

Committed To The Image Contemporary Black Photographers

The continuing growth of worldwide interest in Michael Oakeshott's philosophy and political theory has recently (2016) been marked by the publication of two 'Companion to Oakeshott' volumes. This event provides a welcome opportunity to explore the reasons for his influence both within the West and beyond it. Essays by contributors from Britain, Canada, Hong Kong, India, and the USA provide a comprehensive critical assessment of the principal aspects of Oakeshott's thought that account for his contemporary relevance. The unusually multi-national background of the authors aims to give the volume a wide appeal, extending not only to those already familiar with Oakeshott's writings but also to those as yet unfamiliar with them, regardless of their cultural background. All the contributors have attempted to write in a way that makes Oakeshott as accessible as possible.

This book focuses exclusively on the exciting and provocative plays produced in England in the last two decades. The primary aim of the collection is to celebrate the truly remarkable range of British drama since 1970, by examining the work of fourteen important and representative playwrights. This emphasis on range applies not only to the dramatists chosen for inclusion but to the critics as well - specifically to the diversity of critical methodology demonstrated in their essays.

Whether exploring the intimate recollections which make up the artist's own life history or questioning the way the gallery and museum present public memory, contemporary art, it would seem, is haunted by the past. "Contemporary Art and Memory" is the first accessible survey book to explore the subject of memory as it appears in its many guises in contemporary art. Looking at both personal and public memory, Gibbons explores art as autobiography, the memory as trace, the role of the archive, revisionist memory and postmemory, as well as the absence of memory in oblivion. Grounding her discussion in historical precedents, Gibbons explores the work of a wide range of international artists including Yinka Shonibare MBE, Doris Salcedo, Keith Piper, Jeremy Deller, Judy Chicago, Louise Bourgeois, Tracey Emin, Felix Gonzalez-Torres, Christian Boltanski, Janet Cardiff, Bill Fontana, Pierre Huyghe, Susan Hiller, Japanese photographer Miyako Ishiuchi and new media artist George Legrady. "Contemporary Art and Memory" will be indispensable to all those concerned with the ways in which artists represent and remember the past.?????

La interpretació de films basats en obres provinents d'altres mitjans a quina ha estat limitada per enfocaments crítics que privilegien l'obra original; aquest és el cas, especialment, de les adaptacions dels clàssics de la literatura. A través de l'anàlisi detallades de dos films contemporanis -The Age of Innocence (Martin Scorsese, 1993) i The Portrait of a Lady (Jane Campion, 1996)-, aquest treball replanteja l'adaptació com una manera de recreació del passat que cristal·litza a través de les textures de l'anomenada popularment pel·lícula d'època. Traslladant la reescriptura de dos textos del realisme literari nord-americà al context de l'obra de tots dos cineastes, l'anàlisi comparativa es concentra en la imatge mentre que portadora d'una memòria intertextual recuperada sota el prisma de diferents discursos contemporanis.

Metonymy in Contemporary Art

Contemporary Health Physics

The Palgrave Handbook of Contemporary Gothic

Committed to Memory

Memory Politics in Contemporary Russia

Committed to the image Contemporary Black Photographers

How should Germany commemorate the mass murder of Jews once committed in its name? In 1997, James E. Young was invited to join a German commission appointed to find an appropriate design for a national memorial in Berlin to the European Jews killed in World War II. As the only foreigner and only Jew on the panel, Young gained a unique perspective on Germany's fraught efforts to memorialize the Holocaust. In this book, he tells for the first time the inside story of Germany's national Holocaust memorial and his own role in it. In exploring Germany's memorial crisis, Young also asks the more general question of how a generation of contemporary artists can remember an event like the Holocaust, which it never knew directly. Young examines the works of a number of vanguard artists in America and Europe--including Art Spiegelman, Shimon Attie, David Levinthal, and Rachel Whiteread--all born after the Holocaust but indelibly shaped by its memory as passed down through memoirs, film, photographs, and museums. In the context of the moral and aesthetic questions raised by these avant-garde projects, Young offers fascinating insights into the controversy surrounding Berlin's newly opened Jewish museum, designed by Daniel Libeskind, as well as Germany's soon-to-be-built national Holocaust memorial, designed by Peter Eisenman. Illustrated with striking images in color and black-and-white, At Memory's Edge is the first book in any language to chronicle these projects and to show how we remember the Holocaust in the after-images of its history.

