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

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Shocking

Representation U of
Minnesota Press

In this provocative interdisciplinary essay, Joan B. Landes examines the impact on women of the emergence of a new, bourgeois organization of public life in the eighteenth century. She focuses on France, contrasting the role and representation of women under the Old Regime with their status during and after the Revolution. Basing her work on a wide reading of current historical scholarship, Landes draws on the work of Habermas and his followers, as well as on recent

theories of representation, to recreate public-sphere theory from a feminist point of view. Within the extremely personal and patriarchal political culture of Old Regime France, elite women wielded surprising influence and power, both in the court and in salons. Urban women of the artisanal class often worked side by side with men and participated in many public functions. But the Revolution, Landes asserts, relegated women to the home, and created a rigidly gendered, essentially male, bourgeois public sphere. The formal adoption of "universal" rights

actually silenced works of Rousseau and public women by Montesquieu as emphasizing bourgeois examples of the conceptions of passage to the domestic virtue. In bourgeois theory of the first part of the public sphere, this book, Landes she shows how such links the change in concepts as universal women's roles to a reason, law, and shift in systems of nature were rooted in cultural an ideologically representation. Under sanctioned order of the absolute monarchy gender difference and of the Old Regime, separate public and political culture was private spheres. In represented by the the second part of personalized iconic the book, Landes imagery of the father/king. This discourses on women's imagery gave way in rights and on women bourgeois thought to in society authored a more symbolic by Condorcet, system of Wollstonecraft, representation based Gouges, Tristan, and on speech, writing, and Comte within the and the law. Landes context of these new traces this change definitions of the through the art and public sphere. writing of the Focusing on the period. Using the period after the

execution of the king, she asks who got to be included as "the People" when men and women demanded that liberal and republican principles be carried to their logical conclusion. She examines women's roles in the revolutionary process and relates the birth of modern feminism to the silencing of the politically influential women of the Old Regime court and salon and to women's expulsion from public participation during and after the Revolution.

The Return of the Real

MIT Press (MA)

Duden asserts that the most basic biological and medical terms that we use to describe our own bodies--male and female,

healthy or sick--are cultural constructions. To illustrate this, she delves into records of an 18th-century German physician who documented the medical histories of 1,800 women of all ages and backgrounds, often in their own words.

May '68 and Its Afterlives

Verso Books

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.

Pre-Incident Indicators of Terrorist Incidents
Cornell University Press

This is a print on demand edition of a hard to find publication.

Explores whether sufficient data exists to examine the temporal and spatial relationships that existed in terrorist group planning, and if so, could patterns of preparatory conduct be identified? About one-half of the terrorists resided, planned, and prepared for terrorism relatively close to their eventual target. The terrorist groups existed for 1,205 days from the first planning meeting to the date of the actual/planned terrorist incident. The planning process for specific acts began 2-3 months prior to the terrorist incident. This study examined selected terrorist groups/incidents in the U.S. from 1980-2002. It provides for the potential to identify patterns

of conduct that might lead to intervention prior to the commission of the actual terrorist incidents. Illustrations.

Ourika Columbia University Press

An argument that social, political, and economic systems maintain power by discarding certain people, places, and things. Discard studies is an emerging field that looks at waste and wasting broadly construed.

Rather than focusing on waste and trash as the primary objects of study, discard studies looks at wider systems of waste and wasting to explore how some materials, practices, regions, and people are valued or devalued, becoming dominant or disposable. In this book, Max Liboiron and Josh Lepawsky argue that social, political, and economic systems maintain power by discarding certain people, places, and things. They show how the theories

and methods of discard studies can be applied in a variety of cases, many of which do not involve waste, trash, or pollution. Liboiron and Lepawsky consider the partiality of knowledge and offer a theory of scale, exploring the myth that most waste is municipal solid waste produced by consumers; discuss peripheries, centers, and power, using content moderation as an example of how dominant systems find ways to discard; and use theories of difference to show that universalism, stereotypes, and inclusion all have politics of discard and even purification—as exemplified in “inclusive” efforts to broaden the Black Lives Matter movement. Finally, they develop a theory of change by considering “wasting well,” outlining techniques, methods, and propositions for a justice-oriented discard studies that keeps power in view.

Bachelors DigiCat

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.

