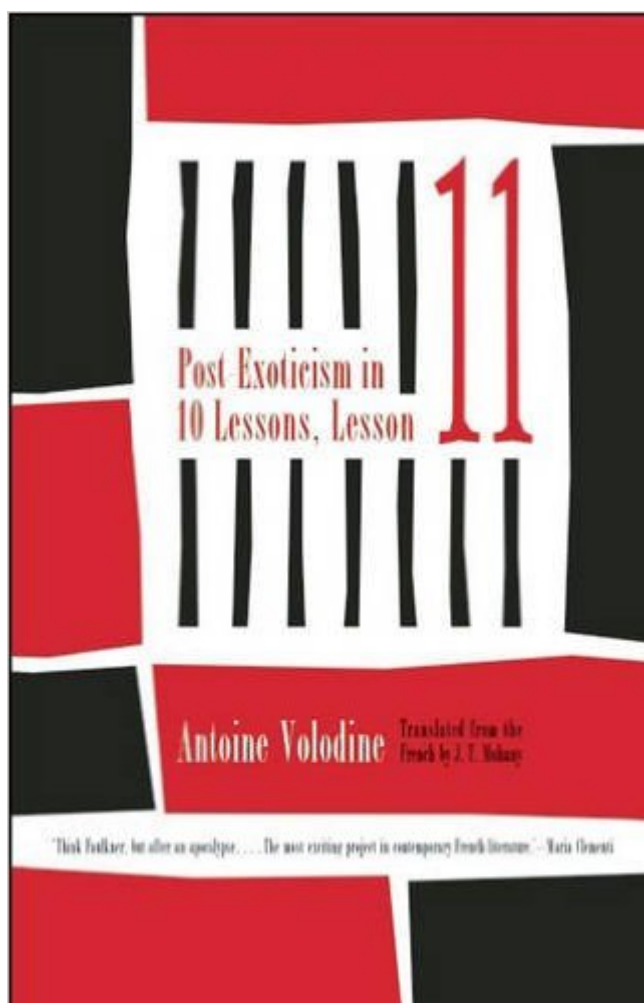


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Post-Exoticism In Ten Lessons, Lesson Eleven



Synopsis

"The interconnected works of Volodineâ€”think Faulkner, but after an apocalypseâ€”constitute the most exciting project in contemporary French literature."â€”Maria Clementi That is what we had called post-exoticism. It was a construction connected to revolutionary shamanism and literature. . . . It was an interior construction, a withdrawal, a secret welcoming land, but also something offensive that participated in the plot of certain unarmed individuals against the capitalist world and its countless ignominies. This fight was now confined solely to Bassmann's lips. Like with Antoine Volodine's other works (*Minor Angels*, *We Monks & Soldiers*), *Post-Exoticism in Ten Lessons*, Lesson Eleven takes place in a corrupted future where a small group of radical writersâ€”those who practice "post-exoticism"â€”have been jailed by those in power and are slowly dying off. But before Lutz Bassmann, the last post-exoticist writer, passes away, a couple journalists will try and pry out all the secrets of this powerful literary movement. With its explanations of several key "post-exoticist" terms that appear in Volodine's other books, *Lesson Eleven* provides a crucial entryway into one of the most ambitious literary projects of recent times: a project exploring the revolutionary power of literature. Antoine Volodine is the author of dozens of books under a few different pseudonyms, including Lutz Bassmann and Manuela Draeger. These novelsâ€”several of which are available in Englishâ€”articulate a post-exoticist universe filled with secrets, revolutionary writers, and spiders. J. T. Mahany is a graduate of the University of Rochester's MA in Literary Translation Studies program and is currently enrolled in the MFA program at the University of Arkansas.

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Customer Reviews

So what is post-exoticism? Maybe I could attempt to explain it like this. Literature is art, right? Painting is art, right? I own a very large painting (84 cm x 170 cm) by Tjariya (Nungalka) Stanley from Ernabella (pictured). If I was to describe to you what it represents, without you seeing it, I'd have a minimal chance of explaining beyond, colours, dots, size, and materials. If I was to explain that it was the story of the older sister going a long way to get her younger sister and bring her back - as the artist has explained, you'd still have no idea. If I spoke of Wingellina and Docker River and inma, I'd confuse you even more. But it is still art right? It still evokes emotions, takes you on a journey when being viewed, even if you do not understand the detailed imagery or even the representation of the shapes. Does the fact that Tjariya (Nungalka) Stanley was originally taught batik by Daisy Baker following her visit to Indonesia in the 1970s add more depth to your understanding of the painting? All relevant or irrelevant? That's how I explain post-exoticism as a literary art form, I don't. For my full review (and photo) go to <http://messybooker.blogspot.com.au/2015/06/post-exoticism-in-ten-lessons-lesson.html>

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