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

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Family Fortunes  
Pre-Incident Indicators of Terrorist Incidents  
Play Time  
Mecca of Revolution  
Human Rights  
Cities Under Siege  
The Emergence of Social Space  
Decolonization in Germany  
Queer 1950s  
Bachelors  
Masculine Singular  
May '68 and Its Afterlives  
The Age of New Waves

Communal Luxury  
The Wretched of the Earth  
Women and the Public Sphere in the Age of the  
French Revolution  
Ladies of the Rachmaninoff Eyes  
Fast Cars, Clean Bodies  
Japan's Cold War  
The Devil's Wheels  
The Law of Kinship  
The White Man's World  
The Everyday Life Reader  
Ourika  
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Empire de L'éphémère  
The Return of the Real  
Democracy in What State?  
Discard Studies  
Knowing Their Place  
Shocking Representation  
The Cosmopolitan Screen  
Muscle Cars An Illustrated Guide  
Fast Cars, Clean Bodies  
The Roman Noir in Post-war French Culture  
The Stone Face  
The Woman Beneath the Skin

*Fast Cars  
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## YOSEF ADELAIDE

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Family Fortunes MIT  
Press

"Is it meaningful to call oneself a democrat? And if so, how do you interpret the word?" In responding to this question, eight iconoclastic thinkers prove the rich potential of democracy, along with its critical weaknesses, and reconceive the practice to accommodate new political and cultural realities. Giorgio Agamben traces the tense history of constitutions and their coexistence with various governments.

Alain Badiou contrasts current democratic practice with democratic communism. Daniel Bensaid ponders the institutionalization of democracy, while Wendy Brown discusses the democratization of society under neoliberalism. Jean-Luc Nancy measures the difference between democracy as a form of rule and as a human end, and Jacques Rancière highlights its egalitarian nature. Kristin Ross identifies hierarchical relationships within democratic practice, and Slavoj Žižek complicates the distinction between those who desire to own the state and those who wish to do without it. Concentrating on the

classical roots of democracy and its changing meaning over time and within different contexts, these essays uniquely defend what is left of the left-wing tradition after the fall of Soviet communism. They confront disincentives to active democratic participation that have caused voter turnout to decline in western countries, and they address electoral indifference by invoking and reviving the tradition of citizen involvement.

Passionately written and theoretically rich, this collection speaks to all facets of modern political and democratic debate.

*Pre-Incident Indicators of Terrorist Incidents*

John Wiley & Sons

A roman à clef about racism, identity, and

bohemian living amidst the tensions and violence of Algerian War-era France, and one of the earliest published accounts of the Paris massacre of 1961. As a teenager, Simeon Brown lost an eye in a racist attack, and this young African American journalist has lived in his native Philadelphia in a state of agonizing tension ever since. After a violent encounter with white sailors, Simeon makes up his mind to move to Paris, known as a safe haven for black artists and intellectuals, and before long he is under the spell of the City of Light, where he can do as he likes and go where he pleases without fear. Through Babe, another black American émigré, he makes new friends,

and soon he has fallen in love with a Polish actress who is a concentration camp survivor. At the same time, however, Simeon begins to suspect that Paris is hardly the racial wonderland he imagined: The French government is struggling to suppress the revolution in Algeria, and Algerians are regularly stopped and searched, beaten, and arrested by the French police, while much worse is to come, it will turn out, in response to the protest march of October 1961. Through his friendship with Hossein, an Algerian radical, Simeon realizes that he can no longer remain a passive spectator to French injustice. He must decide where his true loyalties lie.

**Play Time** Cornell University Press  
This French novella narrates the experiences of a Senegalese girl who, after being rescued from slavery, is raised by a noble French family during the French Revolution. She remains unaware of her difference because of being raised in a privileged household until she overhears a conversation that makes her conscious of her race and of the discrimination it faces. After learning about her roots, Ourika lives not as a French woman but as a black person. The story then presents the struggles she faces with her newly discovered identity as an educated African lady in eighteenth-century Europe. Claire de

Duras wrote this best-seller twenty-five years before the abolition of the slave trade in France. This period was a time when not a lot of women published their work, so Duras published *Ourika* anonymously. It marks an important event in European literature as it is the first novel set in Europe to have a black female protagonist. Despite being a short story, this work addresses the themes of race, nationality, interracial love.

#### Mecca of Revolution

Oxford University Press 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 Andalusian 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 Andalusí 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. **Human Rights** DIANE Publishing  
On the history of fashion and mass culture  
*Cities Under Siege*  
Oxford University Press  
"This book explores France's complex history of integration

and national identity by tracing the unique and historically significant political journey of the Caribbean islands of Martinique and Guadeloupe, the French Antilles"-- Provided by publisher.

The Emergence of Social Space Fast Cars, Clean Bodies

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.

**Decolonization in Germany** Cornell University Press  
Family Fortunes has

become a seminal text in class and gender history. Published to wide critical acclaim in 1987, its influence in the field continues to be extensive. It has cast new light on the perception of middle-class society and gender relations between 1780 and 1850. This revised edition contains a substantial new introduction, placing the original survey in its historiographical context. Leonore Davidoff and Catherine Hall evaluate the readings their text has received and broaden their study by taking into account recent developments and shifts in the field. They apply current perceptions of history to their original project, and see new motives and meanings emerge

that reinforce their argument.

