

Chapter 1 : Groundzeroland - Chicago Scholarship

*Frank Lentricchia is Katherine Everett Gilbert Professor of Literature at Duke University. His most recent novel, *Lucchesi and The Whale*, was published in His critical books include *After the New Criticism*, *Ariel and the Police*, and *Modernist Quartet*.*

A famous news anchor was sayingâ€”these were his final words, solemnly deliveredâ€”that tomorrow, when New Yorkers awaken, they will awaken to an altered skyline. Not words about the memory of the dead and the imagination of their terrifying destruction. Nothing to the effect that "our hearts go out" to the ruined families and friends of the dead. Instead, words about a rupture in the perceptual field. A "defamiliarization," as the aesthetic theory of the Russian formalists would have it: Let us recall that for most of usâ€”the very greatest majority of usâ€”the thousands slaughtered are abstract. We have no personal connections with them. The famous anchor was in effect predicting that New Yorkers would have an experience of the sort prized by the most advanced imaginative writers and art theorists of the last two centuries. In the perceptual world something new would collapse into view. Those New Yorkers without connection to the dead, the injured, and the displaced would grieve and fear not for the dead, the injured, and the displaced, but for themselves, undergoing now the terror of the new. And the rest of us, who do not live in New York? We would like to be invited to make a pilgrimage. We would take our children and our disposable cameras. Then wait in line for as long as it takes to enter and to view. It would please us greatly if Mr. Terrorism for the camera. The small section of smoking rubble, that pathetic piece of the Pentagon, a squat and ugly building, holds no appeal. But Stockhausen is not interested in the images. It is the event itself that entrances him. The event itself is what he means by "the greatest work of art that is possible in the whole cosmos. A touch of envyâ€”envy of terrorismâ€”appears to creep in.

Chapter 2 : Frank Lentricchia - Wikipedia

Frank Lentricchia and Jody McAuliffe. Groundzeroland the more clearly we see terror, the less impact we feel from art. â€œDon DeLillo, Mao II It was late in the evening of September 11 and a network special on the day's events was coming to a close.

Where did the idea for the book come from? The film is about an artist named Cosmo, who, hopelessly beset by the corrupting demands of the Mob and its ever-present accountant, must commit crimes in order to continue to do his artistic work. Jody commented that this film is an allegory of the serious artist in Americaâ€™a prime example being Cassavetes himself, who did commercial Hollywood movies in order to fund his personal artistic filmmaking. But in order to keep the club viable, he must deal in the world, whose heart belongs to business: The artist in America is hopelessly beset by the corrupting demands of the commercial institutions that drive society. The serious artist is a casualty of the war for art, a victim of the crimes he is forced by a commercial society to commit in order to keep his art alive. In effect, the serious artist kills himself. Death, not art, will grant Cosmo deliverance from the American labyrinthâ€™the grip of capital. Frank said that Jody should write about it, that people would be interested, and then asked if we could write it jointly. Frank was the dramaturg. Envy that was not psychotic but rooted in the romantic tradition of the artist as Satanâ€™rebellious and anarchical, the bearer of transgression against all that oppresses. The Stockhausen material became chapter 1. The figure of Mohamed Atta was particularly compelling for us because of his transformation from educated member of comfortable class provenance to violent actor. The impulse to create transgressive art and the impulse to commit violence lie perilously close to each other. The most emblematic example of the adjacency of literary creativity and violence would be Jack Henry Abbott. Mailer, no stranger to violence, had stabbed his second wife Adele Morales with a penknife after an all-night party, an act for which she did not press charges. Abbott emerged from prison a model citizen, the only kind of citizen a totalitarian regime like the penal system could produce: At the end of his sensational book *In the Belly of the Beast: Letters from Prison*â€™all letters to Mailerâ€™he predicted his inescapable fate: Abbott knifed him in the chest in precisely the way he had so chillinglyâ€™and so rivetinglyâ€™described his method in his book. In the modernist tradition, often there is no difference. Jean Genet found art incompatible with the urge to make social change. By insisting on the ambiguity and apolitical nature of his work, Genet refused to let his plays be turned into tracts to serve some political purpose. Reality is deceitful and inadequate; art and appearance are the only place to look for compensation. Between and , Genet wrote nothing substantial, but he was shifting his role from poet to political advocateâ€™standing with the dispossessed of the Third World, the Palestinians in particular, and defending the Black Panthers. If the poet would become political, he must stop being an artist, as Genet did. Some critics and authors have said that the job of literature is to teach us what it means to be human. How do some of the examples in your bookâ€™Kleist, for instanceâ€™fit that model of thinking about literature? Our writers, on the contrary, teach us that to be human is also to resist, sometimes to the point of violence, what we humans consider oppressive and inhuman. The inhumanity of the oppressors, of course, is quite human. To be destructive, to be murderous, is also to be human. The impulse to destroy lies at the heart of an extreme romantic impulse that we see in evidence since the late eighteenth century, but the crimes of imaginative transgression are almost never punishable by incarcerationâ€™they are not really, therefore, crimes. Is this the direction literary criticism should be taking? Is this any comment on traditional forms of literary criticism? Ours is the old way to be new, as Ezra Pound said in explanation of his own modernity. We think literature and art do something as literature and art. We do not use writers to illustrate a political thesis. Serious art is not illustration. The wonderful texts we respond to ultimately elude "big ideas"â€™including ours. Such thoughts as these, about art, are not entertained in the paradigms of professional literary study, wherein actual contact with art is but a distant rumor, at best. Our thoughts about art, it is worth repeating, are old, old thoughts, and weâ€™not being especially professionalâ€™are probably guilty of being amateurs, in the

