

The Art Of Taking A Walk Flanerie Literature And

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Travel Narrative and the Ends of Modernity Stacy Burton 2014 Combining theoretical arguments with close reading, this text traces how twentieth-century writers have reinvented travel narrative for new purposes.

New Directions in Flânerie Kelly Comfort 2021-11-25 This book distinguishes itself from previous scholarship by offering an inclusive and comprehensive treatment of urban walking from 1800 to the present. Divided into three sections—geography, genius, and gender—the introduction establishes the origins of the flâneur and flâneuse in early foundational texts and explores later works that reimagine flânerie in terms of these same three themes. The volume’s contributors provide new and global perspectives on urban walking practices through their treatment of a variety of genres (literature, film, journalism, autobiography, epistolary correspondence, photography, fashion, music, digital media) and regions (Europe, Asia, the Americas, Africa, the Middle East). This volume theorizes well-known urban characters like the idler, loungeur, dandy, badaud, promeneuse, shopper, collector, and detective and also proposes new iterations of the flâneur/flâneuse as fashion model, gaucho, cruiser, musician, vampire, postcolonial activist, video game avatar and gamer.

Mapping Modern Beijing Weijie Song 2018 Annotation 'Mapping Modern Beijing' investigates various modes of representing Beijing by writers travelling across mainland China, Taiwan, Hong Kong, and overseas Sinophone and non-Chinese communities.

The Urban Generation Zhen Zhang 2007-03-28 DIVAn anthology that explores film works by the "urban generation,"--filmmakers who operate outside of "mainstream" (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

Women in Weimar Fashion Mila Ganeva 2008 New view of the crucial role of fashion discourse and practice in Weimar Germany and its significance for women.

AngloModern Janet Wolff 2018-05-31 Early twentieth-century art and art practice in Britain and the United States were, Janet Wolff asserts, marginalized by critics and historians in very similar ways after the rise of post-Cubist modern art. In a masterly book on the sociology of modernism, Wolff explores work that was primarily realist and figurative and investigates the social, institutional, political, and aesthetic processes by which that art fell by the wayside in the postwar period. Throughout, she shows that questions of gender and ethnicity play an important role in critical, curatorial, and historical evaluations. For example, Wolff finds that the work of the artists central to the development of the Whitney Museum was relegated to a secondary status in the postwar period, when realism was labeled "feminine" in contrast to the aggressive masculinity of abstract expressionism. The three key periods considered in AngloModern are the early twentieth century, when modernist art and existing and new realist traditions coexisted in a certain tension; the postwar period, in which modernism claimed superiority over realism; and the late twentieth century, when a retrieval of the realist and figurative traditions seemed to occur. Wolff concludes by considering this re-emergence, as well as the limitations of earlier discussions of the struggles of realist and figurative art to endure the currents of modernism.

Unnamable Susette Min 2018-06-05 Redraws the contours of Asian American art, attempting to free it from a categorization that stifles more than it reveals. Charting its historical conditions and the expansive contexts of its emergence, Susette Min challenges the notion of Asian American art as a site of

reconciliation or as a way for marginalized artists to enter into the canon or mainstream art scene. Pressing critically on the politics of visibility and how this categorization reduces artworks by Asian American artists within narrow parameters of interpretation, Unnamable reconceives Asian American art not as a subset of objects, but as a medium that disrupts representations and embedded knowledge. By approaching Asian American art in this way, Min refigures the way we see Asian American art as an oppositional practice, less in terms of its aspirations to be seen—its greater visibility—and more in terms of how it models a different way of seeing and encountering the world. Uniquely presented, the chapters are organized thematically as mini-exhibitions, and offer readings of select works by contemporary artists including Tehching Hsieh, Byron Kim, Simon Leung, Mary Lum, and Nikki S. Lee. Min displays a curatorial practice and reading method that conceives of these works not as “exemplary” instances of Asian American art, but as engaged in an aesthetic practice that is open-ended. Ultimately, Unnamable insists that in order to reassess Asian American art and its place in art history, we need to let go not only of established viewing practices, but potentially even the category of Asian American art itself. Redraws the contours of Asian American art, attempting to free it from a categorization that stifles more than it reveals. Charting its historical conditions and the expansive contexts of its emergence, Susette Min challenges the notion of Asian American art as a site of reconciliation or as a way for marginalized artists to enter into the canon or mainstream art scene. Pressing critically on the politics of visibility and how this categorization reduces artworks by Asian American artists within narrow parameters of interpretation, Unnamable reconceives Asian American art not as a subset of objects, but as a medium that disrupts representations and embedded knowledge. By approaching Asian American art in this way, Min refigures the way we see Asian American art as an oppositional practice, less in terms of its aspirations to be seen—its greater visibility—and more in terms of how it models a different way of seeing and encountering the world. Uniquely presented, the chapters are organized thematically as mini-exhibitions, and offer readings of select works by contemporary artists including Tehching Hsieh, Byron Kim, Simon Leung, Mary Lum, and Nikki S. Lee. Min displays a curatorial practice and reading method that conceives of these works not as “exemplary” instances of Asian American art, but as engaged in an aesthetic practice that is open-ended. Ultimately, Unnamable insists that in order to reassess Asian American art and its place in art history, we need to let go not only of established viewing practices, but potentially even the category of Asian American art itself.