Queer 1950s Columbia University Press

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 féminine*. 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. Bachelors Cornell University Press 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.

### **Masculine Singular**

Oxford University Press  
 Jacques Tati is widely regarded as one of the greatest postwar European filmmakers. He made innovative and challenging comedies while achieving international box office success and attaining a devoted following. In *Play Time*, Malcolm Turvey examines Tati's unique comedic style and evaluates its significance for the history of film and modernism. Turvey argues that Tati

captured elite and general audiences alike by combining a modernist aesthetic with slapstick routines, gag structures, and other established traditions of mainstream film comedy. Considering films such as Monsieur Hulot's Holiday (1953), Mon Oncle (1958), Play Time (1967), and Trafic (1971), Turvey shows how Tati drew on the rich legacy of comic silent film while modernizing its conventions in order to encourage his viewers to adopt a playful attitude toward the modern world. Turvey also analyzes Tati's sardonic view of the bourgeoisie and his complex and multifaceted satire of modern life. Tati's singular and enduring achievement, Turvey

concludes, was to translate the democratic ideals of the postwar avant-garde into mainstream film comedy, crafting a genuinely popular modernism. Richly illustrated with images from the director's films, *Play Time* offers an illuminating and original understanding of Tati's work.

*May '68 and Its*

*Afterlives* MIT Press

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. *The Age of New Waves* Princeton University Press  
 Leading sexuality scholars explore queer lives and cultures in the first full post-war decade through an array of sources and a range of perspectives. Drawing out the particularities of queer cultures from the Finland and New Zealand to the UK and the USA, this collection rethinks preconceptions of the 1950s and pinpoints some of its legacies. Communal Luxury New York Review of Books  
 Using primary materials, Highmor brings together a wide range of thinkers to provide a comprehensive

resource on theories of everyday life. Highmore's introduction surveys the development of thought about everyday life. The Wretched of the Earth Duke University Press In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of

progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. *If The Return of the Real* begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

**Women and the Public Sphere in the Age of the French Revolution** Peter Lang An argument that social, political, and economic systems maintain power by

discarding certain people, places, and things. Discard studies is an emerging field that looks at waste and wasting broadly construed. Rather than focusing on waste and trash as the primary objects of study, discard studies looks at wider systems of waste and wasting to explore how some materials, practices, regions, and people are valued or devalued, becoming dominant or disposable. In this book, Max Liboiron and Josh Lepawsky argue that social, political, and economic systems maintain power by discarding certain people, places, and things. They show how the theories and methods of discard studies can be applied in a variety of cases, many of which do not

involve waste, trash, or pollution. Liboiron and Lepawsky consider the partiality of knowledge and offer a theory of scale, exploring the myth that most waste is municipal solid waste produced by consumers; discuss peripheries, centers, and power, using content moderation as an example of how dominant systems find ways to discard; and use theories of difference to show that universalism, stereotypes, and inclusion all have politics of discard and even purification—as exemplified in “inclusive” efforts to broaden the Black Lives Matter movement. Finally, they develop a theory of change by considering “wasting well,” outlining



techniques, methods, and propositions for a justice-oriented discard studies that keeps power in view.

*Ladies of the  
Rachmaninoff Eyes*  
Harvard University  
Press

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 Communard 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.

**Fast Cars, Clean Bodies** MIT Press

Historians have traditionally seen domestic service as an obsolete or redundant sector from the middle of the twentieth century. *Knowing Their Place* challenges this by linking the early twentieth-century employment of maids and cooks to later practices of employing au pairs, mothers' helps, and cleaners. Lucy Delap tells the story of lives and labour within British homes, from great houses to suburbs and slums, and charts the interactions of servants and employers along with the intense controversies and emotions they inspired.

*Knowing Their Place* also examines the employment of men and migrant workers, as well as the role of laughter and erotic desire in shaping domestic service. The memory of domestic service and the role of the past in shaping and mediating the present is examined through heritage and televisual sources, from *Upstairs, Downstairs* to *The 1900 House*. Drawing from advice manuals, magazines, novels, cinema, memoirs, feminist tracts, and photographs, this fascinating book points to new directions in cultural history through its engagement in innovative areas such as the history of emotions and cultural memory. Through its attention to the contemporary rise in

the employment of domestic workers, *Knowing Their Place* sets modern Britain in a new and compelling historical context. [Japan's Cold War](#) Berghahn Books All the novelists studied were published initially in popular collections, such as the *Serie noire*, but they have been chosen for the innovation of their work and the exciting ways in which they resist tired conventions and offer new ways of representing social reality." "One of the

first English-language studies of this popular genre, *The Roman Noir in Post-War French Culture* offers much more than close readings of these fascinating texts; it demonstrates the important contribution of the roman noir to the cultural histories of post-war France."-- Jacket.

*The Devil's Wheels*  
DigiCat

Get the facts on 75 of America's greatest muscle cars, from the classic 1960s Pontiac GTO to the Ford Mustang Cobra.

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