

Gilles Lipovetsky Hypermodern Times

World Heritage and modernity
 How to Develop, Manage and Lead Exceptional Communications
 A Diffuse Murmur of History
 Everyday Life in Hypermodern Times
 An Anthology of Writings on the Arts and Culture of the Early 21st Century
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JENNINGS MARELI

World Heritage and modernity Alfred a Knopf Incorporated

Scholars have argued that postmodernism is dead and that we are entering into a new era that some have labelled altermodernism, digimodernism, performatism, and post-postmodernism. This book expands on the nascent scholarship of post-postmodernism to highlight how dress, fashion, and appearance are reflections of this new age. The volume starts with a discussion of fashion, subjectivity, and time and an analysis of temporality, technology, and fashion in post-postmodern times. Later chapters analyse the work of design houses and mass producers such as Vetements, Gucci, and Uniqlo whose products align with post-postmodern aesthetics, hyperconsumption, and hypermodern branding. The book looks at diverse geographic and identity markers by discussing post-postmodernism and the religio-politico-cultural questions in South Asian Muslim fashion, image and identity presentation in queer social networking apps, and by exploring fashion designer Tom Ford's output as a movie director. Two chapters discuss the post-postmodern fashion exhibition with analyses of recent exhibitions and an in-depth look at the work of exhibition maker Judith Clark. The final chapter is written by members of The Rational Dress Society, a counter-fashion collective that makes JUMPSUIT, an experimental garment to replace all clothes. Fashion, Dress, and Post-postmodernism is a companion to research on relationships between post-postmodernism, fashion, and dress, and the go-to resource for researchers and students interested in these areas.

How to Develop, Manage and Lead Exceptional Communications Rowman & Littlefield Publishers

This book sets out a variety of reasons why we should move away from seeing the recent era as 'postmodern' and our culture as 'postmodernist' through a series of analyses of contemporary culture.

A Diffuse Murmur of History Manchester University Press

An anthology of key writings on the so-called demise of postmodernism and the debates around what might replace it.

Everyday Life in Hypermodern Times Bloomsbury Publishing USA

Living at the dawn of a digital twenty-first century, people living in Western societies spend an increasing amount of time interacting with a terminal and interacting with others at the terminal. Because the self emerges out of interaction with others (humans and non-humans), this increasingly pervasive and mandatory interaction with terminals prompts a 'terminal self'—a nexus of social and psychological orientations that are adjusted to the terminal logic. In order to trace the terminal self's profile, the book examines how five unique 'default settings' of the terminal incite particular adjustments in users that transform their perceptions of reality, their experiences of self, and their relations with others. Combining traditional interactionist theory, Goffman's dramaturgy, and the French hypermodern approach, using examples from everyday life and popular culture, the book examines these adjustments, their manifestations, consequences, and resonance with broader trends of a hypermodern society organized by the 'digital apparatus.' Suggesting that these adjustments infantilize users, the author proposes strategies to confront three interrelated risks faced by the terminal self and society. These risks pertain to users' subjectivity and need for recognition, to their declining abilities in face-to-face interactions,