Cities and Cinema Barbara Mennel 2008-03-19 Films about cities abound. They provide fantasies for those who recognize their city and those for whom the city is a faraway dream or nightmare. How does cinema rework city planners' hopes and city dwellers' fears of modern urbanism? Can an analysis of city films answer some of the questions posed in urban studies? What kinds of vision for the future and images of the past do city films offer? What are the changes that city films have undergone? *Cities and Cinema* puts urban theory and cinema studies in dialogue. The book's first section analyzes three important genres of city films that follow in historical sequence, each associated with a particular city, moving from the city film of the Weimar Republic to the film noir associated with Los Angeles and the image of Paris in the cinema of the French New Wave. The second section discusses socio-historical themes of urban studies, beginning with the relationship of film industries and individual cities, continuing with the portrayal of war torn and divided cities, and ending with the cinematic expression of utopia and dystopia in urban science fiction. The last section negotiates the question of identity and place in a global world, moving from the portrayal of ghettos and barrios to the city as a setting for gay and lesbian desire, to end with the representation of the global city in transnational cinematic practices. The book suggests that modernity links urbanism and cinema. It accounts for the significant changes that city film has undergone through processes of globalization, during which the city has developed from an icon in national cinema to a privileged site for transnational cinematic practices. It is a key text for students and researchers of film studies, urban studies and cultural studies.

The Cinema of the Soviet Thaw Lida Oukaderova 2017-05-15 Following Joseph Stalin's death in 1953, the Soviet Union experienced a dramatic resurgence in cinematic production. The period of the Soviet Thaw became known for its relative political and cultural liberalization; its films, formally innovative and socially engaged, were swept to the center of international cinematic discourse. In *The Cinema of the Soviet Thaw*, Lida Oukaderova provides an in-depth analysis of several Soviet films made between 1958 and 1967 to argue for the centrality of space—as both filmic trope and social concern—to Thaw-era cinema. Opening with a discussion of the USSR's little-examined late-fifties embrace of panoramic cinema, the book pursues close readings of films by Mikhail Kalatozov, Georgii Danelia, Larisa Shepitko and Kira Muratova, among others. It demonstrates that these directors' works were motivated by an urge to interrogate and reanimate spatial experience, and through this project to probe critical issues of ideology,

social progress, and subjectivity within post-Stalinist culture.

The Palgrave Encyclopedia of Urban Literary Studies Jeremy Tambling 2022-10-29 This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban, and the relation of cities to literature, and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film and music, urban space, pre/early and modern cities, concepts and movements and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field.

The Flaneur in Nineteenth-Century British Literary Culture Isabel Vila-Cabanes 2018-10-15 The flaneur is a cultural and literary phenomenon usually associated with nineteenth-century Paris, but the type also exists in the artistic and literary panorama of other major European capitals, such as London, Berlin, and Moscow. Despite massive recent interest in the figure of the flaneur in scholarly studies, analyses about the nineteenth-century British analogue are often fragmentary, appearing in the form of isolated articles. However, there is an abundant amount of nineteenth-century novels, sketches and journalistic essays which offer remarkable and hitherto overlooked accounts of the British metropolis, and which frequently include the figure of the flaneur as a central character or the topic of flanerie as a theme. This book explores a great array of texts, making an essential contribution to our knowledge and understanding of the prehistory or, rather, history of the British flaneur from the early eighteenth century to the early twentieth century, with a special focus on the nineteenth century. The flaneur is looked at as a figure in which the development and dynamics of the modern metropolis and its impact on the literary discourse are manifested from a formal, as well as thematic, perspective.

Strange Spaces André Jansson 2016-12-05 Certain bizarre spaces, where disruption or disarray rule, leave us estranged and 'out of place'. This book examines such spaces, highlighting the emotional and mediated geographies of uncertainty and the state of being 'in-between'; of cognitive displacement, loss, fear, or exhilaration. It expands on why space is sometimes estranging and for whom it is strange. It is the first book to link strangeness and spatial production, as well as empirical explorations of strange spaces

within a profound theoretical discussion of 'what is strange about strange spaces' and how they evolve in a modern media age.

