesthetics, and Woolf's Fiction"	
	Christina Alt, "Sentiment-objects: Virginia Woolf and the emotion in things"	
Marra	Film and Modernism: Artistic Intimacies	Chair: Julian Murphet
	James Gourley, "Intimate Time: The Limits of Temporality in Don DeLillo's <i>Point Omega</i> "	
	Jason Tuckwell, "The Function of Limits"	
	Anthony Uhlmann, "Modern Film in Coetzee's <i>In the Heart of the Country</i> "	
4.30-4.45	Break	
4.45-6.00	Keynote Presentation: Professor Gail Jones (Writing and Society Research Centre, University of Western Sydney)	
Yurra/Marra	"Growing small wings": Walter Benjamin, Lola Ridge and the political affect of modernism'	Chair: Lorraine Sim
6.00-7.00	Reception	

Program, con't

Day 2: Tuesday 7 February		
8.30-9.00	Registration. Tea/Coffee	
9.00-10.15	SESSION 4	
Yurra	Modernism and the Body	Chair: Bronwen Levy
	Fiona Gregory, "Death, Fashion and Feeling: Reading Around <i>The Suicide of Dorothy Hale</i> (1939)"	
	Alix Baumgartner, "'O cant you see it, O cant you see it': Barely seeable bodies and the composite aesthetic in Jean Toomer's <i>Cane</i> '	
	Prudence Black, "Practices of Intimacy: The Touch of the Cloth"	
Marra	James Joyce and Modernism	Chair: John Attridge
	Miri Jassy, "Cutting room flaw: assaying pleasure and perversion in the filmed intimacies of <i>Finnegans Wake</i> "	
	Nicola Spunt, "Modernism and Intimacy: Between Ontology and Tropology in Joyce"	
	Stephen Ablitt, "Lotus-Eaters and Love Letters: The Unfulfilled Desires and Undeliverable Messages of James Joyce and Jacques Derrida"	
10.15-10.30	Morning Tea	
10.30-11.30	Keynote Presentation: Associate Professor Jonathan Flatley (Department of English, Wayne State University)	
Yurra/Marra	"Liking, Likeness, and the Color-Line in Andy Warhol"	Chair: Ann Vickery
11.30-11.45	Break	
11.45-1.00	SESSION 5	
Yurra	Shame and Modernism	Chair: Sue Thomas
	Erica Johnson, "Sasha's Shame: Affective Memory in Jean Rhys's <i>Good Morning, Midnight</i> "	
	Patricia Moran, "Shame and Female Development in Jean Rhys and Cora Sandel"	
	Naomi Milthorpe: "'Too, too shaming: Evelyn Waugh's <i>Vile Bodies</i> '	
Marra	Transferring Emotion	Chair: Ivor Indyk

Day 2: Tuesday 7 February

	Mark Byron, "Dispersed Passion in Beckett's <i>Watt</i> "	
	Emmett Stinson, "'Deadness', Affect and Laughter in Wyndham Lewis's <i>The Apes of God</i> "	
	David Large, "'The power and purity': Sublimation and projection in Malcolm Lowry's <i>Ultramarine</i> "	
1.00-2.00	Lunch: Delegates own arrangements for lunch	
Yurra	AMSN Annual General Meeting All welcome	
2.00-3.00	Keynote Presentation: Professor Henry Sussman (Visiting Professor, Department of Germanic Languages and Literatures, Yale University)	
Yurra/Marra	"Theory on the Fly: Critical Synthesis Under Conditions of Material Pirating and Borrowed Time: Benjamin's <i>Passagen-Werk</i> "	Chair: Dimitris Vardoulakis
3.00-3.15	Afternoon Tea	
3.15-4.30	SESSION 6	
Yurra	Ugly Feelings and Modernism	Chair: Anthony Uhlmann
	Amy Parish, "Disappointing Sons: Guilt, intimacy and estrangement in Franz Kafka's 'Letter to His Father' and J.M. Coetzee's <i>Summertime</i> "	
	Lachlan Montgomery, "An Icon of Abjection: Cultural Anxiety and the Outcast in the Novels of Jean Genet"	
	John Attridge, "Jealousy, contingency and telephones in <i>A la recherche du temps perdu</i> "	
Marra	Australian Literary Modernisms	Chair: Gail Jones
	Ivor Indyk, "Patrick White's <i>Calico Bag</i> "	
	Joy Wallace and John O'Carroll, "The man without intimacy: The role of Gilbert in <i>The Little Company</i> "	
	Bronwen Levy, "Intimacy and Emotion in Elizabeth Jolley"	
4.30-4.45	Break	
4.45-6.00	SESSION 7	
Yurra	Modernism, Affect, and Understanding	Chair: Prudence Black