There is an urgent focus on education around the world, and this book is pushing directly into this territory. It will appeal to a wide range of readers - to anyone who is passionate about art and or education - and will have a strong international appeal as the contributors have international profiles and the book is poised to address global issues concerning contemporary art, education, and independent practice. In this collection of original essays, the writers engage with the work of the artists who took part in Art School. Each contribution provides a

lens through which each writer can focus on specific moments within the evolution of Art School, working outwards to explore how these moments resonate with the wider fields of art-in-education and radical pedagogies. These texts respond to a widespread concern with art and its place in education, while retaining a committed and informed engagement with the phenomena they assess. Art School takes place as a series of independent projects, exhibitions, workshop and residency programmes, bringing active contemporary artists into educational systems to inspire and expand their teachings. Responding to a growing desire to rethink art education at all levels, it is for those committed to new forms of social imagination and social engagement in contemporary art. This book is for curators, schoolteachers and other educators, and also for artists and art students who wish to extend their practice beyond the gallery. Less a manifesto or a declaration of doctrine than an emergent set of experiments, Curriculum considers the school as a zone of artistic and curatorial practice, foregrounding the potential of contemporary art (understood in wide terms) to stimulate students' creativity in original and open ways. Although the book focuses on a specific project in Ireland, that project exemplifies trends in art and education that are happening around the world and includes contributions from an international group of scholars all well-known in their field. Contributors: Clare Butcher, Gerard Byrne, Juan Canela, Helen Carey, Daniela Cascella, Fiona Gannon, Jennie Guy, Andrew Hunt, Hannah Jickling & Helen Reed, Alissa Kleist, Rowan Lear, Peter Maybury, Annemarie Ní Churreáin, Nathan O'Donnell, Sofia Olascoaga and Priscila Fernandes, Matt Packer and Sjoerd Westbroek. Artists: Sven Anderson, John Beattie, Sarah Browne, Karl Burke, Rhona Byrne, Ella de Búrca, Vanessa Donoso Lopez, Priscila Fernandes, Hannah Fitz, Jane Fogarty, Kevin Gaffney, Adam Gibney, Fiona Hallinan, Elaine Leader, Maria McKinney, Mark O'Kelly, Sarah Pierce and Naomi Sex. Primary interest will be among educators, artists, curators, academics and students, and others working or studying in a variety of settings including school, universities, museums, and other arts organisations. Of interest to these groups in the following ways: Artists: Learning about how other artists are working in sites of education. Curators: Reading about the curatorial mechanisms that support artists maintaining the ethics and integrity of their practice when working with younger audiences in schools. Gallerists: Extending the horizons of audience and public outreach. Museums: Considering new models of education, outreach, exhibition, and off-site events. Schools: Learning about new models of artist residencies and workshops. Students and Parents: Researching the potential of contemporary artists' impact on education. Educators: Forming a critical perspective of how contemporary arts practice can be integrated in curricula. Local and National Arts Agencies: Learning about how independent curatorial and artistic practice can co-exist within sites of education. This publication was funded by the Arts Council of Ireland and the Arts Office of Wicklow County Council.

Practical ways in which Christians can revitalize the church and contribute to the redemption of modern society.