The Discourse of Flanerie in Antonio Muñoz Molina's Texts Richard Sperber 2015-09-10 Edgar Allan Poe, Charles Baudelaire, and Walter Benjamin have shown that flanerie is anything but an aimless stroll. Walking through London, Paris, and Berlin entailed engagements with the latest modernity. Thought-provoking, exhilarating, and at times terrifying: flanerie adjusted to and documented the mobility of modernity, its aesthetic possibilities and social risks. Antonio Muñoz Molina is one of several contemporary authors who have closely coupled the development of their literary characters to urban perambulations. Their biographic growth, cultural and social adaptations, as well as epistemological insights are so dependent on flanerie that his late twentieth and early twenty-first-century texts warrant the designation flaneur literature. Muñoz Molina has also contributed to the current decentralization of flaneur literature from Paris to smaller cities, including Spanish cities like Granada, Córdoba, and San Sebastián. Reflecting on Poe, Baudelaire, and Benjamin in these cities, his characters update and revise the canon of flaneur literature, stretching its discursive boundaries. This study examines not only the mobility of his characters but also draws attention to intercultural aspects of his flaneur literature which lie both in a uniquely Spanish perspective on flanerie as well as in engagements with cultural otherness. Walking through a Moroccan city or through Chinatown in New York, Muñoz Molina's characters broaden the Eurocentric horizon of canonical flaneur literature and the modernist one of his Spanish flaneur precursor, Federico García Lorca, whose portrait of New York is revisited in Muñoz Molina's longest flaneur text. National and literary boundaries blur as intercultural urban spaces transform his characters into transnational subjects. This study traces the author's struggle with this globalization: a residual rural nostalgia straddles uneasily with forays into filmic flanerie, a form of spectatorship that renders the flaneur newly mobile in the mass-meditated environments of postmodernity. If Muñoz Molina is generally regarded as an incisive chronicler of Spain's transition from Francoism to democracy and an attentive memorialist of the Spanish Civil War, this study bases its portrait of a much more globally engaged Muñoz Molina in his characters' movements from Spain into the urban centers of Euro-American postmodernity and its northern African periphery.

François Truffaut and Friends Robert Stam 2006-02-15 One of François Truffaut's most poignantly memorable films, *Jules and Jim*, adapted a novel by the French writer and art collector Henri-Pierre Roch. The characters and events of the 1960s film were based on a real-life romantic triangle, begun in the summer of 1920, which involved Roch himself, the German-Jewish writer Franz Hessel, and his wife, the journalist Helen Grund. Drawing on this film and others by Truffaut, Robert Stam provides the first in-depth examination of the multifaceted relationship between Truffaut and Roch. In the process, he provides a unique lens through which to understand how adaptation works—from history to novel, and ultimately to film—and how each form of expression is inflected by the period in which it is created. Truffaut's adaptation of Roch's work, Stam suggests, demonstrates how reworkings can be much more than simply copies of their originals; rather, they can become an immensely creative enterprise—a form of writing in itself. The book also moves beyond Truffaut's film and the ménage-à-trois involving Roch, Hessel, and Grund to explore the intertwined lives and work of other famous artists and intellectuals, including Marcel Duchamp, Walter Benjamin, and Charlotte Wolff. Tracing the tangled webs that linked these individuals' lives, Stam opens the door to an erotic/writerly territory where the complex interplay of various artistic sensibilities—all mulling over the same nucleus of feelings and events—vividly comes alive.

The Art of Taking a Walk Anke Gleber 1999 Anke Gleber examines one of the most intriguing and characteristic figures of European urban modernity: the observing city stroller, or flaneur. In an age transformed by industrialism, the flaneur drifted through city streets, inspired and repelled by the surrounding scenes of splendor and squalor. Gleber examines this often elusive figure in the particular contexts of Weimar Germany and the intellectual sphere of Walter Benjamin, with whom the concept of flânerie is often associated. She sketches the European influences that produced the German flaneur and establishes the figure as a pervasive presence in Weimar culture, as well as a profound influence on modern perceptions of public space. The book begins by exploring the theory of literary flânerie and the technological changes—street lighting, public transportation, and the emergence of film—that gave a new status to the activities of seeing and walking in the modern city. Gleber then assesses the place of flânerie in works by Benjamin, Siegfried Kracauer, and other representatives of Weimar literature, arts, and theory. She draws particular attention to the works of Franz Hessel, a Berlin flaneur who argued that flânerie is a "reading" of the city that perceives passersby, streets, and fleeting impressions as the

transitory signs of modernity. Gleber also examines connections between flanerier and Weimar film, and discusses female flanerier as a means of asserting female subjectivity in the public realm. The book is a deeply original and searching reassessment of the complex intersections among modernity, vision, and public space.

