

## Fast Cars Clean Bodies Decolonization And The Reordering Of French Culture October Books By Ross Kristin 1996 02 28 Paperback

Unravel the history, themes, and language of Shakespeare's plays, poems, and sonnets with this beautifully illustrated guide to his life and works. Comedy and romance, history, and tragedy, Shakespeare's canon has it all. Some 400 years after they were written and first performed, his works remain fresh and relevant today. Shakespeare: His Life and Works is an accessible and lavishly illustrated celebration of the Bard himself and his 39 plays, great sonnets, and narrative poems. Themes, plots, characters, and language are brought to life with act-by-act plot summaries, resumes of main characters, and in-depth analysis of Shakespeare's use of, and influence on, the English language. Entries also explore Shakespeare's plays, poems, and sonnets in the context of his life and the world of Elizabethan and Jacobean theatre and reveal his sources and inspirations, further enriching your experience of his work, be it on the page, stage, or screen. Shakespeare: His Life and Works is the perfect gift for current Shakespeare fans, and anyone looking to find out more about the work of the world's most celebrated playwright.

"A writer and literary critic's diary of the year 2020, beginning with the outbreak of the COVID-19 pandemic and spanning the protests for racial justice and the chaos of the U.S. presidential election"--

During the high days of modernization fever, among the many disorienting changes Germans experienced in the Weimar Republic was an unprecedented mingling of consumption and identity: increasingly, what one bought signaled who one was. Exemplary of this volatile dynamic was the era's burgeoning motorcycle culture. With automobiles largely a luxury of the upper classes, motorcycles complexly symbolized masculinity and freedom, embodying a widespread desire to embrace progress as well as profound anxieties over the course of social transformation. Through its richly textured account of the motorcycle as both icon and commodity, *The Devil's Wheels* teases out the intricacies of gender and class in the Weimar years.

Germany's Colonial Pasts is a wide-ranging study of German colonialism and its legacies. Inspired by Susanne Zantop's landmark book *Colonial Fantasies*, and extending her analyses there, this volume offers new research by scholars from Europe, Africa, and the United States. It also commemorates Zantop's distinguished life and career (1945–2001). Some essays in this volume focus on Germany's formal colonial empire in Africa and the Pacific between 1884 and 1914, while others present material from earlier or later periods such as German emigration before 1884 and colonial discourse in German-ruled Polish lands. Several essays examine Germany's postcolonial era, a complex period that includes the Weimar Republic, Nazi Germany with its renewed colonial obsessions, and the post-1945 era. Particular areas of emphasis include the relationship of anti-Semitism to colonial racism; respectability, sexuality, and cultural hierarchies in the formal empire; Nazi representations of colonialism; and contemporary perceptions of race. The volume's disciplinary reach extends to musicology, religious studies, film, and tourism studies as well as literary analysis and history. These essays demonstrate why modern Germany must confront its colonial and postcolonial pasts, and how those pasts continue to shape the German cultural imagination.

This collection brings together scholars from across the humanities in a fresh examination of queer lives, cultures and thought in the first full post-war decade. Through explorations of sexology, literature, film, oral testimony, newspapers and court records it nuances understandings of the period, and makes a case for the particularity of queer lives in different national contexts -- from Finland to New Zealand, the UK to the USA - whilst also marking the

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transnational movement of people and ideas. The collection rethinks perceptions of the 1950s, traces genealogies of sexual thought in that decade, and pinpoints some of its legacies. In so doing, it explores the utility of queer theoretical approaches and asks how far they can help us to unpick queer lives, relationships and networks in the past.

