Glamour In Six Dimensions Modernism And The Radiance Of Form By Brown Judith 2009 Hardcover

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Modernism à la Mode Elizabeth M. Sheehan 2018-10-15 Modernism à la Mode argues that fashion describes why and how literary modernism matters in its own historical moment and ours. Bringing together texts, textiles, and theories of dress, Elizabeth Sheehan shows that writers, including Virginia Woolf, D.H. Lawrence, W.E.B. Du Bois, Nella Larsen, and F. Scott Fitzgerald, turned to fashion to understand what their own stylized works could do in the context of global capital, systemic violence, and social transformation. Modernists engage with fashion as a mood, a set of material objects, and a target of critique, and, in doing so, anticipate and address contemporary debates centered on the uses of literature and literary criticism amidst the supposed crisis in the humanities. A modernist affect with a purpose, no less. By engaging modernism à la mode—that is, contingently, contextually, and in light of contemporary concerns—this book offers an alternative to the often-untenable distinctions between strong or weak, suspicious or reparative, and politically activist or quietist approaches to literature, which frame current debates about literary methodology. As fashion helps us to describe what modernist texts do, it enables us to do more with modernism as a form of inquiry, perception, and critique. Fashion and modernism are interwoven forms of inquiry, perception, and critique, writes Sheehan. It is fashion that puts the work of early twentieth-century writers in conversation with twenty-first century theories of emotion, materiality, animality, beauty, and history.

The Modernist Papers Fredric Jameson 2016-03-08 Cultural critic Fredric Jameson, renowned for his incisive studies of the passage of modernism to postmodernism, returns to the movement that dramatically broke with all tradition in search of progress for the first time since his acclaimed A Singular Modernity . The Modernist Papers is a tour de froce of anlysis and criticism, in which Jameson brings his dynamic and acute thought to bear on the modernist literature of the nineteenth and twentieth centuries. Jameson discusses modernist poetics, including intensive discussions of the work of Baudelaire, Rimbaud, Mallarmé, Wallace Stevens, Joyce, Proust, and Thomas Mann. He explores the peculiarties of the American literary field, taking in William Carlos Williams and the American epic, and examines the language theories of Gertrude Stein. Refusing to see modernism as simply a Western phenomenon he also pays close attention to its Japanese expression; while the complexities of a late modernist representation of twentieth-century politics are articulated in a concluding section on Peter Weiss’s novel The Aesthetics of Resistance. Challenging our previous understanding of the literature of this pperiod, this monumental work will come to be regarded as the classic study of modernism.

Glamour in Six Dimensions Judith Brown 2018-09-05 Glamour is an alluring but elusive concept. We most readily associate it with fashion, industrial design, and Hollywood of the Golden Age, and yet it also shaped the language and interests of high modernism. In Glamour in Six Dimensions, Judith Brown looks at the historical and aesthetic roots of glamour in the early decades of the twentieth century, arguing that glamour is the defining aesthetic of modernism. In the clean lines of modernism she finds the ideal conditions for glamour-blankness, polish, impenetrability, and the suspicion of emptiness behind it all. Brown focuses on several cultural products that she argues helped to shape glamour's meanings: the most significant perfume of the twentieth century, Chanel No. 5; the idea of the Jazz Age and its ubiquitous cigarette; the celebrity photograph; the staging of primitivism; and the invention of a shimmering plastic called cellophane. Alongside these artifacts, she takes up the development, refinement, and analysis of glamour in Anglo-American poetry, film, fiction, and drama of the period. Glamour in Six Dimensions thus asks its reader to see the proximity between the vernacular and elite cultures of modernism, and particularly how glamour was animated by artists working at the crossroads of the mundane and the extraordinary: Wallace Stevens, F. Scott Fitzgerald, Virginia Woolf, Josephine Baker, D. H. Lawrence, Gertrude Stein, Nella Larsen, and others.