The Oxford Handbook of Mobile Music Studies, Volume 2 Sumanth Gopinath 2014-03 The two volumes of The Oxford Handbook of Mobile Music Studies consolidate an area of scholarly inquiry that addresses how mechanical, electrical, and digital technologies and their corresponding economies of scale have rendered music and sound increasingly mobile-portable, fungible, and ubiquitous. At once a marketing term, a common mode of everyday-life performance, and an instigator of experimental aesthetics, "mobile music" opens up a space for studying the momentous transformations in the production, distribution, consumption, and experience of music and sound that took place between the late nineteenth and the early twenty-first centuries. Taken together, the two volumes cover a large swath of the world-the US, the UK, Japan, Brazil, Germany, Turkey, Mexico, France, China, Jamaica, Iraq, the Philippines, India, Sweden-and a similarly broad array of the musical and nonmusical sounds suffusing the soundscapes of mobility. Volume 2 investigates the ramifications of mobile music technologies on musical/sonic performance and aesthetics. Two core arguments are that "mobility" is not the same thing as actual "movement" and that artistic production cannot be absolutely sundered from the performances of quotidian life. The volume's chapters investigate the mobilization of frequency range by sirens and miniature speakers; sound vehicles such as boom cars, ice cream trucks, and trains; the gestural choreographies of soundwalk pieces and mundane interactions with digital media; dance music practices in laptop and iPod DJing; the imagery of iPod commercials; production practices in Turkish political music and black popular music; the aesthetics of handheld video games and chiptune music; and the mobile device as a new musical instrument and resource for musical ensembles.

The Art of Taking a Walk Anke Gleber 2020-09-01 Anke Gleber examines one of the most intriguing and characteristic figures of European urban modernity: the observing city stroller, or flaneur. In an age transformed by industrialism, the flaneur drifted through city streets, inspired and repelled by the surrounding scenes of splendor and squalor. Gleber examines this often elusive figure in the particular

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The Aesthetics Of Human Environments Arnold Berleant 2007-05-24 **The Aesthetics of Human Environments** is a companion volume to Carlson's and Berleant's *The Aesthetics of Natural Environments*. Whereas the earlier collection focused on the aesthetic appreciation of nature, *The Aesthetics of Human Environments* investigates philosophical and aesthetics issues that arise from our engagement with human environments ranging from rural landscapes to urban cityscapes. Our experience of public spaces such as shopping centers, theme parks, and gardens as well as the impact of our personal living spaces on the routine activities of our everyday life are discussed in terms of their aesthetic value and the nature of our aesthetic appreciation. This volume will appeal to any reader concerned about the aesthetic quality of the world in which we live.

Camera Constructs Andrew Higgott 2016-12-05 Photography and architecture have a uniquely powerful resonance - architectural form provides the camera with the subject for some of its most compelling imagery, while photography profoundly influences how architecture is represented, imagined and produced. *Camera Constructs* is the first book to reflect critically on the varied interactions of the different practices by which photographers, artists, architects, theorists and historians engage with the relationship

of the camera to architecture, the city and the evolution of Modernism. The title thus on the one hand opposes the medium of photography and the materiality of construction - but on the other can be read as saying that the camera invariably constructs what it depicts: the photograph is not a simple representation of an external reality, but constructs its own meanings and reconstructs its subjects. Twenty-three essays by a wide range of historians and theorists are grouped under the themes of 'Modernism and the Published Photograph', 'Architecture and the City Re-imagined', 'Interpretative Constructs' and 'Photography in Design Practices.' They are preceded by an Introduction that comprehensively outlines the subject and elaborates on the diverse historical and theoretical contexts of the authors' approaches. *Camera Constructs* provides a rich and highly original analysis of the relationship of photography to built form from the early modern period to the present day.

Topography and Literature Reinhard Zachau 2009-07-22 Die Beiträge der gleichnamigen Tagung an der University of the South in Tennessee, USA, untersuchen die Beziehung zwischen der Auswirkung des Berliner Stadtraums auf künstlerische Darstellungen. In einem ersten Teil werden die Wilhelminischen Stadtsymbole und die einsetzende moderne Stadtplanung in Beziehung zu Berliner Flaneuren wie Georg Hermann und Robert Walser gebracht. Der Schwerpunkt des Bandes liegt im zweiten Teil, wo die Auswirkungen der Stadtplanung auf Kunst und Literatur im Berlin der Weimarzeit im Mittelpunkt stehen. In diesem Teil zeigen eine Reihe von Einzeldarstellungen Aspekte der Wechselwirkung von Raum und Kunstprodukt u. a. bei Otto Dix, Walter Ruttmann, Hans Fallada und Alfred Döblin. Den Abschluss bilden Beiträge über das Fortwirken von Weimars Moderne in der heutigen Zeit.

