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Abstract

Philosophy and art with the imagination to actually change the world: this is the unfinished dream of history and the heart of the revolutionary modernism of the early 20th century, which globalised war and exploitation managed indefinitely to defer. Esther Leslie reopens the cold case on filmmakers, artists, thinkers and other animals, exiled or otherwise Disneyfied, and finds still-warm fertile ground for a wild future as yet unfulfilled. From ideal homes with traces erased to utopian rivers drawn back to their source, the alienated subject of history discerns its rightful place in the present tense, with no room for buts or half-measures. The derelicts of history find new life beyond commodified thought: would that the same could be said for all their readers.

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