LACAN IN THE GERMAN-SPEAKING WORLD
Elizabeth Stewart, Maire Jaanus, and Richard Feldstein, editors

Addresses Lacan's reception in Germany, Austria, and Switzerland, offering new perspectives for American readers.

This book offers a selection of the best work on Lacan that has been published over the past ten years by RISS, a Swiss journal of Lacanian studies. Though focused on Lacan and Freud, the collection is partly about Germany itself, addressing questions of trauma, historical memory, politics, fascism, and democracy. The essays range from investigations of particular art forms such as music and tragedy to clinical studies of melancholia, depression, anxiety, and other somatic phenomena that have a symbolic or psychic dimension. As a whole, the book explores the breakdown of meaning and the failure of social and political structures, which Lacan addresses through the category of the Real, and it offers English-speaking readers a variety of new perspectives on Lacan and psychoanalysis.

“This excellent collection is the first in English to address the reception and use of Lacan in Germany, and its strong connection between clinical and cultural issues is new and illuminating.” — Charles Shepherdson, author of Vital Signs: Nature, Culture, Psychoanalysis

Elizabeth Stewart is Lecturer in English at Yeshiva University, Maire Jaanus is Professor of English and Comparative Literature at Barnard College. She is the coeditor (with Richard Feldstein and Bruce Fink) of Reading Seminar XI: Lacan's Four Fundamental Concepts of Psychoanalysis: The Paris Seminars in English and Reading Seminars I and II: Lacan's Return to Freud, both published by SUNY Press. Richard Feldstein is Professor of English at Rhode Island College.

For a list of contributors, see page 64.

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CELLULOID COUCHES, CINEMATIC CLIENTS
Psychoanalysis and Psychotherapy in the Movies
Jerrold R. Brandell, editor

Looks at how therapy and the “talking cure” have been portrayed in the movies.

Consisting of contributions from psychoanalysts and therapists, as well as authors in such fields as literature and cinema studies, Celluloid Couches, Cinematic Clients explores how therapy and therapists have been portrayed in the movies over the last seventy-five years. From the 1926 silent film Secrets of a Soul, to Hitchcock’s 1946 classic Spellbound, to the recent Girl, Interrupted, the contributors look at how moviemakers view therapy and the “talking cure” and examine important themes and controversies in the process.

Very often, cinematic efforts to portray the treatment process in psychoanalysis or psychotherapy are idiosyncratic, misleading, distorted, or even pathological. Yet this collection is not nearly as interested in denouncing such portrayals as in examining those films that offer us the opportunity to explore themes and issues from a vantage point outside our usual reference frame. Rather than focusing on what screenwriters and directors got wrong, each contributor asks instead what might be learned from the movies about professional selves and the nature of the therapeutic endeavor.

Jerrold R. Brandell is Professor and Distinguished Faculty Fellow in the School of Social Work at Wayne State University. He is the author of Of Mice and Metaphors: Therapeutic Storytelling with Children and editor of four books, including Theory and Practice in Clinical Social Work.

For a list of contributors, see page 64.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60930
BAD
Infamy, Darkness, Evil, and Slime on Screen
Murray Pomerance, editor

Examines the many forms of cinematic “badness” over the past one hundred years, from Nosferatu to The Talented Mr. Ripley.

Violence and corruption sell big, especially since the birth of action cinema, but even from cinema’s earliest days, the public has been delighted to be stunned by screen representations of negativity in all its forms—evil, monstrosity, corruption, ugliness, villainy, and darkness. Bad examines the long line of thieves, rapists, varmints, codgers, dodgers, manipulators, exploiters, conmen, killers, vamps, liars, demons, cold-blooded megalomaniacs, and warmhearted flakes that populate cinematic narrative. From Nosferatu to The Talented Mr. Ripley, the contributors consider a wide range of genres and use a variety of critical approaches to examine evil, villainy, and immorality in twentieth-century film.

“A varied and stimulating collection, informative over a broad range of critical, historical, and theoretical issues, and very entertaining to boot ... It should find eager readers among both film scholars and movie buffs.”
— David Sterritt, author of The Films of Jean-Luc Godard: Seeing the Invisible

“The book is rich and complex while remaining accessible to a variety of audiences, and it will make a valuable addition to the field of cinema studies.”
— Michael DeAngelis, author of Gay Fandom and Crossover Stardom: James Dean, Mel Gibson, and Keanu Reeves

Murray Pomerance is Professor and Chair in the Department of Sociology at Ryerson University. He is the editor of Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century; also published by SUNY Press, and Enfant Terrible!: Jerry Lewis in American Film.

For a list of contributors, see page 64.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60855

TONI MORRISON AND MOTHERHOOD
A Politics of the Heart
Andrea O’Reilly

Traces Morrison’s theory of African American mothering as it is articulated in her novels, essays, speeches, and interviews.

Mothering is a central issue for feminist theory, and motherhood is also a persistent presence in the work of Toni Morrison. Examining Morrison’s novels, essays, speeches, and interviews, Andrea O’Reilly illustrates how Morrison builds upon black women's experiences of and perspectives on motherhood to develop a view of black motherhood that is, in terms of both maternal identity and role, radically different from motherhood as practiced and prescribed in the dominant culture. Motherhood, in Morrison's view, is fundamentally and profoundly an act of resistance, essential and integral to black women's fight against racism (and sexism) and their ability to achieve wellbeing for themselves and their culture. The power of motherhood and the empowerment of mothering are what make possible the better world we seek for ourselves and for our children. This, argues O’Reilly, is Morrison's maternal theory—a politics of the heart.

“Motherhood is critically important as a recurring theme in Toni Morrison’s oeuvre and within black feminist and feminist scholarship ... Kudos to Andrea O’Reilly for illuminating Morrison’s ‘maternal standpoint’ and helping readers and critics understand this difficult terrain.”
— Nancy Gerber, author of Portrait of the Mother-Artist: Class and Creativity in Contemporary American Fiction

“In addition to presenting a penetrating and original reading of Toni Morrison, O’Reilly integrates the evolving scholarship on motherhood in dominant and minority cultures in a review that is both a composite of commonalities and a clear representation of differences.”
— Elizabeth Bourque Johnson, University of Minnesota

Andrea O’Reilly is Associate Professor in the School of Women’s Studies at York University and President of the Association for Research on Mothering. She is the author and editor of several books on mothering, including (with Sharon Abbey) Mothers and Daughters: Connection, Empowerment, and Transformation and Mothers and Sons: Feminism, Masculinity, and the Struggle to Raise Our Sons.

For more information on this title please visit http://www.sunypress.edu/details.asp?id=60924