Cinema and Intermediality Ágnes Pethő 2011-05-25 Within the last two decades “intermediality” has emerged as one of the most challenging concepts in media theory with no shortage of various taxonomies and definitions. What prompted the writing of the essays gathered in this volume, however, was not a desire for more classifications applied to the world of moving pictures, but a strong urge to investigate what the “inter-” implied by the idea of “intermediality” stands for, and what it actually entails in the cinema. The book offers in each of the individual chapters a cross-section view of specific instances in which cinema seems to consciously position itself “in-between” media and arts, employing techniques that tap into the multimedial complexity of cinema, and bring into play the tensions generated by media

differences. The introductory theoretical writings deal with the historiography of approaching intermedial phenomena in cinema presenting at the same time some of the possible “gateways” that can open up the cinematic image towards the perceptual frames of other media and arts. The book also contains essays that examine more closely specific paradigms in the poetics of cinematic intermediality, like the allure of painting in Hitchcock’s films, the exquisite ways of framing and un-framing haptical imagery in Antonioni’s works, the narrative allegories of media differences, the word and image plays and ekphrastic techniques in Jean-Luc Godard’s “total” cinema, the flâneuristic intermedial gallery of moving images created by José Luis Guerín, or the types of intermedial metalepses in Agnès Varda’s “cinécriture.” From a theoretical vantage point these essays break with the tradition of thinking of intermediality in analogy with intertextuality and attempt a phenomenological (re)definition of intermedial relations. Moreover, some of the analyses target films that expose the coexistence of the hypermediated experience of intermediality and the illusion of reality, connecting the questions of intermediality both to the indexical nature of cinematic representation and to the specific ideological and cultural context of the films, thus offering insights into a few questions regarding the “politics” of intermediality as well.

Diversity in Narration and Writing Kornélia Horváth 2022-01-10 The essays in this volume focus on different prose and audiovisual narratives and their academic and cultural significance as seen in the twenty-first century. Their diverse interpretations of the novel as a genre provide a current academic overview on the variety of interpretive cultures and traditions. Divided into three sections, the book consciously takes an international perspective in both narrative theory and novel studies in order to deepen the reader’s understanding of classic American and European authors including Gustave Flaubert, Lewis Carroll, James Joyce, Doris Lessing, Jack London, J. M. Coetzee, and David Lodge. In addition, it also offers a profound contribution to international scholarship as it covers works of classic and contemporary Hungarian and Central European writers that have not been discussed in English before. With its unprecedented insights into the depth and diversity of narrative prose traditions, the book will inspire innovative approaches to the concept of the novel in European academic criticism today.

Lessing Yearbook/Jahrbuch XXXVI Herbert Rowland 2006-07-30 The Lessing Yearbook, the official publication of the Lessing Society, is a valuable source of information on German culture, literature, and

thought of the eighteenth century. Articles are in German or English. Essays in past issues of the Lessing Yearbook have explored a wide variety of subjects pertaining to class and gender, identity formation, art in Lessing's work, and his philosophy on music and poetry. For more information on this and other journals published by Wayne State University Press, please turn to page 16 or visit our Web site at <http://wsupress.Wayne.Edu>. Also visit our Web site to purchase back issues of the Lessing Yearbook (Volumes XIII-XXXV, excluding Volume XXII that is out of print) as well as the Lessing Yearbook Index to Volumes I-XX and the Supplements compiled by Edward Dvoretzky. In addition to co-publishing the Lessing Journal, Wayne State University Press publishes titles in various aspects of German Studies. The Kritik: German Literary Theory and Culture Series, edited by Liliane Weissberg, contributes to current scholarship and brings together books from various disciplines to create a new forum for German Studies. New books in this series are featured on pages 8-10 of this catalog.

From Empire to the World Malini Guha 2015-01-20 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.

Performance and Appropriation Michel Conan 2007 Breaking with the idea that gardens are places of indulgence and escapism, these studies of ritualized practices reveal that gardens in Europe, Asia, the United States, and the Caribbean have in fact made significant contributions to cultural change. This book

demonstrates methods and the striking results of garden reception studies. The first section explores how cultural changes occur, and devotes chapters to public landscapes in the Netherlands, seventeenth-century Parisian gardens, Freemason gardens in Tuscany, nineteenth-century Scottish kitchen gardens, and the public parks of Edo and modern Tokyo. The second part provides striking examples of construction of self in vernacular gardens in Guadeloupe and American Japanese-style gardens in California. Finally, the third section analyzes struggles for political change in gardens of Yuan China and modern Britain.

