



The Assassination of Experience by Painting, Monory (Jean-François Lyotard: Writings on Contemporary Art and Artists) (English and French Edition)

By Jean-François Lyotard

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Lyotard met Jacques Monory in 1972, and the text on him published at that time was the first that Lyotard dedicated to contemporary art since *Discourse, Figure*. Lyotard's interest in the plastic arts thus fits fully within the setting of his political preoccupations. The artist-protagonist stages the recurring motifs that fascinate Lyotard: the scene of the crime, the revolver, the woman, the victim, glaciers, deserts, stars. The atmosphere of the essays on Monory is "Californian." Monory's imaginary repertoire goes well beyond the masters of modernity and is in line rather with a "modern contemporary surrealism."

Both Lyotard and Monory live the "dilemma of Americanization," the America represented by cinema, fashion, novels, music. It is in this atmosphere that Lyotard and Monory will finally evoke their supreme experience of difference: desire and fear, exultation and a profound malaise. The plastic universe of Monory and the aesthetic meditations of Lyotard are in perfect symbiosis. Sarah Wilson's epilogue thoroughly outlines both the history of a friendship and, at the same time, the intellectual and artistic climate of the 1970s.

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The philosopher and literary theorist Jean-François Lyotard (1924–1998) was Woodruff Professor of Philosophy and French at Emory University.

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Sarah Wilson is Professor of Modern Art at the Courtauld Institute of Art, University of London.

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