

Modernity An Introduction To Modern Societies

Modernity theory approaches modern experience as it incorporates a sense of itself as 'modern' (modernity), along with the possibilities and limitations of representing this in the arts and culture generally (modernism). The book interrogates modernity in the name of a fluid, unsettled, unsettling modernism. As the offspring of the Enlightenment and the Age of Sensibility, modernity is framed here through a cultural aesthetics that highlights not just an instrumental, exploitative approach to the world but the distinctive configuration of embodiment, feeling, and imagination, that we refer to as 'civilization', in turn both explored and subverted through modernist experimentalism and reflexive thinking in culture and the arts. This discloses the rationalizing pretensions that underlie the modern project and have resulted in the sensationalist, melodramatic conflicts of good and evil that traverse our contemporary world of politics and popular culture alike. This innovative approach permits modernity theory to link otherwise fragmented insights of separate humanities disciplines, aspects of sociology, and cultural studies, by identifying and contributing to a central strand of modern thought running from Kant through Benjamin to the present. One aspect of modernity theory that results is that it cannot escape the paradoxes inherent in reflexive involvement in its own history.

The experience of modernization -- the dizzying social changes that swept millions of people into the capitalist world -- and modernism in art, literature and architecture are brilliantly integrated in this account.

This comprehensive volume ranges across the entire spectrum of contemporary sociological inquiry, as seen by Durkheim. It also includes secondary readings by social thinkers of today, connecting the classic writings of Durkheim to contemporary issues. Organizes Durkheim's writings thematically, in a comprehensive collection Includes selections from Durkheim's best-known writings as well as less widely-known texts that explore the themes of modern sociology Contains secondary readings by key contemporary social thinkers today Connects the classic writings of Durkheim to contemporary issues Includes a substantial editorial introduction by a leading Durkheim scholar Provides a comprehensive introduction to the history, sociology, and ideas of modern society, focusing on the formation, consolidation, and prospects of modernity.

William Faulkner and the Faces of Modernity

Revolt Against Modernity

Modernity Theory

At the Origins of Modernity

Cultural Dimensions of Globalization

SAGE Publications

A Western Cultural Analysis of Modernity, Tradition and Schooling in China Today

Social and Cultural Forms of Modernity

This superb collection presents more than forty incisive portraits of leading Jewish thinkers, artists, scientists, and other public figures of the last hundred years who, in their own unique ways, engaged with and helped shape the modern world. Makers of Jewish Modernity features entries on political figures such as Walther Rathenau, Rosa Luxemburg, and David Ben-Gurion; philosophers and critics such as Walter Benjamin, Hannah Arendt, Isaiah Berlin, Jacques Derrida, and Judith Butler; and artists such as Mark Rothko. The book provides fresh insights into the lives and careers of novelists like Franz Kafka, Saul Bellow, and Philip Roth; the filmmakers Joel and Ethan Coen; social scientists such as Sigmund Freud; religious leaders and thinkers such as Avraham Kook and Martin Buber; and many others. Written by a diverse group of leading contemporary scholars from around the world, these vibrant and frequently surprising portraits offer a global perspective that highlights the multiplicity of Jewish experience and thought. A reference book like no other, Makers of Jewish Modernity includes an informative general introduction that situates its subjects within the broader context of Jewish modernity as well as a rich selection of photos.

This book is an ethnography of Central European modernity in the form of a comparative study of Jews and queers in late twentieth-century Vienna.

An Ethical Modernity? offers a new view of Hegel's doctrine of ethical life (Sittlichkeit) in relation to modernity. In this collection of essays, the authors investigate various aspects of this relation and its importance for today's world.

Provides the first comparison of the thought of these two political philosophers and its influence on contemporary American conservatism.