This book examines the societal dynamics of memory politics in Russia. Since Vladimir Putin became president, the Russian central government has increasingly actively employed cultural memory to claim political legitimacy and discredit all forms of political opposition. The rhetorical use of the past has become a defining characteristic of Russian politics, creating a historical foundation for the regime's emphasis on a strong state and centralised leadership. Exploring memory politics, this book analyses a wide range of actors, from the central government and the Russian Orthodox Church, to filmmaker and cultural heavyweight Nikita Mikhalkov and radical thinkers such as Aleksandr Dugin. In addition, in view of the steady decline in media freedom since 2000, it critically examines the role of cinema and television in shaping and spreading these narratives. Thus, this book aims to gain a better understanding of the various means through which the Russian government practices its memory politics (e.g., the role of state media) and, on the other hand, to sufficiently value the existence of alternative and critical voices and criticism that existing studies tend to overlook. Contributing to current debates in the field of memory studies and of current affairs in Russia and Eastern Europe, this book will be of interest to scholars working in the fields of Russian Studies, Cultural Memory Studies, Nationalism and National Identity, Political Communication, Film, Television and Media Studies.

At Memory's Edge

Sellars and Contemporary Philosophy

Shifts towards Image-centricity in Contemporary Multimodal Practices

A Journey Through Art from Egypt to Star Wars

The Art of the Slave Ship Icon

The Photographer's Green Book

Gabriela Zamorano Villarreal examines the political dimension of indigenous media production and distribution as a means by which indigenous organizations articulate new claims on national politics in Bolivia, a country experiencing one of the most notable cases of social mobilization and indigenous-based constitutional transformation in contemporary Latin America. Based on fieldwork in Bolivia from 2005 to 2007, Zamorano Villarreal details how grassroots indigenous media production has been instrumental to indigenous political demands for a Constituent Assembly and for implementing the new constitution within Evo Morales

controversial administration. On a day-to-day basis, Zamorano Villarreal witnessed the myriad processes by which Bolivia's indigenous peoples craft images of political struggle and enfranchisement to produce films about their role in Bolivian society. *Indigenous Media and Political Imaginaries in Contemporary Bolivia* contributes a wholly new and original perspective on indigenous media worlds in Bolivia: the collaborative and decolonizing authorship of indigenous media against the neoliberal multicultural state, and its key role in reimagining national politics. Zamorano Villarreal unravels the negotiations among indigenous media makers about how to fairly depict a gender, territorial, or justice conflict in their films to promote grassroots understanding of indigenous peoples in Bolivia's multicultural society. Gabriela Zamorano Villarreal is a professor-researcher at El Colegio de Michoacán, Centro de Estudios Antropológicos in Zamora, Michoacán, Mexico. She is the coeditor of *De frente al perfil: Retratos raciales de Frederick Starr*, a book in Spanish on racial photographic portraiture.

At the heart of this volume is the assertion that Sartrean existentialism, most prominent in the 1940s, particularly in France, is still relevant as a way of interpreting the world today. Film, by reflecting philosophical concerns in the actions and choices of characters, continues and extends a tradition in which art exemplifies the understanding of existentialist philosophy. In a scholarly yet accessible style, the contributors exploit the rich interplay between Sartre's philosophy, plays and novels, and a number of contemporary films including *No Country for Old Men*, *Lost in Translation* and *The Truman Show*, with film-makers including the Dardenne brothers, Michael Haneke, and Mike Leigh. This volume will be of interest to students who are coming to Sartre's work for the first time and to those who would like to read films within an existentialist perspective.

"Simply put, there is absolutely nothing on the market with the range of ambition of this strikingly eclectic collection of essays. Not only is it impossible to imagine a more comprehensive view of the subject, most readers - even specialists in the subject - will find that there are elements of the Gothic genre here of which they were previously unaware." - Barry Forshaw, Author of *British Gothic Cinema* and *Sex and Film* *The Palgrave Handbook of Contemporary Gothic* is the most comprehensive compendium of analytic essays on the modern Gothic now available, covering the vast and highly significant period from 1918 to 2019. The Gothic sensibility, over 200 years old, embraces its dark past whilst anticipating the future. From demons and monsters to post-apocalyptic fears and ecological fantasies, Gothic is thriving as never before in the arts and in popular culture. This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by scholars from around the world. The chapters are written not only for those engaged in academic research but also to be accessible to students and dedicated followers of the genre. Each chapter is packed with analysis of the Gothic in both theory and practice, as the genre has mutated and spread over the last hundred years. Starting in 1918 with the impact of film on the genre's development, and moving through its many and varied international incarnations, each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes, television and theatre. The volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered, multi-ethnic, even a trans-gendered experience as we move into the twenty first century.