Program, con't

Day 2: Tuesday 7 February	
	Susan Best, "Art, intimacy and affect: The late works of Lygia Clark"
	Cristina Silaghi, "Inner Process, Outer Form: Empathy, Representation and Abstraction in the Early Twentieth-Century Writings of Wilhelm Worringer"
	Christopher Oakey, "Intimate Experiences: affect and understanding in H.D.'s <i>Sea Garden</i> "
Marra	Decorum or Intimacy? Chair: Ann Vickery
	Patricia Juliana Smith, "All is Fair in Love and War: Intimacy, Deceit and Treason in Elizabeth Bowen's <i>The Heat of the Day</i> "
	Jessica Gildersleeve, "'A little point of darkness': The Anxiety of Intimacy in Elizabeth Taylor's <i>At Mrs Lippincote's</i> (1945) and <i>Palladium</i> (1946)"
	Karen Barker, "Vitalist Sexuality: D.H. Lawrence's Repudiation of Intimacy"
6.00-7.00:	Reception

Keynote Speakers

Professor Sascha Bru

Sascha Bru is Professor of Literary Theory at K. U. Leuven University and co-founder of the EAM (European Network for Avant-Garde and Modernism Studies). Bru has a broad interest in nineteenth- and twentieth-century literature and theory, and has published widely on the poetics and politics of avant-garde and modernist writing. His most recent book is entitled *Democracy, Law and the Modernist Avant-Gardes. Writing in the State of Exception* (Edinburgh University Press, 2009), and volumes recently edited by him include (with Peter Nicholls et al.) *Europa! Europa? The Avant-Garde, Modernism and the Fate of a Continent* (Mouton/De Gruyter, 2009), (with Peter Nicholls et al.) *The Great Divide? High and Low Culture in the Avant-Garde and Modernism* (De Gruyter, 2011), and (with Peter Brooker and Andrew Thacker) *The Oxford Cultural and Critical History of Modernist Magazines*, Vol. 3 (Oxford University Press, forthcoming 2012).

The Shock of the Now: The Sensual Experience of Time in the Modernist Avant-Gardes

While it's an anthropological truism to argue that affect cannot be separated from the human senses, remarkably little attention in modernist studies has gone to the sensual experience of time in modernism and the avant-garde. Temporality of course figures prominently in discussions of modernism's emotional make-up, as melancholy implies the past, as the optimistic project of many avant-gardes was inherently tied to the future, ... Yet the sensual experience of time itself has so far been largely neglected. How does time smell in the modernisms handed down to us? Does time have a taste? How does it look, feel, or sound?

In this paper I bring partial answers to these vast questions, by looking at the writing and work of a set of European avant-gardists, in especial the Dadaists Man Ray and Johannes Baargeld, and the Surrealists Salvador Dalí, André Breton and Boris Poplavskii. (Parts of) their oeuvres focus on the sensual experience of time, and in my analyses of individual works I highlight more general tendencies at work in the archive of the continental avant-gardes (besides the obvious experience of speed).

Keynote Speakers

Associate Professor Jonathan Flatley

Jonathan Flatley is Associate Professor in the Department of English at Wayne State University and the Editor of *Criticism*. His areas of research interest include literatures and cultures of modernity, affect studies, modern and contemporary art, American studies, African-American literature and culture, Russian and Soviet literature and culture, globalization and culture, gender studies and queer theory, and critical theory. He is the author of *Affective Mapping: Melancholia and the Politics of Modernism* (Harvard University Press, 2008), *Like: Andy Warhol and Affectivity* (forthcoming,) and is editor (with Jennifer Doyle and José Muñoz) of *Pop Out: Queer Warhol* (Duke University Press, 1996).

