

Beyond Surface Appeal Literalism Sensibilities And Constituencies In The Work Of James Carpenter

This book has an ambitious aim. It surveys the major cultural achievements of Western civilization from the 15th century Renaissance in Italy down to the present day. At the outset, we feel we should set forth our basic philosophy, our orientations, and our hopes. We feel we owe this statement both to the instructure and, even more, to the students. The experience of modernization -- the dizzying social changes that swept millions of people into the capitalist world -- and modernism in art, literature and architecture are brilliantly integrated in this account. In Beyond the Score: Music as Performance, author Nicholas Cook supplants the traditional musicological notion of music as writing, asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered academic understanding of music, but also that it has inhibited performance practices, placing them in a textualist straightjacket. Beyond the Score has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right. Beyond the Score is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars-including musicologists, music theorists, and music cognition scholars-everywhere.

My father was only a child when, in the winter of 1879, he said goodbye to his home in Poland and, with his mother, father and two sisters, began an overland journey that brought them, three months later, to the gates of Jerusalem. Thus, the Linder family saga begins, and continues, four generations and 100 years later, on the shores of America. In a unique blend of the historical and the personal, ANGELS ALWAYS COME ON TIME tells the story of a young, Hasidic boy coming of age in the ultra-orthodox community in Jerusalem in the early 20th century. With wit and insight, he writes of lives rich in pathos, humor, and hope. Though intensely personal, ANGELS ALWAYS COME ON TIME possesses a grand and universal sweep, for its stories show men and women who, enduring poverty and war and uncertainty, remain ever optimistic as they search for their place in the world.

Shaping Community

A Survey of the Western Humanities

Culture and Values

The Graphic

Public Discourse in the Age of Show Business

Critical Writings on Graphic Design

Closing of the American Mind

"Maggie, Lindsey, and Nina have been friends for most of their lives. The girls grew up together in a dead-end Florida town on the outskirts of Orlando, and the love and loyalty they have for one another have been their only constants. Now nineteen and restless, the girls spend empty summer days bouncing between unfulfilling jobs, the beach, and their favorite local bar, 'The Shamrock.' It's there that a chance encounter with a movie star on the last night of his life changes everything" --

What happens when media and politics become forms of entertainment? As our world begins to look more and more like Orwell's 1984, Neil's Postman's essential guide to the modern media is more relevant than ever. "It's unlikely that Trump has ever read Amusing Ourselves to Death, but his ascent would not have surprised Postman." -CNN Originally published in 1985, Neil Postman's groundbreaking polemic about the corrosive effects of television on our politics and public discourse has been hailed as a twenty-first-century book published in the twentieth century. Now, with television joined by more sophisticated electronic media—from the Internet to cell phones to DVDs—it has taken on even greater significance. Amusing Ourselves to Death is a prophetic look at what happens when politics, journalism, education, and even religion become subject to the demands of entertainment. It is also a blueprint for regaining control of our media, so that they can serve our highest goals. “A brilliant, powerful, and important book. This is an indictment that Postman has laid down and, so far as I can see, an irrefutable one.” –Jonathan Yardley, The Washington Post Book World

Because it seems almost impossible that one man can be this brilliant and do so much. A masterpiece of autobiography.

One of the trends in twentieth century architecture and planning has been to denigrate and ignore the site, or larger context (both physical and social), surrounding a building or set of buildings. Focussing on Le Corbusier's designs, Site Matters presents that first considered theory and vocabulary for the inevitable reaction against Modernism in planning, beginning in the 1960s and swelling through the 1980s as architects and planners alike developed a new appreciation of site, reincorporating the wider context into their plans. Theoretical essays and empirically grounded pieces combine to provide the language and theory of this re-emergence of site, looking at Le Corbusier's designs, contemporary suburbs, and the planning agendas involved at the World Trade Center site. Groundbreaking and innovative, Site Matters provides valuable theory and vocabulary for planners and architects.