Aspects of the Past, Present and Future of an Era

Being Modern in China

Spanish Cultural Studies

Interfaces of Revelation and Concealment

An Excursus on Marx and Weber

A New Theory of Modernity

Obsolescence and Opportunities

Modernity, History, and Politics in Czech Art

This title was first published in 2001: For over 30 years it has been argued that contemporary society is undergoing a fundamental transformation. The portrait of the modern society or modernity offered by philosophers and social scientists from Hobbes to Parsons is no longer understood as a description of the final and highest stage in the social evolution of mankind. Modern society is not the end of history but simply another

more or less contingent social and cultural formation on planet earth. This new perspective on modernity and its transformation, which has emerged from the modernist-postmodernist debate, is the subject matter of this book. It is addressed in a multidisciplinary and international way, both theoretically and empirically, and is explored not only in general and historical terms, but also through specific topics such as sexuality, identity, democracy, globalization, knowledge and leadership. Offering an important collaborative contribution to contemporary discourse in sociology, social psychology, politics and philosophy, this book represents a unique effort to come to grips with our obscure and elusive social position at the start of the 21st century.

William Faulkner has enjoyed a secure reputation as American modernism's foremost fiction writer, and as a landmark figure in international literary modernism, for well over half a century. Less secure, however, has been any scholarly consensus about what those modernist credentials actually entail. Over recent decades, there have been lively debates in modernist studies over the who, what, where, when, and how of the surprisingly elusive phenomena of modernism and modernity. This book broadens and deepens an understanding of Faulkner's oeuvre by following some of the guiding questions and insights of new modernism studies scholarship into understudied aspects of Faulkner's literary modernism and his cultural modernity. *William Faulkner and the Faces of Modernity* explores Faulkner's rural Mississippians as modernizing subjects in their own right rather than mere objects of modernization; traces the new speed gradients, media formations, and intensifications of sensory and affective experience that the twentieth century brought to the cities and countryside of the US South; maps the fault lines in whiteness as a racial modernity under construction and contestation during the Jim Crow period; resituates Faulkner's fictional Yoknapatawpha County within the transnational counter-modernities of the Black Atlantic; and follows the author's imaginative engagement with modern biopolitics through his late work *A Fable*, a novel Faulkner hoped to make his 'magnum o.' By returning to the utterly uncontroversial fact of Faulkner's modernism with a critical sensibility sharpened by new modernism studies, *William Faulkner and the Faces of Modernity* aims to spark further reappraisal of a distinguished and quite dazzling body of fiction. Perhaps even make it new.

Global risks, mobilities and interdependencies transnationalize local life and working worlds. These processes lead to an inner globalization of societies in which worldwide constellations of »reflexive« (Ulrich Beck), »multiple« (Shmuel N. Eisenstadt), »entangled« (Shalini Randeria) and »global« (Arjun Appadurai) modernities simultaneously and immediately clash in social action: a process of cosmopolitanization in which »the global« is localized and »the local« is globalized in radical new ways. In this book, an international selection of prominent critical thinkers address this premise and provide their interpretations of imminent challenges, concomitant social dynamics and political implications. With contributions by Arjun Appadurai, Zygmunt Bauman, Ulrich Beck, Elisabeth Beck-Gernsheim, Edgar Grande, Maarten Hajer, Ronald Hitzler, Wolf Lepenies, Anna Tsing, Angela McRobbie, Bruno Latour, Ted Nordhaus & Michael Shellenberger, Hans-Georg Soeffner, Natan Sznaider, Anja Weiß and Yunxiang Yan.

In this volume well-known scholars from India and Latin America – Enrique Dussel, Madhu Dubey, Walter D. Mignolo, and Sudipta Sen, to name a few – discuss the concepts of modernity and colonialism and describe how the two relate to each other. This second edition to the volume comes with a new introduction which extends and critically supplements the discussion in the earlier introduction to the volume. It explores the vital impact of the colonial pasts of India, Mexico, China, and even the United States, on the processes through which these countries have become modern. The collection is unique, as it brings together a range of disciplines and perspectives. The topics discussed include the Zapatista movement in Southern Mexico, the image of the South in recent African-American literature, the theories of Andre Gunder Frank about the early modernization of Asian countries, and the contradictions of the colonial state in India.

