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Postructuralism and Contemporary Art, Past, Present, Future...

In the celebrated opening chapter to his 1966 book *The Order of Things*, a key text in the development of what is now called poststructuralism, Michel Foucault examines Diego Velasquez's *Las Meninas*. The painting provokes reflections on knowledge-systems, the writing of history, the author-function and self-reflexivity, serving to introduce nothing less than 'an archeology of the human sciences'.¹ In *24 Hour Foucault*, Thomas Hirschhorn's all-night installation at the Palais de Tokyo, Paris, in October 2004, the artist transformed the 1930s museum spaces with his parcel tape and trash aesthetic, honouring Foucault as an object of cult devotion. [Fig.1]

'MF' emblazoned teeshirts and ashtrays, part of a 'Foucault world' of bad photocopies, where forests of oiled penises from porn magazines obliterated serious critical reviews pasted as 'Foucault wallpaper' on the walls; junk-shop sofas invited conversation in a succession of spaces dominated by images of Foucault in black and white or on colour TV. Youthful or middle-aged, his voice was occasionally heard above the background buzz. The aim, twenty years after Foucault's death, was to 'derange the codes of official celebration.'² Hirschhorn declared: 'I don't know Foucault's philosophy, but I see his work of art.... It permits me an approach, not to understand but to grasp it, to see it, to be active alongside it.... There's an affirmation here that the work of art *is* philosophy, that philosophy *is* a work of art!'³

Hirschhorn's words mark a crucial confluence in Europe and North America of the visual arts and philosophy as well as cultural theory – in particular from France. French theory has provided the basis for the loosely defined philosophical movement now called poststructuralism (a term often used interchangeably with 'deconstruction'). François Cusset describes the metamorphoses of postwar French philosophy into poststructuralism on American campuses in his recent *French Theory: Foucault, Derrida, Deleuze et Cie.*

For Poststructuralism exists only as an 'invention of tradition' that dates to around 1966, when 'The Language of Criticism and the Sciences of Man' conference was organised at Johns Hopkins University, Baltimore.⁴ Bringing together a number of distinguished French participants freed from their native academic and ideological territories, this event precipitated the first encounters among Jacques Derrida, Jacques Lacan and Paul de Man. The neutral ground permitted an exchange of ideas constrained in Paris by the very success of structuralism: Hegelians and Marxists became more open to ideas about structure; Barthes and Derrida, associated most closely with structuralism, now for the first time took critical distance from the movement.⁵ As a consequence, there followed in Britain and North America the creation of a set of canonical texts that constituted poststructuralism both as a loosely-defined body of potential knowledge linked to the broader cultural term postmodernism, and, one could argue in 2004, a term of periodization.

In America today, the great 'poststructuralists' such as Foucault, Jacques Lacan, Jacques Derrida, Gilles Deleuze, Jean-François Lyotard, Jean Baudrillard and Paul Virilio eclipse the French art world in their influence and visibility. The web of

influences and interconnecting ideas leading into poststructuralism is complex.⁶ Lacan, the psychoanalyst and theorist who began working in the 1930s, reemerged in the 1960s as a new voice of cultural authority, partly thanks to the rise of feminism and other identity movements keen to theorize the psychic construction of sexual and other differences. Jean-Paul Sartre and Maurice Merleau-Ponty, both of whom rose to prominence in the 1950s with their existentialist and phenomenological accounts of self and other, were crucial links in the shift from pre-war philosophical models to what would come to be termed poststructuralism, and Frantz Fanon, their contemporary, has come to be seen as a pioneer in postcolonial theory. Emmanuel Levinas and Maurice Blanchot have more recently acquired special status in the expanding field of Holocaust studies, while Roland Barthes, whose work has been so important for literary studies, stands out as the ‘structuralist poststructuralist’ (never having fully abandoned semiotic models of meaning formation). Other French theorists – Pierre Bourdieu (on taste), Henri Lefebvre (urban space) and Michel de Certeau (the writing of history) – bring up the rear. Poststructuralism is a man's world: Julia Kristeva, Hélène Cixous, and Luce Irigaray, the ‘French feminists’, offer a feminine ‘supplement’ in the Derridean sense: their contribution is not essential to some, but missed if absent.

Certainly the story of Parisian intellectual life since the 1970s is too populous, too interdisciplinary, and too political for the French to tell adequately themselves; it is a story complicated by the history and impact of this theoretical work abroad. Of course there is a complex ‘art story’ in France perceived from the inside that is quite distinct from a ‘poststructuralism story’ perceived from the outside.⁷ Of the thousands of visual artists and architects based in Paris since the 1960s, only a few – Yves Klein, Christian

Boltanski, Annette Messager, Daniel Buren, Orlan, and Sophie Calle – have had an impact in the US, the centre of the western art for the second half of the twentieth century. Official French visual arts initiatives abroad have had only moderate effect.⁸ The contrast with the international popularity of French postwar literature and film (new wave [*nouvelle vague*] cinema), which are well catered for by university French departments in English-speaking countries such as the US, is striking.

Moreover, the battles in the Parisian art world, which, for example, pitched the abstract 'Supports-Surfaces' group against 'Narrative Figuration' artists, each claiming 'revolutionary' credentials, do not export well.⁹ The complex narratives enlivening the contemporary art scene in France – the impact of Marcel Duchamp; the rediscovery of Kasimir Malevitch; the heritage of Situationism; the retreat of artists to the countryside after 1968; the rise of performance; contemporary art's role in churches; the failure of French feminism to make an impact within the French art world; the failure to provide contemporary art history in the university; the success story of the Centre Pompidou's historical and contemporary shows; the international career of critic Pierre Restany – these require chronicling outside France, if we wish to understand the intellectual and historical context of recent art production.

