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

In Fashioning Spaces, Heidi Brevik-Zender argues that in the years between 1870 and 1900 the chroniclers of Parisian modernity depicted the urban landscape not just in public settings such as boulevards and parks but also in "dislocations," spaces where the public and the intimate overlapped in provocative and subversive ways. Stairwells, theatre foyers, dressmakers' studios, and dressing rooms were inbetween places that have long been overlooked but were actually marked as indisputably modern through their connections with high fashion. Fashioning Spaces engages with and thinks beyond the work of critics Charles Baudelaire and Walter Benjamin to arrive at new readings of the French capital. Examining literature by Zola, Maupassant, Rachilde, and others, as well as paintings, architecture, and the fashionable garments worn by both men and women, Brevik-Zender crafts a compelling and innovative account of how fashion was appropriated as a way of writing about the complexities of modernity in fin-de-siècle Paris.

Japan and the United States became close political allies so quickly after the end of World War II, that it seemed as though the two countries had easily forgotten the war they had fought. Here Yoshikuni Igarashi offers a provocative look at how Japanese postwar society struggled to understand its war loss and the resulting national trauma, even as forces within the society sought to suppress these memories. Igarashi argues that Japan's nationhood survived the war's destruction in part through a popular culture that expressed memories of loss and devastation more readily than political discourse ever could. He shows how the desire to represent the past motivated Japan's cultural productions in the first twenty-five years of the postwar period. Japanese war experiences were often described through narrative devices that downplayed the war's disruptive effects on Japan's history. Rather than treat these narratives as obstacles to historical inquiry, Igarashi reads them along with counter-narratives that attempted to register the original impact of the war. He traces the tensions between remembering and forgetting by focusing on the body as the central site for Japan's production of the past. This approach leads to fascinating discussions of such diverse topics as the use of the atomic bomb, hygiene policies under the U.S. occupation, the monstrous body of Godzilla, the first Western professional wrestling matches in Japan, the transformation of Tokyo and the athletic body for the 1964 Tokyo Olympics, and the writer Yukio Mishima's dramatic suicide, while providing a fresh critical perspective on the war legacy of Japan. Modernity in interwar Europe frequently took the form of a preoccupation with mechanizing the natural; fears and fantasies revolved around the notion that the boundaries between people and machines were collapsing. Reproduction in particular became a battleground for those debating the merits of the modern world. That debate continues today, and to understand the history of our anxieties about modernity, we can have no better guide than Angus McLaren. In Reproduction by Design, McLaren draws on novels, plays, science fiction, and films of the 1920s and '30s, as well as the work of biologists, psychiatrists, and sexologists, to reveal surprisingly early debates on many of the same questions that shape the conversation today: homosexuality, recreational sex, contraception, abortion, euthanasia, sex change operations, and in vitro fertilization. Here, McLaren brings together the experience and perception of modernity with sexuality, technology, and ecological concerns into a cogent discussion of science's place in reproduction in British and American cultural history.

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

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.

From an April 1996 colloquium, The American Cultural Impact on Germany, France, Italy, and Japan, 1945-1995: An International Comparison, 11 essays examine the reception and impact of American products and images. Most of the contributors are historians, but others from fields such as architecture and literature. They move beyond the standard model of cultural colonialism and democratic modernization, while never loosing sight of the asymmetry in power relations between the countries and the US. Annotation copyrighted by Book News, Inc., Portland, OR

This updated Seminar Study provides an overview of the process of British decolonisation. The eclipse of the British Empire has been one of the central features of post-war international history. At the end of the Second World War the empire still spanned the globe and yet by the mid-1960s most of Britain's major dependencies had achieved independence. Concisely and accessibly, the book introduces students to this often dramatic story of colonial wars and emergencies, and fraught international relations. Although a relatively recent phenomenon, the end of the British Empire continues to spawn a lively and voluminous historical debate. Dr. White provides a synthesis of recent approaches, specially updated and expanded for this edition, by looking at the demise of British imperial power from three main perspectives the shifting emphases of British overseas policy the rise of populist, anti-colonial nationalism the international political, strategic, and economic environment dominated by the USA and the USSR. The book also examines the British experience within the context of European decolonisation as a whole. Supporting the text are a range of useful tools, including maps, a chronology of independence, a guide to the main characters involved, and an extensive bibliography (specially expanded for the new edition. Decolonisation: the British Experience since 1945 is ideal for students and interested readers at all levels, providing a diverse range of primary sources and the tools to unlock them. Christopher Endy approaches the Cold War-era relationship between France and the United States from the original perspective of tourism. Focusing on American travel in France after World War II, Cold War Holidays shows how both the U.S. and French governments actively cultivated and shaped leisure travel to advance their foreign policy agendas.

