

Political Inversions Homosexuality Fascism And The Modernist Imaginary

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Fascism and Neofascism - E. Weitz 2016-09-27
The dramatic transformations of the the 1990s - the end of the Cold War, the establishment of political liberties and market economies in Eastern Europe, German unification - quickly led commentators to proclaim the end of all ideologies and the complete triumph of liberal capitalism. Just as quickly, however, right-wing extremism began a surge in Europe that has not significantly abated to this day. Fascism and Neofascism is a collection of essays that is distinctive in two important ways. First, unlike

most volumes, which cover either historical fascism or the recent radical right, Fascism and Neofascism spans both periods. Secondly, this volume also aims to bring newer modes of inquiry, rooted in cultural studies, into dialogue with more 'traditional' ways of viewing fascism. The editors' approach is deliberately interdisciplinary, even eclectic.

Re-viewing Fascism - Jacqueline Reich
2002-05-07

When Benito Mussolini proclaimed that "Cinema is the strongest weapon," he was telling only half

the story. In reality, very few feature films during the Fascist period can be labeled as propaganda. Re-viewing Fascism considers the many films that failed as "weapons" in creating cultural consensus and instead came to reflect the complexities and contradictions of Fascist culture. The volume also examines the connection between cinema of the Fascist period and neorealism—ties that many scholars previously had denied in an attempt to view Fascism as an unfortunate deviation in Italian history. The postwar directors Luchino Visconti, Roberto Rossellini, and Vittorio de Sica all had important roots in the Fascist era, as did the Venice Film Festival. While government censorship loomed over Italian filmmaking, it did not prevent frank depictions of sexuality and representations of men and women that challenged official gender policies. Re-viewing Fascism brings together scholars from different cultural and disciplinary backgrounds as it offers an engaging and innovative look into Italian

cinema, Fascist culture, and society.

Queer Times - Jamie M. Carr 2013-10-23

This book maps Christopher Isherwood's intellectual and aesthetic reflections from the late 1930s through the late 1970s. Drawing on the queer theory of Eve Sedgwick and the ethical theory of Michel Foucault, Carr illuminates Isherwood's post-war development of a queer ethos through his focus on the aesthetic, social, and historical politics of the 1930s in his novels *Prater Violet* (1945), *The World in the Evening* (1954), and *Down There on a Visit* (1962), and in his memoir, *Christopher and His Kind: 1929-1939* (1976).

Mortality and Form in Late Modernist Literature

- John Whittier-Ferguson 2014-10-27

This monograph underscores the way in which mortality functions in the later poetry and prose of major modernist writers.

Freaks in Late Modernist American Culture -

Nancy Bombaci 2006

Freaks in Late Modernist American Culture

explores the emergence of what Nancy Bombaci terms «late modernist freakish aesthetics» - a creative fusion of «high» and «low» themes and forms in relation to distorted bodies. Literary and cinematic texts about «freaks» by Nathanael West, Djuna Barnes, Tod Browning, and Carson McCullers subvert and reinvent modern progress narratives in order to challenge high modernist literary and social ideologies. These works are marked by an acceptance of the disteleology, anarchy, and degeneration that racist discourses of the late nineteenth and early twentieth centuries associated with racial and ethnic outsiders, particularly Jews. In a period of American culture beset with increasing pressures for social and political conformity and with the threat of fascism from Europe, these late modernist narratives about «freaks» defy oppressive norms and values as they search for an anarchic and transformational creativity.

The Fragility of Empathy after the Holocaust - Carolyn J. Dean 2018-08-06

When we are confronted with images of and memoirs from the Holocaust and subsequent cases of vast cruelty and suffering, is our impulse to empathize put at risk by the possibility of becoming numb to horror? Carolyn J. Dean's provocative new book addresses the ways we evade our failures of empathy in the face of massive suffering: Has exposure (or overexposure) to representations of pain damaged our ability to feel? Do the frequent claims that artistic representations of extreme cruelty are pornographic allow us to dodge the real issues that we must confront in attempting to come to terms with suffering? Does an excess of terror place constraints on compassion? Dean examines the very different representations of suffering found in visual media, history writing, cultural criticism, and journalism that grapple with the assumption that Americans and Western Europeans have been rendered numb and their appropriate human responses blunted by the events of the past century. The Fragility

of Empathy after the Holocaust will be of interest to all readers concerned with contemporary "victim culture," Holocaust representation, and humanism.