Poststructuralism in the US was always already a hybrid – a *bricolage*, to use a term of French structural anthropologist Claude Lévi-Strauss adopted by contemporary cultural theorists.¹⁰ In the US art world, transformed in the postwar period through the rise of the professionalized art school with its increased emphasis on reading theory and philosophy, poststructuralism became a guiding force.¹¹ Theory-driven exhibitions dominated the scene – such as the 1993 Whitney Museum, New York, *Object Art:*

Repulsion and Desire in American Art. Here curators used Julia Kristeva's 1982 *Powers of Horror: An Essay on Abjection* in an oversimplified way as a licence to offer an extra aura of 'theory' way to works as diverse as Eva Hesse's ponderous filigree webs, Kiki Smith's sculptures depicting menstrual fluid, and Mike Kelley's photographs of his body smeared with foodstuffs. All acquired the 'abject' label at the expense of Kristeva's complex ideas.¹² As Alison Gingeras has argued, this instrumental use of theory obscures Kristeva's construction of the notion of abjection: 'In order to understand the fabrication of her theory the reader must jump to source texts, follow a hyperlink signalled by the proper name, chasing down a bibliographic trail of breadcrumbs. Yet this rarely occurs, because the point of invoking theory is its curatorial application'.¹³

As the Whitney show makes clear, the decontextualisation may be almost total - poststructuralist 'theory' acting as mantra or mood music.¹⁴ Alternatively texts may be explicitly presented as 'a "toolbox" placed before another generation'.¹⁵ Either way, the complex intellectual history of debates informing the writing of thinkers such as Kristeva and the traditions that distinguish 'Continental philosophy' from pragmatic and positivist Anglo-American tendencies are often lost in translation. Poststructuralist theory 'applied' to visual art works may be simplified or misappropriated.

Interdisciplinarity was the hallmark of French thought in the 1970s and was given an institutional face with the Centre Pompidou, inaugurated in 1977; it is in part responsible for the explosion of categories that subsequently created so many new university departments across France. Film was perhaps the first 'applied' arena of poststructuralist theory. The pioneering spirit of the *Cahiers du cinéma* of the 1950s and 1960s encouraged the development of film studies departments in France, the US, and

Britain as well as the genesis of English-language reviews such as the London-based *Screen*, a crucial site for the exploration of poststructuralist thought in relation to film and the visual arts in the 1970s and beyond. Thus contemporary video- and film- maker Chantal Ackerman can become the subject in a 2004 issue of *Screen* for an exemplary analysis based on Gilles Deleuze's 1980's theories of time and image.¹⁶ Alternatively, in the recent historical photography show *L'Ombre du Temps (The Shadow of Time)* in Paris, a pioneer experimental film by 'Lettrist' poet and theorist Isidore Isou and a recent short by Jean-Luc Godard and Anne-Marie Miéville were featured as plasma-screen exhibits: complex 'deconstructions' of the traditional cinematic medium, refigured as art objects.¹⁷

Architecture and urban theory entered a postmodern phase with the 1966 publication of Robert Venturi's *Complexity and Contradiction in Architecture* and, in 1972, the publication by Venturi, Denise Scott-Brown and Steven Izenour of the book *Learning from Las Vegas* and the symbolically resonant dynamiting of the St. Louis, Missouri Pruitt Igoe housing estate (a modernist structure built in 1955). In the 1970s and 1980s architects such as Frank Gehry and others on the West Coast of the US began to produce 'postmodern' buildings made with inexpensive industrial materials and 'deconstructive' – often decorative, quotational forms.¹⁸ The 1988 *Deconstructivist Architecture* show at the Museum of Modern Art, New York, presented a lineage of architectural structures developing from Russian constructivist buildings of the 1920s to the present, showcasing the work of Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha Hadid, Coop Himmelbau and Bernard Tschumi.

The links between postmodern architecture and poststructuralism, wholeheartedly embraced in the English-speaking world by 1990, were sometimes direct. Tschumi's Parc de la Villette project (1982-5) had involved Jacques Derrida's collaboration with Peter Eisenman; Hadid was Tschumi's student in London.¹⁹ Deleuze's 1988 book on the architectural 'fold' was published in English in 1993.²⁰ The performance of Sasha Waltz's 1999 *Dialogue, '99/11* within the unfolding spaces of Libeskind's Jewish Museum, Berlin (architecturally premised upon suprematist diagonals and the void) was surely the ultimate, end-of-century post-Holocaust *Gesamtkunstwerk*.²¹

Political pressures have also had a profound impact on the rise and influence of poststructuralist thought. In Eastern Europe, after the collapse of Soviet-style communism in 1989, scholars and artists are producing new hybrids out of poststructuralist theory: Marta Pszonak's suspended *Paradiso*, 2004, a simulacral Madonna – in fact a mirror-studded empty garment, hung like a disco-ball – is produced within the context of a specifically Polish postmodernism.²² [Fig. 2] France's intellectuals and artists have been intimately involved with communism and with post-communist Marxist or neo-Marxist theory, with the strongest Western European Communist Party in 1945, the most powerful Socialist Realist arts movement, and the most explicitly Maoist artistic tendencies in the late 1960s, while political initiatives and cultural diplomacy continue at the state level. After the Year of China in Paris, 2003 comes the Year of Paris in China, 2004; a Centre Pompidou is planned for Hong Kong in 2012.

Sartre, de Beauvoir, Fanon

'I feel and declare myself to be warmly existentialist'.²³ Artist Jean Dubuffet's statement in its relationship to Jean-Paul Sartre's philosophy (dominant on the French scene in the 1950s) parallels Hirschorn's relation to Foucault; modest as regards intellectual grasp or engaged dialogue, it acknowledges the 'spirit of the age'. The 'spirit of the age', Hegel's *Zeitgeist*, was intimately bound up in his *Aesthetics*, where he theorised art as a progression of styles expressive of respective periods: Egyptian (hieratic), Greek, (humanistic) Romantic (revolutionary), etc. Dialectical materialism, inverting Hegel, produced 'reflection theory', a matter for endless debate in Sartre's own period. Existential philosophy (which had a profound impact on literature, lifestyle, fashion in France and beyond) expanded on Marxist ideas to negotiate the dominant French cultural forces of Catholicism and communism.

How might 'reflection theory' function, then, trapped between these antagonistic ideological poles? *Terres Cruelles*, the 1950 image of a dead miner by Communist Party painter André Fougeron, was given Catholic resonances with its Christ-like corpse, but a 'nationalist', revolutionary dimension in its quotation of the work of Jacques-Louis David. Its subject, contemporary miners' strikes and police brutality, could be said to 'reflect' political realities. A work of socialist realism, it employed the figurative language of 'old master' painting to speak to those normally excluded from its circuits.²⁴ Yet Dubuffet, with his thick impastos, or the Wols, the German painter in exile – with his abstract trickles, scratches, bloody colours and evocations of a dissolving Sartrean *nausée* – were equally 'of their time', while the work of Alberto Giacometti (championed by Sartre) became the sign of an existential humanism rising from the ruins in both Europe and America. Clearly, the 'spirit of the age' was polyvocal.