Japan and China look back on a history of friendship as well as friction, particularly in recent decades. As the People's Republic of China's economy began to grow in the 1990s, so did its political weight within Asia and its economical relevance for Japan. Covering the years from 1989 to 2005, this book looks at Sino-Japanese relations through film and television drama in the crucial time of China's ascent to an economic superpower in opposition to Japan's own ailing economy. It provides an overview of how Japan views China through its visual media, offers explanations as to how oppositions between the two countries came to exist, and how and why certain myths about China have been conveyed. Griseldis Kirsch argues that the influence of visual media within society cannot be underestimated, nor should their value be lessened by them being perceived as part of 'popular culture'. Drawing on examples from a crucial 16 years in the history of post-war Japan and China, she explores to what extent these media were influenced by the political discourse of their time. In doing so, she adds another layer to the on-going debate on Sino-Japanese relations, bringing together disciplines such as media studies, history and area studies and thus filling a gap in existing research.

Textures of the Image: Rewriting the American Novel in the Contemporary Film Adaptation

The British Journal of Photography

Contemporary Thoughts on Corporate Branding and Corporate Identity Management

Images of Recollection and Remembrance

Psychoanalytic, social, cultural and aesthetic perspectives

Serial Killers in Contemporary Television

China's Contemporary Image and Rhetoric Practice presents an overview of Chinese diplomatic rhetoric, exploring how the image of China is depicted through a Western lens, introducing a profound shift in domestic perspectives of this image. This reader reveals new sites for Chinese rhetoric to deepen scholarship in the relevant studies of Chinese discourse analysis, Chinese sociology, Chinese politics and so on. These chapters have been cherry-picked for their contributions to the field, and may facilitate development of Chinese studies. This book is a valuable reference for scholars, researchers and graduate or postgraduate students in Chinese linguistic and social studies.

With full-color illustrations throughout From the best-selling author of *Sexual Personae* and *Break, Blow, Burn* and one of our most acclaimed cultural critics, here is an intellectual journey through Western art's defining moments, from the ancient Egyptian tomb of Queen Nefertari to George Lucas's volcano planet duel in *Revenge of the Sith*. Amelia Jones, intellectual provocateur returns to the subject that brought her fame, the great themes of Western art. Passionately argued, brilliantly written, and filled with Paglia's

Glittering Images takes us on a tour through more than two dozen seminal images, some famous and some obscure or unknown—paintings, sculptures, architectural structures, and digital art that have defined and transformed our visual world. She combines close analysis with background information that situates each artist and image in its historical and cultural context—from the stone idols of the Cyclades to an elegant French rococo interior to Jackson Pollock's abstract Green Silver to Renée Cox's daring performance piece. And in a stunning conclusion, she declares that the avant-garde tradition is dead and that digital pioneer George Lucas is the world's greatest living artist. Written with wit, Glittering Images is destined to change the way we think about our high-tech visual environment.