Modernist Sexualities - Hugh Stevens 2000
Leading critics from Britain, Canada, and the US examine modernism's imaginative rethinkings of sex, gender, and sexuality. Original essays show how modernism intersects with the suffragette movement, technological change and its effects on women and labor, the growth of pseudo-scientific writings, and the burgeoning lesbian and gay movement. They show how modernism upsets the fixities of gender and sexuality through its fascination with ambiguities, marginality, and the crossing of borders. Sex reformers and sex changers, unsexed storytellers, typewriters, femme and butch experimenters, suffragettes in wide-brimmed hats, musical and dramatic pageants, adolescent delinquents, sunbathers, and dancing indigenes all play a role in the heterodox and varied

modernism revealed in these essays.

Working Like a Homosexual - Matthew Tinkcom
2002-02-25

What does camp have to do with capitalism? How have queer men created a philosophy of commodity culture? Why is cinema central to camp? With chapters on the films of Vincente Minnelli, Andy Warhol, Kenneth Anger, and John Waters, *Working Like a Homosexual* responds to these questions by arguing that post-World War II gay male subcultures have fostered their own ways not only of consuming mass culture but of producing it as well. With a special emphasis on the tensions between high and low forms of culture and between good and bad taste, Matthew Tinkcom offers a new vision of queer politics and aesthetics that is critically engaged with Marxist theories of capitalist production. He argues that camp—while embracing the cheap, the scorned, the gaudy, the tasteless, and what Warhol called “the leftovers” of artistic production—is a mode of intellectual production

and a critical philosophy of modernity as much as it is an expression of a dissident sex/gender difference. From Minnelli's musicals and the "everyday glamour" of Warhol's films to Anger's experimental films and Waters's "trash aesthetic," Tinkcom demonstrates how camp allowed these gay men to design their own relationship to labor and to history in a way that protected them from censure even as they struggled to forge a role for themselves within a system of "value" that failed to recognize them. *Homosexuality and Psychoanalysis* - Tim Dean 2001-06

Why has homosexuality always fascinated and vexed psychoanalysis? This groundbreaking collection of original essays reconsiders the troubled relationship between same-sex desire and psychoanalysis, assessing homosexuality's status in psychoanalytic theory and practice, as well as the value of psychoanalytic ideas for queer theory. The contributors, each distinguished clinicians and specialists,

reexamine works by Freud, Klein, Reich, Lacan, Laplanche, and their feminist and queer revisionists. Sharing a commitment to conscious and unconscious forms of homosexual desire, they offer new perspectives on pleasure, perversion, fetishism, disgust, psychosis, homophobia, AIDS, otherness, and love. Including two previously untranslated essays by Michel Foucault, *Homosexuality and Psychoanalysis* will interest cultural theorists, psychoanalysts, and anyone concerned with the fate of sexuality in our time. Contributors: Lauren Berlant Leo Bersani Daniel L. Buccino Arnold I. Davidson Tim Dean Jonathan Dollimore Brad Epps Michel Foucault Lynda Hart Jason B. Jones Christopher Lane H. N. Lukes Catherine Millot Elizabeth A. Povinelli Ellie Ragland Paul Robinson Judith Roof Joanna Ryan Ramón E. Soto-Crespo Suzanne Yang **Anti-Nazi Modernism** - Mia Spiro 2012-12-31 Mia Spiro's Anti-Nazi Modernism marks a major step forward in the critical debates over the

