

Fast Cars Clean Bodies Decolonization And The Reordering Of French Culture October Books By Kristin Ross 1996 02 28

The shift in the ideological winds toward a "free-market" economy has brought profound effects in urban areas. The Neoliberal City presents an overview of the effect of these changes on today's cities. The term "neoliberalism" was originally used in reference to a set of practices that first-world institutions like the IMF and World Bank impose on third-world countries and cities. The support of unimpeded trade and individual freedoms and the discouragement of state regulation and social spending are the putative centerpiece of this vision. More and more, though, people have come to recognize that first-world cities are undergoing the same processes. In The Neoliberal City, Jason Hackworth argues that neoliberal policies are in fact having a profound effect on the nature and direction of urbanization in the United States and other wealthy countries, and that much can be learned from studying its effect. He explores the impact that neoliberalism has had on three aspects of urbanization in the United States: governance, urban form, and social movements. The American inner city is seen as a crucial battle zone for the wider neoliberal transition primarily because it embodies neoliberalism's antithesis, Keynesian egalitarian liberalism. Focusing on issues such as gentrification in New York City; public-housing policy in New York, Chicago, and Seattle; downtown redevelopment in Phoenix; and urban-landscape change in New Brunswick, N.J., Hackworth shows us how material and symbolic changes to institutions, neighborhoods, and entire urban regions can be traced in part to the rise of neoliberalism.

Through state-backed Catholicism, monolingualism, militarism, and dictatorship, Spain's fascists earned their reputation for intolerance. It may therefore come as a surprise that 80,000 Moroccans fought at General Franco's side in the 1930s. What brought these strange bedfellows together, Eric Calderwood argues, was a highly effective propaganda weapon: the legacy of medieval Muslim Iberia, known as al-Andalus. This legacy served to justify Spain's colonization of Morocco and also to define the Moroccan national culture that supplanted colonial rule. Writers of many political stripes have celebrated convivencia, the fabled "coexistence" of Christians, Muslims, and Jews in medieval Iberia. According to this widely-held view, modern Spain and Morocco are joined through their shared Andalusi past. Colonial al-Andalus traces this supposedly timeless narrative to the mid-1800s, when Spanish politicians and intellectuals first used it to press for Morocco's colonization. Franco later harnessed convivencia to the benefit of Spain's colonial program in Morocco. This shift precipitated an eloquent historical irony. As Moroccans embraced the Spanish insistence on Morocco's Andalusi heritage, a Spanish idea about Morocco gradually became a Moroccan idea about Morocco. Drawing on a rich archive of Spanish, Arabic, French, and Catalan sources—including literature, historiography, journalism, political speeches, schoolbooks, tourist brochures, and visual arts—Calderwood reconstructs the varied political career of convivencia and al-Andalus, showing how shared pasts become raw material for divergent contemporary ideologies, including Spanish fascism and Moroccan nationalism. Colonial al-Andalus exposes the limits of simplistic oppositions between European and Arab, Christian and Muslim, that shape current debates about European colonialism.

Describes the transformation of Paris into a capital defined in brutal visions of glass and steel

