

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

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

**Literary Careers in the Modern Era** Guy Davidson 2016-04-29 This is the first study of the shape and diversity of the literary career in the 20th and 21st centuries. Bringing together essays on a wide range of authors from Australia, Canada, the United States and the United Kingdom, the book investigates how literary careers are made and unmade, and how norms of authorship are shifting in the digital era.

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

[The Problem with Pleasure](#) Laura Frost 2013-07-09 Aldous Huxley decried "the horrors

of modern 'pleasure,'" or the proliferation of mass produced, widely accessible entertainment that could degrade or dull the mind. He and his contemporaries, including James Joyce, T. S. Eliot, Gertrude Stein, D. H. Lawrence, and Jean Rhys, sought to radically redefine pleasure, constructing arduous and indirect paths to delight through their notoriously daunting work. Laura Frost follows these experiments in the art of unpleasure, connecting modernism's signature characteristics, such as irony, allusiveness, and obscurity, to an ambitious attempt to reconfigure bliss. In *The Problem with Pleasure*, Frost draws upon a wide variety of materials, linking interwar amusements, such as the talkies, romance novels, the Parisian fragrance Chanel no. 5, and the exotic confection Turkish Delight, to the artistic play of Joyce, Lawrence, Stein, Rhys, and others. She considers pop cultural phenomena and the rise of celebrities such as Rudolph Valentino and Gypsy Rose Lee against contemporary sociological, scientific, and philosophical writings on leisure and desire. Throughout her study, Frost incorporates recent scholarship on material and visual culture and vernacular modernism, recasting the period's high/low, elite/popular divides and formal strategies as efforts to regulate sensual and cerebral experience. Capturing the challenging tensions between these artists' commitment to innovation and the stimulating amusements they denounced yet deployed in their writing, Frost calls attention to the central role of pleasure in shaping interwar culture.

*Cold Modernism* Jessica Burstein 2012 "Explores a significant but overlooked aspect of early twentieth-century modernism, one that focuses on surface appearance rather than interiority or psychological depth. Looks at the writers Wyndham Lewis and Mina Loy, the artists Balthus and Hans Bellmer, and the fashion designer Coco Chanel"-- Provided by publisher.

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

*Modernism à la Mode* Elizabeth M. Sheehan 2018-10-15 *Modernism à la Mode* argues that fashion describes why and how literary modernism matters in its own historical moment and ours. Bringing together texts, textiles, and theories of dress, Elizabeth Sheehan shows that writers, including Virginia Woolf, D.H. Lawrence, W.E.B. Du Bois, Nella Larsen, and F. Scott Fitzgerald, turned to fashion to understand what their own

stylized works could do in the context of global capital, systemic violence, and social transformation. Modernists engage with fashion as a mood, a set of material objects, and a target of critique, and, in doing so, anticipate and address contemporary debates centered on the uses of literature and literary criticism amidst the supposed crisis in the humanities. A modernist affect with a purpose, no less. By engaging modernism à la mode—that is, contingently, contextually, and in light of contemporary concerns—this book offers an alternative to the often-untenable distinctions between strong or weak, suspicious or reparative, and politically activist or quietist approaches to literature, which frame current debates about literary methodology. As fashion helps us to describe what modernist texts do, it enables us to do more with modernism as a form of inquiry, perception, and critique. Fashion and modernism are interwoven forms of inquiry, perception, and critique, writes Sheehan. It is fashion that puts the work of early twentieth-century writers in conversation with twenty-first century theories of emotion, materiality, animality, beauty, and history.

The American Abroad Anna Cooper 2022-03-24 Drawing on cinema and media studies, art history, American studies, and postcolonial studies, this innovative book offers a fresh way of thinking about Hollywood film aesthetics. It explores how eighteenth- and nineteenth-century Western colonial formations of vision influenced classical Hollywood film style, and thus provides a new and unique perspective on the origins of the cinematic gaze. Classical Hollywood cinema constructs global spaces as an imaginative dreamworld, subsuming geographical and cultural differences into utopian fantasy. Yet, this characteristically Hollywoodian aesthetic has rarely been explored in detail. How are such representations constructed within film texts? Is this utopian aesthetic really as uniform and transparent as it appears? What is its relationship to the United States' status as an imperial power? In *The American Abroad*, Anna Cooper explores how postwar Hollywood cinema adopted elements of British and French imperial visual culture, transforming them to suit a new United Statesian context. Cooper argues that four visual discourses in particular—the sublime, the ethnographic, the picturesque, and glamour—became building blocks in the development of a new American visual language.