How an eighteenth-century engraving of the slave ship became a cultural icon of black resistance, identity, and remembrance One of the most iconic images of slavery is an engraving depicting the human cargo hold of a slave ship. First published by British abolitionists in 1788, it exposed this widespread commercial practice for what it really was: immoral, barbaric, unimaginable. Printed as handbills and broadsides, the image Cheryl Finley has termed the "slave ship icon" was easily reproduced, and by the end of the nineteenth century it was circulating by the tens of thousands around the Atlantic rim. Committed to Memory provides the first in-depth look at how this artifact of the fight against slavery became an enduring symbol of black resistance, identity, and remembrance. Finley traces how the slave ship icon became a powerful tool in the hands of British and American abolitionists. Its radical potential was rediscovered in the twentieth century by black artists, activists, writers, filmmakers, and curators. Finley offers provocative new insights into the work of Romare Bearden, Betye Saar, and many others. She demonstrates how the icon was transformed into poetry, literature, visual art, sculpture, performance, and film—and how it has become a vehicle through which diasporic Africans have reasserted their common identity and memorialized their ancestors. Beautifully illustrated, Committed to Memory features works from around the world, taking readers from the United States and England to West Africa and the Caribbean. It shows how contemporary black artists and their allies have used this iconic engraving to reflect on the trauma of slavery and come to terms with its legacy.

EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine. *Journal of Contemporary African Art*

Meta- and Inter-Images in Contemporary Visual Art and Culture

Ebony

Familiar Monsters in Post-9/11 Culture

American Photo

Start-Up Enterprises and Contemporary Innovation Strategies in the Global Marketplace

Contemporary Latin American Cultural Studies is a collection of new essays by recognised experts from around the world on various aspects of the new discipline of Latin American cultural studies. Essays are grouped in five distinct but interconnected sections focusing respectively on: (I) the theory of Latin American cultural studies; (II) the icons of culture; (III) culture as a commodity; (IV) culture as a site of resistance; and (V) everyday cultural practices. The essays range across a wide gamut of theories about Latin American culture; some, for example, analyse the role that ideas about the nation - and national icons - have played in the formation of a sense of identity in Latin America, while others focus on the resonance underlying cultural practices as diverse as football in Argentina, TV in Uruguay, cinema in Brazil, and the 'bolero' and soaps of modern-day Mexico. *Contemporary Latin American Cultural Studies* has an introduction setting the ideas explored in each section in their proper context. The essays are written in jargon-free English (all Spanish terms have been translated into English), and are supplemented by a concluding section with suggestions for further reading.

This innovative collection builds on current multimodal research to showcase image-centric practices in contemporary media, unpacking the increasing extent to which the visual plays a principal role in modern day communication. The volume begins by providing a concise overview of the history and development of multimodal research with respect to image-centricity, with successive chapters looking at how image-centricity emerges over time, unfolds in relation to language and other features in global design strategies. Bringing together contributions from both established and emerging researchers in multimodality and social semiotics, the book presents case studies on a variety of image-centric genres and domains, including magazines, advertising discourse, multimedia storytelling, and social media platforms. The aims of the book are, to interrogate the new multimodal genres, relations, forms of analysis, and methods of production that emerge from a greater reliance on visual components. Refining and broadening current understandings of image-centricity in today's media sphere, this collection will be of particular interest to scholars and students in multimodality, social semiotics, applied linguistics, language and media, and discourse analysis.

Wilfrid Sellars made profound and lasting contributions to nearly every area of philosophy. The aim of this collection is to highlight the continuing importance of Sellars' work to contemporary debates. The contributors include several luminaries in Sellars scholarship, as well as members of the new generation whose work demonstrates the lasting power of Sellars' ideas. Papers by O'Shea and Koons develop Sellars' underexplored views concerning ethics, practical reasoning, and free will, with an emphasis on his longstanding engagement with Kant. Sachs, Hicks and Pereplyotchik relate Sellars' views of mental

phenomena to current topics in cognitive science and philosophy of mind. Fink, deVries, Price, Macbeth, Christias, and Brandom grapple with traditional Sellarsian themes, including meaning, truth, existence, and objectivity. Brandhoff provides an original account of the evolution of Sellars' philosophy of language and his project of "pure pragmatics". The volume concludes with an author-meets-critics section centered around Robert Brandom's recent book, *From Empiricism to Expressivism: Brandom Reads Sellars*, with original commentaries and replies.