Sartre was a key precursor to poststructuralism both in its philosophical dimensions and as a set of cultural ideas. A major public intellectual detached from the university system, he wrote prolifically, publishing both in his own periodical *Les Temps Modernes* and in newspapers, where he was given front-page space. He participated in political demonstrations internationally, acting as an intellectual ambassador for an economically-shattered but intellectually-prestigious France. Sartre's notorious café lifestyle and open relationship with Simone de Beauvoir exemplified a mode of being that related to his thought; Foucault would follow him in all these areas. Sartre's 1940s had witnessed how the combination of technology with fascist politics had created the Holocaust and destroyed the fabric of European cities. Sartrean existentialism contrasted the problematics of an absurd existence versus 'nothingness' with invigorating possibilities of choice and self-invention. The theories of postwar intellectuals in France evolving from existentialism to structuralism, from hard-core communism to neo-Marxisms and to poststructuralism in its different guises, were thus an essential part of the project of European reconstruction and identity formation.

Crucial for contemporary poststructuralist theory – in particular in its postcolonial variants from the work of Homi Bhaba to that of black British artist Yinka Shonibare – is Sartre's concept of the Other, *l'autre*, and its relationship to the 'gaze' (*le regard*) of the subject, which first appeared with his reflections on the 'Jewish question' in late 1945.²⁵ The challenge of the Other immediately extended to burning issues of the day. Votes for women were granted to women in France only in 1944-5, and colonial tensions were soon to explode in India, Indochina, Algeria, and Vietnam, contributing to the rise of identity

politics and identity-based activist movements (including feminism), with their attention to sexual, gender, ethnic, racial, class, and other differences, in the 1960s and 1970s.

Sartre's formulations provoked instant responses. First from de Beauvoir, whose 1949 book *The Second Sex* voiced the obvious: the Other in western society is woman, and day to day cultural formations – such as codes of behaviour, clothing, and education – give rise to this construction of woman as Other ('one is not born but one becomes a woman').²⁶ De Beauvoir became the matriarchal figure for women's writing (*écriture féminine*) in the 1970s: artists such as Gina Pane in France or Cindy Sherman in the US cannot be considered outside the historical trajectory of feminist theories of sexual difference, grounded in de Beauvoir's work.

Secondly, the response to Sartre also came from Frantz Fanon, the Martinique-born psychiatrist and anti-colonialist militant and theorist. Fanon reconfigured the insights of a burgeoning 'ethnopsychiatry' by passing its concepts through the discourse of self and other he learned from Sartre, challenging his precursor with the 1952 publication of *Black Skin, White Masks*, which dared to discuss the politics of interracial desire. In the 1990s, when identity politics became increasingly important in the art world, Fanon's *Black Skin, White Masks* inspired many black contemporary artists, such as US-based artist Lyle Ashton Harris, who photographs himself in gender and racial masquerade, or British video artist Steve McQueen. The importance of Fanon's work exemplifies the degree to which ethnographic (racial and ethnic) as well as psychoanalytical (primarily gender- and sex-based) concepts of identity became increasingly central to cultural theory and artistic practice especially from the 1980s onwards – exemplifying third generation permutations of Sartrean theories of self and other. As Fanon became the subject for a 1996

conference at London's Institute of Contemporary Art, he became 'lost in translation', a phantom conditioned by 1990s concepts of sexuality.²⁷ In Isaac Julien's 1997 biographical film, Fanon the queer poststructuralist icon prevailed over the political revolutionary; he became an inspiration for the present.

In this way, a crucial transmission of a voice and concepts from the past takes place, at the risk of selectivity and simplification. Of course, as the confluence of concerns dating back to de Beauvoir and Fanon in the postwar period made clear, 'masquerade' is not just part of 'becoming woman'; it has ritual origins and is a component of African ritual. Anthropologist Jean Rouch's 1954 film *Les Maîtres Fous* (The Mad Masters) shows a frenzied, transexual parody of colonialist rule in Gold Coast Africa, inspiring Jean Genet to write his 1960s play *Les Nègres* (*The Blacks*). The masquerade of the homosexual, parallel to that of woman and to that of the colonised subject, was at the heart of Genet's work, as it is with Isaac Julien's today.

De Beauvoir, Genet, Fanon, Rouch: these sources for a consideration of masquerade, and what is now known as 'gender performance', predate the republication in 1966 of Joan Riviere's 'Womanliness as a masquerade' (1929), one of the founding texts for feminist poststructuralism and masquerade theory in Britain and the US. It was in the British periodical *Screen* that writers such as Laura Mulvey and Mary Ann Doane took up aspects of French theory, modifying the Sartrean notion of 'the gaze' (previously ascetic and philosophical) via a Lacanian concept of a sexualized – in the first instance masculine and heterosexual – gaze of 'visual pleasure'.²⁸ British art historian T. J. Clark's 1980 article in *Screen* on Édouard Manet's 1863 painting, *Olympia*, exemplifies the

migration of an empiricist (and/or Marxist) Anglo-American model of art history to this intellectual forum.²⁹

As feminism and then queer theory transformed the disciplines associated with film and the visual arts in the 1980s, Lacanian psychoanalysis was mapped explicitly onto masquerade theory in Judith Butler's hugely influential 1990 book *Gender Trouble*.³⁰ The reception of Butler's *Gender Trouble* exemplifies the tendency to short circuit poststructuralism's intellectual history. The book is often read (in Eastern Europe, for example), as a shortcut, at the expense of the less accessible texts it builds on: ideas pass, already translated, through yet another linguistic and cultural grid before influencing new generations of intellectuals, artists, and critics.

Breton, Bataille, Laure

Other seminal figures for poststructuralism inhabited the postwar universe around Surrealism and its dissidents, their ideas serving to challenge the hegemony of dialectical-materialist modes of thought. André Breton, leader of the Surrealist movement, has long had an army of exegetes in the worlds of literature and art generating a succession of major exhibitions.³¹ Breton's postwar politics were unimpressive, but the Surrealist legacy was crucial, informing art practices from those of the Nouveaux Réalistes in the 1960s such as Daniel Spoerri, to that of Jeff Koons in New York in the 1990s. The celebration of the 'marvellous' and of the insights sparked by unexpected juxtapositions, the exploration of the city under the aegis of 'objective chance' (revised as 'psychogeography' by the Situationist International in the 1960s), and above all the principle of rebellion and the belief in the liberating power of the unconscious are still embraced by contemporary artists today.