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

Heroines in History Katie Pickles 2022-07-21 *Heroines in History: A Thousand Faces*

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

Literature in the First Media Age David Trotter 2013-12-16 The period between the World Wars was one of the richest and most inventive in the long history of British literature. Interwar literature stood apart by virtue of the sheer intelligence of the enquiries it undertook into the technological mediation of experience. After around 1925, literary works began to examine the sorts of behavior made possible for the first time by virtual interaction. And they began to fill up, too, with the look, sound, smell, taste, and feel of the new synthetic and semi-synthetic materials that were reshaping everyday modern life. New media and new materials gave writers a fresh opportunity to reimagine both how lives might be lived and how literature might be written. Today, such material and immaterial mediations have become even more decisive.

Communications technology is an attitude before it is a machine or a set of codes. It is an idea about the prosthetic enhancement of our capacity to communicate. The writers who first woke up to this fact were not postwar, postmodern, or post-anything else: some of the best of them lived and wrote in the British Isles in the period between the World Wars.

D. H. Lawrence In Context Andrew Harrison 2018-11-15 This collection of original, concise essays by leading international scholars draws closely on the Cambridge Edition of the Letters and Works of D. H. Lawrence to provide up-to-date insights into the key contexts to the author's life, career and legacy. It opens with an overview of Lawrence's life as it is explored in biographies and revealed in his letters and writing, before reassessing his relationship to the contemporary literary marketplace, and his response to - and intervention in - a range of literary/cultural and social/historical contexts. It ends with sections on Lawrence's changing critical reception and his powerful legacy in the work of later authors and filmmakers. The essays present a detailed and nuanced picture of Lawrence as an enterprising professional author with a truly cosmopolitan outlook who engaged deeply and strongly with his contemporary culture, and with currents of thought across a range of disciplines.

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

culture, and pastimes that influenced, and were influenced by, the experimental literature published around 1890-1945.

**So Famous and So Gay** Jeff Solomon 2017-05-23 Gertrude Stein (1874–1946) and Truman Capote (1924–1984) should not have been famous. They made their names between the Oscar Wilde trial and Stonewall, when homosexuality meant criminality and perversion. And yet both Stein and Capote, openly and exclusively gay, built their outsize reputations on works that directly featured homosexuality and a queer aesthetic. How did these writers become mass-market celebrities while other gay public figures were closeted or censored? And what did their fame mean for queer writers and readers, and for the culture in general? Jeff Solomon explores these questions in *So Famous and So Gay*. Celebrating lesbian partnership, *The Autobiography of Alice B. Toklas* was published in 1933 and rocketed Stein, the Jewish lesbian intellectual avant-garde American expatriate, to international stardom and a mass-market readership. Fifteen years later, when Capote published *Other Voices, Other Rooms*, a novel of explicit homosexual sex and love, his fame itself became famous. Through original archival research, Solomon traces the construction and impact of the writers' public personae from a gay-affirmative perspective. He historically situates author photos, celebrity gossip, and other ephemera to explain how Stein and Capote expressed homosexuality and negotiated homophobia through the fleeting depiction of what could not be directly written—maneuvers that other gay writers such as Gore Vidal, Tennessee Williams, and James Baldwin could not manage at the time. Finally *So Famous and So Gay* reveals what Capote's and Stein's debuts, *Other Voices, Other Rooms* and *Three Lives*, held for queer readers in terms of gay identity and psychology—and for gay authors who wrote in their wake.

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

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

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

*Celebrity, Convergence and Transformation* Douglas Brownlie 2017-07-28 Bringing together the latest thinking on both celebrity brands and celebrity culture from academics specialising in the field of marketing, this book explores a range of insightful contexts in order to add vigour and vitality to our understanding of the connections between celebrities, markets and culture. It unpacks the identity theoretics which have their origins in the turn to celebrity culture and the spectacle and glamour of mass-media practices. In doing so, the contributors hint at new forms of individuation where the line between the virtual and the actual is blurred, and where images of celebrities construct and deconstruct themselves. This book was originally published as a special issue of the *Journal of Marketing Management*.

