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After-affects | after-images: Trauma and aesthetic transformation in the virtual feminist museum (Rethinking Arts Histories MUP)

Griselda Pollock

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Do artists travel away from or towards trauma? Is trauma encrypted or inscribed in art? Or can aesthetic practices (after-images) bring about transformation of trauma, personal trauma or historical traumas? Can they do this in a way that does not imply cure or resolution of the traces (after-affects) of trauma? How do artists themselves process these traces as participants in and sensors for our life-worlds and histories, and how does the viewer, coming belatedly or from elsewhere, encounter works bearing such traces or seeking forms through which to touch and transform them?

These are some of the questions posed by major feminist art historian and cultural analyst, Griselda Pollock, in her latest installation of the virtual feminist museum. In closely-read case studies, we encounter artworks by Gian Lorenzo Bernini, Ana Mendieta, Louise Bourgeois, Alina Szapocznikow, Anna Maria Maiolino, Vera Frenkel, Sarah Kofman and Chantal Akerman to explore trauma and bereavement, fatal illness, first- and second-generation Holocaust experience, migration, exile and the encounter with political horror and atrocity. Offering a specifically-feminist contribution to trauma studies, and a feminist psychoanalytical contribution to the study of contemporary art, this volume continues the conceptual innovations that have been the hall-mark of Pollock's dedicated exploration of feminist interventions in art's histories.

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