

## In Person Reenactment In Postwar And Contemporary

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<i>In Person Reenactment In Postwar And Contemporary</i>	<i>2022-08-27</i>	regressive fixation on Doris Day womanhood and John Wayne masculinity, with trembling "security moms," swaggering presidential gunslingers, and the "rescue" of a female soldier cast as a "helpless little girl"? The answer, Faludi finds, lies in a historical anomaly unique to the American experience: the nation that in recent memory has been least vulnerable to domestic attack was forged in traumatizing assaults by nonwhite "barbarians" on town and village. That humiliation lies concealed under a myth of cowboy bluster and feminine frailty, which is reanimated whenever threat and shame looms. Brilliant and important, <i>The Terror Dream</i> shows what 9/11 revealed about us—and offers the opportunity to look at ourselves anew.
<b><u>NUNEZ MILLER</u></b>		<i>Asian American Film Festivals</i> Icon Books
<i>Suggested State War and Postwar Legislation</i> Yovibooks.com		<i>On Women's Films</i> looks at contemporary and classic films from emerging and established makers such as Maria Augusta Ramos, Xiaolu Guo, Valérie Massadian, Lynne Ramsay, Lucrecia Martel, Rakhshan Bani-Etemad, Chantal Akerman, or Claire Denis. The collection is also tuned to the continued provocation of feminist cinema landmarks such as Chick Strand's <i>Soft Fiction</i> ; Barbara Loden's <i>Wanda</i> ; Valie Export's <i>Invisible Adversaries</i> , Cecilia Mangini's <i>Essere donne</i> . Attentive to minor moments, to the pauses and the charge and forms bodies adopt through cinema, the contributors suggest the capacity of women's films to embrace, shape and question the world.
This interdisciplinary collection of essays examines contemporary public history's engagement with the Spanish Civil War. The chapters discuss the history and mission of the main institutional archives of the war, contemporary and forensic archaeology of the conflict, burial sites, the affordances of digital culture in the sphere of war memory, the teaching of the conflict in Spanish school curricula, and the place of war memory within human rights initiatives. Adopting a strongly comparative focus, the authors argue for greater public visibility and more nuanced discussion of the Civil War's legacy, positing a virtual museum as one means to foster dialogue.		<i>The Free World</i> U of Minnesota Press
<i>In Person</i> Oxford University Press		The definitive story of the British adventurers who survived the trenches of World War I and went on to risk their lives climbing Mount Everest. On June 6, 1924, two men set out from a camp perched at 23,000 feet on an ice ledge just below the lip of Everest's North Col. George Mallory, thirty-seven, was Britain's finest climber. Sandy Irvine was a twenty-two-year-old Oxford scholar with little previous mountaineering experience. Neither of them returned. Drawing on more than a decade of prodigious research, bestselling author and explorer Wade Davis vividly re-creates the heroic efforts of Mallory and his fellow climbers, setting their significant achievements in sweeping historical context: from Britain's nineteenth-century imperial ambitions to the war that shaped Mallory's generation. Theirs was a country broken, and the Everest expeditions emerged as a powerful symbol of national redemption and hope. In Davis's rich exploration, he creates a timeless portrait of these remarkable men and their extraordinary times.