Liking, Likeness, and the Color-Line in Andy Warhol

Taking up a topic almost completely unaddressed in the scholarship on Warhol, I examine in this paper Warhol's recurring preoccupation with the color-line in works such as the Race Riot paintings and the film *Kiss* (both 1963), his early celebrity silk-screen paintings, his 1975 portraits of African-American and Latino drag queens (the *Ladies and Gentlemen* series), his collaborations with Jean-Michel Basquiat in 1984-5, and his late camouflage paintings. The color-line, the boundary separating (and joining) 'white' and 'black' that Du Bois famously called "the problem of the 20th Century" was of course a pressing national issue precisely at the moment that Warhol gave his 1963 "What Is Pop Art?" interview. When Warhol insisted there that people were becoming more and more alike and remarked that "everybody should like everybody" most readers would have understood his utterance in relation to the forms of dislike and assertions of dissimilarity that surrounded the civil rights movement. The summer of 1963 had seen a great deal of publicity around events such as police violence against protesters across the South, especially in Birmingham, photos of which were the source material for Warhol's Race Riot paintings of the same year. Reified categories of racial difference of course played a crucial role in legitimizing this violence, and I argue that Warhol's response to the multifarious and aggressive ideological foregrounding of

incommensurable difference was to recall to us our capacity for perceiving and producing similarities, including and especially across the color line. I make this argument by way of an examination of the racial significance of Warhol's use of color, and of black in particular. Thus, for instance, in a comparison of the Race Riot paintings and his early serial celebrity portraits (late 1962), I argue that Warhol invites us to consider the correspondence between the racial opposition between black and white and the aesthetic opposition between black ink and white background. In the Race Riot paintings, the faces of the police are clearly represented, so we can see the details of their expressions, whereas the face of the African-American protagonist, the one being attacked by police dogs, is almost entirely black, a solid shape of black ink. Here, in using an image in which African-American skin is rendered as undifferentiated black ink, Warhol draws attention to the racializing, indeed racist, function of image printing norms and practices. I compare this to his early serial portraits of Marilyn Monroe, Warren Beatty, Troy Donahue and Natalie Wood, in which variations in the buildup of ink on the screen and the density of the ink being pushed through results in images of varying darkness. In some instances, the faces are entirely black. Where there is a stark opposition between the white faces of the police and the black man being attacked in the Race Riot paintings, here in the

celebrity portraits we find instead black faces produced in a kind of mechanical blackface, one that is highly suggestive regarding the raciality of celebrity and consumption, and that gives the lie to the natural-seeming correspondence between black ink and African-American skin, white paper with white skin. Taking these works together, I argue that Warhol is performing and producing a range of resemblances that replaces the opposition between same or different at the same time that he exposes the logic of that opposition. Here, and through the other works I examine, the color line is shown to be as much a lure for imitation, for the production of likenesses, as it is a barrier against it. I continue this line of analysis in a consideration of the black-white opposition in Warhol's black and white films of this period, especially the film *Kiss*, in which lighting is used to create a range of shadow-effects on the series of kissing faces, and which features a kiss between a black man and a white woman and a kiss between two men. Warhol's engagement with color and markedness takes a different turn in his Ladies and Gentlemen paintings, which make use of bold, painterly, almost expressionist color, and the accompanying series of prints, which are composed with collaged blocks of torn paper. In comparing this series with Warhol's Mick Jagger portraits of the same period, which make use of similar formal devices, I focus on the conjunction between racial and sexual

Keynote Speakers

crossing in these works. I conclude the paper with a consideration of Warhol's collaborations with Jean-Michel Basquiat, taking my lead from a small work in the collection at the Warhol Museum, in which Basquiat has rendered Warhol in blackface, coloring in a photograph of Warhol on a Jordan Marsh magazine cover with black marker. This work, titled "mixed marriage" [sic] by Basquiat, offers a commentary on Warhol's own history of uses of the color black at the same time that it expresses a complex set of feelings about Basquiat's personal and artistic relationship with Warhol, making it an ideal entry point into a consideration of their highly productive collaboration.