In this account of the Algerian War's effect on French political structures and notions of national identity, Todd Shepard asserts that the separation of Algeria from France was truly a revolutionary event with lasting consequences for French social and political life. For more than a century, Algeria had been legally and administratively part of France; after the bloody war that concluded in 1962, it was other—its eight million Algerian residents deprived of French citizenship while hundreds of thousands of French pieds noirs were forced to return to a country that was never home. This rupture violated the universalism that had been the essence of French republican theory since the late eighteenth century. Shepard contends that because the amputation of Algeria from the French body politic was accomplished illegally and without explanation, its repercussions are responsible for many of the racial and religious tensions that confront France today. In portraying decolonization as an essential step in the inexorable "tide of history," the French state absolved itself of responsibility for the revolutionary change it was effecting. It thereby turned its back not

only on the French of Algeria—Muslims in particular—but also on its own republican principles and the 1958 Constitution. From that point onward, debates over assimilation, identity, and citizenship—once focused on the Algerian "province/colony"—have troubled France itself. In addition to grappling with questions of race, citizenship, national identity, state institutions, and political debate, Shepard also addresses debates in Jewish history, gender history, and queer theory.

The study of globalization in cinema assumes many guises, from the exploration of global cinematic cities to the burgeoning 'world cinema turn' within film studies, which addresses the global nature of film production, exhibition and distribution. In this ambitious new study, Malini Guha draws together these two distinctly different ways of thinking about the cinema, interrogating representations of global London and Paris as migrant cinematic cities, featuring the arrival, settlement and departure of migrant figures from the decline of imperial rule to the global present. Drawing on a range of case studies from contemporary cinema, including the films of Michael Haneke, Claire Denis, Horace OvcY nd Stephen Frears, Guha also considers their world cinema status in light of their reconfiguration of established forms of filmmaking, from modernism to social realism. An illuminating analysis of London and Paris in world cinema from the vantage point of migrant mobilities, From Empire to the World explores the ramifications of this historical shift towards the global, one that pertains in equal measure to cityscapes, their representation as world cinema texts, and to the rise of world cinema discourse within film studies itself.

Germany of the 1920s offers a stunning moment in modernity, a time when surface values first became determinants of taste, activity, and occupation: modernity was still modern, spectacle was still spectacular. Janet Ward's luminous study revisits Weimar Germany via the lens of metropolitan visual culture, analyzing the power that 1920s Germany holds for today's visual codes of consumerism.

Fast Cars, Clean BodiesDecolonization and the Reordering of French CultureMIT Press

Les nouveaux mystères de Paris (1954-1959), Léo Malet's fifteen-novel detective series inspired by Eugène Sue's nineteenth-centuryfeuilleton, almost achieved the goal of setting a mystery in each of the twenty Parisian arrondissements, with Nestor Burma at the center of the action. In Burma, the "détective de choc" first introduced in 1943's 120rue de la gare, Malet, considered the "father" of the French roman noir, creates a cultural hybrid, bringing literary references and surrealist techniques to a criminal milieu. Michelle Emanuel's groundbreaking study is particularly insightful in its treatment of Malet as a pioneer within the literary genre of the French roman noir while making sure to also focus on his surrealist roots. Against the archetypes of Simenon's Maigret and Christie's Poirot, Burma is brash and streetwise, peppering his speech with colorful and evocative slang. As the reader's tour guide, Burma highlights Paris's forgotten past while providing insight to the Paris of (his) present, referencing both popular culture and contemporary issues. Malet's innovation of setting a noir narrative in France serves as a catalyst for further change in the policier genre in France, including his contemporary Jean Amila, the néo-polar of Jean-Patrick Manchette, and the historicalroman noir of Didier Daeninckx.

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

Examines the film industry's fascination with bondage and captivity.

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

The racist legacy behind the Western idea of freedom The era of the Enlightenment, which gave rise to our modern conceptions of freedom and democracy, was also the height of the trans-Atlantic slave trade. America, a nation founded on the principle of liberty, is also a nation built on African slavery, Native American genocide, and systematic racial discrimination. White Freedom traces the complex relationship between freedom and race from the eighteenth century to today, revealing how being free has meant being white. Tyler Stovall explores the intertwined histories of racism and freedom in France and the United States, the two leading nations that have claimed liberty as the heart of their national identities. He explores how French and American thinkers defined freedom in racial terms and conceived of liberty as an aspect and privilege of whiteness. He discusses how the Statue of Liberty—a gift from France to the United States and perhaps the most famous symbol of freedom on Earth—promised both freedom and whiteness to European immigrants. Taking readers from the Age of Revolution to today, Stovall challenges the notion that racism is somehow a paradox or contradiction within the democratic tradition, demonstrating how white identity is intrinsic to Western ideas about liberty. Throughout the history of modern Western liberal democracy, freedom has long been white freedom. A major work of