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Chapter 3 : Project MUSE - Groundzeroland

Groundzeroland Frank Lentricchia, Jody McAuliffe; *The South Atlantic Quarterly* Frank Lentricchia and Jody McAuliffe
the more clearly we see terror, the less.

End of Warâ€™Rowan Williams 6. Thoughts in the Presence of Fearâ€™Wendell Berry 7. The Dialectics of Disasterâ€™Fredric Jameson 9. A Muslim to Muslims: Reflections after September 11â€™Vincent J. September 11, , New York: A Photo-Essayâ€™James Nachtwey Dispelling the "We" Fallacy from the Body of Christ: Old Gloryâ€™Susan Willis Welcome to the Desert of the Real! September 11 and the Children of Abrahamâ€™Peter Ochs John Walker Lindhâ€™Anne R. A Pacifist Responseâ€™Stanley Hauerwas Notes on Contributors Permission to Photocopy coursepacks If you are requesting permission to photocopy material for classroom use, please contact the Copyright Clearance Center at copyright.com. Please check the credit line adjacent to the illustration, as well as the front and back matter of the book for a list of credits. You must obtain permission directly from the owner of the image. Occasionally, Duke University Press controls the rights to maps or other drawings. Please direct permission requests for these images to permissions@dukeupress.edu. For book covers to accompany reviews, please contact the publicity department. Disability Requests Instructions for requesting an electronic text on behalf of a student with disabilities are available [here](#).

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Chapter 4 : Volume Issue 2 | South Atlantic Quarterly | Duke University Press

The book Crimes of Art and Terror, Frank Lentricchia and Jody McAuliffe is published by University of Chicago Press. Crimes of Art and Terror, Lentricchia, McAuliffe About.

A famous news anchor was saying "these were his final words, solemnly delivered" that tomorrow, when New Yorkers awaken, they will awaken to an altered skyline. Not words about the memory of the dead and the imagination of their terrifying destruction. Nothing to the effect that "our hearts go out" to the ruined families and friends of the dead. Instead, words about a rupture in the perceptual field. A "defamiliarization," as the aesthetic theory of the Russian formalists would have it: Let us recall that for most of us "the very greatest majority of us" the thousands slaughtered are abstract. We have no personal connections with them. The famous anchor was in effect predicting that New Yorkers would have an experience of the sort prized by the most advanced imaginative writers and art theorists of the last two centuries. In the perceptual world something new would collapse into view. Those New Yorkers without connection to the dead, the injured, and the displaced would grieve and fear not for the dead, the injured, and the displaced, but for themselves, undergoing now the terror of the new. And the rest of us, who do not live in New York? We would like to be invited to make a pilgrimage. We would take our children and our disposable cameras. Then wait in line for as long as it takes to enter and to view. It would please us greatly if Mr. Terrorism for the camera. The small section of smoking rubble, that pathetic piece of the Pentagon, a squat and ugly building, holds no appeal. But Stockhausen is not interested in the images. It is the event itself that entrances him. The event itself is what he means by "the greatest work of art that is possible in the whole cosmos. A touch of envy" envy of terrorism "appears to creep in. You are not currently authenticated. View freely available titles:

Chapter 5 : Duke International Faculty Database

Jody McAuliffe is an associate Professor of the Practice in the Department of Theater Studies and the Department of Slavic Languages and Literatures at Duke University. She is a director, a fiction writer, and the editor of Plays, Movies, and Critics.

Chapter 6 : Groundzeroland | South Atlantic Quarterly | Duke University Press

Frank Lentricchia + Jody McAuliffe: One night we were watching John Cassavetes' film The Killing of a Chinese Bookie. The film is about an artist named Cosmo, who, hopelessly beset by the corrupting demands of the Mob and its ever-present accountant, must commit crimes in order to continue to do his artistic work.

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This chapter explores the aesthetic character and effects of the September 11 terrorist attacks. It considers the comments of Karlheinz Stockhausen, the German pioneer of electronic music, who called the attack on the World Trade Center "the greatest work of art that is possible in the whole cosmos" and went on to speak in apparent awe of the terrorists' achievement of "something in one.

Chapter 8 : Dissent from the Homeland | Duke University Press

With Divinity School professor Stanley Hauerwas, Frank Lentricchia co-edited the most recent issue of the South Atlantic Quarterly, a journal produced by Duke University Press. The issue's theme: "Dissent from the Homeland: Essays after September " One of those essays, by Lentricchia and Jody.