Professor Gail Jones

Gail Jones is Professor of Writing at the Writing and Society Research Centre at the University of Western Sydney. She is the author of two books of short stories and five novels, most recently, *Five Bells* (2011). Her work has been widely translated and the recipient of several literary awards. Her academic interests include theory, contemporary literature, cinema, Australian literature and modernism.

“Growing small wings” Walter Benjamin, Lola Ridge and the political affect of modernism

In Walter Benjamin’s experiments with hashish, he gets the giggles, sees the comedic as a universal aspect of ‘character’ and describes his capacity to smile as “growing small wings.” Habitually read wholly in terms of negative affect (melancholy), Benjamin’s intoxicated surprise, confirmed obliquely in his aesthetic principle of “profane illumination,” suggests there is another Benjamin, more optimistic, contradictory and given to pleasurable sensation. Bringing him into loose coalition with the anarchist poet Lola Ridge, for whom ardency of political appeal and modernist method are indissociable, this paper considers the modernist poetics of revolutionary expression. Ridge’s anarchism determines the political content of her poetry, but her modernism is heterodox, internationalist and surprisingly mystical. Both writers are committed to critique and social change; both see in modernism forms of radical and transformative thinking.

Keynote Speakers

Professor Henry Sussman

Henry Sussman (Yale University) has published numerous books including *Around the Book: Systems and Literacy – Kafka, Benjamin, Derrida* (2011), *The Aesthetic Contract: Statutes of Art and Intellectual Work in Modernity* (1997), *Psyche and Text: The Sublime and the Grandiose in Literature, Psychopathology, and Culture* (1993), *The Trial: Kafka's Unholy Trinity* (1993), *Afterimages of Modernity* (1990), *High Resolution: Critical Theory and the Problem of Literacy* (1989) and *Franz Kafka: Geometrician of Metaphor* (1979). He has coedited *Psychoanalysis And ...* with Richard Feldstein and with Christopher Devenney a collection entitled *Engagement and Indifference: Beckett and the Political*.

Theory on the Fly: Critical Synthesis under Conditions of Material Pirating and Borrowed Time: Benjamin's *Passagen-Werk*

The final disposition of Walter Benjamin's *Das Passagen-Werk* is as much a matter of historical happenstance (in terms of the found materials largely making it up, its preservation during World War II, and the editorial decisions that shaped and formatted it) as it is of authorial volition and design. It is a work most notably earmarked by Benjamin's insistence on allowing the surviving and contemporary materials of Parisian modernization under the Second Empire to speak for themselves. In terms of contemporary cybernetics, *Das Passagen-Werk* constitutes a network of textual materials configured under the politics of radical democracy: they have, to the same degree as Walter Benjamin, their "collector" and "allegorist," been empowered to speak for themselves; also among and between themselves. The materials, including the invariably occasional and offhand comments by Walter Benjamin, form the feedback loops and constitute the virtual domain of what Bateson, Wilden, and Hofstadter treat as an "open system," or what I term in recent work, a "dissolving book." The diverse materials of the *Passagen-Werk* may be also thought of as a climate-zone in which the textual extracts and fragments interrelate as much through the randomness of turbulence as of cumulative argumentation or thematic coherence.

My purpose in this paper is to gain some traction on the play between the archival materials of *Das Passagen-Werk* and the stunningly poetic and epigrammatic formulations (concentrated in Convolutes K-N but by no means limited to them) that were to constitute Benjamin's consummate additions to the literature of critical theory. I am arguing that the very conditions of material destitution, statelessness, homelessness, and "borrowed time" under which Benjamin lived played a constitutive role--not only in the formulations on historical epistemology and catastrophe abounding in Convolute N, but in the very possibility for theoretical deliberation and efficacy in the subsequent stages of the modernization whose emergence in nineteenth-century Paris he chronicled (and performed) in such a multidimensional way. The conduct of "theory on the fly" may well emerge as a feature explanatory to the hold that such post-War thinkers as Jacques Lacan, Gilles Deleuze, Félix Guattari, and Jacques Derrida continue to exert on the diverse cultures of criticism.

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