A Singular Modernity Fredric Jameson 2014-10-07 A major interpretation of the concepts of modernism and modernity. The concepts of modernity and modernism are amongst the most controversial and vigorously debated in contemporary philosophy and cultural theory. In this intervention, Fredric Jameson—perhaps the most influential and persuasive theorist of postmodernity—excavates and explores these notions in a fresh and illuminating manner. The extraordinary revival of discussions of modernity, as well as of new theories of artistic modernism, demands attention in its own right. It seems clear that the (provisional) disappearance of alternatives to capitalism plays its part in the universal attempt to revive 'modernity' as a social ideal. Yet the paradoxes of the concept illustrate its legitimate history and suggest some rules for avoiding its misuse as well. In this major interpretation of the problematic, Jameson concludes that both concepts are tainted, but nonetheless yield clues as to the nature of the phenomena they purported to theorize. His judicious and vigilant probing of both terms—which can probably not be

banished at this late date—helps us clarify our present political and artistic situations.

Samuel Beckett and Cinema Anthony Paraskeva 2017-02-23 In 1936, Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film. The production of Beckett's Film in 1964, on the cusp of his work as a director for stage and screen, coincides with a widespread revival of silent film in the period of cinema's modernist second wave. Drawing on recently published letters, archival material and production notebooks, Samuel Beckett and Cinema is the first book to examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen. The book situates Beckett within the context of first and second wave modernist filmmaking, including the work of figures such as Vertov, Keaton, Lang, Epstein, Flaherty, Dreyer, Godard, Bresson, Resnais, Duras, Rogosin and Hitchcock. By examining the parallels between Beckett's methods, as a writer-director, and particular techniques, such as the embodied presence of the camera, the use of asynchronous sound, and the cross-pollination of theatricality and cinema, as well as the connections between his collaborators and the nouvelle vague, the book reveals how Beckett's aesthetic is fundamentally altered by his work for the screen, and his formative encounters with modernist film culture.

Writing the Lost Generation Craig Monk 2010-11-01 Members of the Lost Generation, American writers and artists who lived in Paris during the 1920s, continue to occupy an important place in our literary history. Rebelling against increased commercialism and the ebb of cosmopolitan society in early twentieth-century America, they rejected the culture of what Ernest Hemingway called a place of “broad lawns and narrow minds.” Much of what we know about these iconic literary figures comes from their own published letters and essays, revealing how adroitly they developed their own reputations by controlling the reception of their work. Surprisingly the literary world has paid less attention to their autobiographies. In Writing the Lost Generation, Craig Monk unlocks a series of neglected texts while reinvigorating our reading of more familiar ones. Well-known autobiographies by Malcolm Cowley, Ernest Hemingway, and Gertrude Stein are joined here by works from a variety of lesser-known—but still important—expatriate American writers, including Sylvia Beach, Alfred Kreymborg, Samuel Putnam, and Harold Stearns. By bringing together the self-reflective works of the Lost Generation and probing the ways the writers portrayed themselves, Monk provides an exciting and comprehensive overview of modernist expatriates from the United States.

Possessing the Past Lisa Hinrichsen 2015-06-15 Employing recent theories of memory from multiple areas of study, Possessing the Past illuminates the tangled relationships among trauma, fantasy, and the public sphere, and their impact on the "South" in imagination and in reality. Focusing on the roles that narrative and fantasy play in creating a sense of regional distinctiveness, Lisa Hinrichsen brings a wealth of critical scholarship to her consideration of memory and southern literature. Hinrichsen's nuanced readings of a diverse group of southern authors, including William Faulkner, Roberto Fernández, Erna Brodber, Monique Truong, and Katharine Du Pre Lumpkin, offer new ways of conceptualizing memory, place, and history. She unravels southern literature's critical confrontation with the region's history through complex systems of remembrance and erasure, and she traces how fantasy mediates trauma and adjudicates identity. Expansive in its psychoanalytical approach, her work explores issues of law, testimony, and social justice; the role of nostalgic fantasies of gentility at midcentury; the relationship between white empathy and social fantasy; the resemblance of regional patterns of disavowal to national ideologies of forgetting in Vietnam-era fiction; and the impact of contemporary multicultural literature on memory and community. Possessing the Past broadens the theoretical framework used to conceptualize memory and trauma, while grounding traumatic testimony in the specifics of time and place amply offered by southern literature. It provides new readings of an array of southern writers and deepens our understanding of the continuing importance of history, memory, and fantasy in the literature of the U.S. South.