Berlin Coquette Jill Suzanne Smith 2014-05-15 During the late nineteenth century the city of Berlin developed such a reputation for lawlessness and sexual licentiousness that it came to be known as the "Whore of Babylon." Out of this reputation for debauchery grew an unusually rich discourse around prostitution. In *Berlin Coquette*, Jill Suzanne Smith shows how this discourse transcended the usual clichés about prostitutes and actually explored complex visions of alternative moralities or sexual countercultures including the "New Morality" articulated by feminist radicals, lesbian love, and the "New Woman." Combining extensive archival research with close readings of a broad spectrum of texts and images from the late Wilhelmine and Weimar periods, Smith recovers a surprising array of productive discussions about extramarital sexuality, women's financial autonomy, and respectability. She highlights in particular the figure of the cocotte (Kokotte), a specific type of prostitute who capitalized on the illusion of respectable or upstanding womanhood and therefore confounded easy categorization. By exploring the semantic connections between the figure of the cocotte and the act of flirtation (of being coquette), Smith's work presents flirtation as a type of social interaction through which both prostitutes and non-prostitutes in Imperial and Weimar Berlin could express extramarital sexual desire and agency.

Sonic Space in Djibril Diop Mambety's Films Vlad Dima 2017-01-09 The art of Senegalese director Djibril Diop Mambety's cinema lies in the tension created between the visual narrative and the aural narrative. His work has been considered hugely influential, and his films bridge Western practices of filmmaking and oral traditions from West Africa. Mambety's film *Touki Bouki* is considered one of the foundational works of African cinema. Vlad Dima proposes a new reading of Mambety's entire filmography from the perspective of sound. Following recent analytical patterns in film studies that challenge the primacy of the

visual, Dima claims that Mambety uses voices, noise, and silence as narrative tools that generate their own stories and sonic spaces. By turning an ear to cinema, Dima pushes African aesthetics to the foreground of artistic creativity and focuses on the critical importance of sound in world cinema.

Weimar Thought Peter E. Gordon 2013-06-30 A comprehensive look at the intellectual and cultural innovations of the Weimar period During its short lifespan, the Weimar Republic (1918–33) witnessed an unprecedented flowering of achievements in many areas, including psychology, political theory, physics, philosophy, literary and cultural criticism, and the arts. Leading intellectuals, scholars, and critics—such as Hannah Arendt, Walter Benjamin, Ernst Bloch, Bertolt Brecht, and Martin Heidegger—emerged during this time to become the foremost thinkers of the twentieth century. Even today, the Weimar era remains a vital resource for new intellectual movements. In this incomparable collection, *Weimar Thought* presents both the specialist and the general reader a comprehensive guide and unified portrait of the most important innovators, themes, and trends of this fascinating period. The book is divided into four thematic sections: law, politics, and society; philosophy, theology, and science; aesthetics, literature, and film; and general cultural and social themes of the Weimar period. The volume brings together established and emerging scholars from a remarkable array of fields, and each individual essay serves as an overview for a particular discipline while offering distinctive critical engagement with relevant problems and debates. Whether used as an introductory companion or advanced scholarly resource, *Weimar Thought* provides insight into the rich developments behind the intellectual foundations of modernity.

As German as Kafka Lene Rock 2019-12-10 Since the turn of the 21st century, countless literary endeavors by 'new Germans' have entered the spotlight of academic research. Yet 'minority writing', with its distinctive renegotiation of traditional concepts of cultural identity, is far from a recent phenomenon in German literature. A hundred years previously, the intense involvement of German-Jewish intellectuals in cultural and political discourses on Jewish identity put a clear stamp on German modernism. This book is the first to unfold literary parallels between these two riveting periods in German cultural history. Drawing on the philosophical oeuvre of Jean-Luc Nancy, a comparative reading of texts by, amongst others, Beer-Hofmann, Kermani, Özdamar, Roth, Schnitzler, and Zaimoglu examines a variety of literary approaches to the thorny issue of cultural identity, while developing an overarching perspective on the 'politics of

literature’.