Foucault's posthumous tribute of 1966 readjusts Breton's legacy, posing his work as an antidote to the dominance of Marxist existentialism:

Breton remoralised writing by demoralising it completely.... The deep incompatibility between Marxists and existentialists of the Sartrean type, on the one hand, and Breton on the other, comes no doubt from the fact that for Marx and Sartre writing forms part of the world, whereas for Breton a book, a sentence, a word may by themselves constitute the antimatter of the world and counterbalance the whole universe.... What we really owe to him alone is the discovery of a space that is not that of philosophy, nor of literature, nor of art, but that of experience.³²

Georges Bataille, expelled by Breton from the Surrealist group, always had a darker vision, intensified by his experiencing of the occupation of France at first hand (Breton spent the war in the US). Bataille's swerving towards a more tragic analysis of ecstatic limit experiences and his embrace of the relationship between Eros and Thanatos are exemplified in his collaborations with the artist Jean Fautrier: the wound became the sign of the struggles of man in Fautrier's 'formless' (*informel*) paintings, which evoke in visual form the darkness of Bataille's 1943 book *Inner Experience*. Art historians Rosalind Krauss and Yve-Alain Bois, in their 1996 exhibition on the 'formless' and accompanying catalogue, *Formless, A User's Guide*, conflate the postwar European *informel* movement with Bataille's 1929 dictionary definition of *informe*. Using Bataille's claim that Manet's *Olympia* has 'value as an operation', Bois' essay, 'The Use-value of the "Formless"', is an apotheosis of the 'toolbox' approach: he uses Bataille's conceptual terms 'base materialism', 'horizontality', 'pulse', and 'entropy' to propose a creative recategorisation of

a selection of mostly contemporary art works. While reinvigorating the American modernist and postmodernist art history syllabus, this strategy flattens complex and unfixable philosophical arguments circulating in Bataille's work, as well as the historical story of the European *informel* art movement after 1945.

Notably, it was the openness of the American academy to French theory that spurred the immigration of scholars such as Bois, Denis Hollier, the eminent Bataille scholar, and Sylvère Lotringer, who, as editor of *Semiotext(e)* and its 'Foreign Agents' series promoted key translations of poststructuralist thought in the US and a way of 'doing theory' the way artists 'do art'.³³ However, many important scholars doing work relating to the visual arts, such as the art historians Hubert Damisch and Georges Didi-Huberman, chose to remain in France. Didi-Huberman's 1995 *La ressemblance informe* offers a close, learned, and never ahistorical reading of Bataille's work: his method provides a powerful contrast to *Formless, A User's Guide*.³⁴

Bataille's interaction with Sadean and Nietzschean circles was significant; Sade was important after the war for both Surrealists and dissidents such as the performance artist, Jean-Jacques Lebel.³⁵ The libertine tradition in France, continuing with Gilles Deleuze's 1991 preface to Sacher-Masoch's 'Coldness and Cruelty', has been constantly underestimated: in their Anglo-american manifestations, discourses circulating around poststructuralism exhibit a certain puritanism.³⁶ The libertine Bataille offered an alternative legacy, however: his editing of the posthumous writings of his companion Colette Peignot ('Laure'). Her writings became crucial for a whole generation of female artists as well as writers involved with *écriture féminine*. (Hélène Cixous's 1975 essay

‘Laugh of the Medusa’ [*Rire de la Méduse*], with its concept of the power of feminine laughter, is the unofficial manifesto for this movement.³⁷)

Laure's voice, discovered in conjunction with those of the female mystics, penetrated Bataille's literary space and enabled the development by women writers of a concept of saintly and sexual *jouissance* (previously a Barthesian usage for an essentially masculine textual /fleshly ecstasy). In works such as her 1974 book *Speculum of the Other Woman*, feminist philosopher Luce Irigaray employed the concept of feminine *jouissance* to contest Lacan's definition of woman as a ‘lack’. French-Italian artist Gina Pane performed *Action Laure* at the Galerie Isy Brachot in Brussels in 1977 as an act of commemoration and love; she recommended Laure and Artaud as reading for her students. Yet Pane's work along with much feminist art in France, from the 1970s to the contemporary bodily and facial operations of Orlan, was completely excluded from the large-scale 1995-1996 exhibition at the Centre Pompidou, *fémininmasculin, le sexe de l'art* – a tardy attempt to catch up with Anglo-American developments in gender theory and the visual arts. In contrast to Britain and the US, where Lacan has long been mediated by first-generation feminists and where Mary Kelly's explicitly Lacanian *Post-partum Document* (1973-9) has produced countless poststructuralist exegeses, scholarship on and practices in feminist art in France – the performances of Françoise Jannicot or the work of the collective *Femmes en Lutte*, for example – is just beginning.³⁸ An ‘archeological’ project to excavate the hidden history of French feminist art, informed by contemporary poststructuralist and feminist theory, is now urgent.

Artaud, Deleuze, Derrida and Others

Antonin Artaud is arguably one of the most important artistic voices of the later twentieth century along with Marcel Duchamp, and certainly a most powerful influence on discourses of poststructuralism addressing the visual arts – yet he died in 1948. Artaud's 1947 book *Vincent Van Gogh Suicided by Society* was seminal in its reversal of attention from the notion of the mentally unstable as 'victim' to the question of the cultural norms, fears, and practices that traversed Van Gogh the man and his legend. Artaud, released from an insane asylum after receiving painful electroshock treatment, reacted with empathy to Van Gogh's haunting self portraits. Foucault, inspired by Artaud and driven by contemporary debates surrounding what was called *art psychopathologique* (schizophrenic art), worked on *Madness and Civilisation* between 1955 and 1960, offering an analysis of society's institutionalising of non-conformist behaviour.³⁹ Artist Jean Dubuffet's *art brut* collection, where schizophrenic art rubbed shoulders with naïve art by prisoners and other marginals, displayed moving art works which crossed the boundaries between medical, 'criminal' and artistic discourses.⁴⁰

Did Artaud's literary output 'reclaim' him from schizophrenia? His work was published in various formats from the 1940s through the 1970s in France; his drawings and film work continue to generate exhibitions today.⁴¹ 'There is no madness except as the final instant of the work of art - the work drives madness to its limits; *where there is a work of art, there is no madness*; and yet madness is contemporary with the work of art, since it inaugurates the time of its truth.' Foucault's approach to madness here appears judicious in contrast to that of Gilles Deleuze and Félix Guattari in their 1972 book *Anti-Oedipus, Capitalism and Schizophrenia*, where they develop the notion of 'schizoanalysis' and argue

that 'Artaud is the fulfilment of literature precisely because he is schizophrenic and not because he is not'.⁴²

