

Virus of Hate:

Responses to Fascism in Psychoanalysis, Surrealism and Modernism

De La Warr Pavilion, Bexhill-on-Sea

12 January 2019, 10.30am – 5:30pm

This symposium explores the relationship between creativity, psychic life and politics in the first half of the twentieth century. It includes papers on how psychoanalytic theory was used to diagnose the extraordinary hatred that accompanied the rise of fascism in the 1930s, and on how modernist and surrealist techniques were marshalled to the task of finding ways of preventing it. Modernist and surrealist writing that both resisted and promoted fascist ideology will be examined, and questions will be asked about how responses to political hatred in the 1930s bear upon discussions of today's political contexts. The symposium will conclude with a tour of the exhibition, 'A Tale of Mother's Bones: Grace Pailthorpe, Reuben Mednikoff and the Birth of Psychorealism'. The work of Pailthorpe and Mednikoff brings together many of the themes of the day: they developed a method combining psychoanalytic theory with surrealist art and writing, which they believed would provide society with a cure for what they called 'the virus of hate'. The history of the venue, the De La Warr Pavilion, resonates with both the exhibition and the symposium. It was co-designed by German Jewish architect Erich Mendelsohn, who fled Nazi Germany in 1933, and was commissioned to build the Pavilion with Serge Chermayeff in 1934. Their work was completed in 1935, the year that Pailthorpe and Mednikoff met.

For more on the exhibition see: <https://www.dlwp.com/exhibition/tale-mothers-bones-grace-pailthorpe-reuben-mednikoff-birth-psychorealism/>

For more on the conference see: <http://www.sussex.ac.uk/modernist/newsandevents/virusofhate>

This symposium has been organised by the Centre for Modernist Studies at the University of Sussex in partnership with the De La Warr Pavilion; it has also been supported by the Centre for Life History and Life Writing Research.

A Note for the Audience:

For the final session of the conference we would like to invite you to select one of the works in the exhibition and to connect it with the discussions of the day. If you can see any interesting links and would be happy to comment on them, please write the name of the artwork, the name of the maker (Pailthorpe or Mednikoff) and your name to a flipcard that will be provided, and either give it to Hope Wolf or drop it into the 'Exhibition' box on the stage of the auditorium.

Programme

10am Registration. Tea and Coffee will be provided.

10:30-10:45 Welcome

Hope Wolf, introducing the exhibition, 'A Tale of Mother's Bones: Grace Pailthorpe, Reuben Mednikoff and the Birth of Psychorealism'

Helen Tyson, introducing the conference, 'Virus of Hate: Responses to Fascism in Psychoanalysis, Surrealism and Modernism'

Rosie Cooper, introducing the venue, the De La Warr Pavilion

10:45-11:50 The origins of hate

Chair: Helen Tyson

Sally Alexander, 'Hate in the inner world: D. W. Winnicott's work with mothers and infants in the 1930s - 60s'

Shaul Bar-Haim, 'On weaning: fascism and the politics of the breast in 1930s psychoanalysis'

Nidesh Lawtoo, 'Contagious Pathologies: From Modernism to (New) Fascism'

[20 minute break]

12:10-1:30 What can creative practice do about or with hate?

Chair, Nicholas Royle

Carolyn Laubender, 'Empty Spaces: Creativity, Femininity, and the Politics of Reparation'

Helen Tyson, '"Forebodings about fascism": Marion Milner's "Method"'

Alicia Kent, 'Leonora Carrington's Liminal States'

Keston Sutherland, 'Free speech / poetic disinhibition'

[Lunch: 1 hour]

2:30-3:40 Readings: forms of fascism and anti-fascism

Chair, Phoebe Cripps

Jeannette Baxter, Hugh Sykes Davies' *Petron* (1935)

Freya Marshall Payne, Virginia Woolf's *The Waves* (1931)

Rachel Franklin, Salvador Dalí's *Hidden Faces* (1944)

Claudia Treacher, Don Treacher's 'Untitled (Two Figures)' (1941)

Alistair Davies, W.H. Auden's 'September 1st 1939' (1939)

[20 minute break]

4.00-5:10 Tour of 'A Tale of Mother's Bones' in the Ground Floor Gallery and a conversation about the works in the light of the discussions of the day

Led and then facilitated by Hope Wolf

Paintings and drawings from 'A Tale of Mother's Bones' will be selected and the audience will be invited to respond to the works in light of the papers and responses they have heard throughout the day.

5:10 Concluding response to the conference – Jacqueline Rose

5:30 Symposium closes

For further information please write to sussexmoderniststudies@gmail.com.