The French revolts of May 1968, the largest general strike in twentieth-century Europe, were among the most famous and colourful episodes of the twentieth century. Julian Bourg argues that during the subsequent decade the revolts led to a remarkable paradigm shift in French thought - the concern for revolution in the 1960s was transformed into a fascination with ethics. Challenging the prevalent view that the 1960s did not have any lasting effect, From Revolution to Ethics demonstrates that intellectuals and activists turned to ethics as the touchstone for understanding interpersonal, institutional, and political dilemmas. In absorbing and scrupulously researched detail Bourg explores the developing ethical fascination as it emerged among student Maoists courting terrorism, anti-psychiatric celebrations of madness, feminists mobilizing against rape, and pundits and philosophers championing human rights. Based on newly accessible archival sources and over fifty interviews with men and women who participated in the events of the era, From Revolution to Ethics provides a compelling picture of how May 1968 helped make ethics a compass for navigating contemporary global experience. Of all the aspects of recovery in postwar Germany perhaps none was as critical or as complicated as the matter of dealing with Nazi criminals, and, more broadly, with the Nazi past. While on the international stage German officials spoke with contrition of their nation's burden of guilt, at home questions of responsibility and retribution were not so clear. In this masterful examination of Germany under Adenauer, Norbert Frei shows that, beginning in 1949, the West German government dramatically reversed the denazification policies of the immediate postwar period and initiated a new "Vergangenheitspolitik," or "policy for the past," which has had enormous consequences reaching into the present. Adenauer's Germany and the Nazi Past chronicles how amnesty laws for Nazi officials were passed unanimously and civil servants who had been dismissed in 1945 were reinstated liberally—and how a massive popular outcry led to the release of war criminals who had been condemned by the Allies. These measures and movements represented more than just the rehabilitation of particular individuals. Frei argues that the amnesty process delegitimized the previous political expurgation administered by the Allies and, on a deeper level, served to satisfy the collective psychic needs of a society longing for a clean break with the unparalleled political and moral catastrophe it had undergone in the 1940s. Thus the era of Adenauer devolved into a scandal-ridden period of reintegration at any cost. Frei's work brilliantly and chillingly explores how the collective will of the German people, expressed through mass allegiance to new consensus-oriented democratic parties, cast off responsibility for the horrors of the war and Holocaust, effectively silencing engagement with the enormities of the Nazi past.

During the high days of modernization fever, among the many disorienting changes Germans experienced in the Weimar Republic was an unprecedented mingling of consumption and identity: increasingly, what one bought signaled who one was. Exemplary of this volatile dynamic was the era's burgeoning motorcycle culture. With automobiles largely a luxury of the upper classes, motorcycles complexly symbolized masculinity and freedom, embodying a widespread desire to embrace progress as well as profound anxieties over the course of social transformation. Through its richly textured account of the motorcycle as both icon and commodity, The Devil's Wheels teases out the intricacies of gender and class in the Weimar years.

This title is part of American Studies Now and available as an e-book first. Visit ucpress.edu/go/americanstudiesnow to learn more. In the last decade, public discussions of transgender issues have increased exponentially. However, with this increased visibility has come not just power, but regulation, both in favor of and against trans people. What was once regarded as an unusual or even unfortunate disorder has become an accepted articulation of gendered embodiment as well as a new site for political activism and political recognition. What happened in the last few decades to prompt such an extensive rethinking of our understanding of gendered embodiment? How did a stigmatized identity become so central to U.S. and European articulations of self? And how have people responded to the new definitions and understanding of sex and the gendered body? In *Trans**, Jack Halberstam explores these recent shifts in the meaning of the gendered body and representation, and explores the possibilities of a nongendered, gender-optional, or gender-queer future.

Kennedy in Berlin examines one of the most spectacular political events of the twentieth century. It tells the story of the enthusiastically celebrated visit that US president John F. Kennedy paid to Berlin, the "frontline city of the Cold War," in June 1963. The president's tour resonated around the world, not least on account of Kennedy's famous declaration - 'Ich bin ein Berliner.' Andreas W. Daum sets Kennedy's visit against the background of the special relationship that had developed between the United States and West Berlin in the wake of World War II, and Kennedy in Berlin is an innovative contribution to the study of transatlantic relations, the Cold War, and the conduct of diplomacy in the age of mass media. Using a broad range of sources, this book sheds new light on the interplay between politics and culture in the modern era.