In the first pages of the *Anti-Oedipus* we encounter the literary and artistic world of the time: novels by Henry Miller and Samuel Beckett, Dubuffet's journal of schizophrenic art, the *Cahiers de l'art brut*, and Henri Michaux's description of a schizophrenic table (Michaux was a visual artist, writer, filmmaker and expert on hallucinogenic drugs). A certain delirium in these writings reinforces the authors' aim to abolish the 'arborescent' model (the 'tree diagrams') of authority, for the 'rhizomic' model -- an underground, horizontal form of reproduction and proliferation. With such models based on desire and proliferation, Deleuze and Guattari work to counter Freud's Oedipus complex, which is based on the family unit, in turn founded on patriarchal society and thus on a vertical authority structure. Expanding on these ideas, in 1989 Deleuze wrote on the harrowing paintings of Francis Bacon as representing the Artaudian *body without organs*.⁴³

The changing art world in the post-1968 context of *Anti-Oedipus*, however, reveals far more exciting developments that were directly contemporary and linked to the rise of an 'identity politics' in France. The Front Homosexuel d'Action Révolutionnaire (F.H.A.R., pronounced *phare* = beacon) was fronted by homosexual activist and gay theorist Guy Hocquenghem, who chose Deleuze to preface his 1974 book *L'Après-mai des faunes*. Here, Deleuze supports 'the specificity and irreducibility of homosexual desire, a flux without and aim or origin, an affair of experimentation, not interpretation'.⁴⁴ The works of the painter, sculptor, performance and video artist, Michel Journiac – such as his 1972 *Homage to Freud. Critical Statement of a Transvestite Mythology* – appear at this moment as an anti-Oedipal apotheosis.⁴⁵ [Fig. 3] Travesty, transvestism, and queer masquerade emerge as key

artistic strategies in this period – linked to popular cultural figures such as the singer David Bowie.

As opposed to Journiac's 'hot' art, the 'cold' art of a Jean-Pierre Raynaud offered an equally timely response to Foucault and an anticipation of *Anti-Oedipus* and the currents of anti-psychiatry that were shaking both institutional practice and society at large.

Traumatised by the Algerian war, Raynaud produced strange 'psycho-objects' as early as the mid-1960s. Using white square panels that mimicked the interiors of the hospital, prison, morgue or museum, he created oppressive environments, often including photographs of asylum inmates to point to the controlling institutions and architectures of society that Foucault had analysed.

Deleuze and Guattari were not writing in a poststructuralist vacuum: the antipsychiatric publications of R.D. Laing and Donald Cooper in England, rapidly translated into French, and Herbert Marcuse's *Eros and Civilisation* (translated into French in 1968) were also important. Music, fashion and drug culture moved more rapidly than translations; antipsychiatric and psychometric experiments appeared in the US long before *Anti-Oedipus* (it appeared in English only in 1983). Moreover Artaud had been absorbed in Paris in the early 1960s by American poets and artists working in the city such as Nancy Spero and Carolee Schneemann, whose 1963 performance *Meat Joy* explicitly acknowledges Artaud, while Spero's 1970s *Codex Artaud* uses Artaud as the sign – and voice – of all those 'suicided' by contemporary society, particularly women subject to rape and torture. The famous *City Lights Artaud* anthology, published in 1965, had an enormous impact on live theatre in the US as well as on poets, writers and artists.

Jacques Derrida's reflections on the work of Artaud extend from 1967 to the year of his death in 2004. His strange text *forcener le subjectile*, ('to unsense the subjectile') literally tries to get 'under the skin' of Artaud's powerful and disconcerting drawings. It is also a meditation on the notion of 'mother tongue' and translation: it *unsenses* the supports of both paper and text.⁴⁶ The collapse of voice, body, writing – of 'civilisation' itself – with 'Artaud' as locus are essential to an understanding of Derrida's project of deconstruction in relation to the visual and literary arts. Artaud transcribed American-Indian Tarahumara chants and ecstatic glossolalia; he turned Lewis Carroll's *Jabberwocky* into an insane transliterated screech; he performed in public with screams that refused the possibility of transcription. While Barthes and Foucault, debating the 'death of the author', had shifted focus from the 'writer' and his authority to the text, Derrida works to bring Artaud's screams back into the body to interrogate the very origins of language, art and their materialisations, arguing that 'Artaud promises the existence of a speech that is a body, of a body that is a theater, of a theater that is a text because it is no longer enslaved to a writing more ancient than itself, an ur-text or an ur-speech'.⁴⁷

Derrida's 1967 *Writing and Difference* has an epigraph from symbolist poet Stéphane Mallarmé's 1897 poem 'A Throw of the Dice' (*Un Coup de Dés*), which scatters words on the blank page: 'No novelty / but a spacing / of reading'. Mallarmé's poetic project in conjunction with Derrida's encounter with Artaud's manuscript fragments and Genet's torn up manuscripts on Rembrandt were all behind Derrida's most impenetrable work, *Glas*, 1973-4.⁴⁸ Two columns of text, on Hegel and Genet, are staged in vibrating juxtaposition, the more historical text deconstructed by the contemporary obscene.⁴⁹ As Derrida came to understand the play of textual deconstruction he worked towards the

principle of textual ‘windows’ – now so common to us all in the age of the computer – anticipating his pioneering use of a word processor for Jean-François Lyotard's exhibition *Les Immatériaux* at the Centre Pompidou, 1985.

Poststructuralists on Contemporary Art

Culturally, philosophically, and personally Derrida had a deep mistrust of the image. His book *The Truth in Painting*, 1978, is a compilation of essays on visual artists such as Gérard Titus-Carmel and Valerio Adami, ‘framed’ by the title and an introduction entitled ‘Passe-Partout’ (the word for a master key, or for the mount around a print or engraving – and thus a pun on framing itself). Derrida's essay ‘Parergon’, is a learned, ironically self-reflexive *mise-en-abîme* of Hegelian and Heideggerian reflections on the aesthetics and the visual arts. With its spatialised ‘framing’ structure and carefully chosen illustrations, the ‘Parergon’ alerts readers to the challenge of framing problems in their own thinking and writing. Departing from the Barthesian emphasis on the death of the author and on the reader as the source of the work’s meaning, for Derrida the intersubjectivity of the artist-writer relationship is at stake in any interpretation of the visual arts.

Still, Barthes remains a figure to be reckoned with in understanding the intersection of poststructuralism and the visual arts. Barthes is the structuralist *par excellence* (he never fully gave up on semiotic models of analysis from structural linguistics even in his more pleasure- and *jouissance*-driven late works) and he remains one of the key mediating figures between Sartre and the poststructuralists. In his 1957 *Mythologies*, a series of essays published originally in *Les Nouvelles Littéraires*, Barthes

applies semiotic interpretive strategies to everything from cooking to fashion and electoral posters.

