
Fast Cars Clean Bodies

Decolonization And The Reordering Of French Culture October Books By Ross Kristin 1996 02 28 Paperback

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Fast Cars, Clean Bodies Oxford
University Press

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.

The Cosmopolitan Screen Harvard
University Press

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.

Human Rights Princeton University Press
A roman à clef about racism, identity, and bohemian living amidst the tensions and violence of Algerian War-era France, and one of the earliest published accounts of the Paris massacre of 1961. As a teenager, Simeon Brown lost an eye in a racist attack, and this young African American journalist has lived in his native Philadelphia in a state of agonizing tension ever since. After a violent encounter with white sailors, Simeon makes up his mind to move to Paris, known as a safe haven for black artists and intellectuals, and before long he is under the spell of the City of Light, where he can do as he likes and go where he pleases without fear. Through Babe, another black American émigré, he makes new friends, and soon he has fallen in love with a Polish actress who is a concentration camp survivor. At the same time, however, Simeon begins to suspect that Paris is hardly the racial wonderland he imagined: The French government is struggling to suppress the revolution in Algeria, and Algerians are regularly stopped and searched, beaten, and arrested by the French police, while much worse is to come, it will turn out, in response to the protest march of October 1961. Through his friendship with Hossein, an Algerian radical, Simeon realizes that he can no longer remain a passive spectator to French injustice. He must decide where his true

loyalties lie.

The Roman Noir in Post-war French Culture Oxford Studies in Modern European Culture

Through an examination of Algeria's interactions with the wider world from the beginning of its war of independence to the fall of its first post-colonial regime, 'Mecca of Revolution' provides the Third Worldist perspective on twentieth century international history. Featuring pioneering research on multiple continents, it rejuvenates the fields of diplomatic history and post-colonial studies.

Masculine Singular Cornell University Press

"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.

Discard Studies U of Minnesota Press
Includes bibliographical references and index.

Japan's Cold War DigiCat

Family Fortunes has become a seminal text in class and gender history. Published to wide critical acclaim in 1987, its influence in the field continues to be extensive. It has cast new light on the perception of middle-class society and gender relations between 1780 and 1850. This revised edition contains a substantial new introduction, placing the original survey in its historiographical context. Leonore Davidoff and Catherine Hall evaluate the readings their text has received and broaden their study by taking into account recent developments and shifts in the field. They apply current perceptions of history to their original project, and see new motives and meanings emerge that reinforce their argument.

Ladies of the Rachmaninoff Eyes John Wiley & Sons

Get the facts on 75 of America's greatest muscle cars, from the classic 1960s Pontiac GTO to the Ford Mustang Cobra. *Communal Luxury* Oxford University Press

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.

The Woman Beneath the Skin

Columbia University 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.

The Sober Revolution Verso Books

Human Rights is an introductory text that is both innovative and challenging. Its unique interdisciplinary approach invites students to think imaginatively and rigorously about one of the most important and influential political concepts of our time. Tracing the history of the concept, the book shows that there are fundamental tensions between legal, philosophical and social-scientific approaches to human rights. This analysis throws light on some of the most controversial issues in the field: Is the idea of the universality of human rights consistent with respect for cultural difference? Are there collective human rights? What are the underlying causes of human-rights violations? And why do some countries have much worse human-rights records than others? The third edition has been substantially revised and updated to take account of recent developments, including the

'Arab Spring', the civil war in Syria, the refugee crisis, ISIS and international terrorism, and climate change politics. Widely admired and assigned for its clarity and comprehensiveness, this book remains a 'go-to' text for students in the social sciences, as well as students of human-rights law who want an introduction to the non-legal aspects of their subject.

From Revolution to Ethics, Second Edition

Oxford University 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 re-create 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 public women by emphasizing bourgeois conceptions of domestic virtue. In the first part of this book, Landes links the change in women's roles to a shift in systems of cultural representation. Under the absolute monarchy of the Old

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

Routledge
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, 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.

Shocking Representation Oxford University Press

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.

Ourika New York Review of Books
 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. *Democracy in What State?* Columbia 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*.

Seeking Imperialism's Embrace
DIANE Publishing

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.

Pre-Incident Indicators of Terrorist Incidents MIT Press

"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.

Play Time Psychology Press

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

[Decolonization in Germany](#)

Grove/Atlantic, Inc.

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, 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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