Local Girls

Literature and Architecture in Early Modern England

Speculative Everything

The Work of Gordon Matta-Clark

A Study in Human Nature

Building Global Institutions

Beyond the Score

Beyond Surface AppealLiteralism, Sensibilities, and Constituencies in the Work of James CarpenterHarvard Univ Graduate School of

A NATIONAL BOOK CRITICS CIRCLE NOMINEE "An extraordinary work that will stand as blazing witness to the age that bore it." -- Sarah Perry A "masterpiece" (Daisy Johnson) of mortality, passion, and human connection, set against the backdrop of a deadly Booker-nominated writer You were the last one here, before I closed the door of Burntcoat. Before we all closed our doors . . . In an unnamed British city, the virus is spreading, and like everyone else, the celebrated sculptor Edith Harkness retreats inside. S Burntcoat, with Halit, the lover she barely knows. As life outside changes irreparably, inside Burntcoat, Edith and Halit find themselves changed as well: by the histories and responsibilities each carries and bears, by the fears and dangers of the world outside relationship. And Burntcoat will be transformed, too, into a new and feverish world, a place in which Edith comes to an understanding of how we survive the impossible—and what is left after we have. A sharp and stunning novel of art and ambition, mortality from "one of our most influential short story writers" (The Guardian). It is an intimate and vital examination of how and why we create—make art, form relationships, build a life—and an urgent exploration of an unprecedented crisis, the repercussions of which In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of t other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspective latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

Standing at the crossroads of psychology and religion, this catalyzing work applied the scientific method to a field abounding in abstract theory. William James believed that individual religious experiences, rather than the precepts of organized religions, were His discussions of conversion, repentance, mysticism and saintliness, and his observations on actual, personal religious experiences - all support this thesis. In his introduction, Martin E. Marty discusses how James's pluralistic view of religion led to his remarkable behaviour, his challenging, highly original theories, and his welcome lack of pretension in all of his observations on the individual and the divine.

Daily Graphic

Beyond Philosophy

Music as Performance

The Waiter

Nathaniel Hawthorne

Recent Work of Twenty-three Artists

Design, Fiction, and Social Dreaming

How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In Speculative Everything, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose “what if” questions that are intended to open debate and discussion about the kind of future people want (and do not want). Speculative Everything offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

"A collection of essays by a group of scholars, which examine Breuer's approach and way of working, his strategies and his signature buildings. These essays draw on an abundance of newly available documents held in the Breuer Archive at Syracuse University, which are now accessible online."--Site web de l'éditeur.

The final installment in this acclaimed series offers astute and controversial discussions on contemporary graphic design from 2001 to 2005. This collection of essays takes stock of the quality and profundity of graphic design writing published in professional and general interest design magazines, as well as on blogs and Internet journals. Prominent contributors include Milton Glaser, Maud Lavin, Ellen Lupton, Victor Margolin, Mr. Keedy, David Jury, Alice Twenlow, Steven Heller, Jessica Helfand, William Drenttel, Michael Bierut, Michael Dooley, Nick Curry, Emily King, and more. Among the important themes discussed: design as popular culture, design as art, politics, aesthetics, social responsibility, typography, the future of design, and more. Students, graphic designers beginning their careers, and veterans seeking fresh perspective will savor this anthology gathered from some of today’s top graphic design writers and practitioners, as well as commentators from outside the profession. From the series that helped launch the design criticism movement and was the first to anthologize graphic design criticism from key sources, this volume promises to be the most provocative of all! Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don’t aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

Degradation, dehumanization, instrumentalization, humiliation, and nonrecognition - these concepts point to ways in which we understand human beings to be violated in their dignity. Violations of human dignity are brought about by concrete practices and conditions; some commonly acknowledged, such as torture and rape, and others more contested, such as poverty and exclusion. This volume collates reflections on such concepts and a range of practices, deepening our understanding of human dignity and its violation, bringing to the surface interrelationships and commonalities, and pointing to the values that are thereby shown to be in danger. In presenting a streamlined discussion from a negative perspective, complemented by conclusions for a positive account of human dignity, the book is at once a contribution to the body of literature on what dignity is and how it should be protected as well as constituting an alternative, fresh and focused perspective relevant to this significant recurring debate. As the concept of human dignity itself crosses disciplinary boundaries, this is mirrored in the unique range of perspectives brought by the book’s European and American contributors - in philosophy and ethics, law, human rights, literature, cultural studies and interdisciplinary research. This volume will be of interest to social and moral philosophers, legal and human rights theorists, practitioners and students.