Structuralism had gained momentum in the late 1950s, a period of cultural deStalinisation. Its synchronic vision of relationships, and therefore formalist emphasis on deciphering signs and codes, was embraced as a welcome alternative to the dialectical materialist world of Social Realist art which at its most orthodox looked visually back to the past (Fougeron as a new David). Developments in anthropology (Lévi-Strauss's work on binary kinship patterns) and linguistics (drawing on Ferdinand de Saussure's lectures in the early twentieth century) were explored to combat the oppressive weight and cultural grip of Marxist and neo-Marxist thought.

Barthes' attempts to create a structuralist anthropology of everyday life, however, were precisely *not* concerned with the history of French colonialism and the atrocities perpetrated in Algeria, Indochina, Vietnam, or the USSR. Barthes' fascination with the contemporary, yet detachment from politics involved a certain melancholy, a nausea reflected in his response to Bernard Requichot's art, a homosexual disquiet in his work on Baron van Gloden's photographs of boys in Capri. In his book *Camera Lucida*, memories triggered by his mother's photograph give way to thoughts on photography, death and the past instant of the photographic image: his famous *punctum* - the detail that both reveals and drains away the meaning of the whole – relates to the psychic conjunction which produces a tear and thus to the work of mourning.⁵⁰

While Derrida's importance to the visual arts rests primarily in his philosophical critique of western aesthetics and Barthes' crucial contribution lies in his development of a structuralist model to interpret visual 'signs', the question of the role of contemporary

art in the broader picture of postmodern culture was opened up by the work of philosopher and cultural theorist Jean-François Lyotard, whose writings on postmodernism became central to debates about postmodern art after 1980. What Lyotard characterised in his important 1979 book *The Postmodern Condition* as incredulity towards 'metanarratives' (*grands récits*) applied not only to the 'big stories' of Christianity, scientific progress, Marxism, and so on (stories that had structured post-Renaissance Western society) but to the 'story' of art itself.⁵¹

Lyotard frequently wrote about contemporary art. His first text on Daniel Buren, the artist whose uniform stripe paintings were designed to 'deconstruct' the premises of their urban or institutional spaces is nonetheless a structuralist text *par excellence*, curiously 'delayed' to 1981, long after his first texts on art and psychoanalysis, his engagement with hyperrealism or the 'libidinal economy' of Jacques Monory, senior artist the Narrative Figuration movement.⁵² [Fig. 4] His *Story of Ruth*, on the work of Prague-born, Paris-based feminist artist Ruth Francken, broached issues of Jewish wandering and multiple identity long before he addressed these subjects more theoretically in his 1988 treatise *Heidegger and the 'Jews'*.⁵³ His 1985 Centre Pompidou exhibition *Les Immatériaux* was a fantastic experimental application of his theses on postmodern, computerised industrial society, in which art, dematerialised, reappears metamorphosed by new technologies.⁵⁴ It was the dialectical 'Other' of the ambiguous, epoch-making 1989 Centre Pompidou show *Magiciens de la Terre*, which – essentially anti-technological and 'earthbound' – was defined by its relativist geographies and uneasy relationship to postcolonial theory.⁵⁵

Baudrillard: Simulacra and Kitsch

Situationist filmmaker and theorist Guy Debord's analyses of the impact of mediatised politics and culture with *The Society of the Spectacle* in 1967, avoided mentioning America: the continent which became the principle ideas and image-bank for Jean Baudrillard's celebrated theorisations of the 'simulacrum' in the 1980s. Baudrillard at first promoted inflatable architecture within the Marxist 'Utopie' group (1968-71); he became increasingly pessimistic as the capitalist media explosion, with its mechanism of control and controlled perception, rendered the former theoretical paradigm of the Marxist cultural 'superstructure' versus economic 'base' increasingly untenable. Baudrillard's move from a relatively Marxist and behaviourist analysis of the 'system of objects' in his 1968 book by that title to reflections on art and kitsch in his work of the 1970s and 1980s follows a trajectory mirrored by his Italian counterparts such as Umberto Eco and Gillo Dorfles (who published an influential book on kitsch in 1968); these shifts were taking place in artistic practice, art criticism, and cultural theory. Baudrillard presented American experience as an ahistorical encounter with kitsch in his 1986 book *America* (translated in 1998). The US's quintessential culture of commodification and spectacle related to his buzzword the 'simulacrum', a reproduction of something that itself only exists as representation. This has been applied across cultural forms – from the children's TV show 'Sesame Street' to academic disciplines. Thus, for art historian Rosalind Krauss, writing in 1986, art history can itself become a simulacrum: 'It is only from the vantage of the hyperreal, the simulacrum, that we can really see academic practice in the light of its own system'.⁵⁶

In a 1990 article with a title deliberately written in German – ‘Die mythologie des Kitsches’ – Italian artist Enrico Baj writes about the ‘stylistic emulsion’ of a mix of ‘isms’ and styles, and the proliferation of second-rate installation art invading museums. In his discussion of Baj’s work, Baudrillard agreed that the great historical and religious allegories of the past had been replaced with an exaltation of everyday banality, represented both by the slickness and laquered finish of contemporary American art and by ‘Bad Painting’ in an era of art masses, football masses and mass publicity.⁵⁷

However, where Baj saw in the contemporary Andy Warhol retrospective boring and standardised repetition, Baudrillard, drawing on the terms he had established in his influential 1988 book *The Ecstasy of Communication* saw an ecstatic limit experience.⁵⁸ Turning classical Marxist theory on its head, Baudrillard argues that ‘the mass’ is the kitsch product *par excellence* and yet also a mirror of power – itself so kitsch it can no longer be conceived in terms of political will, but is, rather, ‘a kind of figuration, a puppet scenario [*fantoche*], precisely because it is reflected by a mass which is itself kitsch’.⁵⁹

With Warhol at the Pompidou Centre, he proclaimed that kitsch was now ‘produced by the aesthetic institution itself’.⁶⁰ In this context of art world ‘pollution via proliferation’ (the Venice Biennale) and ‘financial kitsch’ (Van Goghs sold for millions to the Japanese), Baudrillard used the loaded word ‘degeneration’ [*dégénérescence*].⁶¹ He would be soon be seen to exemplify the right wing turn in the French art world, as his 1991 book on the first Gulf War, *The Gulf War Did Not Take Place* (translated into English in 1995), claimed that this war ‘did not take place’ precisely because it was experienced on TV sets internationally as ‘screen warfare’: a narrative unfolding of simulacral explosions and destructions mirrored by fake murders on late-night TV.⁶²

‘Poststructuralism Comes Home: Theory, Archaeology, Memory.