The Transformation of Modernity
Challenges for Cosmopolitical Thought and Practice
Religion and Modernity
Sociologist of Modernity
The Consequences of Modernity
Symptoms of Modernity
Modernity At Large
Social Acceleration

This is not a book that provides a new integrated theory of religious change in modern societies, but rather one that develops theoretical elements that contribute to the understanding of some contemporary religious developments. Most of the approaches in sociology of religion are prone to emphasize either processes of religious decline or of religious upswing. For example, secularization theory usually includes a couple of relevant factors--such as functional differentiation, economic affluence or social equality--in order to account for religious change. However, the result of such a theory's empirical analyses seems to be certain in advance, namely that the social relevance of religion is decreasing. In contrast, the religious market model devised by sociologists of religion in the US is inclined to detect everywhere processes of religious upsurge. *Religion and Modernity: An International Comparison* avoids a purely theoretically based perspective on religious changes. For this reason, Detlef Pollack and Gergely Rosta do not begin with theoretical propositions but with questions. The authors raise the question of how the social significance of religion in its various facets has changed in modern societies, and explain what factors and conditions have contributed to these changes. This book considers the social and cultural aspects of 20th-century modern industrial social formations, focusing on Britain and Europe, with reference to North America and Australasia. The main topics of the social dimension include an analysis of the class, gender and racial divisions; women, the family, and the romantic sphere; patterns of consumption;

and conceptions of the self, the body and sexuality. The section on cultural dimensions focuses on an analysis of contemporary ideologies and belief systems; the growth in popular culture, the revolution in mass communications; the reshaping of knowledge in education and the modern metropolis as the privileged scene of modernity.

This book traces the influence of the changing political environment on Czech art, criticism, history, and theory between 1895 and 1939, looking beyond the avant-garde to the peripheries of modern art. The period is marked by radical political changes, the formation of national and regional identities, and the rise of modernism in Central Europe - specifically, the collapse of Austria-Hungary and the creation of the new democratic state of Czechoslovakia. Marta Filipová studies the way in which narratives of modern art were formed in a constant negotiation and dialogue between an effort to be international and a desire to remain authentically local.

The dramatic transformation of relationships between humans and animals in the 20th century are investigated in this fascinating and accessible book. At the beginning of this century these relationships were dominated by human needs and interests, modernization was a project which was attached to the goal of progress and animals were merely resources to be used on the path towards human fulfilment. As the century comes to an end these relationships are increasingly being subjected to criticism. We are now urged to be more sensitive and compassionate to animal needs and interests. This book focuses on social change and animals, it is concerned with how humans relate to animals and how this has changed and why. Moreover, it highlights

Leo Strauss, Eric Voegelin, and the Search for a Postliberal Order

Francisco de Vitoria and the Discovery of International Law

An International Comparison

China—Art—Modernity

Representation, Memory, Time and Space in the Age of the Camera

Liquid Modernity

Questions of Cultural Identity

An Introduction : the Struggle for Modernity

Why and how do contemporary questions of culture so readily become highly charged questions of identity? The question of cultural identity lies at the heart of current debates in cultural studies and social theory. At issue is whether those identities which defined the social and cultural world of modern societies for so long - distinctive identities of gender, sexuality, race, class and nationality - are in decline, giving rise to new forms of identification and fragmenting the modern individual as a unified subject. Questions of Cultural Identity offers a wide-ranging exploration of this issue. Stuart Hall firstly outlines the reasons why the question of identity is so compelling and yet so problematic. The cast of outstanding contributors then interrogate different dimensions of the crisis of identity; in so doing, they provide both theoretical and substantive insights into different approaches to understanding identity.

With the rise of science, we moderns believe, the world changed irrevocably, separating us forever from our primitive, premodern ancestors. But if we were to let go of this fond conviction, Bruno Latour asks, what would the world look like? His book, an anthropology of science, shows us how much of modernity is actually a matter of faith. What does it mean to be modern? What difference does the scientific method make? The difference, Latour explains, is in our careful distinctions between nature and society, between human and thing, distinctions that our benighted ancestors, in their world of alchemy, astrology, and phrenology, never made. But alongside this purifying practice that defines modernity, there exists another seemingly contrary one: the construction of systems that mix politics, science, technology, and nature. The ozone debate is such a hybrid, in Latour's analysis, as are global warming, deforestation, even the idea of black holes. As these hybrids proliferate, the prospect of keeping nature and culture in their separate mental chambers becomes overwhelming—and rather than try, Latour suggests, we should rethink our distinctions, rethink the definition and constitution of modernity itself. His book offers a new explanation of science that finally recognizes the connections between nature and culture—and so, between our culture and others, past and present. Nothing short of a reworking of our mental landscape. We Have Never Been Modern blurs the boundaries among science, the humanities, and the social sciences to enhance understanding on all sides. A summation of the work of one of the most influential and provocative interpreters of science, it aims at saving what is good and valuable in modernity and replacing the rest with a broader, fairer, and finer sense of possibility.