Seven Pillars of Wisdom

West Coast '76, the Chicago Connection

Issue 1,45613 December 2 1997

Inside the White Cube

An Illustrated Weekly Newspaper. 1878,4

Deleuze and the Framing of the Earth

Conservative Christianity and Racial Identity in the Segregation Era

No judgement of taste is innocent - we are all snobs. Pierre Bourdieu's Distinction brilliantly illuminates the social pretensions of the middle classes in the modern world, focusing on the tastes and preferences of the French bourgeoisie. First published in 1979, the book is at once a vast ethnography of contemporary France and a dissection of the bourgeois mind. In the course of everyday life we constantly choose between what we find aesthetically pleasing, and what we consider tacky, merely trendy, or ugly. Taste is not pure. Bourdieu demonstrates that our different aesth

Arranged in sixteen musical categories, provides entries for twenty thousand releases from four thousand artists, and includes a history of each musical genre.

Works by William Camden, Henry Wotton, Ben Jonson, Andrew Marvell, George Herbert, Anne Clifford, and John Evelyn, when considered as a group, are texts that overturn the engrained critical notion that a Protestant fear of idolatry sentenced the visual arts and architecture in England to a state of suspicion and neglect.

Two essays and a set of original diagrams consider the parameters of the something beyond in James Carpenter s projects. Photographs and extended captions from Carpenter complete this book s documentation of key projects.

1976 Invitational Exhibition

Marcel Breuer

Amusing Ourselves to Death

Chaos, Territory, Art

A Social Critique of the Judgement of Taste

The Sublime in Antiquity

Looking Closer 5

Premier classique et roman fondateur de la littérature américaine, La Lettre écarlate, publiée en 1850, est un récit qui fascine. « Poussé par les feux de l'enfer », dira Hawthorne, il est sombre, bref, et d'une densité elliptique inscrite dans cette lettre A qui est au centre de tous les regards. Première lettre de l'alphabet, elle invite à l'interprétation, mettant l'activité herméneutique au centre des préoccupations du récit, et appelant le lecteur à écrire les discours dont elle est le commencement. Ces discours sont multiples, participant d'une ambiguïté qui est un trait distinctif du récit. D'où le choix d'une forme narrative, celle du « romance », propice à son expression, car cultivant une écriture du décentrement, de l'indirection et de la figure qui se prête à l'expression aussi bien de l'ironie que de cette imagination et de cette « sympathie » ou « affection » qui sont la clé de voûte du roman et réhabilient celui dont elles sont l'apanage : l'homme de lettres, l'artiste, qui revendique sa place dans une société dont il a été traditionnellement le paria. Michèle BONNET est spécialiste de littérature américaine et s'intéresse plus particulièrement à Nathaniel Hawthorne et à la Renaissance américaine. Elle a enseigné dans les universités d'Aix-Marseille, puis de Paris IV-Sorbonne, et est actuellement professeur à l'université de Franche-Comté. Cet ouvrage est le fruit de la collaboration entre les éditions Armand Colin et le Centre National d'Enseignement à Distance, établissement public d'enseignement qui dispense des formations de tous niveaux à plus de 350 000 inscrits répartis dans le monde entier. Cette contribution scientifique d'enseignants chercheurs de l'Université française s'intègre dans les préparations assurées par le CNED aux CAPES et aux agrégations d'anglais qui comprennent aussi des conseils méthodologiques et des entraînements aux épreuves des concours avec correction personnalisée. A for an Aesthetics of Ambiguity. The genre of romance. Historical Romance. "A" for Ancestors, America, and Art. Une éthique de l'ambiguïté. Du "A" d'Adam au "A" d'Affection.

In 1712, English naturalist Mark Catesby (1683–1749) crossed the Atlantic to Virginia. After a seven-year stay, he returned to England with paintings of plants and animals he had studied. They sufficiently impressed other naturalists that in 1722 several Fellows of the Royal Society sponsored his return to North America. There Catesby cataloged the flora and fauna of the Carolinas and the Bahamas by gathering seeds and specimens, compiling notes, and making watercolor sketches. Going home to England after five years, he began the twenty-year task of writing, etching, and publishing his monumental The Natural History of Carolina, Florida, and the Bahama Islands. Mark Catesby was a man of exceptional courage and determination combined with insatiable curiosity and multiple talents. Nevertheless no portrait of him is known. The international contributors to this volume review Catesby's biography alongside the historical and scientific significance of his work. Ultimately, this lavishly illustrated volume advances knowledge of Catesby's explorations, collections, artwork, and publications in order to reassess his importance within the pantheon of early naturalists.