In 1994 the American architects artists Elizabeth Diller and Ricardo Scofidio (of Diller + Scofidio) implicitly acknowledged their debt to poststructuralism with respect, specifically, to architect/philosopher Paul Virilio's project of *Bunker Archeology*.⁶³ Their 1994 book *Back to the Front: Tourisms of War* was initially an investigation in the era of mass tourism of ‘national narratives’, the ‘aura and authenticity of two kinds of American tourist sites (beds of famous people and battle-fields)’.⁶⁴ The perfect example of poststructuralism coming home, their project was reinstalled for the Abbaye-aux-Dames, Caen, in 1994, returning – in the fiftieth anniversary year – to the very beaches of the D-Day landings that had inspired Virilio. Virilio's photographic project (1958-1965) went beyond the purely morphological, beyond being a ‘structural’ analysis of bunker types: his archaeological investigations had as their purpose an investigation of the national psyche. He deliberately fixed upon the negative, the unloved, the half-buried bunker – an ‘anti-object’ built with slave-labour as a German defence strategy: ‘these buildings concentrated the hatred of those who stop and stare as once they concentrated the fear of death for those using them as a protection against the invasion’.⁶⁵

In France itself, where Virilio's *Bunker Archeology* project was first exhibited and published in 1975, historian Pierre Nora's influential theorisation of sites of memory (*lieux de mémoire*; 1984-1993) building on the legacy of a ‘psychic archeology’, has expanded Virilio's discourse. These concepts have influenced, for example, the building of the historical war museum and research centre near the WWI battle sites in Northern France. They fed back into Virilio's published response to 9/11 (the destruction of the

World Trade Center and part of the Pentagon in the USA on 11 September 2001). This in turn lead to the 2002-3 exhibition project *Unknown Quantity* for the Fondation Cartier in Paris – a post 9/11 spectacle of destruction posited on catastrophe theory.⁶⁶ Photography and video revealed the instant ‘memorialisation of ruins’ at the 9/11 site in Manhattan and previous disasters through history.

Evidently poststructuralism ‘in the world’ – rather like the pullulating and promiscuous kitsch of Baj and Baudrillard – now exists in a maelstrom of knowledge in fragments, often recycled, impure and spectacularised, from which no single strands can be separated out, unless through a genre of commemoration that is kitsch in itself (such as Hirschhorn's *24 hour Foucault*). A feedback loop exists between televisual technologies, the problem of artistic ‘authenticity’, and a clash of generations and agendas. Each artist, critic or curator embarking on a scene saturated with images and information must discover or (re)invent a position within the current intellectual landscape rather than relating to a consensus-based ‘heritage’.

Virilio's dialogues with younger artists and architects such as Adrien Sina (who theorises the missing links between cybercities, megacities and slum cities, [Fig. 5]), together with Paris-based German artist Jochen Gerz's involvement of both students and ordinary people in his complex memory-based projects, or Orlan's art-school teaching – all ensure a vital transmission between generations distinct from the discourses of poststructuralism produced in the English-speaking art institutions and universities. Yet what Sylvère Lotringer has called ‘doing theory’ is in itself a form of transmission of relatively stable ideas in a world where values continue to destabilise.⁶⁷ Similarly, even as the larger world becomes increasingly globalised and decentred, art institutions

continue to produce both knowledge and ‘poststructuralist’ spectacle as a way of marketing culture. Compare the simply structured 1986 Roland Barthes retrospective at Paris's Pavillon des Arts (a selection of work by the artists he wrote about accompanied by a catalogue reproducing his writings on art) with the 2002-3 Barthes extravaganza at the Centre Pompidou, where labyrinthine installations and easy chairs for listening to tapes and documents on display were juxtaposed with the visual wall paper of Barthes' personal card index – the latter show curiously suspended between old-style interdisciplinarity and the marketing strategies parodied by Hirschhorn in *24 hour Foucault*.

American cultural and political dominance over Europe since 1945 has been indisputable but the body of poststructuralist theory, properly interpreted, sends a powerful message from ‘old Europe’ to the post-WWII superpower. As Derrida asks in *Glas*: ‘What is left of absolute knowledge? Of history, philosophy, political economy, psychoanalysis, semiotics, sexuality, linguistics, poetics? Of work, of language, of sexuality, of the family, religion, the State....?’⁶⁸ In the aftermath of Derrida's death, we hear perhaps the *glas* (a tolling bell) which marks the passing of the heroic era of ‘French theory’ and its American hybrids. But the work must go on. The enterprise was – and remains – no less than to understand the relationships between modernity, philosophy and contemporary creativity in a time of revolution, a time of kitsch, a time of terror.⁶⁹ Derrida's *The Work of Mourning*, 2001, contemplated the deaths of the greatest thinkers of his generation; his friends. *Chaque fois unique, la fin du monde* – as its title in French insists: for every individual, the end of the world is unique....

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NOTES

¹ Foucault (1966/1974), introduction, 3-16.

² Desanges (2004), 5.

³ See Buchloh et al. (2004).

⁴ François Cusset (2003) notes that the 'moment of poststructuralism' ironically coincided with the special number of *Yale French Studies* on structuralism and the translation of Lévi-Strauss's *La Pensée Sauvage*; see page 39.

⁵ *Ibid.*, 38-42.

⁶ For a discussion of the intellectual trajectory in French theory from the teaching of the Hegelian master/slave dialectic by Alexandre Kojève's seminars in Paris in the early twentieth-century through the work of Sartre, de Beauvoir, and Merleau-Ponty, see Jones (1998), 37-46.

⁷ See Bony (1993) for a brief overview of 1970s French art. Other exhibitions and books have shortcomings: *Les années 70* (2002) lacked women artists and a Paris narrative; *Hors Limites* (1994) foregrounded performance without pioneers Georges Mathieu or Niki de Saint Phalle; *fémininmasculin* (1996) excluded French feminisms.

⁸ Notably the official 1998 exhibitions *Rendezvous* and *Premises* in New York involving exchanges between the Solomon R. Guggenheim and Centre Pompidou collections.

⁹ See Grinfeder (1991) and Chalumeau (2004).