Having made documentary films screened at the most prestigious film festivals in the West, Chinese documentary filmmaker Wang Bing presents a unique case of independent filmmaking. In <i>The Cinema of Wang Bing</i> , Bruno Lessard examines the documentarian's most important films, focusing on the two obsessions at the heart of his oeuvre—the legacy of Maoist China in the present and the transformation of labor since China's entry into the market economy—and how the crucial figures of survivor and worker are represented on screen. Bruno Lessard argues that Wang Bing is a minjian (grassroots) intellectual whose films document the impact of Mao's Great Leap Forward on Chinese collective memory and register the repercussions of China's turn to neoliberalism on workers in the post-Reform era. Bringing together Chinese documentary studies and China studies, the author shows how Wang Bing's practice reflects the minjian ethos when documenting the survivors of the Great Famine and those who have not benefitted from China's neoliberal policies—from laid-off workers to migrant workers. The films discussed include some of Wang Bing's most celebrated works such as <i>West of the Tracks</i> and <i>Dead Souls</i> , as well as neglected documentaries such as <i>Coal Money</i> and <i>Bitter Money</i> . "Bruno Lessard analyzes Wang Bing's documentary masterpieces through the twin lens of history and labor. Incisively framing them as a sustained critical intervention in how China understands itself through the legacy of Maoism and Deng Xiaoping's neoliberal reform project, <i>The Cinema of Wang Bing</i> makes me want to watch the films again." —Chris Berry, King's College London "Professor Lessard offers an original and comprehensive study of Wang Bing's contribution to Chinese documentary as a mode of observation and reflection on some of the most crucial periods of China's recent and present history. . . I certainly felt that reading the films through a sociohistorical approach produced a more vibrant understanding of Wang Bing's oeuvre." —Cecília Mello, University of São Paulo		<b>Approximation</b> John Wiley & Sons
<b>The Process Genre</b> UNC Press Books		"This is a Borzoi book published by Alfred A. Knopf"--Copyright page.
This book offers a unique perspective on contemporary Polish cinema's engagement with histories of Polish violence against their Jewish neighbours during the Holocaust. Moving beyond conventional studies of historical representation on screen, the book considers how cinema reframes the unwanted knowledge of violence in its aftermaths. The book draws on Derridean hauntology, Didi-Huberman's confrontations with art images, Levinasian ethics and anamorphosis to examine cinematic reconfigurations of histories and memories that are vulnerable to evasion and formlessness. Innovative analyses of <i>Birthplace</i> (Łoziński, 1992), <i>It Looks Pretty From a Distance</i> (Sasnal, 2011), <i>Aftermath</i> (Pasikowski, 2012), and <i>Ida</i> (Pawlikowski, 2013) explore how their rural filmic landscapes are predicated on the radical exclusion of Jewish neighbours, prompting archaeological processes of exhumation. Arguing that the distressing materiality of decomposition disturbs cinematic composition, the book examines how Poland's aftermath cinema attempts to recompose itself through form and narrative as it faces Polish complicity in Jewish death.		<i>Understanding War in Afghanistan</i> University of Michigan Press
<i>Rites of Realism</i> Macmillan		<i>Coloring Whiteness</i> pays homage to the ways that African American artists and performers have interrogated tropes and mythologies of whiteness to reveal racial inequalities, focusing on comedy sketches, street theater, visual art, video, TV journalism, and voice-over work since 1964. By investigating enactments of whiteness—from the use of white makeup and suggestive masks, to literary motifs and cultural narratives regarding "white" characteristics and qualities—Faedra Chatard Carpenter explores how artists have challenged commonly held notions of racial identity. Through its layered study of expressive culture, her book considers how artistic and performance strategies are used to "color" whiteness and complicate blackness in our contemporary moment. Utilizing theories of performance and critical race studies, <i>Coloring Whiteness</i> is also propelled by Carpenter's dramaturgical sensibilities. Her analysis of primary performance texts is informed not only by traditional print and visual materials, but also by her interviews with African American theater artists, visual artists, and cultural critics. The book is an invaluable contribution to the fields of theater and performance studies, African American studies, cultural studies, critical race studies, and American studies.