scholarship that is certain to draw a wide readership and transform contemporary debates, White Freedom provides vital new perspectives on the inherent racism behind our most cherished beliefs about freedom, liberty, and human rights. Historicizing Theory provides the first serious examination of contemporary theory in relation to the various twentieth-century historical and political contexts out of which it emerged. Theory--a broad category that is often used to encompass theoretical approaches as varied as cleconstruction, New Historicism, and post colonialism--has often been derided as a mere "relic" of the 1960s. In order to move beyond such a simplistic assessment, the essays in this volume examine such important figures as Harold Bloom, Paul de Man, Jacques Derrida, Michael Foucault, Stephen Greenblatt, and Edward Said, situating their work in a variety of contexts inside and outside of the 1960s, including World War 11, the Holocaust, the Algerian civil war, and the canon wars of the 1980s. In bringing us face-to-face with the history of theory, "Historicizing Theory recuperates history for theory and asks us to confront some of the central issues and problems in literary studies today.

Crossing borders – both physically and imaginatively – is part of our 'nomadic' postmodern identity, but transcultural and transnational exchanges have also played a major role in the centuries-long processes of hybridisation that helped to fashion the vast geographic, political and imaginative container of diversity we call Europe. This volume gathers together the work of scholars from several European countries in an attempt to encourage a collective reflection upon historical – and often 'mythical' – locations and landscapes, as well as upon the thresholds and faultlines that unite or separate them. The issues the volume tackles are delicate and complex, for the encounter of differences engenders both curiosity and suspicion and there is no easy way to create a new synthesis while respecting and promoting diversity. However, since Europe is inevitably a cultural and political entity 'in the making', Europeans should embrace the 'great narrative' of a 'utopian project', uniting their efforts to work towards a civilisation that is grounded on plurality and openness. Architecture and Film looks at the ways architecture and architects are treated on screen and, conversely, how these depictions filter and shape the ways we understand the built environment. It also examines the significant effect that the film industry has had on the American public's perception of urban, suburban, and rural spaces. Contributors to this collection of essays come from a wide range of disciplines. Nancy Levinson from Harvard Design Magazine writes on how films from The Fountainhead to Jungle Fever have depicted architects. Eric Rosenberg from Tufts University looks at how architecture and spatial relations shape the Beatles films A Hard Day's Night, Help!, and Let It Be. Joseph Rosa, curator at the National Building Museum, discusses why modern domestic architecture in recent Hollywood films such as The Ice Storm, L. A. Confidential, and The Big Lebowski has become synonymous with unstable inhabitants. I.D. Magazine writer Peter Hall discusses the history of film titling, focusing on the groundbreaking work of Saul Bass and Maurice Binder. Edited by Mark Lamster examines the anti-urbanism of the Star Wars trilogy. The collection also includes the voices of those from within the film industry, who are uniquely able to provide a "behind the scenes" perspective: film Edited by Bob Eisenhardt comments on the making of Concert of Wills, a documentary on the construction of the Getty Museum; and Robert Kraft focuses on his work as a location director for Diane Keaton's upcoming film about Los Angeles. Also included are interviews with David Rockwell, architect of numerous Planet Hollywood restaurants worldwide and designer of a new hall to host the Academy Awards ceremony; Kyle Kooper, who created title sequences for Seven and Mission Impossible; and motion picture art director Jan Roelfs, whose credits include Gattaca, Orlando, and Little Women.

In Quebec National Cinema Bill Marshall tackles the question of the role cinema plays in Quebec's view of itself as a nation. Surveying mostly fictional feature films, Marshall demonstrates how Quebec cinema has evolved from the innovative direct cinema of the early 1960s into the diverse canvas of popular comedies, glossy co-productions, and reworked auteur cinema of the postmodern 1990s. He explores the faultlines of Quebec identity - its problematic and contradictory relationship with France, the question of Native peoples, the influence of the cosmopolitan and pluralist city of Montreal, and the encounters between sexuality, gender, and nation traced and critiqued in women's and queer cinemas. In the first comprehensive, theoretically informed work in English on Quebec cinema, Marshall views his subject as neither the assertion of some unproblematic national wholeness nor a random collection of disparate voices that drown out or invalidate the question of nation. Instead, he shows that while the allegory of nation marks Quebec film production it also leads to a tension between textual and contextual forces, between homogeneity and heterogeneity, and between major and minor modes of being and identity. Drawing on a broad framework of theory and particularly indebted to the work of Gilles Deleuze and Félix Guattari, Quebec National Cinema makes a valuable contribution to debates in film studies on national cinemas and to the burgeoning interest in French studies in the culture and politics of la francophonie. Bill Marshall is professor of Modern French Studies at the University of Glasgow. He has written several books and numerous articles on film and Francophone culture.

