

Yannis Tsarouchis and Anachronic Modernism: Lateness, Counter-Memory, and the Redefinition of the Human

George Baker

Looking closely at Tsarouchis' origins as a painter, the lecture will address the contexts— from abstraction to Surrealism—within and against which the artist defined his work. Of particular importance will be the new ways in which we now understand the context of the Surrealist journal *Minotaure*, founded in part by the Greek critic Tériade (Stratis Eleftheriades), a context that may provide insight into the particular desiring aesthetic and the figurative styles that Tsarouchis then explores as a painter. The context of French Surrealism in the 1930s will not be addressed as a way of making Tsarouchis “fit” into narratives of modernist art, but rather one that allows his mis-fitting in the accepted histories of twentieth-century painting to more fully emerge.