"How have French Jewish women reacted to the great traumas of the last century - the Holocaust, North African decolonization and the resulting migration of African Jews to France, the Arab-Israeli crisis and the aftermath of 9/11? Cairns's major new volume identifies the themes of books by French Jewish women from 1945 to the present day, gauging to what extent they are dominated by, informed by, or relatively indifferent to these threatening events. Thirty authors in particular serve as representatives of a great, and greatly diverse, pool: divided not only as Ashkenazim or Sephardim, but by origins scattered across Algeria, Egypt, Germany, Hungary, Morocco, Poland, Romania, Russia, Tunisia, and Turkey. Theirs is a transnational, doubly-diasporic, and thus particularly complex paradigm in which feminism, loyalty to family culture and to the traditions of Judaism often exists in tension with French Republican models of assimilation, non-differentiation, and gender-blindness. Lucille Cairns is Professor of French Literature at the University of Durham."		<i>Remembering the Civil War</i> Duke University Press
<i>Coloring Whiteness</i> Routledge		<i>Remembering the Civil War: Reunion and the Limits of Reconciliation</i>
From the Pulitzer Prize-winning journalist and bestselling author of <i>Backlash</i> —an unflinching dissection of the mind of America after 9/11 In this most original examination of America's post-9/11 culture, Susan Faludi shines a light on the country's psychological response to the attacks on that terrible day. Turning her acute observational powers on the media, popular culture, and political life, Faludi unearths a barely acknowledged but bedrock societal drama shot through with baffling contradictions. Why, she asks, did our culture respond to an assault against American global dominance with a frenzied summons to restore "traditional" manhood, marriage, and maternity? Why did we react as if the hijackers had targeted not a commercial and military edifice but the family home and nursery? Why did an attack fueled by hatred of Western emancipation lead us to a		<i>Kosovo and Transitional Justice</i> Stanford University Press
		Liberal left orthodoxy holds that Brexit is a disastrous coup, orchestrated by the hard right and fuelled by xenophobia, which will break up the Union and turn what's left of Britain into a neoliberal dystopia. Richard Tuck's ongoing commentary on the Brexit crisis demolishes this narrative. He argues that by opposing Brexit and throwing its lot in with a liberal constitutional order tailor-made for the interests of global capitalists, the Left has made a major error. It has tied itself into a framework designed to frustrate its own radical policies. Brexit therefore actually represents a golden opportunity for socialists to implement the kind of economic agenda they have long since advocated. Sadly, however, many of them have lost faith in the kind of popular revolution that the majoritarian British constitution is peculiarly well-placed to deliver and have succumbed instead to defeatism and the cultural politics of virtue-signalling. Another approach is, however, still possible. Combining brilliant contemporary political insights with a profound grasp of the ironies of modern history, this book is essential for anyone who wants a clear-sighted assessment of the momentous underlying issues brought to the surface by Brexit.
		<b>History Comes Alive</b> Bloomsbury Publishing USA
		<i>The Bearer of Family Secrets</i> is the true story of Yovinda Larraz, a remarkable girl born into a highly dysfunctional family living in postwar Holland. Surviving childhood abandonment and abuse, Yovi gradually comes into her own as a rebellious teenager exploring Amsterdam's vibrant counterculture. This honest and deeply revealing first-person account of Yovi's tragic-comic youth depicts her struggle to resolve the mixed messages, dark secrets and conflicting morals of her early caregivers and family members. Oma, Yovi's overbearing and controlling grandmother, her