[The Avant-garde at the End of the Century](#)

[Fast Cars, Clean Bodies](#)

[The Social Project](#)

[A Quick and Quirky Account of Gender Variability](#)

[The Neoliberal City](#)

[The Modernization of the Indonesian City, 1920-1960](#)

[May '68 and Its Afterlives](#)

[Prostitution, Race and Politics](#)

[Policing Venereal Disease in the British Empire](#)

[Trans](#)

[The Everyday Life Reader](#)

[Communal Luxury](#)

[Jean-Pierre Melville](#)

"An interesting and at times surprising account of Churchill's tastes as a reader...many of [these] nuggets will be new even to Churchill junkies."—TheWall Street Journal This strikingly original book introduces a Winston Churchill we haven't known before. Award-winning author Jonathan Rose explores Churchill's careers as statesman and author, revealing the profound influence of literature and theater on Churchill's personal, carefully composed grand story and the decisions he made throughout his political life. In this expansive literary biography, Rose provides an analysis of Churchill's writings and their reception (he won the Nobel Prize for Literature in 1953 and was a best-selling author), and a chronicle of his dealings with publishers, editors, literary agents, and censors. The book also identifies an array of authors who shaped Churchill's own writings and politics: George Bernard Shaw, H. G. Wells, Margaret Mitchell, George Orwell, Oscar Wilde, and many more. Rose investigates the effect of Churchill's passion for theater on his approach to reportage, memoirs, and historical works. Perhaps most remarkably, Rose reveals the unmistakable influence of Churchill's reading on every important episode of his public life, including his championship of social reform, plans for the Gallipoli invasion, command during the Blitz, crusade for Zionism, and efforts to prevent a nuclear arms race. Finally, Rose traces the significance of Churchill's writings to later generations of politicians—among them President John F. Kennedy as he struggled to extract the U.S. from the Cuban Missile Crisis. "Immensely enjoyable...This gracefully written book is an original and textured study of Churchill's imagination."—The Washington Post

Winner of the 2015 Abbott Lowell Cummings prize from the Vernacular Architecture Forum Winner of the 2015 Sprio Kostof Book Award from the Society of Architectural Historians Winner of the 2016 International Planning History Society Book Prize for European Planning History Honorable Mention: 2016 Wylie Prize in French Studies In the three decades following World War II, the French government engaged in one of the twentieth century's greatest social and architectural experiments: transforming a mostly rural country into a modernized urban nation. Through the state-sanctioned construction of mass housing and development of towns on the outskirts of existing cities, a new world materialized where sixty years ago little more than cabbage and cottages existed. Known as the banlieue, the suburban landscapes that make up much of contemporary France are near-opposites of the historic cities they surround. Although these postwar environments of towers, slabs, and megastructures are often seen as a single utopian blueprint gone awry, Kenny Cupers demonstrates that their construction was instead driven by the intense aspirations and anxieties of a broad range of people.

Narrating the complex interactions between architects, planners, policy makers, inhabitants, and social scientists, he shows how postwar dwelling was caught between the purview of the welfare state and the rise of mass consumerism. The Social Project unearths three decades of architectural and social experiments centered on the dwelling environment as it became an object of modernization, an everyday site of citizen participation, and a domain of social scientific expertise. Beyond state intervention, it was this new regime of knowledge production that made postwar modernism mainstream. The first comprehensive history of these wide-ranging urban projects, this book reveals how housing in postwar France shaped both contemporary urbanity and modern architecture.

Decolonising the Human examines the ongoing project of constituting 'the human' in light of the durability of coloniality and the persistence of multiple oppressions The 'human' emerges as a deeply political category, historically constructed as a scarce existential resource. Once weaponised, it allows for the social, political and economic elevation of those who are centred within its magic circle, and the degradation, marginalisation and immiseration of those excluded as the different and inferior Other, the less than human. Speaking from Africa, a key site where the category of the human has been used throughout European modernity to control, exclude and deny equality of being, the contributors use decoloniality as a potent theoretical and philosophical tool, gesturing towards a liberated, pluriversal world where human difference will be recognised as a gift, not used to police the boundaries of the human. Here is a transdisciplinary critical exploration of a wide range of subjects, including history, politics, philosophy, sociology, anthropology and decolonial studies.

