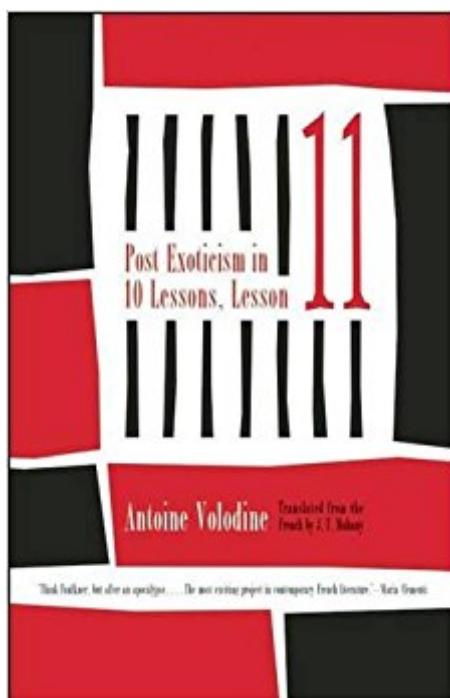


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# Post-Exoticism In Ten Lessons, Lesson Eleven



## Synopsis

"The interconnected works of Volodine&#151;think Faulkner, but after an apocalypse&#151;constitute the most exciting project in contemporary French literature."&#151;Maria ClementiThat 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 writers&#151;those who practice "post-exoticism"&#151;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 novels&#151;several of which are available in English&#151;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.

## Book Information

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## Customer Reviews

"Clever and incisive."—New York Times "All of this seems unreal and hyperreal. But this is a book signed by Antoine Volodine—and this is what we have come to expect of anything bearing his name . . . Irreducible to any single literary genre, the Volodinian cosmos is skillfully crafted, fusing elements of science fiction with magical realism and political commentary. It is an unnavigable matrix whose inhuman face is pockmarked by linguistic and narrative black holes, which force the reader to critically rethink the boundaries of literature and language itself."—Nicholas Hauck, Music & Literature "His quirky and eccentric narrative achieves quite staggering and electric effects. . . . Dazzling in its epic proportions and imaginative scope."—The Nation "His talent surfaces time and again in luxurious, hypnotic ways."—Publishers Weekly "Volodine's characters struggle against humankind's demise, managing to cling to their full names and little else, and in the process they reveal their compelling histories and strange presents, all of them concerned that their stories be told."—Tim Feeney, Review of Contemporary Fiction

Antoine Volodine is the primary pseudonym of a French writer who has published 20 books under this name, several of which are available in English translation, including *Minor Angels*, *Naming the Jungle*, and *Writers*. He also publishes under the names Lutz Bassmann (*We Monks and Soldiers*) and Manuela Draeger (*In the Time of the Blue Ball*). Most of his works take place in a post-apocalyptic world where members of the "post-exoticism" writing movement have all been arrested as subversive elements. Together, these works constitute one of the most inventive, ambitious projects of contemporary writing. J.T. Mahany is a graduate of the masters program in literary translation at the University of Rochester. He is currently translating several books by the enigmatic and intriguing French author, Antoine Volodine.

...phenomenal.... like Aira a universe of literary enjoyment unto itself.... get ready for max-security post-exoticism....

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,

IÃƒÂ¢Ã  ¬Ã  â„¢d have a minimal chance of explaining beyond, colours, dots, size, and materials. If I was to explain that it was the story of ÃƒÂ¢Ã  ¬Ã  Å“the older sister going a long way to get her younger sister and bring her backÃƒÂ¢Ã  ¬Ã  Å• as the artist has explained, youÃƒÂ¢Ã  ¬Ã  â„¢d still have no idea. If I spoke of Wingellina and Docker River and inma, IÃƒÂ¢Ã  ¬Ã  â„¢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 1970ÃƒÂ¢Ã  ¬Ã  â„¢s add more depth to your understanding of the painting? All relevant or irrelevant? ThatÃƒÂ¢Ã  ¬Ã  â„¢s how I explain post-exoticism as a literary art form, I donÃƒÂ¢Ã  ¬Ã  â„¢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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