relationship between modernist art and politics. Spiro analyzes the antifascist, and particularly anti-Nazi, narrative methods used by key British and American fiction writers in the 1930s. Focusing on works by Djuna Barnes, Christopher Isherwood, and Virginia Woolf, Spiro illustrates how these writers use an "anti-Nazi aesthetic" to target and expose Nazism's murderous discourse of exclusion. The three writers challenge the illusion of harmony and unity promoted by the Nazi spectacle in parades, film, rallies, and propaganda. Spiro illustrates how their writings, seldom read in this way, resonate with the psychological and social theories of the period and warn against Nazism's suppression of individuality. Her approach also demonstrates how historical and cultural contexts complicate the works, often reinforcing the oppressive discourses they aim to attack. This book explores the textual ambivalences toward the "Others" in society—most prominently the Modern Woman, the homosexual, and the Jew. By doing so,

Spiro uncovers important clues to the sexual and racial politics that were widespread in Europe and the United States in the years leading up to World War II.

POLITICAL INVERSIONS - 1996-12

Political Inversions attempts to understand the forces at play in confluences—both theoretical and cultural—of homosexuality and fascism. Taking its cue from Adorno's assertion that "totalitarianism and homosexuality belong together," the book examines how "aberrant" political and sexual economies have been equated across a variety of literary, visual, and theoretical discourses in contemporary debate. At the same time, the author explores the ways in which queer theory and historiography have responded defensively to such confluences, thereby excluding from current discussions much important material. Thus, for example, Political Inversions reassesses the work of German "masculinist" writers of the early part of the century—thinkers whose definitive (but

politically troubling) contributions to the construction of homosexual identity have been overlooked by a history heavily invested in the liberal Weimar tradition represented by figures such as Hirschfeld. Rather than reconstructing a history of gay identity, the book reads its texts as interventions in the broader political crises besetting democratic institutions in the first half of this century.

Gender and Fascism in Modern France -

Melanie Hawthorne 1997

Discovering the ways gender issues are articulated in the cultures of the extreme right in modern France.

Gender in Modernism - Bonnie Kime Scott

2007

Grouped into 21 thematic sections, this collection provides theoretical introductions to the primary texts provided by the scholars who have taken the lead in pushing both modernism and gender in different directions. It provides an understanding of the complex intersections of

gender with an array of social identifications.

Fascism and Political Theory - Daniel Woodley

2009-09-17

Fascism and Political Theory offers both students and researchers a thematic analysis of fascism, focusing on the structural and ideological links between fascism, capitalism and modernity. Intended as a critical discussion of the origins and development of fascist ideology, each chapter deals with a core substantive issue in political theory relevant to the study of fascism and totalitarianism, beginning with an assessment of the current state of debate. The emphasis on formal ideology in contemporary Anglo-American historiography has increased our awareness of the complexity and eclectic nature of fascist ideologies which challenge liberalism and social democracy. Yet in too many recent works, a programmatic or essentialist reading of fascist ideology as a 'secular religion' is taken for granted, while researchers remain preoccupied with the search for an elusive

'fascist minimum'. In this book Woodley emphasizes that many outstanding questions remain, including the structural and ideological links between fascism and capitalism, the social construction of fascist nationalism, and the origins of fascist violence in European colonialism. This volume consolidates the reader's theoretical understanding and provides the interdisciplinary skills necessary to understand the concrete social, economic and political conditions which generate and sustain fascism. A timely critique of culturalist and revisionist approaches in fascism studies which provides a concise overview of theoretical debates between liberalism, Marxism and poststructuralism, this text will be of great interest to students of politics, modern history and sociology.