Luxury Peter McNeil 2016 The first ever global history of luxury, from Roman villas to Russian oligarchs: a sparkling story of novelty, excess, extravagance, and indulgence through the centuries

Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's restructuring of the lifeworld, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the global phenomenon of jazz combined somatic assault with sensory tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement. Expressivity trumped representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound's slogan 'Make It New' became the generic rallying cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unframed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As such, the present was suffused with the pathos of being neither, but subject to both.

The Power of Glamour Virginia Postrel 2013-11-05 An exploration of glamour, a potent cultural force that influences where people choose to live, which careers to pursue, where to invest, and how to vote, offers empowerment to be smarter about engaging with the world.

Tropical Aesthetics of Black Modernism Samantha A. Noël 2021-01-11 In Tropical Aesthetics of Black Modernism, Samantha A. Noël investigates how Black Caribbean and American artists of the early twentieth century responded to and challenged colonial and other white-dominant regimes through tropicalist representation. With depictions of tropical scenery and landscapes situated throughout the African diaspora, performances staged in tropical settings, and bodily expressions of tropicality during Carnival, artists such as Aaron Douglas, Wifredo Lam, Josephine Baker, and Maya Angelou developed what Noël calls “tropical aesthetics”—using art to name and reclaim spaces of Black sovereignty. As a unifying element in the Caribbean modern art movement and the Harlem Renaissance, tropical aesthetics became a way for visual artists and performers to express their sense of belonging to and rootedness in a place. Tropical aesthetics, Noël contends, became central to these artists’ identities and creative processes while enabling them to craft alternative Black diasporic histories. In outlining the centrality of tropical aesthetics in the