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as écriture feminine. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. Bachelors attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

Cars, Conduits and Kampongs offers a wide panorama of the modernization of Indonesian cities between 1920 and 1960. In examining the multiple responses to innovations introduced by Western colonialism, the contributors demonstrate how modernization, urbanization, and decolonization were intrinsically linked. A full text Open Access version will also become available.

France today is in the throes of a crisis about whether to represent social differences within its political system and, if so, how. It is a crisis defined by the rhetoric of a universalism that takes the abstract individual to be the representative not only of citizens but also of the nation. In Parité! Joan Wallach Scott shows how the requirement for abstraction has led to the exclusion of women from French politics. During the 1990s, le mouvement pour la parité successfully campaigned for women's inclusion in elective office with an argument that is unprecedented in the annals of feminism. The paritaristes insisted that if the abstract individual were thought of as sexed, then sexual difference would no longer be a relevant consideration in politics. Scott insists that this argument was neither essentialist nor separatist; it was not about women's special qualities or interests. Instead, parité was rigorously universalist—and for that reason was both misunderstood and a source of heated debate.

Vivid account and reflection on two struggles that are at the heart of the contestation of neoliberal technocracy and the state At a time of ever more accelerated and expanded development of natural and agricultural territory, in the aim of making targeted areas more profitable and controllable, there are inhabitants who oppose these projects with a firm, unwavering NO. This is the case in Notre-Dame-des-Landes in western France and in the Italian Susa Valley, where decades-long battles have been mounted against high-speed transport infrastructure, an airport for one, and a high-speed train (TAV) between Lyon and Turin for the other. Each of these struggles embodies, with its own distinct style, original ways of merging life with combat. And they do so to such a degree that they are redesigning today the future of their respective regions and awakening immense hope outside of their own territories. This book recounts these two histories-in-the-making and gives voice to their protagonists. It was born of the intuition that these experiences and the hypotheses that emerge from them should circulate at the same time as the slogans and the enthusiasm, to strengthen the will to resist.

Utopias come in every conceivable cultural and sexual shade: communist, fascist, anarchist, green, techno-fantastic, all male, all female. John Carey's anthology encompasses many noble schemes, as well as chilling attempts at social control.

[Governance, Ideology, and Development in American Urbanism](#)

[Kennedy in Berlin](#)

[The Wretched of the Earth](#)

[Policing Paris](#)

[Cars, Conduits, and Kampongs](#)

[The Complete Stories of Leonora Carrington](#)

[Dissolution](#)

[Film Analysis](#)

[Reflections from Africa on difference and oppression](#)

[French New Wave to Old Master](#)

[Weimar Narratives of Colonial Loss and Foreign Occupation](#)

[Decolonization and the Reordering of French Culture](#)

[The Faber Book of Utopias](#)

This report analyses all aspects of cultural diversity, which has emerged as a key concern of the international community in recent decades, and maps out new approaches to monitoring and shaping the changes that are taking place. It highlights, in particular, the interrelated challenges of cultural diversity and intercultural dialogue and the way in which strong homogenizing forces are matched by persistent diversifying trends. The report proposes a series of ten policy-oriented recommendations, to the attention of States, intergovernmental and non-governmental organizations, international and regional bodies, national institutions and the private sector on how to invest in cultural diversity in different areas (languages, education, communication and new media development, and creativity and the marketplace) based on data and examples collected from around the world, the report is also intended for the general public. It proposes a coherent vision of cultural diversity and clarifies how, far from being a threat, it can become beneficial to the action of the international community.