Current understandings of the sublime are focused by a single word ('sublimity') and by a single author ('Longinus'). The sublime is not a word: it is a concept and an experience, or rather a whole range of ideas, meanings and experiences that are embedded in conceptual and experiential patterns. Once we train our sights on these patterns a radically different prospect on the sublime in antiquity comes to light, one that touches everything from its range of expressions to its dates of emergence, evolution, role in the cultures of antiquity as a whole, and later reception. This book is the first to outline an alternative account of the sublime in Greek and Roman poetry, philosophy, and the sciences, in addition to rhetoric and literary criticism. It offers new readings of Longinus without privileging him, but instead situates him within a much larger context of reflection on the sublime in antiquity.

A study of the building surface, architecture's primary instrument of identity and engagement with its surroundings. Visually, many contemporary buildings either reflect their systems of production or recollect earlier styles and motifs. This division between production and representation is in some ways an extension of that between modernity and tradition. In this book, David Leatherbarrow and Mohsen Mostafavi explore ways that design can take advantage of production methods such that architecture is neither independent of nor dominated by technology. Leatherbarrow and Mostafavi begin with the theoretical and practical isolation of the building surface as the subject of architectural design. The autonomy of the surface, the "free facade," presumes a distinction between the structural and nonstructural elements of the building, between the frame and the cladding. Once the skin of the building became independent of its structure, it could just as well hang like a curtain, or like clothing. The focus of the relationship between structure and skin is the architectural surface. In tracing the handling of this surface, the authors examine both contemporary buildings and those of the recent past. Architects discussed include Albert Kahn, Ludwig Mies van der Rohe, Alison and Peter Smithson, Alejandro de la Sota, Robert Venturi, Jacques Herzog, and Pierre de Meuron. The properties of a building's surface—whether it is made of concrete, metal, glass, or other materials—are not merely superficial; they construct the spatial effects by which architecture communicates. Through its surfaces a building declares both its autonomy and its participation in its surroundings.

The Varieties of Religious Experience

A Novel

A "Truly Ingenious" Naturalist Explores New Worlds

The Definitive Guide to Popular Music

The Experience of Modernity

Human Dignity Violated

Humiliation, Degradation, Dehumanization

The brilliant, controversial, bestselling critique of American culture that “hits with the approximate force and effect of electroshock therapy” (The New York Times)—now featuring a new afterword by Andrew Ferguson in a twenty-fifth anniversary edition. In 1987, eminent political philosopher Allan Bloom published The Closing of the American Mind, an appraisal of contemporary America that “hits with the approximate force and effect of electroshock therapy” (The New York Times) and has not only been vindicated, but has also become more urgent today. In clear, spirited prose, Bloom argues that the social and political crises of contemporary America are part of a larger intellectual crisis: the result of a dangerous narrowing of curiosity and exploration by the university elites. Now, in this twenty-fifth anniversary edition, acclaimed author and journalist Andrew Ferguson contributes a new essay that describes why Bloom’s argument caused such a furor at publication and why our culture so deeply resists its truths today.

The author presents a penetrating analysis of the collapse of Western culture during the last half of the twentieth century

Reveals the role of Black Fundamentalists during the early part of the twentieth century As the modernist–fundamentalist controversy came to a head in the early twentieth century, an image of the “fighting fundamentalist” was imprinted on the American cultural consciousness. To this day, the word “fundamentalist” often conjures the image of a fire-breathing preacher–strident, unyielding in conviction . . . and almost always white. But did

this major religious perspective really stop cold in its tracks at the color line? Black Fundamentalists challenges the idea that fundamentalism was an exclusively white phenomenon. The volume uncovers voices from the Black community that embraced the doctrinal tenets of the movement and, in many cases, explicitly self-identified as fundamentalists. Fundamentalists of the early twentieth century felt the pressing need to defend the “fundamental” doctrines of their conservative Christian faith—doctrines like biblical inerrancy, the divinity of Christ, and the virgin birth—against what they saw as the predations of modernists who represented a threat to true Christianity. Such concerns, attitudes, and arguments emerged among Black Christians as well as white, even as the oppressive hand of Jim Crow excluded African Americans from the most prominent white-controlled fundamentalist institutions and social crusades, rendering them largely invisible to scholars examining such movements. Black fundamentalists aligned closely with their white counterparts on the theological particulars of “the fundamentals.” Yet they often applied their conservative theology in more progressive, racially contextualized ways. While white fundamentalists were focused on battling the teaching of evolution, Black fundamentalists were tying their conservative faith to advocacy for reforms in public education, voting rights, and the overturning of legal bans on intermarriage. Beyond the narrow confines of the fundamentalist movement, Daniel R. Bare shows how these historical dynamics illuminate larger themes, still applicable today, about how racial context influences religious expression. These essays explicitly confront a particular crisis in postwar art, seeking to examine the assumptions on which the modern commercial and museum gallery was based.