artistic and cultural practices of Black modernist art, Noël recasts understandings of African diasporic art.
Still Modernism Louise Hornby 2017 Includes bibliographical references (pages 221-232) and index.
So Famous and So Gay Jeff Solomon 2017-05-23 Gertrude Stein (1874–1946) and Truman Capote (1924–1984) should not have been famous. They made their names between the Oscar Wilde trial and Stonewall, when homosexuality meant criminality and perversion. And yet both Stein and Capote, openly and exclusively gay, built their outsize reputations on works that directly featured homosexuality and a queer aesthetic. How did these writers become mass-market celebrities while other gay public figures were closeted or censored? And what did their fame mean for queer writers and readers, and for the culture in general? Jeff Solomon explores these questions in So Famous and So Gay. Celebrating lesbian partnership, The Autobiography of Alice B. Toklas was published in 1933 and rocketed Stein, the Jewish lesbian intellectual avant-garde American expatriate, to international stardom and a mass-market readership. Fifteen years later, when Capote published Other Voices, Other Rooms, a novel of explicit homosexual sex and love, his fame itself became famous. Through original archival research, Solomon traces the construction and impact of the writers' public personae from a gay-affirmative perspective. He historically situates author photos, celebrity gossip, and other ephemera to explain how Stein and Capote expressed homosexuality and negotiated homophobia through the fleeting depiction of what could not be directly written—maneuvers that other gay writers such as Gore Vidal, Tennessee Williams, and James Baldwin could not manage at the time. Finally So Famous and So Gay reveals what Capote's and Stein's debuts, Other Voices, Other Rooms and Three Lives, held for queer readers in terms of gay identity and psychology—and for gay authors who wrote in their wake.
The Pan Am Building and the Shattering of the Modernist Dream Meredith L. Clausen 2005 How a building and the reaction to it signaled the end of an era; the transformation of architectural practice in the context of New York City culture and politics.
The Problem with Pleasure Laura Frost 2013-07-09 Aldous Huxley decried "the horrors of modern 'pleasure,'" or the proliferation of mass produced, widely accessible entertainment that could degrade or dull the mind. He and his contemporaries, including James Joyce, T. S. Eliot, Gertrude Stein, D. H. Lawrence, and Jean Rhys, sought to radically redefine pleasure, constructing arduous and indirect paths to delight through their notoriously daunting work. Laura Frost follows these experiments in the art of unpleasure, connecting modernism's signature characteristics, such as irony, allusiveness, and obscurity, to an ambitious attempt to reconfigure bliss. In The Problem with Pleasure, Frost draws upon a wide variety of materials, linking interwar amusements, such as the talkies, romance novels, the Parisian fragrance Chanel no. 5, and the exotic confection Turkish Delight, to the artistic play of Joyce, Lawrence, Stein, Rhys, and others. She considers pop cultural phenomena and the rise of celebrities such as Rudolph Valentino and Gypsy Rose Lee against contemporary sociological, scientific, and philosophical writings on leisure and desire. Throughout her study, Frost incorporates recent scholarship on material and visual culture and vernacular modernism, recasting the period's high/low, elite/popular divides and formal strategies as efforts to regulate sensual and cerebral experience. Capturing the challenging tensions between these artists' commitment to innovation and the stimulating amusements they denounced yet deployed in their writing, Frost calls attention to the central role of pleasure in shaping interwar culture.
A New Vocabulary for Global Modernism Eric Hayot 2016-11-29 Bringing together leading critics and literary scholars, A New Vocabulary for Global Modernism argues for new ways of understanding the nature and development of twentieth-century literature and culture. Scholars have largely understood modernism as an American and European phenomenon. Those parameters have expanded in recent decades, but the incorporation of multiple origins and influences has often been tied to older conceptual frameworks that make it difficult to think of modernism globally. Providing alternative approaches, A New Vocabulary for Global Modernism introduces pathways through global archives and new frameworks that offer a richer, more representative set of concepts for the analysis of literary and cultural works. In separate essays each inspired by a critical term, this collection explores what happens to the foundational concepts of modernism and the methods we bring to modernist studies when we approach the field as a global phenomenon. Their work transforms the intellectual paradigms we have long associated with modernism, such as tradition, antiquity, style, and translation. New paradigms, such as context, slum, copy, pantomime, and puppets emerge as the archive extends beyond its European center. In bringing together and reexamining the familiar as well as the emergent, the contributors to this volume offer an invaluable and original approach to studying the intersection of world literature and modernist studies.
Style A to Zoe Rachel Zoe 2008-09-04 Have you ever dreamed of having your own red carpet moment? Or wondered how to emulate the effortlessly chic style of the most photographed trendsetters? Or wished you could master the art of all things glamorous? In Style A to Zoe, Hollywood's hottest celebrity stylist, Rachel Zoe, shares her insider tips in this essential guide to the art of a fashionable, behind-the velvet-rope lifestyle. With an eye toward living the luxe life, even if it's on a dime, Zoe zeroes in on the must-have accessories and wardrobe staples for all occasions, when to splurge and save on handbags and heels, how to decorate, entertain, and travel in style. From award shows to advertising campaigns, Zoe is the go-to force among A-list actresses, fashion houses, beauty firms, and magazine editors. Now she offers full access to the style secrets that skyrocketed her famous clients to the top of best-dressed lists worldwide. With the help of some of fashion's biggest names-including Michael Kors, Donatella Versace, and Diane von Furstenberg-Zoe shares her invaluable insights on: Mastering red carpet moments in your own life Developing a style for work or play that's unstudied and glamorous Personalizing your own modern look by referencing your favorite style icons and vintage clothes The importance of the "wow" piece-and how to choose one right for you Throwing a chic dinner party and creating a luxuriously cozy living space Packing and traveling like a jet-setter Enjoying every day, living it up in style.
Katherine Mansfield and the Fantastic da Sousa Correa Delia da Sousa Correa 2019-06-01 Fantastic and Gothic readings of Mansfield's short stories present us with a covert, darker world, alongside seemingly familiar actions and eventsThis volume investigates an unexpectedly rich vein of literary gothic motifs and tropes found within Mansfield's modernist, experimental prose. The essays investigate her development of the fairytale in several stories discloses how the 'Cinderella' story underpins 'Her First Ball', how 'Little Red Riding Hood' lurks beneath 'The Little Governess', and how the figure of the changeling inhabits 'A Suburban Fairy Tale'. Mansfield's explorations of the conscious and unconscious mind are elucidated through a discussion of Freud's theory of the uncanny and the unsettling effects of language in Mansfield's In A German Pension stories. Finally, the term 'charm' is revealed as spanning the two extremes of the