Explores German cinema's enthusiasm for and anxiety about the blurring of postwar cultural boundaries

Burgundy, Bordeaux, Champagne. The names of these and other French regions bring to mind time-honored winemaking practices. Yet the link between wine and place, in French known as *terroir*, was not a given. In *The Sober Revolution*, Joseph Bohling inverts our understanding of French wine history by revealing a modern connection between wine and place, one with profound ties to such diverse and sometimes unlikely issues as alcoholism, drunk driving, regional tourism, Algeria's independence from French rule, and integration into the European Economic Community. In the 1930s, cheap, mass-produced wines from the Languedoc region of southern France and French Algeria dominated French markets. Artisanal wine producers, worried about the impact of these "inferior" products on the reputation of their wines, created a system of regional appellation labeling to reform the industry in their favor by linking quality to the place of origin. At the same time, the loss of Algeria, once the world's largest wine exporter, forced the industry to rethink wine production. Over several decades, appellation producers were joined by technocrats, public health activists, tourism boosters, and other dynamic economic actors who blamed cheap industrial wine for hindering efforts to modernize France. Today, scholars, food activists, and wine enthusiasts see the appellation system as a counterweight to globalization and industrial food. But, as *The Sober Revolution* reveals, French efforts to localize wine and integrate into global markets were not antagonistic but instead mutually dependent. The time-honored winemaking practices that we associate with a pastoral vision of traditional France were in fact a strategy deployed by the wine industry to meet the challenges and opportunities of the post-1945 international economy. France's luxury wine producers were more market savvy than we realize.

*Fast Cars, Clean Bodies* examines the crucial decade from Dien Bien Phu to the mid-1960s when France shifted rapidly from an agrarian, insular, and empire-oriented society to a decolonized, Americanized, and fully industrial one. In this analysis of a startling cultural transformation Kristin Ross finds the contradictions of the period embedded in its various commodities and cultural artifacts—automobiles, washing machines, women's magazines, film, popular fiction, even structuralism—as well as in the practices that shape, determine, and delimit their uses. In each of the book's four chapters, a central object of mythical image is refracted across a range of discursive and material spaces: social and private, textual and cinematic, national and international. The automobile, the new cult of cleanliness in the capital and the colonies, the waning of Sartre and de Beauvoir as the couple of national attention, and the emergence of reshaped, functionalist masculinities (revolutionary, corporate, and structural) become the key elements in this prehistory of postmodernism in France.

Modernization ideology, Ross argues, offered the promise of limitless, even timeless, development. By situating the rise of "end of history" ideologies within the context of France's transition into mass culture and consumption, Ross returns the touted timelessness of modernization to history. She shows how the realist fiction and film of the period, as well as the work of social theorists such as Barthes, Lefebvre, and Morin who began at the time to conceptualize "everyday life," laid bare the disruptions and the social costs of events. And she argues that the logic of the racism prevalent in France today, focused on the figure of the immigrant worker, is itself the outcome of the French state's embrace of capitalist modernization ideology in the 1950s and 1960s.

Crossing borders – both physically and imaginatively – is part of our 'nomadic' postmodern identity, but transcultural and transnational exchanges have also played a

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major role in the centuries-long processes of hybridisation that helped to fashion the vast geographic, political and imaginative container of diversity we call Europe. This volume gathers together the work of scholars from several European countries in an attempt to encourage a collective reflection upon historical – and often 'mythical' – locations and landscapes, as well as upon the thresholds and faultlines that unite or separate them. The issues the volume tackles are delicate and complex, for the encounter of differences engenders both curiosity and suspicion and there is no easy way to create a new synthesis while respecting and promoting diversity. However, since Europe is inevitably a cultural and political entity 'in the making', Europeans should embrace the 'great narrative' of a 'utopian project', uniting their efforts to work towards a civilisation that is grounded on plurality and openness.

Cities are the new battleground of our increasingly urban world. From the slums of the global South to the wealthy financial centers of the West, *Cities Under Siege* traces the spread of political violence through the sites, spaces, infrastructure and symbols of the world's rapidly expanding metropolitan areas. Drawing on a wealth of original research, Stephen Graham shows how Western militaries and security forces now perceive all urban terrain as a conflict zone inhabited by lurking shadow enemies. Urban inhabitants have become targets that need to be continually tracked, scanned and controlled. Graham examines the transformation of Western armies into high-tech urban counter-insurgency forces. He looks at the militarization and surveillance of international borders, the use of 'security' concerns to suppress democratic dissent, and the enacting of legislation to suspend civilian law. In doing so, he reveals how the New Military Urbanism permeates the entire fabric of urban life, from subway and transport networks hardwired with high-tech 'command and control' systems to the insidious militarization of a popular culture corrupted by the all-pervasive discourse of 'terrorism.'