Exploring the epistemological potential of meta- and inter-images Since the 1990s, when the question of the visual became central in various arts and humanities disciplines, images that refer to themselves as such or to other images have enjoyed an increasing interest. *Meta- and Inter-Images in Contemporary Visual Art and Culture* partakes in, enriches and updates these debates. It investigates what meta- and inter-images can make known about the visual, in its own terms, by its own means. Written by scholars in aesthetics, art history, and cultural, film, literary, media, and visual studies, the essays gathered here tackle meta- and inter-images in an array of creative artefacts, practices, and media. They unfold the epistemological potential of every meta- and inter-image discussed to raise questions such as: What are images? How do they work? By whom, to what purpose, to what effect and in what context/s are they used? How are they created and understood? And how do they challenge our (pre)conceptions of images and the ways we study them? Contributors Maaheen Ahmed (Université catholique de Louvain), Vangelis Athanassopoulos (Université Paris I Panthéon-Sorbonne), Sotirios Bahtsetzis (Hellenic Open University), Concepción Cortés Zulueta (Universidad Autónoma de Madrid), Mafalda Dâmaso (Goldsmiths, University of London), Elisabeth-Christine Gamer (University of Bern), Amanda Gluibizzi (Ohio State University), Stella Hockenull (University of Wolverhampton), Anaël Lejeune (Université catholique de Louvain), Fabrice Leroy (University of Louisiana at Lafayette), Johanna Malt (King's College London), Olga Moskatova (IKKM, Bauhaus-Universität Weimar), Magdalena Nowak (The Graduate School for Social Research at the Polish Academy of Sciences), Jorgelina Orfila (Texas Tech University), Fran Pheasant-Kelly (University of Wolverhampton), Raphaël Pirenne (School of Graphic Research, E.R.G. Brussels), Abigail Susik (Willamette University)

DPICT

A Sartrean Perspective

Metamodernism and Contemporary British Poetry

Contemporary Francophone African Writers and the Burden of Commitment

The Place of Michael Oakeshott in Contemporary Western and Non-Western Thought

Our Lady of Controversy

How an eighteenth-century engraving of a slave ship became a cultural icon of Black resistance, identity, and remembrance One of the most iconic images of slavery is a schematic wood engraving depicting the human cargo hold of a slave ship. First published by British abolitionists in 1788, it exposed this widespread commercial practice for what it really was—shocking, immoral, barbaric, unimaginable. Printed as handbills and broadsides, the image Cheryl Finley has termed the "slave ship icon" was easily reproduced, and by the end of the eighteenth century it was circulating by the tens of thousands around the Atlantic rim. Committed to Memory provides the first in-depth look at how this artifact of the fight against slavery became an enduring symbol of Black resistance, identity, and remembrance. Finley traces how the slave ship icon became a powerful tool in the hands of British and American abolitionists, and how its radical potential was rediscovered in the twentieth century by Black artists, activists, writers, filmmakers, and curators. Finley offers provocative new insights into the works of Amiri Baraka, Romare Bearden, Betye Saar, and many others. She demonstrates how the icon was transformed into poetry, literature, visual art, sculpture, performance, and film—and became a medium through which diasporic Africans have reasserted their common identity and memorialized their ancestors. Beautifully illustrated, Committed to Memory features works from around the world, taking readers from the United States and England to West Africa and the Caribbean. It shows how contemporary Black artists and their allies have used this iconic eighteenth-century engraving to reflect on the trauma of slavery and come to terms with its legacy.

