

## Political Inversions Homosexuality Fascism And The Modernist Imaginary

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.

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

On Pain of Speech Dina Al-Kassim 2010-02-08 *On Pain of Speech* tracks the literary rant, an expression of provocation and resistance that imagines the power to speak in its own name where no such right is granted. Focusing on the "politics of address," Dina Al-Kassim views the rant through the lens of Michel Foucault's notion of the biopolitical subject and finds that its abject address is an essential yet overlooked feature of modernism. Deftly approaching disparate fields—decadent modernism, queer studies, subjection, critical psychoanalysis, and postcolonial avant-garde—and encompassing both Euro-American and Francophone Arabic modernisms, she offers an ambitious theoretical perspective on the ongoing redefinition of modernism. She includes readings of Jane Bowles, Abdelwahab Meddeb, and Oscar Wilde, and invokes a wide range of ideas, including those of Theodor Adorno, Sigmund Freud, Jacques Lacan, Judith Butler, Jean Laplanche, and Eve Kosofsky Sedgwick.

Rhapsodies in Black Richard J. Powell 1997 Published to accompany exhibition held at the Hayward Gallery, London, 19/6 - 17/8 1997.

Living in Arcadia Julian Jackson 2009-12-15 In Paris in 1954, a young man named André Baudry founded Arcadie, an organization for “homophiles” that would become the largest of its kind that has ever existed in France, lasting nearly thirty years. In addition to acting as the only public voice for French gays prior to the explosion of radicalism of 1968, Arcadie—with its club and review—was a social and intellectual hub, attracting support from individuals as diverse as Jean Cocteau and Michel Foucault and offering support and solidarity to thousands of isolated individuals. Yet despite its huge importance, Arcadie has largely disappeared from the historical record. The main cause of this neglect, Julian Jackson explains in *Living in Arcadia*, is that during the post-Stonewall era of queer activism, Baudry’s organization fell into disfavor, dismissed as conservative, conformist, and closeted. Through extensive archival research and numerous interviews with the reclusive Baudry, Jackson challenges this reductive view, uncovering Arcadie’s pioneering efforts to educate the European public about homosexuality in an era of renewed repression. In the course of relating this absorbing history, Jackson offers a startlingly original account of the history of homosexuality in modern France.

Approaches to Teaching Pound's Poetry and Prose Demetres P. Tryphonopoulos 2021-04-05 Known for his maxim "Make it new," Ezra Pound played a principal role in shaping the modernist movement as a poet, translator, and literary critic. His works, with their complex structures and layered allusions, remain widely taught. Yet his known fascism, anti-Semitism, and misogyny raise issues about dangerous ideologies that influenced his work and that must be addressed in the classroom. The first section, "Materials," catalogs the print and digital editions of Pound's works, evaluates numerous secondary sources, and provides a history of Pound's critical contexts. The essays in the second section, "Approaches," offer strategies for guiding students toward a clearer understanding of Pound's difficult works and the context in which they were written.

Masculine Pregnancies Aimee Armande Wilson 2023-12-01 Who is taken seriously as an artist? What does gender have to do with it? Is there a relationship between artistic creation and physical procreation? In *Masculine Pregnancies*, Aimee Armande Wilson argues that modernist writers used depictions of "mannish" pregnant women and metaphors of male pregnancy to answer these questions. The book places "masculine pregnancies" in works by Djuna Barnes, Willa Cather, William Faulkner, and Ezra Pound in the context of interwar debates about eugenics, immigration, midwifery, and sexology in order to redefine the relationship between creativity and gender in modernism. Attending to recent developments in queer theory, Wilson challenges the critical assumption that figures of masculine pregnancy necessarily reinforce oppressive norms. The book's first half shows how some writers indeed used such figures to delegitimize artists who were not white, male, and heterosexual. The second half then shows how others used masculine pregnancies to extend legitimacy to mannish women, dark-skinned immigrants, and their (pro)creations—and did so a century before the current boom in queer pregnancy narratives.