Masculine Singular Oxford University Press

Through state-backed Catholicism, monolingualism, militarism, and dictatorship, Spain's fascists earned their reputation for intolerance. It may therefore come as a surprise that 80,000 Moroccans fought at General Franco's side in the 1930s. What brought these strange bedfellows together, Eric Calderwood argues, was a highly effective propaganda weapon: the legacy of medieval Muslim Iberia, known as al-Andalus. This legacy served to justify Spain's colonization of

Morocco and also to define the Moroccan national culture that supplanted colonial rule. Writers of many political stripes have celebrated *convivencia*, the fabled "coexistence" of Christians, Muslims, and Jews in medieval Iberia. According to this widely-held view, modern Spain and Morocco are joined through their shared Andalusian past. Colonial al-Andalus traces this supposedly timeless narrative to the mid-1800s, when Spanish politicians and intellectuals first used it to press for Morocco's colonization. Franco later harnessed *convivencia* to the benefit of Spain's colonial program in Morocco. This shift precipitated an eloquent historical irony. As Moroccans embraced the Spanish insistence on Morocco's Andalusian

heritage, a Spanish idea about Morocco gradually became a Moroccan idea about Morocco. Drawing on a rich archive of Spanish, Arabic, French, and Catalan sources—including literature, historiography, journalism, political speeches, schoolbooks, tourist brochures, and visual arts—Calderwood reconstructs the varied political career of *convivencia* and *al-Andalus*, showing how shared pasts become raw material for divergent contemporary ideologies, including Spanish fascism and Moroccan nationalism. *Colonial al-Andalus* exposes the limits of simplistic oppositions between European and Arab, Christian and Muslim, that shape current debates about European colonialism.

Japan's Cold War McGill-Queen's Press - MQUP

On the history of fashion and mass culture

The Emergence of Social Space Oxford University Press

Leading sexuality scholars explore queer lives and cultures in the first full post-war decade through an array of sources and a range of perspectives. Drawing out the particularities of queer cultures from the Finland and New Zealand to the UK and the USA, this collection rethinks preconceptions of the 1950s and pinpoints some of its legacies.

Knowing Their Place Cornell University Press

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the

intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by

recourse to another type of logic altogether. *Bachelors* attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

Fast Cars, Clean Bodies

Harvard University Press

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*.

The Cosmopolitan Screen

Chartwell Books

Get the facts on 75 of America's greatest muscle cars, from the classic 1960s Pontiac GTO to the Ford Mustang Cobra.

Decolonization in

Germany Verso Books

In France as elsewhere in

recent years, legislative debates over single-parent households, same-sex unions, new reproductive technologies, transsexuality, and other challenges to long-held assumptions about the structure of family and kinship relations have been deeply divisive. What strikes many as uniquely French, however, is the extent to which many of these discussions—whether in legislative chambers, courtrooms, or the mass media—have been conducted in the frequently abstract vocabularies of anthropology and psychoanalysis. In this highly original book, Camille Robcis seeks to explain why and how academic discourses on kinship have intersected and overlapped with political debates on the family—and on the nature of French

republicanism itself. She focuses on the theories of Claude Lévi-Strauss and Jacques Lacan, both of whom highlighted the interdependence of the sexual and the social by positing a direct correlation between kinship and socialization. Robcis traces how their ideas gained recognition not only from French social scientists but also from legislators and politicians who relied on some of the most obscure and difficult concepts of structuralism to enact a series of laws concerning the family. Lévi-Strauss and Lacan constructed the heterosexual family as a universal trope for social and psychic integration, and this understanding of the family at the root of intersubjectivity coincided with the role that the family

has played in modern French law and public policy. The *Law of Kinship* contributes to larger conversations about the particularities of French political culture, the nature of sexual difference, and the problem of reading and interpretation in intellectual history.

Discard Studies Springer
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.

Fast Cars, Clean Bodies

Oxford University Press

Winner: CHOICE

Outstanding Academic

Book Award, CHOICE

Magazine (2008) Winner:

Morris D. Forkosch Prize

for the best book in

intellectual history, *Journal*

of the History of Ideas (2008) The French revolts of May 1968, the largest general strike in twentieth-century Europe, were among the most famous and colourful episodes of the twentieth century. Julian Bourg argues that during the subsequent decade the revolts led to a remarkable paradigm shift in French thought - the concern for revolution in the 1960s was transformed into a fascination with ethics. Challenging the prevalent view that the 1960s did not have any lasting effect, From Revolution to Ethics shows how intellectuals and activists turned to ethics as the touchstone for understanding interpersonal, institutional, and political dilemmas. In absorbing and scrupulously researched detail Bourg explores the developing ethical

fascination as it emerged among student Maoists courting terrorism, anti-psychiatric celebrations of madness, feminists mobilizing against rape, and pundits and philosophers championing humanitarianism. From Revolution to Ethics provides a compelling picture of how May 1968 helped make ethics a compass for navigating contemporary global concerns. In a new preface for the second edition published to mark the fiftieth anniversary of the events, Bourg assesses the worldwide influence of the ethical turn, from human rights to the return of religion and the new populism. *The White Man's World* Peter Lang Masculine Singular is an

original interpretation of French cinema. Sellier draws on 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 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.

Mecca of Revolution Cornell University Press

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.'

Cities Under Siege University of Michigan Press

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.

Communal Luxury John Wiley & Sons

"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.

Empire de L'éphémère Berghahn Books

"This book explores France's complex history of integration and national identity by tracing the unique and historically significant political journey of the Caribbean islands of Martinique and Guadeloupe, the French Antilles"--Provided by publisher.