The sixtieth anniversary edition of Frantz Fanon's landmark text, now with a new introduction by Cornel West First published in 1961, and reissued in this sixtieth anniversary edition with a powerful new introduction by Cornel West, Frantz Fanon's *The Wretched of the Earth* is a masterful and timeless interrogation of race, colonialism, psychological trauma, and revolutionary struggle, and a continuing influence on movements from Black Lives Matter to decolonization. A landmark text for revolutionaries and activists, *The Wretched of the Earth* is an eternal touchstone for civil rights, anti-colonialism, psychiatric studies, and Black consciousness movements around the world. Alongside Cornel West's introduction, the book features critical essays by Jean-Paul Sartre and Homi K. Bhabha. This sixtieth anniversary edition of Fanon's most famous text stands proudly alongside such pillars of anti-colonialism and anti-racism as Edward Said's *Orientalism* and *The Autobiography of Malcolm X*. In *The Prosthetic Imagination*, leading critic Peter Boxall argues that we are now entering an artificial age, in which our given bodies enter into new conjunctions with our prosthetic extensions. This new age requires us to reimagine our relation to our bodies, and to our environments, and Boxall suggests that the novel as a form can guide us in this imaginative task. Across a dazzling range of prose fictions, from Thomas More's *Utopia* to Margaret Atwood's *Oryx and Crake*, Boxall shows how the novel has played a central role in forging the bodies in which we extend ourselves into the world. But if the novel has helped to give our world a human shape, it also contains forms of life that

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elude our existing human architectures: new amalgams of the living and the non-living that are the hidden province of the novel imagination. These latent conjunctions, Boxall argues, are preserved in the novel form, and offer us images of embodied being that can help us orient ourselves to our new prosthetic condition.

Against the backdrop of one of the great transformations of our century, the sudden and unexpected fall of communism as a ruling system, Charles Maier recounts the history and demise of East Germany. Dissolution is his poignant, analytically provocative account of the decline and fall of the late German Democratic Republic. This book explains the powerful causes for the disintegration of German communism as it constructs the complex history of the GDR. Maier looks at the turning points in East Germany's forty-year history and at the mix of coercion and consent by which the regime functioned. He analyzes the GDR as it evolved from the purges of the 1950s to the peace movements and emerging youth culture of the 1980s, and then turns his attention to charges of Stasi collaboration that surfaced after 1989. In the context of describing the larger collapse of communism, Maier analyzes German elements that had counterparts throughout the Soviet bloc, including its systemic and eventually terminal economic crisis, corruption and privilege in the SED, the influence of the Stasi and the plight of intellectuals and writers, and the slow loss of confidence on the part of the ruling elite. He then discusses the mass protests and proliferation of dissident groups in 1989, the collapse of the ruling party, and the troubled aftermath of unification. Dissolution is the first book that spans the communist collapse and the ensuing process of unification, and that draws on newly available archival documents from the last phases of the GDR, including Stasi reports, transcripts of Politburo and Central Committee debates, and papers from the Economic Planning Commission, the Council of Ministers, and the office files of key party officials. This book is further bolstered by Maier's extensive knowledge of European history and the Cold War, his personal observations and conversations with East Germans during the country's dramatic transition, and memoirs and other eyewitness accounts published during the four-decade history of the GDR.

Radical History Review presents innovative scholarship and commentary that looks critically at the past and its history from a non-sectarian left perspective. RHR scrutinises conventional history and seeks to broaden and advance the discussion of crucial issues such as the role of race, class and gender in history.

