

Goulimari

After Modernism

Women, Gender, Race

While celebrating the centenary of the "annus mirabilis" of modernism, we now encounter modernism after postmodernist, poststructuralist, postcolonial, critical race, feminist, queer and trans writing and theory. Out of the figures, narratives and concepts they have developed, a less universal, more global, decentred, context-specific, interconnected modernism emerges. In "after modernism" the meanings of "after" include periodisation, homage and critique. This book attends to neglected genealogies and intertexts—"high" and "low," yet offering unacknowledged ontological, epistemological, conceptual and figurative resources. How have artists of the Global South negotiated the hierarchical division of art capital into Western high art vs. Global-South culture? Modernity's location has been the Western metropolis, but other origin stories have been centring slavery, colonialism, the nation-state. If modernity did not originate once, why not multiple and still-to-come modernities? Instead of a universalizable Western modernity vs. local non-Western traditions, the contributors to this book discern multiple modern traditions. Rather than reifying their heterogeneity, the authors tunnel for lost transnational connections. The nation-state and the citizen have together defined Western modernity and the "civilized." Yet they have required the gender binary, gender and sexual normativity, assimilation, exclusion, forced migration, partition, segregation. In-between the public and the private, humans and the natural world, this book explores a multiple, relational modern subjectivity, collectivity and cosmic interconnectivity, whose space is indivisible, entangled, ever folding and unfolding. It was originally published as a special issue of the journal *Angelaki*.

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