This book is based on an international project conducted by the Institute for European Studies of the University CEU San Pablo in Madrid and a seminar on Vitoria and International Law which took place on July 2nd 2015 in the convent of San Esteban, the place where Vitoria spent his most productive years as Chair of Theology at the University of Salamanca. It argues that Vitoria not only lived at a time bridging the Middle Ages and Modernity, but also that his thoughts went beyond the times he lived in, giving us inspiration for meeting current challenges that could also be described as "modern" or even post-modern. There has been renewed interest in Francisco de Vitoria in the last few years, and he is now at the centre of a debate on such central international topics as political modernity, colonialism, the discovery of the "Other" and the legitimation of military interventions. All these subjects include Vitoria's contributions to the formation of the idea of modernity and modern international law. The book explores two concepts of modernity: one referring to the post-medieval ages and the other to our times. It discusses the connections between the challenges that the New World posed for XVIth century thinkers and those that we are currently facing, for example those related to the cyberworld. It also addresses the idea of international law and the legitimation of the use of force, two concepts that are at the core of Vitoria's texts, in the context of "modern" problems related to a multipolar world and the war against terrorism. This is not a historical book on Vitoria, but a very current one that argues the value of Vitoria's reflections for contemporary issues of international law.

This overview of modern visual culture explores the relationship between technology, society and identity which underpins contemporary media culture'. While tracing historical shifts as they have developed through, or intersected with, different camera technologies, the book is not so much about the camera's field of vision: it is concerned with processes of modernization and the dramatic changes - perceptual, experiential, epistemological - which characterize modernity. Using the camera and its technologies as symbols of realism', Scott McQuire interweaves: the history of visual culture from Lumiere to virtual reality by way of photography, cinema and television; the broad social and political transformations of the last 150 years; the ambivalent relationship between image' and reality'; and the changing relationships of time and space, particularly related to colonialism, globalization, the modern city and cyberspace available in every home.

We Have Never Been Modern

All that is Solid Melts Into Air

Understanding modern societies : an introduction. 2. The political and economic forms of modernity

The Paradoxes of Differentiation

Animals and Modern Cultures

An Ethical Modernity?

A Critical Introduction to Chinese Visual Expression from the Beginning of the Twentieth Century to the Present Day

Ernst Cassirer

Provides a reading of Cassirer's philosophy of symbolic forms in the context of contemporary continental philosophy. This in-depth collection of essays traces the changing reception of Shakespeare over the past four hundred years, during which time Shakespeare has variously been seen as the last great exponent of pre-modern Western culture, a crucial inaugurator of modernity, and a prophet of postmodernity. This fresh look at Shakespeare's plays is an important contribution to the revival of the idea of 'modernity' and how we periodise ourselves, and Shakespeare, at the beginning of a new millennium.

Formations of Modernity is a major introductory textbook offering an account of the important historical processes, institutions and ideas that have shaped the development of modern societies. This challenging and innovative book 'maps' the evolution of those distinctive forms of political, economic, social and cultural life which characterize modern societies, from their origins in early modern Europe to the nineteenth century. It examines the roots of modern knowledge and the birth of the social sciences in the Enlightenment, and analyses the impact on the emerging identity of 'the West' of its encounters through exploration, trade, conquest and colonization, with 'other civilizations'. Designed as an introduction to modern societies and modern sociological analyses, this book is of value to students on a wide variety of social science courses in universities and colleges and also to readers with no prior knowledge of sociology. Selected readings from a broad range of classical writers (Weber, Durkheim, Marx, Freud, Adam Smith, Montesquieu, Hobbes, Locke, Rousseau) and contemporary thinkers (Michael Mann, E.P. Thompson, Edward Said) are integrated in each chapter, together with student questions and exercises.