Film Noir and the Spaces of Modernity Edward Dimendberg 2004-06-15 Film noir remains one of the most enduring legacies of 1940s and '50s Hollywood. Populated by double-crossing, unsavory characters, this pioneering film style explored a shadow side of American life during a period of tremendous prosperity and optimism. Edward Dimendberg compellingly demonstrates how film noir is preoccupied with modernity--particularly the urban landscape. The originality of Dimendberg's approach lies in his examining these films in tandem with historical developments in architecture, city planning, and modern communications systems. He confirms that noir is not simply a reflection of modernity but a virtual continuation of the spaces of the metropolis. He convincingly shows that Hollywood's dark thrillers of the postwar decades were determined by the same forces that shaped the city itself. Exploring classic examples of film noir such as *The Asphalt Jungle*, *Double Indemnity*, *Kiss Me Deadly*, and *The Naked City* alongside many lesser-known works, Dimendberg masterfully interweaves film history and urban history while perceptively analyzing works by Raymond Chandler, Edward Hopper, Siegfried Kracauer, and Henri Lefebvre. A bold intervention in cultural studies and a major contribution to film history, *Film Noir and the Spaces of Modernity* will provoke debate by cinema scholars, urban historians, and students of modern culture--and will captivate admirers of a vital period in American cinema.

Iris Murdoch and Her Work Mustafa 2014-04-15 This book explores different aspects of Murdoch's work including her philosophy and fiction, focusing on a wide variety of issues ranging from reading "Murdoch as a fabulator" to the central role Murdoch plays in the "ethical turn." Approaching Murdoch's work from multiple perspectives, this book is of interest for Murdoch scholars, literature and philosophy students, as well as for general readers.

Weimar Publics/Weimar Subjects Kathleen Canning 2010 In spite of having been short-lived, "Weimar" has never lost its fascination. Until recently the Weimar Republic's place in German history was primarily defined by its catastrophic beginning and end - Germany's defeat in 1918 and the Nazi seizure of power in 1933; its history seen mainly in terms of politics and as an arena of flawed decisions and failed compromises. However, a flourishing of interdisciplinary scholarship on Weimar political culture is

uncovering arenas of conflict and change that had not been studied closely before, such as gender, body politics, masculinity, citizenship, empire and borderlands, visual culture, popular culture and consumption. This collection offers new perspectives from leading scholars in the disciplines of history, art history, film studies, and German studies on the vibrant political culture of Germany in the 1920s. From the traumatic ruptures of defeat, revolution, and collapse of the Kaiser's state, the visionaries of Weimar went on to invent a republic, calling forth new citizens and cultural innovations that shaped the republic far beyond the realms of parliaments and political parties.

Weimar Surfaces Janet Ward 2001-04-04 "This outstanding book has retrieved all the luminous qualities of its subject matter to produce an astonishing revelation of gleaming appearances on splendid display. It is unrivalled by any previous study."—Marcus Bullock, coeditor of *Walter Benjamin: Selected Writings 1913-26* "Weimar Surfaces creates provocative new connections between the historical constellations that found a privileged expression in Weimar Berlin and the more contemporary debates on the legacies of modernism and modernity. A compelling study."—Sabine Hake, author of *The Cinema's Third Machine* "Janet Ward's study of Weimar architecture and design is the most comprehensive and integrated study of the surface of Weimar experience yet written. . . . A first-rate and stimulating book."—Sander L. Gilman, coauthor of *Hysteria Beyond Freud*

Wandering Games Melissa Kagen 2022-10-11 An analysis of wandering within different game worlds, viewed through the lenses of work, colonialism, gender, and death. Wandering in games can be a theme, a formal mode, an aesthetic metaphor, or a player action. It can mean walking, escaping, traversing, meandering, or returning. In this book, game studies scholar Melissa Kagen introduces the concept of "wandering games," exploring the uses of wandering in a variety of game worlds. She shows how the much-derided Walking Simulator—a term that began as an insult, a denigration of games that are less violent, less task-oriented, or less difficult to complete—semi-accidentally tapped into something brilliant: the vast heritage and intellectual history of the concept of walking in fiction, philosophy, pilgrimage, performance, and protest. Kagen examines wandering in a series of games that vary widely in terms of genre, mechanics, themes, player base, studio size, and funding, giving close readings to *Return of the Obra Dinn*, *Eastshade*, *Ritual of the Moon*, *80 Days*, *Heaven's Vault*, *Death Stranding*, and *The Last of Us*

Part II. Exploring the connotations of wandering within these different game worlds, she considers how ideologies of work, gender, colonialism, and death inflect the ways we wander through digital spaces. Overlapping and intersecting, each provides a multifaceted lens through which to understand what wandering does, lacks, implies, and offers. Kagen's account will attune game designers, players, and scholars to the myriad possibilities of the wandering ludic body.

