WORLDWIDE PRE-RAPHAELITISM
THOMAS J. TOBIN, EDITOR

Examines the influence of the Pre-Raphaelite movement on art and literature around the world.

Pre-Raphaelism’s influence during the long nineteenth century was far-reaching, affecting artistic and literary thought in places, media, and times far removed from its origins in 1848 London. Worldwide Pre-Raphaelitism examines the movement’s development beyond England, from the continental “immortals” glorified by the nascent Pre-Raphaelite Brotherhood to later reactions against and in sympathy with the ideals of the movement after it had ended. This collection of essays by art historians, literary critics, fashion historians, women’s studies scholars, and independent researchers from around the world enhances our understanding of the global impact of Pre-Raphaelitism on the art-historical and literary developments of the nineteenth and twentieth centuries.

“These essays offer great range and depth and provide a global perspective that significantly revises our understanding of Pre-Raphaelitism. They demonstrate Pre-Raphaelitism’s continuities with a plethora of discourses and phenomena in world literature and art.” — Nicholas Frankel, author of Oscar Wilde’s Decorated Books

“This book presents a nice balance of literary and art-historical concerns and a wonderful geographical selection that studies the interchanges of this ‘English’ movement with a number of countries, including Canada, India, the United States, and many in Europe. A fascinating collection.” — James Najarian, author of Victorian Keats: Manliness, Sexuality and Desire

Thomas J. Tobin, a Ph.D. in English Literature from Duquesne University, is a member of the governing committee of the William Morris Society of America. His publications include Pre-Raphaelitism in the Nineteenth-Century Press: A Bibliography.

A volume in the SUNY series, Studies in the Long Nineteenth Century Pamela K. Gilbert, editor

November ■ 304 pp.
Illustrated: 11 b/w photographs
$65.00 hc only ISBN 0-7914-6265-X

For a list of contributors, see page 60.

AMENDING THE ABJECT BODY
Aesthetic Makeovers in Medicine and Culture
DEBORAH CASLAV COVINO

Examines the implications and meanings of the makeover and aesthetic surgery industry in American popular culture.

Feminist theorists have often argued that aesthetic surgeries and body makeovers dehumanize and disempower women patients, whose efforts at self-improvement lead to their objectification. Amending the Abject Body proposes that although objectification is an important element in this phenomenon, the explosive growth of “makeover culture” can be understood as a process of both abjection (ridding ourselves of the unwanted) and identification (joining the community of what Julia Kristeva calls “clean and proper bodies”). Drawing from the advertisement and advocacy of body makeovers on television, in aesthetic surgery trade books, and in the print and Web-based marketing of face lifts, tummy tucks, and Botox injections, Deborah Caslav Covino articulates the relationship among objectification, abjection, and identification, and offers a fuller understanding of contemporary beauty-desire.

“Looking at cosmetic surgery and, more generally, aesthetic transformations of the body through the lens of abjection is a novel approach that yields an interesting and profound understanding of the beauty culture. Covino skillfully and successfully applies this perspective to a wide variety of phenomena within medicine and popular culture. She uncovers our culture’s deep-seated fears of the abject body and presents a wonderful vision of a culture where we might live with—or develop partnership with—abjection. This is an important contribution to cultural studies on the body and body modification.” — Kathy Davis, author of Reshaping the Female Body: The Dilemma of Cosmetic Surgery

Deborah Caslav Covino is Assistant Professor of English at Florida Atlantic University.

A volume in the SUNY series in Feminist Criticism and Theory Michelle A. Massé, editor

October ■ 172 pp.
AIDS AND AMERICAN APOCALYPTICISM
The Cultural Semiotics of an Epidemic
THOMAS L. LONG

Looks at how both anti-gay and AIDS activists use apocalyptic language to describe the AIDS crisis.

Since public discourse about AIDS began in 1981, it has characterized AIDS as an apocalyptic plague: a punishment for sin and a sign of the end of the world. Christian fundamentalists had already configured the gay male population most visibly affected by AIDS as apocalyptic signifiers or signs of the “end times.” Their discourse grew out of a centuries-old American apocalypticism that included images of crisis, destruction, and ultimate renewal. In this book, Thomas L. Long examines the ways in which gay and AIDS activists, artists, writers, scientists, and journalists appropriated this apocalyptic rhetoric in order to mobilize attention to the medical crisis, prevent the spread of the disease, and treat the HIV infected.

Using the analytical tools of literary analysis, cultural studies, performance theory, and social semiotics, AIDS and American Apocalypticism examines many kinds of discourse, including fiction, drama, performance art, demonstration graphics and brochures, biomedical publications, and journalism and shows that, while initially useful, the effects of apocalyptic rhetoric in the long term are dangerous. Among the important figures in AIDS activism and the arts discussed are David Drake, Tim Miller, Sarah Schulman, and Tony Kushner, as well as the organizations ACT UP and Lesbian Avengers.

“Thomas L. Long offers perceptive readings of recent novels and dramas and links the discussion to his broader argument. His insights and conclusions are shrewd and certainly help one think about the works in fresh and illuminating ways.” — Paul S. Boyer, Editor-in-Chief of The Oxford Companion to United States History

“This book is impressive in its depth of scholarship and fascinating to read.” — Susan J. Palmer, author of AIDS as an Apocalyptic Metaphor in North America

THOMAS L. LONG is Department Chair and Professor of English at Thomas Nelson Community College and the coauthor (with Emily F. Filippi) of Children’s Catechumenate: Christian Initiation of Children.