submissive but sexually adventurous mother, and Dirk, her mother's pedophilic and voyeuristic live-in boyfriend, each make Yovi their secret confidant and influence her growth into womanhood. Faced with a no-win situation when her mother repeatedly ignores her complaints of sexual abuse, Yovi becomes the reluctant bearer of family secrets. Yovi's emotional life and self-esteem crashes at age eighteen after a painful double betrayal by her hero, Frank Zappa, and her sister. Emerging from a subsequent dark night of the soul, Yovi gains insight into a larger pattern of neglect and abuse, and realizes she must escape the merry-go-round of compulsive reenactment. The Bearer of Family Secrets is also the story of three generations of women, exposing how daughters internalize their mother's distorted perceptions and psychological patterns. Through hardships and difficulties experienced in The Bearer of Family Secrets, Yovi develops the resiliency and survival skills to overcome the grave perils awaiting her in the second and third volumes of THE TALES OF YOVI.

[The Left Case for Brexit](#) New York : Dutton

The Long Afterlife of Nikkei Wartime Incarceration reexamines the history of imprisonment of U.S. and Canadian citizens of Japanese descent during World War II. Karen M. Inouye explores how historical events can linger in individual and collective memory and then crystallize in powerful moments of political engagement. Drawing on interviews and untapped archival materials—regarding politicians Norman Mineta and Warren Furutani, sociologist Tamotsu Shibutani, and Canadian activists Art Miki and Mary Kitagawa, among others—Inouye considers the experiences of former wartime prisoners and their on-going involvement in large-scale educational and legislative efforts. While many consider wartime imprisonment an isolated historical moment, Inouye shows how imprisonment and the suspension of rights have continued to impact political discourse and public policies in both the United States and Canada long after their supposed political and legal reversal. In particular, she attends to how activist groups can use the persistence of memory to engage empathetically with people across often profound cultural and political divides. This book addresses the mechanisms by which injustice can transform both its victims and its perpetrators, detailing the dangers of suspending rights during times of crisis as well as the opportunities for more empathetic agency.

[Screening Modernism](#) Springer Nature

In our era of 'fake news', Stella Bruzzi examines the dynamism that results from reusing and reconfiguring raw documentary data (documents, archive, news etc.) in creative ways. Through a series of individual case studies, this book offers an innovative framework for understanding how, in our century, film and media texts frequently represent reality and negotiate the instabilities of 'truth' by 'approximating' factual events rather than merely representing them, through juxtaposing disparate, often colliding, perspectives of history and factual events. Covering areas such as true crime, politics and media, the book analyses the fluidity and instability of truth, arguing that 'approximation' is more prevalent now in our digital age, and that its conception is a result of viewers' accidental or unconscious connections and interventions. Original and thought-provoking, *Approximation* provides students and researchers of media, film and cultural studies a deeper insight into our understanding and acceptance of what truth really means today.

[In Person](#) Rutgers University Press

La voce è insieme fonazione e relazione, misura del Sé ma anche dell'Altro, medium del linguaggio e sua messa in discussione, contemporaneamente dentro e fuori dalla parola e dal corpo. Muovendo da un approccio che pensa il cinema come una mise-en-scène di corpi, e ponendo particolare enfasi sulla materialità e la mobilità della φωνή, il volume esplora lo statuto della voce filmata e i suoi usi nelle pratiche artistiche cinematografiche. Come ripensare il rapporto, simbolico e materiale, tra le pratiche dell'ascolto e quelle della visione alla luce delle recenti trasformazioni del cinema? È possibile riconoscere un valore euristico alla voce indipendentemente dalla parola? Tracciando le coordinate di un dibattito ancora frammentario e in larga parte da costruire, l'autrice analizza la voce come oggetto tecno-culturale e istanza performativa, gesto estetico e politico al centro dei processi di soggettivazione e di (dis)identificazione che hanno luogo sullo schermo o a partire da esso.

[Postwar German Culture](#) Vintage

Casting fresh light on the renowned productions of auteurs like Antonioni, Fellini, and Bresson and drawing out from the shadows a range of important but lesser-known works, *Screening Modernism* is the first comprehensive study of European art cinema's postwar heyday. Spanning from the 1950s to the 1970s, András Bálint Kovács's encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art. Illustrating how the concepts of modernism and the avant-garde variously manifest themselves in film, Kovács begins by tracing the emergence of art cinema as a historical category. He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation. Finally, drawing on modernist theory and philosophy along the way, he provides an innovative history of the evolution of modern European art cinema. Exploring not only modernism's origins but also its stylistic, thematic, and cultural avatars, *Screening Modernism* ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film.

[The Non-Professional Actor](#) Farrar, Straus and Giroux

This book analyses efforts to achieve justice in Kosovo for victims of crimes committed during the conflict in the 1990s, relating this to broader

debates on transitional justice. The war in Kosovo has come under the jurisdiction of a number of mechanisms which fit within the broader framework of transitional justice. These include international tribunals (the ICTY), international organisations with judicial mandates within Kosovo (UNMIK and EULEX), ad-hoc hybrid tribunals (the Kosovo Specialist Chambers) and truth-seeking mechanisms (RECOM and the Truth and Reconciliation Commission). Collectively, these developments make Kosovo a profoundly important case study on the contemporary efficacy of transitional justice. This volume analyses the nature and impact of the various mechanisms employed to date in Kosovo to determine their effects within the country, and their broader international significance. Various critical issues are examined through an exploration of the institutional mechanisms employed in each case, their coherence with existing theories on "best practice" principles, and the broader implications of their efficacy in Kosovo. This book will be of much interest to students of transitional justice, statebuilding, Balkan politics, and International Relations in general.

