

CSCHOOL STUDY GUIDES

C104 Contemporary Feminisms

Emily Roysdon, “Ecstatic Resistance,” *C Magazine* 104 (Winter 2009): p. 14 – 24.

Consider the following questions in relation to Emily Roysdon’s essay:

1. What does Roysdon mean by each of the following concepts that she describes in her theses on pages 17 and 21: impossible, imaginary, pleasure, plasticity, strategy and communicability? How do these concepts figure within the practice and philosophy of ecstatic resistance?
2. How does her project of ecstatic resistance incorporate a re-thinking of gender and sexuality as a central part of its realization?
3. On page 21 Roysdon writes that the “disorganization of time is against the force of realism...” and that this “proliferates the production of alternatives and builds new perspectives from the ruins.” Looking at the images that accompany her article, such as Ulrike Ottinger’s *Narcissistic Hermaphrodite with Entourage*, Jeanine Oleson’s *The Greater New York Smudge Cleanse*, and Juan Davila’s *The Liberator Simon Bolivar*, how do these works engage history and mythology in relation to the idea of ecstatic resistance?
4. Using examples from within either mainstream popular culture, or counterculture (musicians such as Peaches, Lady Gaga, and Le Tigre are several possible examples), identify how your example manifests characteristics of ecstatic resistance. What limits or possibilities do they hold in terms of realizing Roysdon’s proposal for ecstatic resistance as an *oppositional* strategy?

Related Sources:

“Conversation between Emily Roysdon and JD Samson,” *ANP Quarterly* 1, no. 5. (2006), <http://www.rvcaanpq.com>.

Julia Bryan-Wilson, “Repetition and difference: Julia Bryan-Wilson on LTTR.” *ArtForum* 44, no. 10 (Summer 2006).

Jean Carlomusto, “Radiant Spaces: An Introduction to Emily Roysdon's Photograph Series *Untitled*.” *GLQ: A Journal of Lesbian and Gay Studies* 10.4 (2004): 671-679.

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C The Visual Arts Foundation
PO Box 5, Station B
Toronto, ON
M5T 2T2, Canada

T 416 539 9495
F 416 539 9903
E info@cmagazine.com
W cmagazine.com

Rosalyn Deutsche, "Not Forgetting: Mary Kelly's *Love Songs*." *Grey Room* 24 (Summer 2006): 26-37.

Elizabeth Freeman, "Packing History, Counter(ing) Generations." *New Literary History* vol. 31, no. 4, (Autumn 2000): 727-744.

Authored by Amish Morrell