*In the decades following World War II, France experienced both a period of affluence and a wave of political, artistic, and philosophical discontent that culminated in the countrywide protests of 1968. In *Disordering the Establishment* Lily Woodruff examines the development of artistic strategies of political resistance in France in this era. Drawing on interviews with artists, curators, and cultural figures of the time, Woodruff analyzes the formal and rhetorical methods that artists used to counter establishment ideology, appeal to direct political engagement, and grapple with French intellectuals' modeling of society. Artists and collectives such as Daniel Buren, André Cadere, the Groupe de Recherche d'Art Visuel, and the Collectif d'Art Sociologique shared an opposition to institutional hegemony by adapting their works to unconventional spaces and audiences, asserting artistic autonomy from art institutions, and embracing interdisciplinarity. In showing how these artists used art to question what art should be and where it should be seen, Woodruff demonstrates how artists challenged and redefined the art establishment and their historical moment.*

Seventeen important modern thinkers offer an examination of the causes and effects of the world's animosity for America, including an in-depth look at how different cultures experience and express anti-American sentiment, and the implications these attitudes have for modern foreign policy. Simultaneous.

*The first complete collection of short fiction by the great surrealist artist and writer Leonora Carrington, published for her centennial.Surrealist writer and painter Leonora Carrington (1917-2011) spwas a master of the macabre, of gorgeous tableaux, biting satire, roguish comedy, and brilliant, effortless flights of the imagination. Nowhere are these qualities more ingeniously brought together than in the works of short fiction she wrote throughout her life. Published to coincide with the centennial of her birth, *The Complete Stories of Leonora Carrington* collects for the first time all of her stories, including several never before seen in print. With a startling range of styles, subjects, and even languages (several of the stories are translated from French or Spanish), *The Complete Stories* captures the genius and irrepressible spirit of an amazing artist's life.*

*Frantz Fanon was one of the twentieth century's most important theorists of revolution, colonialism, and racial difference, and this, his masterwork, is a classic alongside *Orientalism* and *The Autobiography of Malcolm X*. *The Wretched of the Earth* is a brilliant analysis of the psychology of the colonized and their path to liberation. Bearing singular insight into the rage of colonized peoples and the role of violence in historical change, the book also incisively attacks postindependence disenfranchisement of the masses by the elite on one hand, and intertribal and interfaith animosities on the other. A veritable handbook of social reorganization for leaders of emerging nations, *The Wretched of the Earth* has had a major impact on civil rights, anticolonialism, and black-consciousness movements around the world. This new translation updates its language for a new generation of readers and its lessons are more vital now than ever.*

In addition to shouldering the blame for the increasing incidence of venereal disease among sailors and soldiers, prostitutes throughout the British Empire also bore the burden of the contagious diseases ordinances that the British government passed. By studying how British authorities enforced these laws in four colonial sites between the 1860s and the end of the First World War, Philippa Levine reveals how myths and prejudices about the sexual practices of colonized peoples not only had a direct and often punishing effect on how the laws operated, but how they also further justified the distinction between the colonizer and the colonized.

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.

Ginette Vincendeau discusses the artistic value of his films in their proper context and comments on Jean-Pierre Melville's love of American culture and his controversial critical and political standing in this English language study.

[Bachelors](#)
[The Emergence of Social Space](#)
[Men and Motorcycling in the Weimar Republic](#)
[Colonial al-Andalus](#)
[The Films of Eric Rohmer](#)
[Rimbaud and the Paris Commune](#)
[The Crisis of Communism and the End of East Germany](#)
[Participatory Art and Institutional Critique in France, 1958–1981](#)
[From Revolution to Ethics](#)
[Parité!](#)
[The Literary Churchill](#)
[Rugged Consumerism in Contemporary American Culture](#)
[Investing in Cultural Diversity and Intercultural Dialogue](#)

In the age of Ikea Hackers and salvagepunks, this book charts the emergence of "rugged consumers" who creatively misuse, reuse, and repurpose the objects within their environments to suit their idiosyncratic needs and desires. Figures of both literary and material culture whose behavior evokes an American can-do ethic, rugged consumers mediate between older mythic models of self-sufficiency and the consumption-driven realities of our passive, post-industrial economy. Through their unorthodox encounters with the material world, rugged consumers show that using objects 'properly' is a conventional behavior that must be renewed and reinforced rather than a naturalized process that persists untroubled through time and space. At the same time, this Utopian ideal is rarely met: most examples of rugged consumerism conceal rather than foreground the ideological problems to which they respond and thus support or ignore rather than challenge the structures of late capitalist consumerism. By analyzing convergences and divergences between subjective material practices and collectivist politics, Raymond Malewitz shows how rugged consumerism both recodes and reflects the dynamic social history of objects in the United States from the 1960s to the present.