**Peripheral Desires** Robert Deam Tobin 2015-10-29 In *Peripheral Desires*, Robert Deam Tobin charts the emergence, from the 1830s through the early twentieth century, of a new vocabulary and science of human sexuality in the writings of literary authors, politicians, and members of the medical establishment in German-speaking central Europe—and observes how consistently these writers, thinkers, and scientists associated the new nonnormative sexualities with places away from the German metropolises of Berlin and Vienna. In the writings of Aimée Duc and Lou Andreas-Salomé, Switzerland figured as a place for women in particular to escape the sexual confines of Germany. The sexual ethnologies of Ferdinand Karsch-Haack and the popular novels of Karl May linked nonnormative sexualities with the colonies and, in particular, with German Samoa. Same-sex desire was perhaps the most centrifugal sexuality of all, as so-called Greek love migrated to numerous places and peoples: a curious connection between homosexuality and Hungarian nationalism emerged in the writings of Adalbert Stifter and Karl Maria Kerbeny; Arnold Zweig built on a long and extremely well-developed gradation of associating homosexuality with Jewishness, projecting the entire question of same-sex desire onto the physical territory of Palestine; and Thomas Mann, of course, famously associated male-male desire with the fantastically liminal city of Venice, lying between land and sea, Europe and the Orient. As Germany—and German-speaking Europe—became a fertile ground for homosexual subcultures in the nineteenth and early twentieth centuries, what factors helped construct the sexuality that emerged? *Peripheral Desires* examines how and why the political, scientific and literary culture of the region produced the modern vocabulary of sexuality.

**The Drama of Fallen France** Kenneth Krauss 2012-02-01 Examines the role of the theatre in Paris during the Nazi occupation.

Bad Modernisms Douglas Mao 2006-04-14 DIVCollection of essays on the ways in which modernist literature, film, and art transgressed the artistic and cultural norms we associate we "high" modernism./div

**Secreted Desires** Michael Matthew Kaylor 2006

**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.

***Modernism, History and the First World War*** Trudi Tate 1998-05-15 Reframing difference is the first major study of two overlapping strands of contemporary French cinema, *cinéma beur* (films by young directors of Maghrebi immigrant origin) and *cinéma de banlieue* (films set in France's disadvantaged outer-city estates). Carrie Tarr's insightful account draws on a wide range of films, from directors such as Mehdi Charef, Mathieu Kassovitz and Djamel Bensalah. Her analyses compare the work of male and female, majority and minority film-makers, and emphasise the significance of authorship in the representation of gender and ethnicity. Foregrounding such issues as the quest for identity, the negotiation of space and the recourse to memory and history, she argues that these films challenge and reframe the symbolic spaces of French culture, addressing issues of ethnicity and difference which are central to today's debates about what it means to be French. This timely book is essential reading for anyone interested in the relationship between cinema and citizenship in a multicultural society.

***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.

**Literature and Homosexuality** Michael J. Meyer 2000

***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

***Bodies of Modernism*** Maren Linett 2017 Reveals the links, both positive and negative, between disabled bodies and aspects of modernism and modernity through readings of a wide range of literary texts

***Poetry of the Possible*** Joel Nickels 2012 The abstractions of modernism reimagined as figurations of collective self-organization

**Political Inversions** Andrew Hewitt 1996

**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.

***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).

***Hermeneutics, Politics, and the History of Religions*** Christian Wedemeyer 2010-03-08 This volume comprises papers presented at a conference marking the 50th anniversary of Joachim Wach's death, and the centennial of Mircea Eliade's birth. Its purpose is to reconsider both the problematic, separate legacies of these two major twentieth-century historians of religions, and the bearing of these two legacies upon each other. Shortly after Wach's death in 1955, Eliade succeeded him as the premiere historian of religions at the University of Chicago. As a result, the two have been associated with each other in many people's minds as the successive leaders of the so-called "Chicago School" in the history of religions. In fact, as this volume makes clear, there never was a monolithic Chicago School. Although Wach reportedly referred to Eliade as the most astute historian of religions of the day; the two never met, and their approaches to the study of religions differed significantly. Several dominant issues run through the essays collected here: the relationship between the two men's writings and their lives, and in Eliade's case, the relationship between his political commitments and his writings in fiction, history of religions, and autobiography. Both men's contributions to the field continue to provoke controversy and debate, and this volume sheds new light on these controversies and what they reveal about these two `scholars' legacies.

***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.

***Homosexuality and Manliness in Postwar Japan*** Jonathan D. Mackintosh 2010 This book examines the history of the relationship between male homosexuality and conceptions of manliness in postwar Japan. It provides a detailed account of the formative years of the homo magazine genre in the 1970s, and explores its evolution in subsequent years, analyzing key issues including homophobia; gay liberation; male-male sex, love and friendship; the masculine body; and manly identity.

***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.

**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.

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.

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.