*Social Dance and the Modernist Imagination in Interwar Britain* Rishona Zimring 2016-12-05 Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period's most prominent intellectuals.

*Ornamentalism* Anne Anlin Cheng 2019 *Ornamentalism* offers one of the first sustained and original theories of Asiatic femininity. Examining ornamentality, in lieu of Orientalism, as a way to understand the representation, circulation, and ontology of Asiatic femininity, this study extends our vocabulary about the woman of color beyond the usual platitudes about objectification. By offering us a conceptual frame through which to focus on race without being solely beholden to flesh or skin, this study alters the foundational terms of feminism and places Asian femininity at the center of an entire epistemology of race. By tracing a direct link between the making of artificial Asiatic femininity and a seemingly much more technological history of synthetic personhood in the West from the nineteenth to the twenty-first century, *Ornamentalism*

shows how the construction of modern personhood in the multiple realms of law, culture, and art has been surprisingly indebted to this very marginal figure. Drawing from and speaking to the multiple fields of feminism, critical race theory, visual culture, performance studies, legal studies, Modernism, Orientalism, Object Studies and New Materialism, Ornamentalism will leave reader with a greater understanding of what it is to be in Americanculture.

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

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

**Katherine Mansfield and the Fantastic** da Sousa Correa Delia da Sousa Correa 2019-06-01 Fantastic and Gothic readings of Mansfield's short stories present us with a covert, darker world, alongside seemingly familiar actions and events This volume investigates an unexpectedly rich vein of literary gothic motifs and tropes found within Mansfield's modernist, experimental prose. The essays investigate her development of the fairytale in several stories discloses how the 'Cinderella' story underpins 'Her First Ball', how 'Little Red Riding Hood' lurks beneath 'The Little Governess', and how the figure of the changeling inhabits 'A Suburban Fairy Tale'. Mansfield's explorations of the conscious and unconscious mind are elucidated through a discussion of Freud's theory of the uncanny and the unsettling effects of language in Mansfield's 'In A German Pension' stories. Finally, the term 'charm' is revealed as spanning the two extremes of the fantastic and the ordinary which combine in Mansfield's evocations of the enchantment of domestic interiors.

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

**In and Out of Sight** Alix Beeston 2018 "Building on work in visual culture studies that emphasizes the interplay between still and moving images, *In and Out of Sight* provides

a new account of the relationship between photography and modernist writing-- revealing the conceptual space of literary modernism to be radically constructed around the instability of female bodies"--

Grand Illusions David M. Lubin 2016-03-11 "Taking readers on a tour of the major historical events during and immediately after World War I, Grand Illusions considers the famous and forgotten artists and artworks that sought to make sense of America's first total war"--

Glamour in Six Dimensions Judith Christine Brown 2009 Glamour is an alluring but elusive concept. We most readily associate it with fashion, industrial design, and Hollywood of the Golden Age, and yet it also shaped the language and interests of high modernism. In *Glamour in Six Dimensions*, Judith Brown looks at the historical and aesthetic roots of glamour in the early decades of the twentieth century, arguing that glamour is the defining aesthetic of modernism. In the clean lines of modernism she finds the ideal conditions for glamour-blankness, polish, impenetrability, and the suspicion of emptiness behind it all. Brown focuses on several cultural products that she argues helped to shape glamour's meanings: the most significant perfume of the twentieth century, Chanel No. 5; the idea of the Jazz Age and its ubiquitous cigarette; the celebrity photograph; the staging of primitivism; and the invention of a shimmering plastic called cellophane. Alongside these artifacts, she takes up the development, refinement, and analysis of glamour in Anglo-American poetry, film, fiction, and drama of the period. *Glamour in Six Dimensions* thus asks its reader to see the proximity between the vernacular and elite cultures of modernism, and particularly how glamour was animated by artists working at the crossroads of the mundane and the extraordinary: Wallace Stevens, F. Scott Fitzgerald, Virginia Woolf, Josephine Baker, D. H. Lawrence, Gertrude Stein, Nella Larsen, and others.