This book is one of the first studies of twentieth-century travel literature in French, tracking the form from the colonial past to the postcolonial present. Whereas most recent explorations of travel literature have addressed English-language material, Forsdick's study complements these by presenting a body of material that has previously attracted little attention, ranging from conventional travel writing to other cultural phenomena (such as the Colonial Exposition of 1931) in which changing attitudes to travel are apparent. *Travel in Twentieth-Century French and Francophone Cultures* explores the evolution of attitudes to cultural diversity, explaining how each generation seems simultaneously to foretell the collapse and reinvention of 'elsewhere'. It also follows the progressive renegotiation of understandings of travel (and travel literature) across the twentieth century, focusing in particular on the emergence of travel narratives from France's former colonies. The book suggests that an exclusive colonial understanding of travel as a practice defined along the lines of class, gender,



and ethnicity has slowly been transformed so that travel has become an enabling figure - encapsulated in notions such as James Clifford's 'traveling cultures' - central to analyses of contemporary global culture. Engaging initially with Victor Segalen's early twentieth-century reflection on travel and exoticism and Albert Kahn's 'Archives de la Planète', Forsdick goes on to examine a series of interrelated texts and phenomena: early African travel narratives, inter-war ethnography, post-war accounts of Citroën 2CV journeys, the travel stories of immigrant workers, the work of Nicholas Bouvier and the *Pour une littérature voyageuse* movement, narratives of recent walking journeys, and contemporary Polynesian literature. In delineating a francophone space stretching far beyond metropolitan France itself, the book contributes to new understandings of French and Francophone Studies, and will also be of interest to those interested in issues of comparatism as well as colonial and postcolonial culture and identity.

Jacques Tati is widely regarded as one of the greatest postwar European filmmakers. He made innovative and challenging comedies while achieving international box office success and attaining a devoted following. In *Play Time*, Malcolm Turvey examines Tati's unique comedic style and evaluates its significance for the history of film and modernism. Turvey argues that Tati captured elite and general audiences alike by combining a modernist aesthetic with slapstick routines, gag structures, and other established traditions of mainstream film comedy. Considering films such as *Monsieur Hulot's Holiday* (1953), *Mon Oncle* (1958), *Play Time* (1967), and *Trafic* (1971), Turvey shows how Tati drew on the rich legacy of comic silent film while modernizing its conventions in order to encourage his viewers to adopt a playful attitude toward the modern world. Turvey also analyzes Tati's sardonic view of the bourgeoisie and his complex and multifaceted satire of modern life. Tati's singular and enduring achievement, Turvey concludes, was to translate the democratic ideals of the postwar avant-garde into mainstream film comedy, crafting a genuinely popular modernism. Richly illustrated with images from the director's films, *Play Time* offers an illuminating and original understanding of Tati's work.

In this imaginative new work, Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II, Hiroshima, and the Vietnam War. Lowenstein centers *Shocking Representation* around readings of films by Georges Franju, Michael Powell, Shindo Kaneto, Wes Craven, and David Cronenberg. He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas. Borrowing elements from art cinema and the horror genre, these directors disrupted the boundaries between high and low cinema. Lowenstein contrasts their works, often dismissed by contemporary critics, with the films of acclaimed "New Wave" directors in France, England, Japan, and the United States. He argues that these "New Wave" films, which were embraced as both art and national cinema, often upheld conventional ideas of nation, history, gender, and class questioned by the horror films. By fusing film studies with the emerging field of trauma studies, and drawing on the work of Walter Benjamin, Adam Lowenstein offers a bold reassessment of the modern horror film and the idea of national cinema.

The study of globalization in cinema assumes many guises, from the exploration of global cinematic cities to the burgeoning 'world cinema turn' within film studies, which addresses the global nature of film production, exhibition and distribution. In this ambitious new study, Malini Guha draws together these two distinctly different ways of thinking about the cinema, interrogating representations of global London and Paris as migrant cinematic cities, featuring

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the arrival, settlement and departure of migrant figures from the decline of imperial rule to the global present. Drawing on a range of case studies from contemporary cinema, including the films of Michael Haneke, Claire Denis, Horace OvcY nd Stephen Frears, Guha also considers their world cinema status in light of their reconfiguration of established forms of filmmaking, from modernism to social realism. An illuminating analysis of London and Paris in world cinema from the vantage point of migrant mobilities, *From Empire to the World* explores the ramifications of this historical shift towards the global, one that pertains in equal measure to cityscapes, their representation as world cinema texts, and to the rise of world cinema discourse within film studies itself.