**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.

Performative Figures of Queer Masculinity Christiane König 2022-09-15 This is a German history of cinema and film from the 1890s to 1945 with a focus on queer masculinity. Using media studies approaches, the study shows how film as a new medium is constituted through performative re-enactments of spectacular elements from the entertainment and knowledge cultures of the 19th century. In it, bodies, desires and identities are constantly remodelled through the formation of difference. Therefore, male queerness here does not mean the representation of male homosexuality. Rather, it is the dynamic result of complex medial processes, affects and (self-)knowledge on and off the screen. Building on Eve K. Sedgwick's queer-feminist concept of queer performativity, the author creates a historically situated model with which she traces various figures of technically anthropomorphic queer masculinity in the medium of film in an empowering sense. This book is a translation of an original German 1st edition *Performative Figuren queerer Männlichkeit* by Christiane König, published by J.B.Metzler, imprint of Springer-Verlag GmbH Germany, part of Springer Nature in 2020. The translation was done with the help of artificial intelligence (machine translation by the service DeepL.com). The author (with the friendly support of Megan Hanson) has subsequently revised the text further in an endeavour to refine the work stylistically. Springer Nature works continuously to further the development of tools for the production of books and on the related technologies to support authors.

Lost Intimacies William J. Spurlin 2009 *Lost Intimacies: Rethinking Homosexuality under National Socialism* uses queer theory as a hermeneutic tool with which to read against the grain of heterotextual narratives of the Holocaust and as a way of locating alternative pathways of meaning in dominant Holocaust research. Specifically addressing the racialization of sexuality, the book asks how the politics of sexuality can be more explicitly and systematically theorized, along with state-sanctioned homophobia under Nazism, with a clear recognition that homophobia seldom operated alone, but worked in conjunction with other axes of power, including race, gender, eugenics, and population politics. In theorizing gender and sexuality as entangled axes of analysis, the book allows the specificity of lesbian difference to emerge and challenges the received wisdom that lesbians were not as systematically persecuted under National Socialism. William J. Spurlin questions the wisdom of received scholarship that reduces Nazi fascism to latent homosexuality, and examines the possible implications of Nazi homophobia, and its imbrication with other deployments of power, for the study of contemporary culture where the homophobic impulse continues to reverberate, thereby challenging understandings of history steeped in notions of progressive modernity.

**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.

**Avant-Garde Fascism** Mark Antliff 2007-09-03 An investigation of the central role that theories of the visual arts and creativity played in the development of fascism in France between 1909 and 1939.

**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.

**Postmodern Apocalypse** Richard Dellamora 1995 From accounts of the Holocaust, to representations of AIDS, to predictions of environmental disaster; from Hal Lindsey's fundamentalist 1970s bestseller *The Late Great Planet Earth*, to Francis Fukuyama's *The End of History and the Last Man* in 1992, the sense of apocalypse is very much with us. In *Postmodern Apocalypse*, Richard Dellamora and his contributors examine apocalypse in works by late twentieth-century writers, filmmakers, and critics.

**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.

**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.

**Max Horkheimer and the Foundations of the Frankfurt School** John Abromeit 2011-10-10 This book is the first comprehensive intellectual biography of Max Horkheimer during the early and middle phases of his life (1895–1941). Drawing on unexamined new sources, John Abromeit describes the critical details of Horkheimer's intellectual development. This study recovers and reconstructs the model of early Critical Theory that guided the work of the Institute for Social Research in the 1930s. Horkheimer is remembered primarily as the co-author of *Dialectic of Enlightenment*, which he wrote with Theodor W. Adorno in the early 1940s. But few people realize that Horkheimer and Adorno did not begin working together seriously until the late 1930s or that the model of Critical Theory developed by Horkheimer and Erich Fromm in the late 1920s and early 1930s differs in crucial ways from *Dialectic of Enlightenment*. Abromeit highlights the ways in which Horkheimer's early Critical Theory remains relevant to contemporary theoretical discussions in a wide variety of fields.

**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.

**The Making of an Antifascist** Dean Krouk 2022-06-14 In this comprehensive and accessible book, Dean Krouk examines the young imperialist adventurer turned hero of the anti-Nazi resistance, Norwegian journalist, poet, and playwright Nordahl Grieg. This volume offers a first-rate analysis of the interwar period's political and cultural agendas in Scandinavia and Europe leading to the Second World War by examining the rise of fascism, communism, and antifascism. Krouk's presentation of Grieg's unexpected ideological tensions will be thought-provoking for many readers in the United States and elsewhere.

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