Nietzsche, Foucault, Anzaldúa
The Art and Archaeology of Monasticism
Surface Architecture
Passion and Pathology in Victorian Fiction
Black Fundamentalists
Beyond Surface Appeal
Angels Always Come On Time

Questions of whether anything exceeds reasonable sense and meaning have persisted throughout the history of philosophy. These questions have even continued in postmodern thought as well as in liberatory philosophies in which many kinds of events and lineages are experienced and seen as beyond philosophy. In this cowritten text, distinguished philosophers Nancy Tuana and Charles Scott pay particular attention to lineages and their dynamism as they develop the idea of things beyond philosophy, beyond norms. This is not a history of philosophy or a critical study of a particular philosopher but a way to engage experience around dimensions of events that are beyond measuring, counting, meaning, and value. These attentments, they assert, are vitally important for the ways people orient themselves in the world and comport themselves in it. Tuana and Scott build on the alternatives to normative ethics that they find in the work of Nietzsche, Foucault, and Anzaldúa. They urge attunement to the world as a way to speak about what is impossible to give voice to, to live in the spaces between speech and the unspeakable, and to conceptualize and articulate the boundaries of rational sensibility.

Table of Contents Acknowledgments1. Chaos. Cosmos, Territory, Architecture2. Vibration. Animal, Sex, Music3. Sensation. The Earth, a People, ArtNotes Bibliography Index.

Architecture and Modern Literature explores the representation and interpretation of architectural space in modern literature from the early nineteenth century to the present, with the aim of showing how literary production and architectural construction are related as cultural forms in the historical context of modernity. In addressing this subject, it also examines the larger questions of the relation between literature and architecture and the extent to which these two arts define one another in the social and philosophical contexts of modernity. *Architecture and Modern Literature* will serve as a foundational introduction to the emerging interdisciplinary study of architecture and literature. David Spurr addresses a broad range of material, including literary, critical, and philosophical works in English, French, and German, and proposes a new historical and theoretical overview of this area, in which modern forms of “meaning” in architecture and literature are related to the discourses of being, dwelling, and homelessness.

To young Christians of the world, Pope Francis has a message for you: “Christ is alive, and he wants you to be alive!” In his fourth apostolic exhortation, *Christus Vivit*, Pope Francis encapsulates the work of the 2018 synod of bishops on “Young People, The Faith, and Vocational Discernment.” Pope Francis has always had a special relationship with young people, and in his fatherly love for you he shows that: You can relate to young people in Scripture who made a difference You identify with the Christ who is always young You face difficult issues in the world today You yearn for the truth of the Gospel You are capable of amazing things when you respond to the Gospel You learn and grow with help from the faithful of all generations You need bold and creative youth ministry You can discover who God made you to be You are urged to pray for discernment *Christus Vivit* is written for and to young people, but Pope Francis also wrote it for the entire Church, because, as he says, reflecting on our young people inspires us all. “May the Holy Spirit urge you on as you run this race. The Church needs your momentum, your intuitions, your faith. We need them! And when you arrive where we have not yet reached, have the patience to wait for us.”

Burntcoat
Architecture and Modern Literature
The Curious Mister Catesby
Object to Be Destroyed
Distinction