Wotton is not taking care of himself (having been clean for five years, Baz has recovered his soul). He tells Wotton about his move to New York City in the early eighties, when Manhattan was "at the very peak of a great mountain of depravity." His drug habit drove him to poverty and homelessness and he eventually ended up an errand boy for three transvestite cabaret acts who housed him in their squalid apartment. Dorian found him here and "saved" him by cleaning him up and taking him shopping so that Baz might introduce him to some of his downtown connections (Warhol, Mapplethorpe, Burroughs, etc.) This doesn't really happen, but Dorian does manage to "put himself at the center of every season," ever-popular for his looks, fake refinement, and money. His social promiscuity and his sexual promiscuity have had the same bewildering effect "that of making him incomprehensible, unknowable. Is he gay or straight? Is he nob or yob? And incidentally, how old is he exactly?" Dorian discovers gay nightlife, sleeping with hundreds (maybe thousands) of men and in one brutal instance he later recalls with glee, beating a man to death as he sodomizes him in the basement of the Mineshaft nightclub. Eventually, however, when the AIDS scare begins, Dorian's popularity lessens when many suspect that he is knowingly transmitting the disease. When Wotton returns from the AIDS ward, a dinner party is thrown and Dorian shows up unexpectedly. Wotton and Baz are shocked to see that he looks exactly as he did ten years ago "he hasn't aged a bit and apparently doesn't have AIDS. During the party Baz tells Dorian that he would like to photograph Cathode Narcissus for an upcoming retrospective and Dorian invites Baz back to his mews home to see it. There, Dorian offers Baz oral sex and his first hit in five years. He tells Baz of the wish he made when he first saw Cathode Narcissus and reveals that ever since then, the images have indeed been aging while he stays young. When Baz refuses to believe it Dorian reveals the monitors and sure enough they play horrifying images of an AIDS-stricken Dorian "concentration camp victims forced to dance by some insane Nazi doctor. When Baz refuses to copy the tapes for Dorian so that he can continue to preserve his youth, Dorian brutally stabs Baz several times, killing him without compunction. "Baz joined the wraithlike Dorians, who had stepped down from their monitors to meet him and in the null space in the middle of the null room, the ten of them linked hands, formed a ring, and commenced a stately dance." EPILOGUE As it turns out, everything up until this point is the text of a novel written by Henry Wotton, who is now dead of AIDS and has left the book for Dorian and Victoria. Dorian is hurt and indignant about the way he is portrayed: he insists that he never killed anyone, he is not a shallow narcissist but rather someone who genuinely cares about the good of others, he is not a free-loading model but has worked hard as the publisher of a fashion/design magazine. He brushes the book off but as he tries to go on with his work of preserving the now-famous work of Baz, the cynical narrative voice of Henry Wotton's book keeps intruding into his thoughts until finally, as Dorian visits the scene of his friend Princess Diana's fatal crash, Wotton reappears and cuts his throat.

Communication Excellence Springer

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This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Heritopia investigates the meanings of the past in the present, focusing on Abu Simbel in Egypt and other World Heritage sites. It explores and resolves a number of paradoxes: the past is impossible to preserve for eternity; all preservation implies change; preservation of one site normally means destruction of others; threats are important in the creation of heritage, but at the same time heritage may become a threat and threats can become heritage themselves; heritage stands in contrast to modernity and is at the same time part of it; both the increase and the decrease of modernity create heritage; and finally, heritage may be global and local at the same time. Heritopia will appeal to students and professionals in heritage studies and related subjects such as archaeology, history, ethnology and museology.

Supplanting the Postmodern Princeton University Press

Aesthetic Capitalism offers an innovative analysis of contemporary capitalism and its use of image, symbolism, creativity and other aesthetic elements to produce economic value.

On Trend MIT Press

Hypermodern Times Polity

Movement and Change in Literature, Language, and Society Moody Publishers

It is said that the ontology of data resists slowness and also that the digital revolution promised a levelling of the playing field. Both theories are examined in this timely collection of chapters looking at time in the digital world. Since data has assumed such a paramount place in the modern neoliberal world, contemporary concepts of time have undergone radical transformation. By critically assessing the emerging initiatives of slowing down in the digital age, this book investigates the role of the digital in ultimately reinforcing neo-liberal temporalities. It shows that both "speed-up" and "slow down" imperatives often function as a form of biopolitical social control necessary to contemporary global capitalism. Problematic paradoxes emerge where a successful slow down and digital detox ultimately are only successful if the individual returns to the world as a more productive, labouring neoliberal subject. Is there another way? The chapters in this collection, broken up into three parts, ask that question.

A Vocabulary for the 21st-Century Conceptual Commons Routledge

We are 'going virtual' in more and more areas of our lives - from shopping to education, filing systems to love affairs. How can we assess the relationship between technology and culture when culture is so imbued with technology? This clear, concise and readable text aims to offer the student a one-stop guide through this complex and slippery terrain. Introducing a wealth of theoretical perspectives in a lucid and engaging style and covering a range of topical, challenging and intriguing examples - from cyborgs to digital art - it will be an essential text for everyone wanting to make sense of crucial forces of change on contemporary culture.