At the height of the Cold War’s blinkered border consciousness, a theory of Eros was made universal as potential solvent to a range of repressive social strictures, not least global capitalism. Just before second wave feminism and gay and lesbian liberation linked political resistance with an ever increasing specification of difference, it was Eros’ evocation of a universal capacity to experience somatic pleasure that made the body available as a site of active political resistance and dissent in the first place. But our still nationalist art history has lost sight of the profound links among US and non-US artists at this time, obscuring the emergence of an art of Eros as perhaps the first genuinely global art movement.

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