Acrobatic Modernism from the Avant-Garde to Prehistory Jed Rasula 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's restructuring of the lifeworld, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the global phenomenon of jazz combined somatic assault with sensory tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement. Expressivity trumped representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound's slogan 'Make It New' became the generic rallying cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unframed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As

such, the present was suffused with the pathos of being neither, but subject to both. The Emotional Life of Postmodern Film Pansy Duncan 2015-11-19 Emotion and Postmodernism: is it possible to imagine an odder couple, stranger bedfellows, less bad company? The Emotional Life of Postmodern Film brings this unlikely pair into sustained dialogue, arguing that the interdisciplinary body of scholarship currently emerging under the rubric of "affect theory" may be unexpectedly enriched by an encounter with the field that has become its critical other. Across a series of radical re-appraisals of canonical postmodern texts, from Fredric Jameson's Postmodernism to David Cronenberg's Crash, Duncan shows that the same postmodern archive that has proven resistant to strongly subject-based and object-oriented emotions, like anger and sadness, proves all too congenial to a series of idiosyncratic, borderline emotions, from knowingness, fascination and bewilderment to boredom and euphoria. The analysis of these emotions, in turn, promises to shake up scholarly consensus on two key counts. On the one hand, it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy, subjective sister of a supposedly more critically interesting and politically productive affect. On the other, it will transform our perception of postmodernism as a now-historical aesthetic and theoretical moment, teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it.

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

Modernist Star Maps Aaron Jaffe 2016-12-05 Bringing together Canadian, American, and British scholars, this volume explores the relationship between modernism and modern celebrity culture. In support of the collection's overriding thesis that modern celebrity and modernism are mutually determining phenomena, the contributors take on a range of transatlantic canonical and noncanonical figures, from the expected (Virginia Woolf and F. Scott Fitzgerald) to the surprising (Elvis and Hitler). Illuminating case studies are balanced by the volume's attentiveness to broader issues related to modernist aesthetics, as the contributors consider celebrity in relationship to identity, commodification, print culture, personality, visual cultures, and theatricality. As the first book to read modernism and celebrity in the context of the crises of individual agency occasioned by the emergence of mass-mediated culture, Modernist Star Maps argues that the relationship between modernism and the popular is unthinkable without celebrity. Moreover, celebrity's strange evolution during the twentieth century is unimaginable without the intercession of modernism's system of cultural value. This innovative collection opens new avenues for understanding celebrity not only for modernist scholars but for critical theorists and cultural studies scholars.

Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art Jessica Sjöholm Skrubbe 2021-12-31 Based on hitherto overlooked archival material, this book reveals Nell Walden's significant impact on the Sturm organisation through a feminist reading of supportive labour that highlights the centrality of collaborative work within the modern art world. This book introduces Walden as an ardent collector of modern and indigenous art and critically contextualises her own art production in relation to

expressionist concepts of art and to gendered ideas on abstraction and decoration. Visual analyses highlight how she collaborated with professional and experimental women photographers during the Weimar era and how the circulation of these photographs served as a means to intervene in the public sphere of culture in interwar Germany. Finally, the book provides an analysis of Walden's continuing work for *Der Sturm* after her voluntary exile from Germany to Switzerland in 1933 and highlights the importance of women's supportive labour for the canonisation and institutionalisation of modern art in museums and archives. The book will be of interest to scholars working in art history, visual studies, and gender studies.

Supercommunity E-Flux 2017-12-05 Leading artists, theorists, and writers exhume the dystopian and utopian futures contained within the present "I am the supercommunity, and you are only starting to recognize me. I grew out of something that used to be humanity. Some have compared me to angry crowds in public squares; others compare me to wind and atmosphere, or to software." Invited to exhibit at the 56th Venice Biennale, e-flux journal produced a single issue over a four-month span, publishing an article a day both online and on site from Venice. In essays, poems, short stories, and plays, artists and theorists trace the negative collective that is the subject of contemporary life, in which art, the internet, and globalization have shed their utopian guises but persist as naked power, in the face of apocalyptic ecological disaster and against the claims of the social commons. "I convert care to cruelty, and cruelty back to care. I convert political desires to economic flows and data, and then I convert them back again. I convert revolutions to revelations. I don't want security, I want to leave, and then disperse myself everywhere and all the time."