fantastic and the ordinary which combine in Mansfield's evocations of the enchantment of domestic interiors.
Dynamic Form Cara L. Lewis 2020-07-15 Dynamic Form traces how intermedial experiments shape modernist texts from 1900 to 1950. Considering literature alongside painting, sculpture, photography, and film, Cara Lewis examines how these arts inflect narrative movement, contribute to plot events, and configure poetry and memoir. As forms and formal theories cross from one artistic realm to another and back again, modernism shows its obsession with form—and even at times becomes a formalism itself—but as Lewis writes, that form is far more dynamic than we have given it credit for. Form fulfills such various functions that we cannot characterize it as a mere container for content or matter, nor can we consign it to ignominy opposite historicism or political commitment. As a structure or scheme that enables action, form in modernism can be plastic, protean, or even fragile, and works by Henry James, Virginia Woolf, Mina Loy, Evelyn Waugh, and Gertrude Stein demonstrate the range of form's operations. Revising three major formal paradigms—spatial form, pure form, and formlessness—and recasting the history of modernist form, this book proposes an understanding of form as a verbal category, as a kind of doing. Dynamic Form thus opens new possibilities for conversation between modernist studies and formalist studies and simultaneously promotes a capacious rethinking of the convergence between literary modernism and creative work in other media.
Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's restructuring of the lifeworld, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the global phenomenon of jazz combined somatic assault with sensory tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement. Expressivity trumped representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound's slogan 'Make It New' became the generic rallying cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unframed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As such, the present was suffused with the pathos of being neither, but subject to both.
Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art Jessica Sjöholm Skrubbe 2021-12-31 Based on hitherto overlooked archival material, this book reveals Nell Walden’s significant impact on the Sturm organisation through a feminist reading of supportive labour that highlights the centrality of collaborative work within the modern art world. This book introduces Walden as an ardent collector of modern and indigenous art and critically contextualises her own art production in relation to expressionist concepts of art and to gendered ideas on abstraction and decoration. Visual analyses highlight how she collaborated with professional and experimental women photographers during the Weimar era and how the circulation of these photographs served as a means to intervene in the public sphere of culture in interwar Germany. Finally, the book provides an analysis of Walden’s continuing work for Der Sturm after her voluntary exile from Germany to Switzerland in 1933 and highlights the importance of women’s supportive labour for the canonisation and institutionalisation of modern art in museums and archives. The book will be of interest to scholars working in art history, visual studies, and gender studies.
Cold Modernism Jessica Burstein 2012 "Explores a significant but overlooked aspect of early twentieth-century modernism, one that focuses on surface appearance rather than interiority or psychological depth. Looks at the writers Wyndham Lewis and Mina Loy, the artists Balthus and Hans Bellmer, and the fashion designer Coco Chanel"--Provided by publisher.
At the Mercy of Their Clothes Celia Marshik 2016-11-29 In much of modern fiction, it is the clothes that make the character. Garments embody personal and national histories. They convey wealth, status, aspiration, and morality (or a lack thereof). They suggest where characters have been and where they might be headed, as well as whether or not they are aware of their fate. At the Mercy of Their Clothes explores the agency of fashion in modern literature, its reflection of new relations between people and things, and its embodiment of a rapidly changing society confronted by war and cultural and economic upheaval. In some cases, people need garments to realize themselves. In other cases, the clothes control the person who wears them. Celia Marshik's study combines close readings of modernist and middlebrow works, a history of Britain in the early twentieth century, and the insights of thing theory. She focuses on four distinct categories of modern clothing: the evening gown, the mackintosh, the fancy dress costume, and secondhand attire. In their use of these clothes, we see authors negotiate shifting gender roles, weigh the value of individuality during national conflict, work through mortality, and depict changing class structures. Marshik's dynamic comparisons put Ulysses in conversation with Rebecca, Punch cartoons, articles in Vogue, and letters from consumers, illuminating opinions about specific garments and a widespread anxiety that people were no more than what they wore. Throughout her readings, Marshik emphasizes the persistent animation of clothing—and objectification of individuals—in early-twentieth-century literature and society. She argues that while artists and intellectuals celebrated the ability of modern individuals to remake themselves, a range of literary works and popular publications points to a lingering anxiety about how political, social, and economic conditions continued to constrain the individual.
Social Dance and the Modernist Imagination in Interwar Britain Rishona Zimring 2016-12-05 Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain’s entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British

