

Lentricchia and McAuliffe, “Crimes of Art and Terror”

question: do lentricchia and mcauliffe perceive a ‘curious knot’ bw artists and terrorists?

2/ they call it “an incestuous relationship”

5/* epigram: from Mao II

question: so what shared desire do artists and terrorists have, accd to I?

2/ to transgress the given order

8/* jump the gap between word and thing
defeat the representational character of literature

question: they mention one artwork-- performance art-- that enacts this ‘jumping the gap.’ what is it?

chris burden, shoot (1971)

question: how is this unmediated cultural/historical moment different to the aesthetic/poetic object of aristotle’s imagination?

now let’s look at a passage on p. 10... more material here about Stockhausen, about shared desire of artists and terrorists

10/* read citation

question: how far back can we trace this transgressive desire?

3/ from 11 sept all the way back to romanticism

question: L + M maintain that most americans didn’t grieve for victims of 11 sept.
do you agree?

L + M see 9.11 as a rupture, a defamiliarization-- not as an emotional event

L + M take an unsentimental approach to art

**Essentially, L + M see an equivalence between terror and performance art.

14/ Atta = author
pit of WTC marks the original art of the suicide pilots

I have a problem with this...

I’m also wondering about an assertion at the end of this chapter:
they say curators and collectors choose bits of refuse and turn them into artifacts.

Said, “The Essential Terrorist”

question: who was said? what’s his relationship to chomsky?

what is the political context to which he refers?

153/* [top two graphs]
establishment of israel; disenfranchisement of palestinians

question: how does this relate to european history?

explain orientalism: european subject established in opposition to oriental other
***heart of darkness

question: how does this kind of binary opposition
play itself out in said's analysis of terrorism?

152/* read bottom paragraph

Scanlan, "Plotting Terror"

seeks affinities bw literary and terrorist plots

identifies remnants of a romantic belief in the power of
the marginalized
to transform history

sees tm as both: actual killing
and a fictional construct

5/* defines tm
"a symbolic act designed to influence political behavior
by extranormal means, entailing the use or threat of violence"

question: what's the diff bw calling someone a terrorist
and calling them a revolutionary?

Scanlan's general inquiry: the writer's ability to understand
and influence politics

rel. bw language and violence

the nature of power

the impetus to resist

question: who are the three classic authors she begins with?

dostoevsky, james, conrad

11/ overview of 20th c. terrorism in Europe question: what are flashpoints?

1933 tm considered "outmoded as a revolutionary method"

political activists thought that sustained strikes
were more effective than sporadic violence

1945 postwar regimes were democratic enough that social change
could be effected thru legitimate means

1950s one could see state socialism as “state tm”

1968 specters of intl tm resurface with student revolutions

convergence of: aeroterrorism
leisure flight
media

first global terrorist broadcast is when? 1972 olympics

by mid-70s, RAF playing right to tv

at the end of Scanlan’s intro, she considers “radical chic”... what is that?

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21G.061 Advanced Topics: Plotting Terror in European Culture
Spring 2004

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