A volume in the SUNY series in the Sociology of Culture
Charles R. Simpson, editor

October ■ 256 pp.
$24.95 pb ISBN 0-7914-6168-8
$73.30 hc ISBN 0-7914-6167-X

THEATRES OF HUMAN SACRIFICE
From Ancient Ritual to Screen Violence
MARK PIZZATO

Provides insight into the ritual lures and effects of mass media spectatorship, especially regarding the pleasures, risks, and purposes of violent display.

Contemporary debates about mass media violence tend to ignore the long history of staged violence in the theatres and rituals of many cultures. In Theatres of Human Sacrifice, Mark Pizzato relates the appeal and possible effects of screen violence today—in sports, movies, and television news—to specific sacrificial rites and performance conventions in ancient Greek, Aztec, and Roman culture. Using the psychoanalytic theories of Lacan, Kristeva, and Žižek, as well as the theatrical theories of Artaud and Brecht, the book offers insights into the ritual lures and effects of current mass media spectatorship, especially regarding the pleasures, purposes, and risks of violent display. Updating Aristotle’s notion of catharsis, Pizzato identifies a sacrificial imperative within the human mind, structured by various patriarchal cultures and manifested in distinctive rites and dramas, with both positive and negative potential effects on their audiences.

“In addressing the problematic effects of dramatic violence, the author treats the subject not only historically as violence has unfolded in external performances—in ritual sacrifice, gladiatorial sports, as well as theatre—but also as it unfolds within the mind.” — Joseph Natoli, author of Memory’s Orbit: Film and Culture 1999–2000

“…Mark Pizzato provides a new framework for understanding the spectacle of violent sacrifice as the location where cultural and political debate plays itself out.” — Todd McGowan, author of The End of Dissatisfaction: Jacques Lacan and the Emerging Society of Enjoyment

MARK PIZZATO is Associate Professor of Theatre at the University of North Carolina at Charlotte and the author of Edges of Loss: From Modern Drama to Postmodern Theory.

A volume in the SUNY series in Psychoanalysis and Culture
Henry Sussman, editor

November ■ 288 pp.
Illustrated: 18 b/w photographs
$27.95 pb ISBN 0-7914-6260-9
$81.50 hc ISBN 0-7914-6259-5
PUNK PRODUCTIONS
Unfinished Business
STACY THOMPSON

A history and social psychology of punk music.

Stacy Thompson’s Punk Productions offers a concise history of punk music and combines concepts from Marxism to psychoanalysis to identify the shared desires that punk expresses through its material productions and social relations. Thompson explores all of the major punk scenes in detail, from the early days in New York and England, through California Hardcore and the Riot Grrrls, and thoroughly examines punk record collecting, the history of the Dischord and Lookout! record labels, and ‘zines produced to chronicle the various scenes over the years. While most analyses of punk address it in terms of style, Thompson grounds its aesthetics, and particularly its most combative elements, in a materialist theory of punk economics situated within the broader fields of the music industry, the commodity form, and contemporary capitalism. While punk’s ultimate goal of abolishing capitalism has not been met, the punk enterprise that stands opposed to the music industry is still flourishing. Punks continue to create aesthetics that cannot be readily commodified or rendered profitable by major record labels, and punks remain committed to transforming consumers into producers, in opposition to the global economy’s increasingly rapid shift toward oligopoly and monopoly.

“This is a lucidly written, unrivalled account of underground/hardcore punk. Its research into the history of punk rock is admirably thorough and always penetrating. Stacy Thompson’s knowledge of every stage of punk’s history is remarkable; I know of no one else who possesses similar breadth.” — Neil Nehring, author of Popular Music, Gender, and Postmodernism: Anger Is an Energy

Stacy Thompson is Assistant Professor of Critical Theory and Cultural Studies at the University of Wisconsin at Eau Claire.

A volume in the SUNY series, INTERRUPTIONS: Border Testimony(ies) and Critical Discourse(s) Henry A. Giroux, editor

August ■ 240 pp.
$59.50 hc ISBN 0-7914-6187-4

OCCASIONAL DECONSTRUCTIONS
JULIAN WOLFREYS

Argues that deconstruction is not a critical methodology or theory but that which makes any act of good reading possible.

In Occasional Deconstructions, Julian Wolfreys challenges the notion that deconstruction is a critical methodology, offering instead a number of reintroductions or reorientations to the texts of Jacques Derrida and the idea or possibility of deconstructions. Proceeding from specific readings of various texts (both film and literary), as well as mobilizing a number of issues from Derrida’s recent work surrounding questions of ethics, politics, and identity, Wolfreys considers the role of deconstruction in broader academic and institutional contexts, and questions whether, in fact, deconstruction can be called upon to function as theory at all.

In this book, Wolfreys suggests that the patient, necessary work of reading, in which response and responsibility to the other has a chance to manifest itself, is necessary to the always political and ethical tracing of the material and the historical. He also contends that reading should be an encounter that gives place to an acknowledgment of the other, and that this singular act by which one is introduced to the other can never be programmed.

“This volume forcefully explodes preexisting notions and biases about deconstruction and very usefully serves as a catalyst for the growing debate about the value of critical theory in the interdisciplinary world of contemporary literary and cultural studies.” — Kenneth Womack, coeditor of Mapping the Ethical Turn: A Reader in Ethics, Culture, and Literary Theory

Julian Wolfreys is Professor of Victorian Studies at the University of Florida. He is the author of many books, including Being English: Narratives, Idioms, and Performances of National Identity from Coleridge to Trollope, and is the coeditor (with John Brannigan and Ruth Robbins) of The French Connections of Jacques Derrida, both also published by SUNY Press.

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