In this new book, Bauman examines how we have moved away from a 'heavy' and 'solid', hardware-focused modernity to a 'light' and 'liquid', software-based modernity. This passage, he argues, has brought profound change to all aspects of the human condition. The new remoteness and un-reachability of global systemic structure coupled with the unstructured and under-defined, fluid state of the immediate setting of life-politics and human togetherness, call for the rethinking of the concepts and cognitive frames used to narrate human individual experience and their joint history. This book is dedicated to this task. Bauman selects five of the basic concepts which have served to make sense of shared human life - emancipation, individuality, time/space, work and community - and traces their successive incarnations and changes of meaning. Liquid Modernity concludes the analysis undertaken in Bauman's two previous books Globalization: The Human Consequences and In Search of Politics. Together these volumes form a brilliant analysis of the changing conditions of social and political life by one of the most original thinkers writing today.

Visions of Modernity

Futures of Modernity

Thinkers, Artists, Leaders, and the World They Made

Introduction to Modernity

The Avant-Garde and the Technological Revolution

Magic and Modernity

Capitalism and Modernity

The book discusses the role of intellectuals in the modern world. Bauman connects this with current analyses of modernity and post-modernity. The theme of the book is that the tasks of intellectuals change from being 'legislators' to 'interpreters' with the transition from modernity to post-modernity. The book discusses the role of intellectuals in the modern world. Bauman connects this with current analyses of modernity and post-modernity. The theme of the book is that the tasks of intellectuals change from being 'legislators' to 'interpreters' with the transition from modernity to post-modernity.

Originally published in 1962, when Lefebvre was beginning his career as a lecturer in sociology at the University of Strasbourg, it established his position in the vanguard of a movement which was to culminate in the events of May 1968. A classic analysis of the modern world using Marxist dialectic, it is a book which supersedes the conventional divisions between academic disciplines. With dazzling skill, Lefebvre moves from philosophy to sociology, from literature to history, to present a profound analysis of the social, political and cultural forces at work in France and the world in the aftermath of Stalin's death—an analysis in which the contours of our own "postmodernity" appear with startling clarity.

A compact introduction to modernism--why it began, what it is, and how it has shaped virtually all aspects of 20th and 21st century life

This book analyses modernity and tradition in China today and how they combine in striking ways in the Chinese school. Paul Willis – the leading ethnographer and author of Learning to Labour – shows how China has undergone an internal migration not only of masses of workers but also of a mental and ideological kind to new cultural landscapes of meaning, which include worship of the glorified city, devotion to consumerism, and fixation upon the smartphone and the internet. Massive educational expansion has been a precondition for explosive economic growth and technical development, but at the same time the school provides a cultural stage for personal and collective experience. In its closed walls and the inescapability of its 'scores', an astonishing drama plays out between the new and the old, with a tapestry of intricate human meanings woven of small tragedies and triumphs, secret promises and felt betrayals, helping to produce not only exam results but cultural orientations and occupational destinies. By exploring the cultural dimension of everyday experience as it is lived out in the school, this book sheds new light on the enormous transformations that have swept through China and created the kind of society that it is today: a society that is obsessed

with the future and at the same time structured by and in continuous dialogue with its past.

The Experience of Modernity

Understanding Modern Societies

Shakespeare and Modernity

An Introduction to Modern Societies

Modernism: A Very Short Introduction

Understanding Modern Societies an Introduction

Colonialism, Modernity, Colonial Modernities

Hegel's Concept of Ethical Life Today

Hartmut Rosa advances an account of the temporal structure of society from the perspective of critical theory. He identifies in particular three categories of change in the tempo of modern social life: technological acceleration, evident in transportation, communication, and production; the acceleration of social change, reflected in cultural knowledge, social institutions, and personal relationships; and acceleration in the pace of life, which happens despite the expectation that technological change should increase an individual's free time. According to Rosa, both the structural and cultural aspects of our institutions and practices are marked by the "shrinking of the present," a decreasing time period during which expectations based on past experience reliably match future results and events. When this phenomenon combines with technological acceleration and the increasing pace of life, time seems to flow ever faster, making our relationships to each other and the world fluid and problematic. It is as if we are standing on "slipping slopes," a steep social terrain that is itself in motion and in turn demands faster lives and technology. As Rosa deftly shows, this self-reinforcing feedback loop fundamentally determines the character of modern life.

This work adopts an interdisciplinary approach in its study of 20th-century Spanish culture and society, emphasizing contemporary developments. The contributors take into account major recent changes which have taken place in the context of higher education Spanish studies.