The Ideology of the Gallery Space, Expanded Edition

Some Notes Towards the Redefinition of Culture

‘MEIN KAMPF’ is the autobiography of Adolf Hitler gives detailed insight into the mission and vision of Adolf Hitler that shook the world. This book is the merger of two volumes. The first volume of MEIN KAMPF’ was written while the author was imprisoned in a Bavarian fortress. The book deals with events which brought the author into this blight. It was the hour of Germany’s deepest humiliation, when Napoleon has dismembered the old German Empire and French soldiers occupied almost the whole of Germany. The books narrates how Hitler was arrested with several of his comrades and imprisoned in the fortress of Landsberg on the river Lech. During this period only the author wrote the first volume of MEIN KAMPF. The Second volume of MEIN KAMPF was written after release of Hitler from prison and it was published after the French had left the Ruhr, the tramp of the invading armies still echoed in German ears and the terrible ravages had plunged the country into a state of social and economic Chaos. The beauty of the book is, MEIN KAMPF is an historical document which bears the imprint of its own time. Moreover, Hitler has declared that his acts and ‘public statements’ constitute a partial revision of his book and are to be taken as such. Also, the author has translated Hitler’s ideal, the Volkischer Staat, as the People’s State. The author has tried his best making German Vocabulary easy to understand. You will never be satisfied until go through the whole book. A must read book, which is one of the most widely circulated and read books worldwide.

“As if *The Remains of the Day* had been written by Kingsley Amis, *The Waiter* is...one of the most purely entertaining novels I’ve read in years. This book is a meal you won’t want to finish.” —J. Ryan Stradal, *New York Times* bestselling author of *Kitchens of the Great Midwest* In the tradition of the modern classics *The Remains of the Day* and *A Gentleman in Moscow* comes *The Waiter*, in which the finely tuned balance of a timeworn European restaurant is irrevocably upset by an unexpected guest. *The Hills* dates from a time when pigs were pigs and swine were swine, the Maitre D’ likes to say—in other words from the mid-1800s. Every day begins with the head waiter putting on his jacket. In with one arm, then the other. Shrugged onto his shoulders. Horn buttons done up. Always the same. There is clinking. Cutlery is moved around porcelain and up to mouths. But in this universe unto itself, there is scarcely any contact between the tables of regulars. And that is precisely how the waiter likes it. Sheer routine...until a beautiful young woman walks through the door and upsets the delicate balance of the restaurant and all it has come to represent. Told in a kaleidoscopic rotation of voices—the headwaiter, the bartender, the coat checker, the chef who never speaks—*The Waiter* marks the North American debut of an exciting new voice in literary fiction that will leave you longing to sit down at *The Hills*, order a drink, and watch the world go by...

Nervous illness and the study of how body and mind connected, were of intense interest to Victorian medical writers and novelists alike. This elegant study offers an integrated analysis of how medicine and literature figured the connection between the body and the mind. Alongside detailed examinations of some of the era’s most influential neurological and physiological theories, Jane Wood offers fresh readings of fictions by Charlotte Brontë, George MacDonald, George Eliot, Wilkie Collins, Thomas Hardy and George Gissing.

17 papers from a symposium held at the Frederick R Weisman Museum at the University of Minnesota in 2000 which accompanied an exhibition of monastic artefacts and manuscripts.

All that is Solid Melts Into Air

All Music Guide
Site Matters
The Scarlet Letter
The Psychosocial Implications of Disney Movies
In Bluebeard’s Castle

In this first critical account of Matta-Clark’s work, Pamela M. Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the “right to the city,” and the ideologies of progress that have defined modern building programs. Although highly regarded during his short life—and honored by artists and architects today—the American artist Gordon Matta-Clark (1943-78) has been largely ignored within the history of art. Matta-Clark is best remembered for site-specific projects known as “building cuts.” Sculptural transformations of architecture produced through direct cuts into buildings scheduled for demolition, these works now exist only as sculptural fragments, photographs, and film and video documentations. Matta-Clark is also remembered as a catalytic force in the creation of SoHo in the early 1970s. Through loft activities, site projects at the exhibition space 112 Greene Street, and his work at the restaurant Food, he participated in the production of a new social and artistic space. Have art historians written so little about Matta-Clark’s work because of its ephemerality, or, as Pamela M. Lee argues, because of its historiographic, political, and social dimensions? What did the activity of carving up a building-in anticipation of its destruction—suggest about the conditions of art making, architecture, and urbanism in the 1970s? What was one to make of the paradox attendant on its making—that the production of the object was contingent upon its ruination? How do these projects address the very writing of history, a history that imagines itself building toward an ideal work in the service of progress? In this first critical account of Matta-Clark’s work, Lee considers it in the context of the art of the 1970s—particularly site-specific, conceptual, and minimalist practices—and its confrontation with issues of community, property, the alienation of urban space, the “right to the city,” and the ideologies of progress that have defined modern building programs.

California Contemporary

Christus Vivit

Literalism, Sensibilities, and Constituencies in the Work of James Carpenter

Mein Kampf