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

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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.

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

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.

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 Communard 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.

The humanities continue to ride a wave of interest in the material or phenomenological object world. Early in the boom in what we might call Thing Studies, Brown observed that "these days you can read books on the pencil, the zipper, the toilet, the banana, the chair, the potato, the bowler hat." By now the list is a good deal longer. How should we understand the broad spotlight now being cast on the inanimate object world within various disciplines? This book sets out to answer that question by reference to objects as various as puppets and glass plate, writers ranging from Virginia Woolf to Philip K. Dick, and artists as various as Rodin and Man Ray. Taken together, the essays in "Other Things" explain modernism's investment in disclosing an object world whose enchantment persists in the face of disenchantment. Working with conceptual tools derived from the work of Martin Heidegger, Walter Benjamin, and Jacques Lacan, Brown advances an object/thing distinction that grasps the unanticipated force of an object, no matter how banal that object may be. For Brown, gaining purchase on the world we inhabit requires theory to engage the everyday object world, just as it requires us to ask new questions of material culture, including the question of what we mean by materiality itself.

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

Accounts of public intellectuals in France and French feminism have focused on a specific set of women thinkers overlooking some major women intellectuals. This book aims redresses this balance by studying these forgotten intellectuals creating a cultural and theoretical re-evaluation of the gendered phenomenon of the public intellectual in France.

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

As early as the 1910s, African drivers in colonial Ghana understood the possibilities that using imported motor transport could further the social and economic agendas of a diverse array of local agents, including chiefs, farmers, traders, fishermen, and urban workers. Jennifer Hart's powerful narrative of auto-mobility shows how drivers built on old trade routes to increase the speed and scale of motorized travel. Hart reveals that new forms of labor migration, economic enterprise, cultural production, and social practice were defined by autonomy and mobility and thus shaped the practices and values that formed the foundations of Ghanaian society today. Focusing on the everyday lives of individuals who participated in this century of social, cultural, and technological change, Hart comes to a more sensitive understanding of the ways in which these individuals made new technology meaningful to their local communities and associated it with their future aspirations.

A powerful exposé of how political violence operates through the spaces of urban life. 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.'

A groundbreaking theory of materialism which reconsiders the role of stuff, the small objects that clutter our lives, as they crowd the pages of modern literature.

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

France entered the twentieth century as a powerful European and colonial nation. In the course of the century, her role changed dramatically: in the first fifty years two World Wars and economic decline removed its status as a world power, whilst the immediate post-war era was marked by wars of independence in its colonies. Yet at the same time, in the second half of the century, France entered a period of unprecedented growth and social transformation. Throughout the century and into the new millennium France retained its former international reputation as a centre for cultural excellence and innovation and its culture, together with that of the Francophone world, reflected the increased richness and diversity of the period. This Companion explores this vibrant culture, and includes chapters on history, language, literature, thought, theatre, architecture, visual culture, film and music, and discuss the contributions of popular culture, Francophone culture, minorities and women.

The most significant conquest of the twentieth century may well have been the triumph of American consumer society over Europe's bourgeois civilization. It is this little-understood but world-shaking campaign that unfolds in de Grazia's account of how the American standard of living defeated the European way of life and achieved the global cultural hegemony that is both its great strength and its key weakness today. Tracing the peculiar alliance that arrayed New World salesmanship, statecraft, and standardized goods against the Old World's values of status, craft, and good taste, de Grazia describes how all alternative strategies fell before America's consumer-oriented capitalism--first the bourgeois lifestyle, then the Third Reich's command consumption, and finally the grand experiment of Soviet-style socialist planning.--From publisher description.

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

Healthy city planning means seeking ways to eliminate the deep and persistent inequities that plague cities. Yet, as Jason Corburn argues in this book, neither city planning nor public health is currently organized to ensure that today's cities will be equitable and healthy. Having made the case for what he calls 'adaptive urban health justice' in the opening chapter, Corburn briefly reviews the key events, actors, ideologies, institutions and policies that shaped and reshaped the urban public health and planning from the nineteenth century to the present day. He uses two frames to organize this historical review: the view of the city as a field site and as a laboratory. In the second part of the

book Corburn uses in-depth case studies of health and planning activities in Rio de Janeiro, Nairobi, and Richmond, California to explore the institutions, policies and practices that constitute healthy city planning. These case studies personify some of the characteristics of his ideal of adaptive urban health justice. Each begins with an historical review of the place, its policies and social movements around urban development and public health, and each is an example of the urban poor participating in, shaping, and being impacted by healthy city planning.

A wide-ranging account of French literature of the 1950s and 1960s showing how politically engaged leading writers were. Copyright: fa3309be76455cf268ea958e64025bf8