In this major theoretical statement, the author offers a new and provocative interpretation of the institutional transformations associated with modernity. We do not as yet, he argues, live in a post-modern world. Rather the distinctive characteristics of our major social institutions in the closing period of the twentieth century express the emergence of a period of 'high modernity,' in which prior trends are radicalised rather than undermined. A post-modern social universe may eventually come into being, but this as yet lies 'on the other side' of the forms of social and cultural organization which currently dominate world history. In developing an account of the nature of modernity, Giddens concentrates upon analyzing the intersections between trust and risk, and security and danger, in the modern world. Both the trust mechanisms associated with modernity and the distinctive 'risk profile' it produces, he argues, are distinctively different from those characteristic of pre-modern social orders. This book build upon the author's previous theoretical writings, and will be of fundamental interest to anyone concerned with Giddens's overall project. However, the work covers issues which the author has not previously analyzed and extends the scope of his work into areas of pressing practical concern. This book will be essential reading for second year undergraduates and above in sociology, politics, philosophy, and cultural studies.

Urban Modernity in the Contemporary Gulf offers a timely and engaging discussion on architectural production in the modernization era in the Arabian Peninsula. Focusing on the 20th century as a starting point, the book explores the display of transnational architectural practices resulting in different notions of locality, cosmopolitanism, and modernity. Contextually, with an eye on the present, the book reflects on the initiatives that recently re-engaged with the once ville moderne which, meanwhile, lost its pivotal function and meaning. A city within a bigger city, the urban fabric produced during the modernization era has the potential to narrate the social growth, East-West dynamics, and citizens' memories of the recent past. Reading obsolescence as an opportunity, the book looks into this topic from a cross-country perspective. It maps, reads and analyses the notion of modern heritage in relation to the contemporary city and looks beyond physical transformations to embrace cultural practices and strategies of urban re-appropriation. It interrogates the value of modern architecture in the non-West, examining how academic research is expanding the debate on Gulf urbanism, and describes how practices of reuse could foster rethinking neglected areas, also addressing land consumption in the GCC. Presenting a diverse and geographically inclusive authorship, which combines established and up-and-coming researchers in the field, this is an important reference for academics and upper-level students interested in heritage studies, post-colonial urbanism, and architecture in the non-West.

The Formations of Modernity

Makers of Jewish Modernity

Emile Durkheim

Urban Modernity in the Contemporary Gulf

Modern Experience, Modernist Consciousness, Reflexive Thinking

Mexican Modernity

Self and Society in the Late Modern Age

Niklas Luhmann's Modernity

This is the first book to explore comparatively how magic—usually portrayed as the antithesis of the modern—is also at home in modernity.

This major study develops a new account of modernity and its relation to the self. Building upon the ideas set out in The Consequences of Modernity, Giddens argues that 'high' or 'late' modernity is a post traditional order characterised by a developed institutional reflexivity. In the current period, the globalising tendencies of modern institutions are accompanied by a transformation of day-to-day social life having profound implications for personal activities. The self becomes a 'reflexive project', sustained through a revisable narrative of self identity. The reflexive project of the self, the author seeks to show, is a form of control or mastery which parallels the overall orientation of modern institutions towards 'colonising the future'. Yet it also helps promote tendencies which place that orientation radically in question - and which provide the substance of a new political agenda for late modernity. In this book Giddens concerns himself with themes he has often been accused of unduly neglecting, including especially the psychology of self and self-identity. The volumes are a decisive step in the development of his thinking, and will be essential reading for students and professionals in the areas of social and political theory, sociology, human geography and social psychology.

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

An introduction to the nature of modernity as envisioned by Germany's leading social theorist of the late-20th century, Niklas Luhmann. The book injects concepts derived from Luhmann's influential systems theory into debates about modernity and postmodernity, constructivist and foundationalist epistemologies, the relationship between politics and ethics, and the possibilities of interdisciplinary work that spans the great divide between science and the humanities. The book stages challenging engagements with such thinkers as Jurgen Habermas, Jacques Derrida, Jean-Francois Lyotard, Drucilla Cornell, Judith Butler, Michel Serres, N. Katherine Hayles, and such political theorists as Chantal Mouffe and Carl Schmitt. The book closes with two interviews: one a discussion with Luhmann and Hayles on epistemology, the other with Luhmann on the functional differentiation of modern society.