A New Vocabulary for Global Modernism Eric Hayot 2016-11-29 Bringing together leading critics and literary scholars, *A New Vocabulary for Global Modernism* argues for new ways of understanding the nature and development of twentieth-century literature and culture. Scholars have largely understood modernism as an American and European phenomenon. Those parameters have expanded in recent decades, but the incorporation of multiple origins and influences has often been tied to older conceptual frameworks that make it difficult to think of modernism globally. Providing alternative approaches, *A New Vocabulary for Global Modernism* introduces pathways through global archives and new frameworks that offer a richer, more representative set of concepts for the analysis of literary and cultural works. In separate essays each inspired by a critical term, this collection explores what happens to the foundational concepts of modernism and the methods we bring to modernist studies when we approach the field as a global phenomenon. Their work transforms the intellectual paradigms we have long associated with modernism, such as tradition, antiquity, style, and translation. New paradigms, such as context, slum, copy, pantomime, and puppets emerge as the archive extends beyond its European center. In bringing together and reexamining the familiar as well as the emergent, the contributors to this volume offer an invaluable and original approach to studying the intersection of world literature and modernist studies.

Still Modernism Louise Hornby 2017 Includes bibliographical references (pages 221-232) and index.

The Shaken and the Stirred Stephen Schneider 2020-09-01 Over the past decade, the popularity of cocktails has returned with gusto. Amateur and professional mixologists

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

Modernist Impersonalities R. Rives 2012-08-16 Rives uncovers a context of aesthetic and social debate that modernist studies has yet to fully articulate, examining what it meant, for various intellectuals working in early twentieth-century Britain and America, to escape from personality.

*Modernism, Fashion and Interwar Women Writers* Vike Martina Plock 2017-06-12 An unprecedented sartorial revolution occurred at the beginning of the twentieth century when the tight-laced silhouettes of Victorian women gave way to the figure of the flapper. *Modernism, Fashion and Interwar Women Writers* demonstrates how five female novelists of the interwar period engaged with an emerging fashion discourse that concealed capitalist modernity's economic reliance on mass-manufactured, uniform-looking productions by ostensibly celebrating originality and difference. For Edith Wharton, Jean Rhys, Rosamond Lehmann, Elizabeth Bowen and Virginia Woolf fashion was never just the provider of guidelines on what to wear. Rather, it was an important concern, offering them opportunities to express their opinions about identity politics, about contemporary gender dynamics and about changing conceptions of authorship and literary productivity. By examining their published work and unpublished correspondence, this book investigates how the chosen authors used fashion terminology to discuss the possibilities available to women to express difference and individuality in a world that actually favoured standardised products and collective formations.

*At the Mercy of Their Clothes* Celia Marshik 2016-11-29 In much of modern fiction, it is the clothes that make the character. Garments embody personal and national histories. They convey wealth, status, aspiration, and morality (or a lack thereof). They suggest where characters have been and where they might be headed, as well as whether or not they are aware of their fate. *At the Mercy of Their Clothes* explores the agency of fashion in modern literature, its reflection of new relations between people and things, and its embodiment of a rapidly changing society confronted by war and cultural and economic upheaval. In some cases, people need garments to realize themselves. In other cases, the clothes control the person who wears them. Celia Marshik's study combines close readings of modernist and middlebrow works, a history of Britain in the early twentieth century, and the insights of thing theory. She focuses on four distinct categories of modern clothing: the evening gown, the mackintosh, the fancy dress costume, and secondhand attire. In their use of these clothes, we see authors negotiate shifting gender roles, weigh the value of individuality during national conflict, work through mortality, and depict changing class structures. Marshik's dynamic comparisons put Ulysses in conversation with Rebecca, Punch cartoons, articles in *Vogue*, and letters from consumers, illuminating opinions about specific garments and a widespread anxiety that people were no more than what they wore. Throughout her

readings, Marshik emphasizes the persistent animation of clothing—and objectification of individuals—in early-twentieth-century literature and society. She argues that while artists and intellectuals celebrated the ability of modern individuals to remake themselves, a range of literary works and popular publications points to a lingering anxiety about how political, social, and economic conditions continued to constrain the individual.

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