The surveillance of immigrants and potential terrorists preoccupies leaders throughout the industrialized world. Yet these concerns are hardly new. Policing Paris examines a critical moment in the history of immigration control and political surveillance. Drawing on massive police archives and other materials, Clifford Rosenberg shows how in the years after the Great War the French police, terrified by the Bolshevik Revolution and the specter of immigrant criminality, became the first major force anywhere systematically to enforce distinctions of citizenship and national origins. As the French capital emerged as a haven for refugees, dissidents, and workers from throughout Europe and across the Mediterranean in the 1920s, police officers raided immigrant neighborhoods to scare illegal aliens into registering with authorities and arrested those whose papers were not in order. The police began to concentrate on colonial workers from North Africa, tracking these workers with a special police brigade and segregating them in their own hospital when they fell ill. Transformed by their enforcement, legal categories that had existed for hundreds of years began to matter as never before. They determined whether or not families could remain together and whether people could keep their jobs or were forced to flee. During World War II, identity controls marked out entire populations for physical destruction. The treatment of foreigners during the Third Republic, Rosenberg contends, shaped the subsequent treatment of Jews by Vichy. At the same time, however, he argues that the new methods of identification pioneered between the wars are more directly relevant to the present day. They created forms of inclusion and inequality that remain pervasive, as industrial welfare states around the world find themselves compelled to provide benefits to their own citizens and recruit foreign nationals to satisfy their labor needs.

Foster's concise analysis of art practices over the past three decades traces important models at work in art and theory, with special attention to the controversial connections between the two during this period. The author includes a new narrative of the historical avant-garde and concludes with an original reading of our contemporary situation—and what it portends for future practices of art, theory, culture, and politics. 90 illustrations.

When Germany lost its colonial empire after the Great War, many Germans were unsure how to understand this transition. They were the first Europeans to experience complete colonial loss, an event which came as Germany also wrestled with wartime collapse and foreign occupation. In this book the author considers how Germans experienced this change from imperial power to postcolonial nation. This work examines what the loss of the colonies meant to Germans, and it analyzes how colonialist categories took on new meanings in Germany's «post-colonial» period. Poley explores a varied collection of materials that ranges from the stories of popular writer Hanns Heinz Ewers to the novels, essays, speeches, pamphlets, posters, and archival materials of nationalist groups in the occupied Rhineland to show how decolonization affected Germans. When the relationships between metropole and colony were suddenly severed, Germans were required to reassess many things: nation and empire, race and power, sexuality and gender, economics and culture.

Film Analysis: A Norton Reader offers concise analyses—each written exclusively for this text by a leading scholar—of forty-four diverse, historically significant films.

"The Everyday Life Reader" brings together a wide range of thinkers from Freud to Baudrillard with primary sources on everyday life such as the Mass Observation survey and key texts by Michel de Certeau and Henri Lefebvre, to provide a comprehensive resource on theories of everyday life. Ben Highmore's introduction surveys the development of thought about everyday life, setting theories in their social and historical context, and each themed section opens with an essay introducing the debates. Sections include: * Situating the Everyday * Everyday Life and National Culture * Ethnography Near and Far * Reclamation Work * Everyday Things

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.

This collection brings together scholars from across the humanities in a fresh examination of queer lives, cultures and thought in the first full post-war decade. Through explorations of sexuality, literature, film, oral testimony, newspapers and court records it nuances understandings of the period, and makes a case for the particularity of queer lives in different national contexts -- from Finland to New Zealand, the UK to the USA - whilst also marking the transnational movement of people and ideas. The collection rethinks perceptions of the 1950s, traces genealogies of sexual thought in that decade, and pinpoints some of its legacies. In so doing, it explores the utility of queer theoretical approaches and asks how far they can help us to unpick queer lives, relationships and networks in the past.