Urban Walking –The Flâneur as an Icon of Metropolitan Culture in Literature and Film Isabel Vila-Cabanes

The volume assembles fresh treatments on the flâneur in literature, film and culture from a variety of angles. Its individual contributions cover established as well as previously unnoticed textual and filmic source materials in a historical perspective ranging from the late nineteenth to the early twenty-first century. The range of topics covered demonstrates the ongoing productivity of flânerie as a viable paradigm for the artistic approach to urban culture and the continuing suitability of flânerie as an analytic category for the scholarly examination of urban representation in the arts. This productiveness also extends to the questioning, re-evaluation, and enhancement of flânerie's theoretical foundations as they were laid down by Walter Benjamin and others. The work will be particularly relevant for students and scholars of literary studies, film studies and gender studies, as well as for theoretical approaches to flânerie as an important aspect of urban culture.

Precarious Flânerie and the Ethics of the Self in Contemporary Anglophone Fiction Eva Ries 2022-06-21

The Anglia Book Series (ANGB) offers a selection of high quality work on all areas and aspects of English philology. It publishes book-length studies and essay collections on English language and linguistics, on English and American literature and culture from the Middle Ages to the present, on the new English literatures, as well as on general and comparative literary studies, including aspects of cultural and literary theory.

Crowds and Democracy Stefan Jonsson 2013-10-08 Between 1918 and 1933, the masses became a decisive preoccupation of European culture, fueling modernist movements in art, literature, architecture, theater, and cinema, as well as the rise of communism, fascism, and experiments in radical democracy. Spanning aesthetics, cultural studies, intellectual history, and political theory, this volume unpacks the

significance of the shadow agent known as “the mass” during a critical period in European history. It follows its evolution into the preferred conceptual tool for social scientists, the ideal slogan for politicians, and the chosen image for artists and writers trying to capture a society in flux and a people in upheaval. This volume is the second installment in Stefan Jonsson’s epic study of the crowd and the mass in modern Europe, building on his work in *A Brief History of the Masses*, which focused on monumental artworks produced in 1789, 1889, and 1989.

The Flâneur Abroad Richard Wrigley 2014-10-17 This volume offers new perspectives on a crucial figure of nineteenth-century cultural history – the flâneur. Recent writing on the flâneur has given little sustained attention to the widespread adaptation of the flâneur outside Paris, let alone outside France and indeed Europe, whether in the form of historic antecedents, modern sequels, or contemporary echoes. Yet it is clear that the allure of the flâneur’s persona has led to its translation and adoption far beyond Parisian boulevards and passages, and this in different media and literary genres. This volume maps some of the flâneur’s travels and transpositions. How far the flâneur is dependent on Paris as a milieu is opened up for questioning: for all the international dispersal of this idea and model, in some sense Paris is always present, if only as a reference to kick against or replace. When modern flâneurs step out in foreign cities, how much of a Parisian ethos clings to them, however they might claim independence? Cities which provide counterpoints to Paris discussed here are Amsterdam, Brussels, Dublin, Le Havre, London, Madrid, New York, Prague, and St Petersburg. This internationalised view also reconsiders the nature of the flâneur, and revises stereotypes based on Walter Benjamin’s account of Baudelaire. Another key feature is the chapters which analyse the flâneur in terms of visual representations, whether graphic illustration, streetscapes, urban design, cinema, or album covers (related to musical examples from the 1950s to the present).

Ornament as Crisis Sarah McGaughey 2016-03-11 *Ornament as Crisis* explores the ways in which the novels of Hermann Broch’s *Sleepwalkers* (Schlafwandler) trilogy participate in and employ the history of architecture and architectural theory. Beginning with the visual and architectural experiences of the figures in each novel, Sarah McGaughey analyzes the role of architecture in the trilogy as a whole, while discussing work by Broch’s contemporaries on architecture. She argues that *The Sleepwalkers* allows us

to better understand how literature responds and contributes to social, theoretical, and spatial concepts of architecture. *Ornament as Crisis* guides readers through the spaces of Broch's modernist masterpiece and the architectural debates of his time.

Cinema and Intermediality (Second, Enlarged Edition) Ágnes Pethő 2020-08-24 One of the most comprehensive books to focus on the relationship between cinema and the other arts, this volume explores types and stylistic devices of intermediality through a wide range of case studies. It addresses major theoretical issues and highlights the relevance of intermedial relations in film history, mapping the theoretical field by outlining its main concepts and the research avenues pursued in the study of cinematic intermediality, including the most recent approaches and methodologies. It also presents some major templates of intermediality through various examples from world cinema, including closer looks at films by auteurs like Alfred Hitchcock, Michelangelo Antonioni, Jean-Luc Godard, and Agnès Varda. Supplemented by three new chapters dealing with phenomena which came into view since its first publication, the revised and enlarged edition of this ground-breaking volume will serve as a useful handbook to clarify key ideas and to offer insightful analyses.