society as well as the aesthetics of some of the period’s most prominent intellectuals.

Sentimental Memorials Melissa Sodeman 2014-11-12 During the later eighteenth century, changes in the meaning and status of literature left popular sentimental novels stranded on the margins of literary history. While critics no longer dismiss or ignore these works, recent reassessments have emphasized their interventions in various political and cultural debates rather than their literary significance. Sentimental Memorials, by contrast, argues that sentimental novels gave the women who wrote them a means of clarifying, protesting, and finally memorializing the historical conditions under which they wrote. As women writers successfully navigated the professional marketplace but struggled to position their works among more lasting literary monuments, their novels reflect on what the elevation of literature would mean for women's literary reputations. Drawing together the history of the novel, women's literary history, and book history, Melissa Sodeman revisits the critical frameworks through which we have understood the history of literature. Novels by Sophia Lee, Ann Radcliffe, Charlotte Smith, and Mary Robinson, she argues, offer ways of rethinking some of the signal literary developments of this period, from emerging notions of genius and originality to the rise of an English canon. And in Sodeman's analysis, novels long seen as insufficiently literary acquire formal and self-historicizing importance.

Animality and Humanity in French Late Modern Representations of Black Femininity Elodie Silberstein 2022-08-25 This volume examines the evolution of the depictions of black femininity in French visual culture as a prism through which to understand the Global North’s destructive relationship with the natural world. Drawing on a broad spectrum of archives extending back to the late 18th century – paintings, fashion plates, prints, photographs, and films – this study traces the intricate ways a patriarchal imperialism and a global capitalism have paired black women with the realm of nature to justify the exploitation both of people and of ecosystems. These dehumanizing and speciesist strategies of subjugation have perpetuated interlocking patterns of social injustice and environmental depletion that constitute the most salient challenges facing humankind today. Through a novel approach that merges visual studies, critical race theory, and animal studies, this interdisciplinary investigation historicizes the evolution of the boundaries between human and non-human animals during the modern period. The book will be of interest to scholars working in art history, visual studies, critical race theory, colonial and post-colonial studies, animal studies, and French studies.

Artificial Color Catherine Keyser 2019 This book examines how modern US writers used the changing geographies, regimens, and technologies of modern food to reimagine racial classification and to question its relationship to the mutable body. By challenging a cultural ideal of purity, this literature proposes that racial whiteness is perhaps the most artificial color of them all.

A Handbook of Modernism Studies Jean-Michel Rabaté 2015-12-21 Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa

Spoiled Distinctions Hannah Freed-Thall 2015 Spoiled Distinctions investigates crises of evaluation in twentieth-century France. Taking Marcel Proust as its central figure, the book theorizes the disorienting force of everyday aesthetic experience. In a series of surprising readings, Hannah Freed-Thall frees Proust from his reputation as the most refined of high modernists. The author of In Search of Lost Time appears here as a journalist and newspaper enthusiast, a literary ventriloquist and connoisseur of popular scandals, and a writer attentive to the unsophisticated phenomenology of the here and now. The final chapters of the book consider the legacy of Proust's experiments with inestimable worth. Authors Francis Ponge, Nathalie Sarraute, and Yasmina Reza also explore the underside of cultural distinction. With Proust, they elaborate modernist variations on the beautiful and sublime--from nuance to the "whatever" and from the awkward to the sickly-sweet. Spoiled Distinctions thus revitalizes the critical discourse on aesthetics. Mapping the intersection of phenomenology, aesthetic theory, and the sociology of culture, the book reveals how enchanting the ordinary can be.