This volume examines the significant increase in representations of serial killers as central characters in popular television over the last two decades. Via critical analyses of the philosophical and existential themes presented to viewers and their place in the cultural landscape of contemporary America, the authors ask: What is it about serial killers that incited such a boom in these types of narratives in popular television post-9/11? Looking past the serial format of television programming as uniquely suited for the presentation of the serial killer's actions, the chapters delve into deeper reasons as to why TV has proven to be such a fertile ground for serial killer narratives in contemporary popular culture. An international team of authors question:

What is it about serial killers that makes these characters deeply enlightening representations of the human condition that, although horrifically deviant, reflect complex elements of the human psyche? Why are serial killers intellectually fascinating to audiences? How do these characters so deeply affect us? Shedding new light on a contemporary phenomenon, this book will be a fascinating read for all those at the intersection of television studies, film studies, psychology, popular culture, media studies, philosophy, genre studies, and horror studies.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

In an ever-expanding economic world, the need for new businesses with the ability to create and evolve simultaneously is paramount to ensure success. Hybrid business models are essential to foster growth and promote prosperity. Start-Up Enterprises and Contemporary Innovation Strategies in the Global Marketplace is a critical scholarly resource that examines the relationship between worldwide industry and the need for up-to-date technologies and methods to support such an inclusive market. Featuring coverage on a diverse range of topics such as corporate social responsibility, collaborator empowerment, and start-up enterprise ecosystems, this book is geared toward managers, researchers, and students seeking current research on the interaction between modernization and the expansion of markets to accommodate worldwide industry.

Glittering Images

History, Subjectivity, Aesthetics

The Company of the Committed

Vol 1

Contemporary Black Photographers

Curriculum

Months before Alma López's digital collage Our Lady was shown at the Museum of International Folk Art in 2001, the museum began receiving angry phone calls from community activists and Catholic leaders who demanded that the image not be displayed. Protest rallies, prayer vigils, and death threats ensued, but the provocative image of la Virgen de Guadalupe (hands on hips, clad only in roses, and exalted by a bare-breasted butterfly angel) remained on exhibition. Highlighting many of the pivotal questions that have haunted the art world since the NEA debacle of 1988, the contributors to Our Lady of Controversy present diverse perspectives, ranging from definitions of art to the artist's intention, feminism, queer theory, colonialism, and Chicano nationalism. Contributors include the exhibition curator, Tey Marianna Nunn; award-winning novelist and Chicana historian Emma Pérez; and Deena González (recognized as one of the fifty most important living women historians in America). Accompanied by a bonus DVD of Alma López's I Love Lupe video that looks at the Chicana artistic tradition of reimagining la Virgen de Guadalupe, featuring a historic conversation between Yolanda López, Ester Hernández, and Alma López, Our Lady of Controversy promises to ignite important new dialogues.

Part archive and part guidebook, The Photographer's Green Book's inaugural publication, Vol. 1, explores the themes of history, community, and process in photography. It explores these themes through essays, interviews from artists and organizations, and images from diverse lens based artists. The book also features questions and organization listings to help readers further engage with these concepts. By looking at engagée literature from the recent past, when the francophone African writer was implicitly seen as imparted with a mission, to the present, when such authors usually aspire to be acknowledged primarily for their work as writers, Contemporary Francophone African Writers and the Burden of Commitment addresses the current processes of canonization in contemporary francophone African literature. Odile Cazenave and Patricia Célérier argue that aesthetic as well as political issues are now at the forefront of debates about the African literary canon, as writers and critics increasingly acknowledge the ideology of form. Working across genres but focusing on the novel, the authors take up the question of renewed forms of commitment in this literature. Their selected writers range from Mongo Beti, Ousmane Sembène, and Aminata Sow Fall to Boubacar Boris Diop, Véronique Tadjo, Alain Mabanckou, and Léonora Miano, among others.