In the age of Ikea Hackers and salvagepunks, this book charts the emergence of "rugged consumers" who creatively misuse, reuse, and repurpose the objects within their environments to suit their idiosyncratic needs and desires. Figures of both literary and material culture whose behavior evokes an American can-do ethic, rugged consumers mediate between older mythic models of self-sufficiency and the consumption-driven realities of our passive, post-industrial economy. Through their unorthodox encounters with the material world, rugged consumers show that using objects 'properly' is a conventional behavior that must be renewed and reinforced rather than a naturalized process that persists untroubled through time and space. At the same time, this Utopian ideal is rarely met: most examples of rugged consumerism conceal rather than foreground the ideological problems to which they respond and thus support or ignore rather than challenge the structures of late capitalist consumerism. By analyzing convergences and divergences between subjective material practices and collectivist politics, Raymond Malewitz shows how rugged consumerism both recodes and reflects the dynamic social history of objects in the United States from the 1960s to the present.

This book examines the suicide crisis in the French workplace and asks why work or conditions of work increasingly push some employees to take their own lives. To address this question, the book analyses a corpus of testimonial material linked to 66 suicide cases across three large French companies during the period from 2005 to 2015. The book investigates what these suicide voices tell us about the present economic order and its impact on human labour within the contemporary juncture of finance-driven neoliberalism.

*Kennedy in Berlin* examines one of the most spectacular political events of the twentieth century. It tells the story of the enthusiastically celebrated visit that US president John F. Kennedy paid to Berlin, the 'frontline city of the Cold War,' in June 1963. The president's tour resonated around the world, not least on account of Kennedy's famous declaration – 'Ich bin ein Berliner.' Andreas W. Daum sets Kennedy's visit against the background of the special relationship that had developed between the United States and West Berlin in the wake of World War II, and *Kennedy in Berlin* is an innovative contribution to the study of transatlantic relations, the Cold War, and the conduct of diplomacy in the age of mass media. Using a broad range of sources, this book sheds new light on the interplay between politics and culture in the modern era.

Using primary materials, *Highmor* brings together a wide range of thinkers to provide a comprehensive resource on theories of everyday life. Highmore's introduction surveys the development of thought about everyday life.

All the novelists studied were published initially in popular collections, such as the *Serie noire*, but they have been chosen for the innovation of their work and the exciting ways in which they resist tired conventions and offer new ways of representing social reality." "One of the first English-language studies of this popular genre, *The Roman Noir in Post-War French Culture* offers much more than close readings of these fascinating texts; it demonstrates the important contribution of the roman noir to the cultural histories of post-war France."--Jacket.

Critics and cultural historians take Japan's postwar insularity for granted, rarely acknowledging the role of Cold War concerns in the shaping of Japanese society and culture. Nuclear anxiety,

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polarized ideologies, gendered tropes of nationhood, and new myths of progress, among other developments, profoundly transformed Japanese literature, criticism, and art during this era and fueled the country's desire to recast itself as a democratic nation and culture. By rereading the pivotal events, iconic figures, and crucial texts of Japan's literary and artistic life through the lens of the Cold War, Ann Sherif places this supposedly insular nation at the center of a global battle. Each of her chapters focuses on a major moment, spectacle, or critical debate highlighting Japan's entanglement with cultural Cold War politics. Film director Kurosawa Akira, atomic bomb writer Hara Tamiki, singer and movie star Ishihara Yujiro, and even Godzilla and the Japanese translation of *Lady Chatterley's Lover* all reveal the trends and controversies that helped Japan carve out a postwar literary canon, a definition of obscenity, an idea of the artist's function in society, and modern modes of expression and knowledge. Sherif's comparative approach not only recontextualizes seemingly anomalous texts and ideas, but binds culture firmly to the domestic and international events that defined the decades following World War II. By integrating the art and criticism of Japan into larger social fabrics, *Japan's Cold War* offers a truly unique perspective on the critical and creative acts of a country remaking itself in the aftermath of war.