Materials, Practices, and Politics of Shine in Modern Art and Popular Culture Antje Krause-Wahl 2021-06-03 Shine allures and awakens desire. As a phenomenon of perception shiny things and materials fascinate and tantalize. They are a formative element of material culture, promising luxury, social distinction and the hope of limitless experience and excess. Since the early twentieth century the mass production, dissemination and popularization of synthetic materials that produce heretofore-unknown effects of shine have increased. At the same time, shine is subjectified as “glamor” and made into a token of performative self-empowerment. The volume illuminates genealogical as well as systematic relationships between material phenomena of shine and cultural-philosophical concepts of appearance, illusion, distraction and glare in bringing together renowned scholars from various disciplines.

Jet Age Aesthetic Vanessa R. Schwartz 2020-02-21 A stunning look at the profound impact of the jet plane on the mid-century aesthetic, from Disneyland to Life magazine Vanessa R. Schwartz engagingly presents the jet plane’s power to define a new age at a critical moment in the mid-20th century, arguing that the craft’s speed and smooth ride allowed people to imagine themselves living in the future. Exploring realms as diverse as airport architecture, theme park design, film, and photography, Schwartz argues that the jet created an aesthetic that circulated on the ground below. Visual and media culture, including Eero Saarinen’s airports, David Bailey’s photographs of the jet set, and Ernst Haas’s experiments in color photojournalism glamorized the imagery of motion. Drawing on unprecedented access to the archives of The Walt Disney Studios, Schwartz also examines the period’s most successful example of fluid motion meeting media culture: Disneyland. The park’s dedication to “people-moving” defined Walt Disney’s vision, shaping the very identity of the place. The jet age aesthetic laid the groundwork for our contemporary media culture, in which motion is so fluid that we can surf the internet while going nowhere at all.

Modernist Star Maps Aaron Jaffe 2016-12-05 Bringing together Canadian, American, and British scholars, this volume explores the relationship between modernism and modern celebrity culture. In support of the collection's overriding thesis that modern celebrity and modernism are mutually determining phenomena, the contributors take on a range of transatlantic canonical and noncanonical figures, from the expected (Virginia Woolf and F. Scott Fitzgerald) to the surprising (Elvis and Hitler). Illuminating case studies are balanced by the volume's attentiveness to broader issues related to modernist aesthetics, as the contributors consider celebrity in relationship to identity, commodification, print culture, personality, visual cultures, and theatricality. As the first book to read modernism and celebrity in the context of the crises of individual agency occasioned by the emergence of mass-mediated culture, Modernist Star Maps argues that the

relationship between modernism and the popular is unthinkable without celebrity. Moreover, celebrity's strange evolution during the twentieth century is unimaginable without the intercession of modernism's system of cultural value. This innovative collection opens new avenues for understanding celebrity not only for modernist scholars but for critical theorists and cultural studies scholars.

Playing Smart Catherine Keyser 2010 Edna St. Vincent Millay, Dorothy Parker, Anita Loos, Lois Long, Jessie Fauset, Dawn Powell, Mary McCarthy, and others imagined New York as a place where they could claim professional status, define urban independence, and shrug off confining feminine roles. Their fiction raised questions about what it meant to be a woman in the public eye, how gender roles would change because men and women were working together, and how the growth of the magazine industry would affect women's relationships to their bodies and minds. Playing Smart celebrates their causes and careers and pays homage to their literary genius.

The Cambridge Companion to Modernist Culture Celia Marshik 2014-10-27 This companion provides students and scholars alike with an interdisciplinary approach to literary modernism. Through essays written on a range of cultural contexts, this collection helps readers understand the significant changes in belief systems, visual culture, and pastimes that influenced, and were influenced by, the experimental literature published around 1890-1945.