The Culture of Japanese Fascism - Alan Tansman
2010-07-01

This bold collection of essays demonstrates the necessity of understanding fascism in cultural

terms rather than only or even primarily in terms of political structures and events. Contributors from history, literature, film, art history, and anthropology describe a culture of fascism in Japan in the decades preceding the end of the Asia-Pacific War. In so doing, they challenge past scholarship, which has generally rejected descriptions of pre-1945 Japan as fascist. The contributors explain how a fascist ideology was diffused throughout Japanese culture via literature, popular culture, film, design, and everyday discourse. Alan Tansman's introduction places the essays in historical context and situates them in relation to previous scholarly inquiries into the existence of fascism in Japan. Several contributors examine how fascism was understood in the 1930s by, for example, influential theorists, an antifascist literary group, and leading intellectuals responding to capitalist modernization. Others explore the idea that fascism's solution to alienation and exploitation lay in efforts to

beautify work, the workplace, and everyday life. Still others analyze the realization of and limits to fascist aesthetics in film, memorial design, architecture, animal imagery, a military museum, and a national exposition. Contributors also assess both manifestations of and resistance to fascist ideology in the work of renowned authors including the Nobel-prize-winning novelist and short-story writer Kawabata Yasunari and the mystery writers Edogawa Ranpo and Hamao Shirō. In the work of these final two, the tropes of sexual perversity and paranoia open a new perspective on fascist culture. This volume makes Japanese fascism available as a critical point of comparison for scholars of fascism worldwide. The concluding essay models such work by comparing Spanish and Japanese fascisms. Contributors. Noriko Aso, Michael Baskett, Kim Brandt, Nina Cornyetz, Kevin M. Doak, James Dorsey, Aaron Gerow, Harry Harootunian, Marilyn Ivy, Angus Lockyer, Jim Reichert, Jonathan Reynolds, Ellen

Schattschneider, Aaron Skabelund, Akiko Takenaka, Alan Tansman, Richard Torrance, Keith Vincent, Alejandro Yarza
Cold Modernism - Jessica Burstein 2012
"Explores a significant but overlooked aspect of early twentieth-century modernism, one that focuses on surface appearance rather than interiority or psychological depth. Looks at the writers Wyndham Lewis and Mina Loy, the artists Balthus and Hans Bellmer, and the fashion designer Coco Chanel"--Provided by publisher.

The Drama of Fallen France - Kenneth Krauss
2012-02-01

Examines the role of the theatre in Paris during the Nazi occupation.

Social Choreography - Andrew Hewitt
2005-03-18

Through the concept of "social choreography" Andrew Hewitt demonstrates how choreography has served not only as metaphor for modernity but also as a structuring blueprint for thinking

about and shaping modern social organization. Bringing dance history and critical theory together, he shows that ideology needs to be understood as something embodied and practiced, not just as an abstract form of consciousness. Linking dance and the aesthetics of everyday movement—such as walking, stumbling, and laughter—to historical ideals of social order, he provides a powerful exposition of Marxist debates about the relation of ideology and aesthetics. Hewitt focuses on the period between the mid-nineteenth century and the early twentieth and considers dancers and social theorists in Germany, Britain, France, and the United States. Analyzing the arguments of writers including Friedrich Schiller, Theodor Adorno, Hans Brandenburg, Ernst Bloch, and Siegfried Kracauer, he reveals in their thinking about the movement of bodies a shift from an understanding of play as the condition of human freedom to one prioritizing labor as either the realization or alienation of embodied human

potential. Whether considering understandings of the Charleston, Isadora Duncan, Nijinsky, or the famous British chorus line the Tiller Girls, Hewitt foregrounds gender as he uses dance and everyday movement to rethink the relationship of aesthetics and social order.

Political Inversions - Andrew Hewitt 1996

Aesthetic Modernism and Masculinity in Fascist Italy - John Champagne 2013

Aesthetic Modernism and Masculinity in Fascist Italy is an interdisciplinary historical re-reading of a series of representative texts that complicate our current understanding of the portrayal of masculinity in the Italian fascist era. Champagne seeks to evaluate how the aesthetic analysis of the artifacts explored offer a more sophisticated and nuanced understanding of what world politics is, what is at stake when something - like masculinity - is rendered as being an element of world politics, and how such an understanding differs from more orthodox

'cultural' analyses common to international relations.

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