When Germany lost its colonial empire after the Great War, many Germans were unsure how to understand this transition. They were the first Europeans to experience complete colonial loss, an event which came as Germany also wrestled with wartime collapse and foreign occupation. In this book the author considers how Germans experienced this change from imperial power to postcolonial nation. This work examines what the loss of the colonies meant to Germans, and it analyzes how colonialist categories took on new meanings in Germany's «post-colonial» period. Poley explores a varied collection of materials that ranges from the stories of popular writer Hanns Heinz Ewers to the novels, essays, speeches, pamphlets, posters, and archival materials of nationalist groups in the occupied Rhineland to show how decolonization affected Germans. When the relationships between metropole and colony were suddenly severed, Germans were required to reassess many things: nation and empire, race and power, sexuality and gender, economics and culture.

During May 1968, students and workers in France united in the biggest strike and the largest mass movement in French history. Protesting capitalism, American imperialism, and Gaullism, 9 million people from all walks of life, from shipbuilders to department store clerks, stopped working. The nation was paralyzed—no sector of the workplace was untouched. Yet, just thirty years later, the mainstream image of May '68 in France has become that of a mellow youth revolt, a cultural transformation stripped of its violence and profound sociopolitical implications. Kristin Ross shows how the current official memory of May '68 came to serve a political agenda antithetical to the movement's aspirations. She examines the roles played by sociologists, repentant ex-student leaders, and the mainstream media in giving what was a political event a predominantly cultural and ethical meaning. Recovering the political language of May '68 through the tracts, pamphlets, and documentary film footage of the era, Ross reveals how the original movement, concerned above all with the question of equality, gained a new and counterfeit history, one that erased police violence and the deaths of

participants, removed workers from the picture, and eliminated all traces of anti-Americanism, anti-imperialism, and the influences of Algeria and Vietnam. *May '68 and Its Afterlives* is especially timely given the rise of a new mass political movement opposing global capitalism, from labor strikes and anti-McDonald's protests in France to the demonstrations against the World Trade Organization in Seattle.

The films of the New French Extremity have been reviled by critics but adored by fans and filmmakers. Known for graphically brutal depictions of sex and violence, the subgenre emerged from the French art-house scene in the late 1990s and became a cult phenomenon, eventually merging into the horror genre where it became associated with American torture porn. Decidedly French in flavor, the films seek to reveal the dark side of French society. This book provides an in-depth study of New French Extremity, focusing on such films as *Trouble Every Day* (2001), *Irreversible* (2002), *Twentynine Palms* (2003), *High Tension* (2003) and *Martyrs* (2008). The author explores the social implications of cinematic cruelty presented not as "violent films" but as "films about violence."

A wide-ranging account of French literature of the 1950s and 1960s showing how politically engaged leading writers were.

Vivid account and reflection on two struggles that are at the heart of the contestation of neoliberal technocracy and the state At a time of ever more accelerated and expanded development of natural and agricultural territory, in the aim of making targeted areas more profitable and controllable, there are inhabitants who oppose these projects with a firm, unwavering NO. This is the case in Notre-Dame-des-Landes in western France and in the Italian Susa Valley, where decades-long battles have been mounted against high-speed transport infrastructure, an airport for one, and a high-speed train (TAV) between Lyon and Turin for the other. Each of these struggles embodies, with its own distinct style, original ways of merging life with combat. And they do so to such a degree that they are redesigning today the future of their respective regions and awakening immense hope outside of their own territories. This book recounts these two histories-in-the-making and gives voice to their protagonists. It was born of the intuition that these experiences and the hypotheses that emerge from them should circulate at the same time as the slogans and the enthusiasm, to strengthen the will to resist.