[Nothing Happens](#) Bloomsbury Publishing USA

A renowned scholar investigates the "human crisis" that Albert Camus confronted in his world and in ours, producing a brilliant study of Camus's life and influence for those readers who, in Camus's words, "cannot live without dialogue and friendship." As France—and all of the world—was emerging from the depths of World War II, Camus summed up what he saw as "the human crisis": We gasp for air among people who believe they are absolutely right, whether it be in their machines or their ideas. And for all who cannot live without dialogue and the friendship of other human beings, this silence is the end of the world. In the years after he wrote these words, until his death fourteen years later, Camus labored to address this crisis, arguing for dialogue, understanding, clarity, and truth. When he sailed to New York, in March 1946—for his first and only visit to the United States—he found an ebullient nation celebrating victory. Camus warned against the common postwar complacency that took false comfort in the fact that Hitler was dead and the Third Reich had fallen. Yes, the serpentine beast was dead, but "we know perfectly well," he argued, "that the venom is not gone, that each of us carries it in our own hearts." All around him in the postwar world, Camus saw disheartening evidence of a global community revealing a heightened indifference to a number of societal ills. It is the same indifference to human suffering that we see all around, and within ourselves, today. Camus's voice speaks like few others to the heart of an affliction that infects our country and our world, a world divided against itself. His generation called him "the conscience of Europe." That same voice speaks to us and our world today with a moral integrity and eloquence so sorely lacking in the public arena. Few authors, sixty years after their deaths, have more avid readers, across more continents, than Albert Camus. Camus has never been a trend, a fad, or just a good read. He was always and still is a companion, a guide, a challenge, and a light in darkened times. This keenly insightful story of an intellectual is an ideal volume for those readers who are first discovering Camus, as well as a penetrating exploration of the author for all those who imagine they have already plumbed Camus' depths—a supremely timely book on an author whose time has come once again.

[The Terror Dream](#) Simon and Schuster

Responding to a lack of studies on the film festival's role in the production of cultural memory, this book explores different parameters through which film festivals shape our reception and memories of films. By focusing on two Asian American film festivals, this book analyzes the frames of memory that festivals create for their films, constructed through and circulated by the various festival media. It further establishes that festival locations—both cities and screening venues—play a significant role in shaping our experience of films. Finally, it shows that festivals produce performances which help guide audiences towards certain readings and direct the film's role as a memory object. Bringing together film festival studies and memory studies, 'Asian American Film Festivals' offers a mixed-methods approach with which to explore the film festival phenomenon, thus shedding light on the complex dynamics of frames, locations, and performances shaping the festival's memory practices. It also draws attention to the understudied genre of Asian American film festivals, showing how these festivals actively engage in constructing and performing a minority group's collective identity and memory.

[On Women's Films](#) NDU Press

Throughout the history of European modernism, philosophers and artists have been fascinated by madness. Something different happened in Brazil, however, with the "art of the insane" that flourished within the modernist movements there. From the 1920s to the 1960s, the direction and creation of art by the mentally ill was actively encouraged by prominent figures in both medicine and art criticism, which led to a much wider appreciation among the curators of major institutions of modern art in Brazil, where pieces are included in important exhibitions and collections. Kaira M. Cabañas shows that at the center of this advocacy stood such significant proponents as psychiatrists Osório César and Nise da Silveira, who championed treatments that included painting and drawing studios; and the art critic Mário Pedrosa, who penned Gestaltist theses on aesthetic response. Cabañas examines the lasting influence of this unique era of Brazilian modernism, and how the afterlife of this "outsider art" continues to raise important questions. How do we respect the experiences of the mad as their work is viewed through the lens of global art? Why is this art reappearing now that definitions of global contemporary art are being contested? Learning from Madness offers an invigorating series of case studies that track the parallels between psychiatric patients' work in Western Europe and its reception by influential artists there, to an analogous but altogether distinct situation in Brazil.