¹⁰ See, for example, Sylvère Lotringer's comment: 'It was alright that people would tinker with theory – Levi-Strauss's bricolage – and adapt it for various purposes'; Lotringer and Cohen (2001), 127; see www.semiotexte.org.

¹¹ On this shift in art schools see Singerman (1999).

¹² See in particular Taylor (1993), 59.

¹³ Gringeras (2001), 263.

¹⁴ See Todd (1995), n.p.

¹⁵ In her introduction to a book by Michel de Certeau (1997), Luce Giard thus notes, 'I have tried to assemble this volume of political writings not as a memorial but as a "toolbox" placed before another generation on whom devolves the responsibility of leading, yes, in its own way, the labor of political clarification', xix.

¹⁶ Walsh (2004), 190-205; this essay refers to Kennedy (2000). See also Deleuze's books on cinema (1983/1986 and 1985/1989).

¹⁷ See *L'Ombre du Temps* (2004).

¹⁸ See Jencks (1996). His architectural genealogy is quite distinct from that of Jean-François Lyotard's in *The Postmodern Condition* (1979/1984).

¹⁹ See Derrida on Tschumi (1986); and Kipnis and Leeser (1997).

²⁰ Deleuze (1988/1993). See also Vyzoviti (2003).

²¹ Dirk Szuszie and Ferdinand Teubner's two-screen installation of *Dialogue '99/11* played at the Barbican Art Gallery, London, as part of the 2004-5 Libeskind retrospective. See *Space of Encounter* (2004).

²² Jaroslaw Lubiak surrounded *Pardiso* with French poststructuralist references in his talk 'A Spectrum of Contemporary Polish Art', Paris, Centre Pompidou, 7 November 2004.

²³ See 'Trente Quatre lettres de Jean Dubuffet à Jean Paulhan', item 114, undated, summer, 1946, in *Jean Paulhan à travers ses peintres* (1974), 98-9.

²⁴ See Stil (n.d.).

²⁵ On Sartre's 1945 essay 'Reflections sur la question juive' (*Les Temps Modernes*), see Wilson (1992a), 25-52.

²⁶ See de Beauvoir et al. (2004).

²⁷ See Read (1996). *Lost in Translation* is the title of Sofia Coppola's 2003 film about two Americans who are staying in Tokyo and are unable to connect to Japanese local culture.

²⁸ Riviere's article, first published in *The International Journal of Psychoanalysis* in 1929, was reprinted in Ruitenbeek (1966). See also Mulvey (1975) and Doane (1982).

²⁹ Clark (1980).

³⁰ See in particular in Butler (1990) the chapter 'Lacan, Riviere and Strategies of the Masquerade', 43ff, and extended bibliographical note 18, page 159.

³¹ See *Surrealism, Desire Unbound* (2001); and *La Révolution Surréaliste*. Paris: Centre Pompidou, 2002.

³² Foucault (1966/1998), 172-4.

³³ Lotringer, 'Doing Theory', in Lotringer and Cohen (2001), 125-162.

³⁴ Didi-Huberman (1995); Didi-Huberman (1982/2003) has also been influential.

³⁵ See Mahon (2005).

³⁶ See Deleuze (1991).

³⁷ Cixous (1975).

³⁸ See Quinby (2004); see also Juliet Mitchell and Jacqueline Roses's introduction to Lacan (1982); and Kelly (1999).

³⁹ Foucault (1961/1982), 288-9.

⁴⁰ See Wilson (1992b), 120-149.

⁴¹ Major exhibitions include *Antonin Artaud, Works on Paper* at Museum of Modern Art, New York, 1996; *Hommage à Antonin Artaud*, Vienna Museum of Modern Art, 2002, and *Labyrinthe Artaud* at the Kunstpalast in Dusseldorf, 2005.

⁴² Deleuze and Guattari (1972/1985), 135.

⁴³ Deleuze (1989/2003).

⁴⁴ Deleuze (1974), 8-9.

⁴⁵ See *Michel Journiac* (2003) and < www.journiac.com >; see also Wilson (2000).

⁴⁶ See Mary Ann Caws, 'Preface: Derrida's Maddening Text: AR-TAU', in Derrida (1998), xii.

⁴⁷ Derrida (1978), 174-5.

⁴⁸ See Derrida (1973) and (1974/1986).

⁴⁹ See Wilson (1997).

⁵⁰ Barthes (1980/1981).

⁵¹ See Lyotard (1979/1984), especially the introduction.

⁵² On Buren, see Lyotard (1981), 55-64; on Monory, see Lyotard, (1998).

⁵³ Lyotard, 'The Story of Ruth' (1983) and 'Sear of Silence' (1991) in *Ruth Francken, Werke, 1950-1994* (1994); and Wilson (2004).

⁵⁴ Lyotard and Chaput (1985).

⁵⁵ Jean-Hubert Martin, curator of *Magiciens de la Terre*, compounded his problematic theoretical stance in the exhibition *Partage d'Exotismes*, Biennale de Lyon, 2000.

⁵⁶ Krauss (1986), 5; this essay is a critique of Norman Bryson's Lacanian readings in Bryson (1984).

⁵⁷ Baudrillard (1990), 9.

⁵⁸ Ibid., 20.

⁵⁹ Ibid., 13.

⁶⁰ Ibid., 11, 17. Baudrillard quotes the 300,000 visitors to the Pompidou Warhol retrospective as an 'extraordinary cultural cannibalism'. Ibid., 21.

⁶¹ For the right-wing critique that demoralised the French art world, see Michaud (1997).

⁶² Baudrillard (1995).

⁶³ Virilio built the brutalist 'bunker church' of Saint-Bernadette de Banlay, Nevers, 1966 with Claude Parent.

⁶⁴ See Sylvie Zavatta, 'Préface' in *Visite aux armées* (1994); this catalogue was produced for the exhibition 'SuitCase Studies: the Production of a National Past/ le production d'un passé national', Diller + Scofidio with Victor Wong, and installed at the Abbaye-aux-Dames in Caen.

⁶⁵ Virilio (1991), 13. Virilio's photographs from this project were shown in 1975 at the Musée des Arts Décoratifs. Sincere thanks to Adrien Sina for pointing me towards the Caen project.

⁶⁶ Virilio (2003).

⁶⁷ Lotringer, 'Doing Theory', in Lotringer and Cohen (2001).

⁶⁸ From the publicity flysheet for the French edition of *Glas* (Jacques Derrida: *Glas*, Paris, Editions Galilée, 1974); my translation.

⁶⁹ See Borradoni (2003).