Poiret, Dior and Schiaparelli Ilya Parkins 2013-08-01 Through a highly original and detailed analysis of the memoirs, interviews and other life writings of Poiret, Dior and Schiaparelli, this book explores changing notions of femininity in the early decades of the twentieth century, when the democratization of fashion began. Examining the idea of modernity, eternity and the ephemeral in the writings of these haute couturiers, the book reflects on fashion's ambivalent approach to women, which both celebrated and vilified them, presenting them as both ultra modern style leaders and irrational creatures stuck in the past. This fascinating text is key reading for scholars and students of fashion, gender studies, cultural studies and history.

Heroines in History Katie Pickles 2022-07-21 Heroines in History: A Thousand Faces moves beyond stories of individual heroines, taking a thematic, synthesising and global in scope approach to challenge previous understandings of heroines in history. Responding to Joseph Campbell’s Hero with a Thousand Faces, Katie Pickles explores the idea of a transcultural heroine archetype that recurs through time. Each chapter addresses an archetypal theme important for heroines in history. The volume offers a new consideration of the often-awkward position of women in history and embeds heroines in the context of their times, as well as interpreting and analysing how their stories are told, re-told and represented at different moments. To do so it recovers and compares some women now forgotten, along with well-known recent heroines and brings together a diversity of women from around the world. Pickles looks at the interplay of gender, race, heredity status, class and politics in different ways and chronicles the emergence of heroines as historical subjects valued for their substance and achievements, rather than as objects valued for their image and celebrity. In an accessible and original way, the book builds upon developments in women’s and gender history and is essential reading for anyone interested in this field.

Women, Modernism, and Performance Penny Farfan 2004-10-14 Publisher Description

The Shaken and the Stirred Stephen Schneider 2020-09-01 Over the past decade, the popularity of cocktails has returned with gusto. Amateur and professional mixologists alike have set about recovering not just the craft of the cocktail, but also its history, philosophy, and culture. The Shaken and the Stirred features essays written by distillers, bartenders and amateur mixologists, as well as scholars, all examining the so-called 'Cocktail Revival' and cocktail culture. Why has the cocktail returned with such force? Why has the cocktail always acted as a cultural indicator of class, race, sexuality and politics in both the real and the fictional world? Why has the cocktail revival produced a host of professional organizations, blogs, and conferences devoted to examining and reviving both the drinks and habits of these earlier cultures?

Literature in the First Media Age David Trotter 2013-12-16 The period between the World Wars was one of the richest and most inventive in the long history of British literature. Interwar literature stood apart by virtue of the sheer intelligence of the enquiries it undertook into the technological mediation of experience. After around 1925, literary works began to examine the sorts of behavior made possible for the first time by virtual interaction. And they began to fill up, too, with the look, sound, smell, taste, and feel of the new synthetic and semi-synthetic materials that were reshaping everyday modern life. New media and new materials gave writers a fresh opportunity to reimagine both how lives might be lived and how literature might be written. Today, such material and immaterial mediations have become even more decisive. Communications technology is an attitude before it is a machine or a set of codes. It is an idea about the prosthetic enhancement of our capacity to communicate. The writers who first woke up to this fact were not postwar, postmodern, or post-anything else: some of the best of them lived and wrote in the British Isles in the period between the World Wars.

The Emotional Life of Postmodern Film Pansy Duncan 2015-11-19 Emotion and Postmodernism: is it possible to imagine an odder couple, stranger bedfellows, less bad company? The Emotional Life of Postmodern Film brings this unlikely pair into sustained dialogue, arguing that the interdisciplinary body of scholarship currently emerging under the rubric of "affect theory" may be unexpectedly enriched by an encounter with the field that has become its critical other. Across a series of radical re-reappraisals of canonical postmodern texts, from Fredric Jameson's Postmodernism to David Cronenberg's Crash, Duncan shows that the same postmodern archive that has proven resistant to strongly subject-based and object-oriented emotions, like anger and sadness, proves all too congenial to a series of idiosyncratic, borderline emotions, from knowingness, fascination and bewilderment to boredom and euphoria. The analysis of these emotions, in turn, promises to shake up scholarly consensus on two key counts. On the one hand, it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy, subjective sister of a supposedly more critically interesting and politically productive affect. On the other, it will transform our perception of postmodernism as a now-historical aesthetic and theoretical moment, teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it.

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