Of all the aspects of recovery in postwar Germany perhaps none was as critical or as complicated as the matter of dealing with Nazi criminals, and, more broadly, with the Nazi past. While on the international stage German officials spoke with contrition of their nation's burden of guilt, at home questions of responsibility and retribution were not so clear. In this masterful examination of Germany under Adenauer, Norbert Frei shows that, beginning in 1949, the West German government dramatically reversed the denazification policies of the immediate postwar period and initiated a new "Vergangenheitspolitik," or "policy for the past," which has had enormous consequences reaching into the present.



Adenauer's Germany and the Nazi Past chronicles how amnesty laws for Nazi officials were passed unanimously and civil servants who had been dismissed in 1945 were reinstated liberally—and how a massive popular outcry led to the release of war criminals who had been condemned by the Allies. These measures and movements represented more than just the rehabilitation of particular individuals. Frei argues that the amnesty process delegitimized the previous political expurgation administered by the Allies and, on a deeper level, served to satisfy the collective psychic needs of a society longing for a clean break with the unparalleled political and moral catastrophe it had undergone in the 1940s. Thus the era of Adenauer devolved into a scandal-ridden period of reintegration at any cost. Frei's work brilliantly and chillingly explores how the collective will of the German people, expressed through mass allegiance to new consensus-oriented democratic parties, cast off responsibility for the horrors of the war and Holocaust, effectively silencing engagement with the enormities of the Nazi past.

France today is in the throes of a crisis about whether to represent social differences within its political system and, if so, how. It is a crisis defined by the rhetoric of a universalism that takes the abstract individual to be the representative not only of citizens but also of the nation. In *Parité!* Joan Wallach Scott shows how the requirement for abstraction has led to the exclusion of women from French politics. During the 1990s, *le mouvement pour la parité* successfully campaigned for women's inclusion in elective office with an argument that is unprecedented in the annals of feminism. The *paritaristes* insisted that if the abstract individual were thought of as sexed, then sexual difference would no longer be a relevant consideration in politics. Scott insists that this argument was neither essentialist nor separatist; it was not about women's special qualities or interests. Instead, *parité* was rigorously universalist—and for that reason was both misunderstood and a source of heated debate.

"Is it meaningful to call oneself a democrat? And if so, how do you interpret the word?" In responding to this question, eight iconoclastic thinkers prove the rich potential of democracy, along with its critical weaknesses, and reconceive the practice to accommodate new political and cultural realities. Giorgio Agamben traces the tense history of constitutions and their coexistence with various governments. Alain Badiou contrasts current democratic practice with democratic communism. Daniel Bensaid ponders the institutionalization of democracy, while Wendy Brown discusses the democratization of society under neoliberalism. Jean-Luc Nancy measures the difference between democracy as a form of rule and as a human end, and Jacques Rancière highlights its egalitarian nature. Kristin Ross identifies hierarchical relationships within democratic practice, and Slavoj Žižek complicates the distinction between those who desire to own the state and those who wish to do without it. Concentrating on the classical roots of democracy and its changing meaning over time and within different contexts,

these essays uniquely defend what is left of the left-wing tradition after the fall of Soviet communism. They confront disincentives to active democratic participation that have caused voter turnout to decline in western countries, and they address electoral indifference by invoking and reviving the tradition of citizen involvement. Passionately written and theoretically rich, this collection speaks to all facets of modern political and democratic debate.