This is the first text specifically designed to train potential health physicists to think and respond like professionals. Written by a former chairman of the American Board of Health Physics Comprehensive Panel of Examiners with more than 20 years of professional and academic experience in the field, it offers a balanced presentation of all the theoretical and practical issues essential for a full working knowledge of radiation exposure assessments. As the only book to cover the entire radiation protection field, it includes detailed coverage of the medical, university, reactor, fuel cycle, environmental and accelerator areas, while exploring key topics in radiation basics, external and internal dosimetry, the biological effects of ionizing radiation, and much more besides. Backed by more than 500 worked examples developed within the context of various scenarios and spanning the full spectrum of real-world challenges, it quickly instills in readers the professional acumen and practical skills they need to perform accurate radiation assessments in virtually any routine or emergency situation. The result is a valuable resource for upper-level students and anyone preparing to take the American Board of Health Physics Comprehensive Examination, as well as for professionals seeking to expand their scope and sharpen their skills.

Body Image and Identity in Contemporary Societies

Existentialism and Contemporary Cinema

The New Magazine of Camera Culture

Contemporary Latin American Cultural Studies

A New Paradigm

Contemporary British Drama, 1970–90

The 94 African American photographers whose works appear in this volume, have used their equipment as tools of social commentary

and personal and artistic exploration, bearing witness to the changes in American society over the past 50 years.

Popular interest in body image issues has grown dramatically in recent years, due to an emphasis on individual responsibility and self-determination in contemporary society as well as the seemingly limitless capacities of modern medicine; however body image as a separate field of academic inquiry is still relatively young. The contributors of *Body Image and Identity in Contemporary Societies* explore the complex social, political and aesthetic interconnections between body image and identity. It is an in-depth study that allows for new perspectives in the analysis of contemporary visual art and literature but also reflects on how these social constructs inform clinical treatment. Sukhanova and Thomashoff bring together contributions from psychoanalysts, psychotherapists, psychiatrists and scholars in the fields of the social sciences and the humanities to explore representations of the body in literature and the arts across different times and cultures. The chapters analyse the social construction of the 'ideal' body in terms of beauty, gender, sexuality, race, ethnicity, class and disability, from a broadly psychoanalytic perspective, and traces the mechanisms which define the role of the physical appearance in the formation of identity and the assumption of social roles. *Body Image and Identity in Contemporary Societies'* unique interdisciplinary outlook aims to bridge the current gap between clinical observations and research in semiotic theory. It will be of interest to psychoanalysts, psychotherapists, art therapists, art theorists, academics in the humanities and social sciences, and those interested in an interdisciplinary approach to the issues of body image and identity. Ekaterina Sukhanova is University Director of Academic Program Review at the City University of New York USA. She serves as Scientific Secretary of the Section for Art and Psychiatry and the Section of Art and Psychiatry of the World Psychiatric Association. She is also engaged in interdisciplinary research on cultural constructs of mental health and illness and curates exhibits of art brut as a vehicle for fighting stigma. Hans-Otto Thomashoff was born in Germany and lives in Vienna. He is a psychiatrist, psychoanalyst, art historian and author of fiction and non-fiction books. He has been curator of several art exhibitions highlighting the connection between the psyche and art as well as president of the section of Art and Psychiatry of the World Psychiatric Association and advisory committee member of the Sigmund Freud Foundation, Vienna.

A new look at the latest thinking and issues in the areas of branding, identity and communication, drawing on recent academic and practical thought on corporate branding. Bringing together an international array of authors, the volume includes case study examples to provide a contemporary insight into corporate marketing communications.

This book discusses contemporary British poetry in the context of metamodernism. The author argues that the concept of metamodernist poetry helps to recalibrate the opposition between mainstream and innovative poetry, and he investigates whether a new generation of British poets can be accurately defined as metamodernist. Antony Rowland analyses the ways in which contemporary British poets such as Geoffrey Hill, J. H. Prynne, Geraldine Monk and Sandeep Parmar have responded to the work of modernist writers as diverse as T. S. Eliot, H. D. and Antonin Artaud, and what Theodor Adorno describes as the overall enigma of modern art.

Women Making Art

Committed to the Image

Contemporary Art and Memory

Nka

February 16 - April 29, 2001, Brooklyn Museum of Art, New York