A "Repetition" of Modernity

On Modernity, Post-Modernity and Intellectuals

Early Modern to Millennium

Modernity

Jews and Queers in Late-Twentieth-Century Vienna

Legislators and Interpreters

Modernity and Self-Identity

A Sociology of Human-Animal Relations in Modernity

A secret history of Mexican modernity told through five artifacts—cameras, typewriters, radio, cement, stadiums—and the radical transformation of art and literature they brought about in the 1920s and 1930s. In *Mexican Modernity*, Rubén Gallo tells the story of a second Mexican Revolution, a battle fought on the front of cultural representation. The new revolutionaries were not rebels or outlaws but artists and writers; their weapons were cameras, typewriters, radios, and other technological artifacts, and their goal was not to topple a dictator but to dethrone nineteenth-century aesthetics. Gallo tells the story of this other revolution by focusing on five artifacts that left a deep mark on the literature and the arts of the 1920s and 1930s: the camera and its novel techniques for seeing the modern world; the typewriter and its mechanization of literary aesthetics; radio and poetic experiments with wireless communication; cement architecture and its celebration of functional internationalism; and the stadium and its deployment as a mass medium for political spectacle. Gallo traces the ways artists and writers, armed with these artifacts, revolutionized representation by breaking with the traditional modes of production that had dominated Mexican cultural practices: Tina Modotti rose against the conventions of "artistic" photography by promoting a radically modern photographic aesthetics; typewriting authors rejected the literary precepts of modernismo to celebrate the stridencies of mechanical writing; and young architects abandoned older building materials for the symbolic strength of reinforced concrete. Gallo uncovers a secret history of Mexican modernity that includes a number of fascinating episodes: the pictorialist backlash against Modotti and Edward Weston; the postcolonial Remington typewriter; Mexican radio in the North Pole; the campaign to aestheticize cement through journals and artistic competitions; and the protofascist political spectacles held at Mexico City's National Stadium in the 1920s.

China—Art—Modernity provides a critical introduction to modern and contemporary Chinese art as a whole. It illuminates what is distinctive and significant about the rich range of art created during the tumultuous period of Chinese history from the end of Imperial rule to the present day. The story of Chinese art in the twentieth and twenty-first centuries is shown to be deeply intertwined with that of the country's broader socio-political development, with art serving both as a tool for the creation of a new national culture and as a means for critiquing the forms that culture has taken. The book's approach is inclusive. In addition to treating art within the Chinese Mainland itself during the Republican and Communist eras, for instance, it also looks at the art of colonial Hong Kong, Taiwan and the Chinese diaspora. Similarly, it gives equal prominence to artists employing tools and idioms of indigenous Chinese origin and those who engage with international styles and contemporary media. In this way it writes China into the global story of modern art as a whole at a moment in intellectual history when Western-centred stories of modern and contemporary culture are finally being recognized as parochial and inadequate. Assuming no previous background knowledge of Chinese history and culture, this concise yet comprehensive and richly-illustrated book will appeal to those who already have an established interest in modern Chinese art and those for whom this is a novel topic. It will be of particular value to students of Chinese art or modern art in general, but it is also for those in the wider reading public with a curiosity about modern China. At a time when that country has become a major actor on the world stage in all sorts of ways, accessible sources of information concerning its modern visual culture are nevertheless surprisingly scarce. As a consequence, a fully nuanced picture of China's place in the modern world remains elusive. *China—Art—Modernity* is a timely remedy for that situation. 'Here is a book that offers a comprehensive account of the dizzying transformations of Chinese art and society in the twentieth and twenty-first centuries. Breaking free of conventional dichotomies between traditional and modern, Chinese and Western that have hobbled earlier studies, Clarke's highly original book is exactly what I would assign my own students.

Anyone eager to understand developments in China within the global history of modern art should read this book.' —Robert E. Harrist Jr., Columbia University 'Clarke's book presents a critically astute mapping of the arts of modern and contemporary China. It highlights the significance of urban and industrial contexts, migration, diasporas and the margins of the mainland, while imaginatively seeking to inscribe its subject into the broader story of modern art. A timely and reliable intervention—and indispensable for the student and non-specialist reader.' —Shane McCausland, SOAS University of London

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Unbecoming Modern