Architecture and Film looks at the ways architecture and architects are treated on screen and, conversely, how these depictions filter and shape the ways we understand the built environment. It also examines the significant effect that the film industry has had on the American public's perception of urban, suburban, and rural spaces. Contributors to this collection of essays come from a wide range of disciplines. Nancy Levinson from Harvard Design Magazine writes on how films from *The Fountainhead* to *Jungle Fever* have depicted architects. Eric Rosenberg from Tufts University looks at how architecture and spatial relations shape the Beatles films *A Hard Day's Night*, *Help!*, and *Let It Be*. Joseph Rosa, curator at the National Building Museum, discusses why modern domestic architecture in recent Hollywood films such as *The Ice Storm*, *L. A. Confidential*, and *The Big Lebowski* has become synonymous with unstable inhabitants. I.D. Magazine writer Peter Hall discusses the history of film titling, focusing on the groundbreaking work of Saul Bass and Maurice Binder. Edited by Mark Lamster examines the anti-urbanism of the *Star Wars* trilogy. The collection also includes the voices of those from within the film industry, who are uniquely able to provide a "behind the scenes" perspective: film Edited by Bob Eisenhardt comments on the making of *Concert of Wills*, a documentary on the construction of the Getty Museum; and Robert Kraft focuses on his work as a location director for Diane Keaton's upcoming film about Los Angeles. Also included are interviews with David Rockwell, architect of numerous Planet Hollywood restaurants worldwide and designer of a new hall to host the Academy Awards ceremony; Kyle Kooper, who created title sequences for *Seven* and *Mission Impossible*; and motion picture art director Jan Roelfs, whose credits include *Gattaca*, *Orlando*, and *Little Women*.

*Masculine Singular* is an original interpretation of French New Wave cinema by one of France's leading feminist film scholars. While most criticism of the New Wave has concentrated on the filmmakers and their films, Geneviève Sellier focuses on the social and cultural turbulence of the cinema's formative years, from 1957 to 1962. The New Wave filmmakers were members of a young generation emerging on the French cultural scene, eager to acquire sexual and economic freedom. Almost all of them were men, and they "wrote" in the masculine first-person singular, often using male protagonists as stand-ins for themselves. In their films, they explored relations between men and women, and they expressed ambivalence about the new liberated woman. Sellier argues that gender relations and the construction of sexual identities were the primary subject of New Wave cinema. Sellier draws on sociological surveys, box office

data, and popular magazines of the period, as well as analyses of specific New Wave films. She examines the development of the New Wave movement, its sociocultural and economic context, and the popular and critical reception of such well-known films as *Jules et Jim* and *Hiroshima mon amour*. In light of the filmmakers' focus on gender relations, Sellier reflects on the careers of New Wave's iconic female stars, including Jeanne Moreau and Brigitte Bardot. Sellier's thorough exploration of early New Wave cinema culminates in her contention that its principal legacy—the triumph of a certain kind of cinephilic discourse and of an “auteur theory” recognizing the director as artist—came at a steep price: creativity was reduced to a formalist game, and affirmation of New Wave cinema's modernity was accompanied by an association of creativity with masculinity.

"Fast Cars, Clean Bodies" examines the crucial decade from Dien Bien Phu to the mid-1960s when France shifted rapidly from an agrarian, insular, and empire-oriented society to a decolonized, Americanized, and fully industrial one. In this analysis of a startling cultural transformation Kristin Ross finds the contradictions of the period embedded in its various commodities and cultural artifacts - automobiles, washing machines, women's magazines, film, popular fiction, even structuralism - as well as in the practices that shape, determine, and delimit their uses.

In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. *The Return of the Real* begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

Reclaiming the legacy of the Paris Commune for the twenty-first century Kristin Ross's highly acclaimed work on the thought and culture of the Commune uprising of 1871 resonates with the motivations and actions of contemporary protest, which has found its most powerful expression in the reclamation of public space. Today's concerns—internationalism, education, the future of labor, the status of art, and ecological theory and practice—frame and inform her carefully researched restaging of the words and actions of individual Communards. This original analysis of an event and its centrifugal effects brings to life the workers in Paris who became revolutionaries, the significance they attributed to their struggle, and the elaboration and continuation of their thought in the encounters that transpired between the insurrection's survivors and supporters like Marx,

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Kropotkin, and William Morris. The Paris Commune was a laboratory of political invention, important simply and above all for, as Marx reminds us, its own “working existence.” Communal Luxury allows readers to revisit the intricate workings of an extraordinary experiment.

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