[The Political Imaginary of the Paris Commune](#)
[The Politics of Amnesty and Integration](#)
[The Zad and NoTAV](#)
[Masculine Singular](#)
[Author, Reader, Actor](#)
[Anti-Americanism](#)
[French New Wave Cinema](#)
[The Devil's Wheels](#)
[The Assassination of Paris](#)
[Disordering the Establishment](#)
[Adenauer's Germany and the Nazi Past](#)
[Sexual Equality and the Crisis of French Universalism](#)
[The Return of the Real](#)

"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.

Against the backdrop of one of the great transformations of our century, the sudden and unexpected fall of communism as a ruling system, Charles Maier recounts the history and demise of East Germany. Dissolution is his poignant, analytically provocative account of the decline and fall of the late German Democratic Republic. This book explains the powerful causes for the disintegration of German communism as it constructs the complex history of the GDR. Maier looks at the turning points in East Germany's forty-year history and at the mix of coercion and consent by which the regime functioned. He analyzes the GDR as it evolved from the purges of the 1950s to the peace movements and emerging youth culture of the 1980s, and then turns his attention to charges of Stasi collaboration that surfaced after 1989. In the context of describing the larger collapse of communism, Maier analyzes German elements that had counterparts throughout the Soviet bloc, including its systemic and eventually terminal economic crisis, corruption and privilege in the SED, the influence of the Stasi and the plight of intellectuals and writers, and the slow loss of confidence on the part of the ruling elite. He then discusses the mass protests and proliferation of dissident groups in 1989, the collapse of the ruling party, and the troubled aftermath of unification. Dissolution is the first book that spans the communist collapse and the ensuing process of unification, and that draws on newly available archival documents from the last phases of the GDR, including Stasi reports, transcripts of Politburo and Central Committee debates, and papers from the Economic Planning Commission, the Council of Ministers, and the office files of key party officials. This book is further bolstered by Maier's extensive knowledge of European history and the Cold War, his personal observations and conversations with East Germans during the country's dramatic transition, and memoirs and other eyewitness accounts published during the four-decade history of the GDR.

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 Communal 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.

Eric Rohmer was a key figure in French New Wave cinema. Contributors to this volume revisit, complicate, and upend accepted readings and interpretations of perennial Rohmerian topics including the important role of language in his films, the influence of the arts, depictions of gender and class, and the roles played by space and place in his films.

Masculine Singular is an original interpretation of French New Wave cinema by one of France's leading feminist film scholars. While most criticism of the New Wave has concentrated on the filmmakers and their films, Geneviève Sellier focuses on the social and cultural turbulence of the cinema's formative years, from 1957 to 1962. The New Wave filmmakers were members of a young generation emerging on the French cultural scene, eager to acquire sexual and economic freedom. Almost all of them were men, and they "wrote" in the masculine first-person singular, often using male protagonists as stand-ins for themselves. In their films, they explored relations between men and women, and they expressed ambivalence about the new liberated woman. Sellier argues that gender relations and the construction of sexual identities were the primary subject of New Wave cinema. Sellier draws on sociological surveys, box office data, and popular magazines of the period, as well as analyses of specific New Wave films. She examines the development of the New Wave movement, its sociocultural and economic context, and the popular and critical reception of such well-known films as Jules et Jim and Hiroshima mon amour. In light of the filmmakers' focus on gender relations, Sellier reflects on the careers of New Wave's iconic female stars, including Jeanne Moreau and Brigitte Bardot. Sellier's thorough exploration of early New Wave cinema culminates in her contention that its principal legacy—the triumph of a certain kind of cinephilic discourse and of an "auteur theory" recognizing the director as artist—came at a steep price: creativity was reduced to a formalist game, and affirmation of New Wave cinema's modernity was accompanied by an association of creativity with masculinity.

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