



# FAST CARS, CLEAN BODIES

DECOLONIZATION AND THE REORDERING OF FRENCH CULTURE

KRISTIN ROSS

# Fast Cars Clean Bodies Decolonization And The Reordering Of French Culture Octobers

**Gillian Jein**



## **Fast Cars Clean Bodies Decolonization And The Reordering Of French Culture Octobers:**

*Fast Cars, Clean Bodies* Kristin Ross, 1995 *Fast Cars Clean Bodies* examines the crucial decade from Dien Bien Phu to the mid 1960s when France shifted rapidly from an agrarian insular and empire oriented society to a decolonized Americanized and fully industrial one In this analysis of a startling cultural transformation Kristin Ross finds the contradictions of the period embedded in its various commodities and cultural artifacts automobiles washing machines women s magazines film popular fiction even structuralism as well as in the practices that shape determine and delimit their uses *Films of the New French Extremity* Alexandra West, 2016-06-03 The films of the New French Extremity have been reviled by critics but adored by fans and filmmakers Known for graphically brutal depictions of sex and violence the subgenre emerged from the French art house scene in the late 1990s and became a cult phenomenon eventually merging into the horror genre where it became associated with American torture porn Decidedly French in flavor the films seek to reveal the dark side of French society This book provides an in depth study of New French Extremity focusing on such films as *Trouble Every Day* 2001 *Irreversible* 2002 *Twentynine Palms* 2003 *High Tension* 2003 and *Martyrs* 2008 The author explores the social implications of cinematic cruelty presented not as violent films but as films about violence *African Miracle, African Mirage* Abou B. Bamba, 2016-11-15 Throughout the 1960s and 1970s Ivory Coast was touted as an African miracle a poster child for modernization and the ways that Western aid and multinational corporations would develop the continent At the same time Marxist scholars most notably Samir Amin described the capitalist activity in Ivory Coast as empty unsustainable and incapable of bringing real change to the lives of ordinary people To some extent Amin s criticisms were validated when in the 1980s the Ivorian economy collapsed In *African Miracle African Mirage* Abou B Bamba incorporates economics political science and history to craft a bold transnational study of the development practices and intersecting colonial cultures that continue to shape Ivory Coast today He considers French American and Ivorian development discourses in examining the roles of hydroelectric projects and the sugar coffee and cocoa industries in the country s boom and bust In so doing he brings the agency of Ivorians themselves to the fore in a way not often seen in histories of development Ultimately he concludes that the maldevelopment evident by the mid 1970s had less to do with the Ivory Coast s insufficiently modern citizens than with the conflicting missions of French and American interests within the context of an ever globalizing world *The Utopia of Film* Christopher Pavsek, 2013-01-29 The German filmmaker Alexander Kluge has long promoted cinema s relationship with the goals of human emancipation Jean Luc Godard and Filipino director Kidlat Tahimik also believe in cinema s ability to bring about what Theodor W Adorno once called a redeemed world Situating the films of Godard Tahimik and Kluge within debates over social revolution utopian ideals and the unrealized potential of utopian thought and action Christopher Pavsek showcases the strengths weaknesses and undeniable impact of their utopian visions on film s political evolution He discusses Godard s *Alphaville* 1965 against Germany Year 90 *Nine Zero* 1991 and JLG JLG Self portrait in December 1994 and he

conducts the first scholarly reading of *Film Socialisme* 2010 He considers Tahimik's virtually unknown masterpiece *I Am Furious Yellow* 1981 1991 along with *Perfumed Nightmare* 1977 and *Turumba* 1983 and he constructs a dialogue between Kluge's *Brutality in Stone* 1961 and *Yesterday Girl* 1965 and his later *The Assault of the Present on the Rest of Time* 1985 and *Fruits of Trust* 2009 *New Media Caucus 2015 CAA Conference Edition* New Media Caucus, 2015-09-10 Each year the New Media Caucus an affiliate of the College Art Association organizes panel presentations events and exhibitions during the CAA annual convention and Media N Journal dedicates its summer edition to showcasing NMC conference proceedings and concurrent offsite events In 2015 we saw one panel presentation and two events the first a series of presentations in the Media Lounge onsite at the conference venue in the New York Hilton and the second our customary offsite Showcase event hosted this time around by Hunter College Pat Badani Editor in Chief

**Alternative Modernities in French Travel Writing** Gillian Jein, 2016-06-19 Ever since human beings first travelled cities have constituted important material and literary destinations While the city has formed a key theme for scholars of literary fiction travellers modes of writing the city have been somewhat neglected by travel studies However travel writing with its attention to difference provides a rich source for the study of representational strategies and tactics in the modern city Tracing spatial practices of French travel writers in London and New York from 1851 to the 1980s this book contributes to a body of work that analyses travel and travel writing beyond the Anglophone context and engages a variety of travel writing in questions surrounding French modalities for negotiating and establishing a nexus of meanings for life in the modern city One of the central tenets of the book is that in the way its spaces are planned encountered and represented the city is operational in the formulation of identities and ideologies and the book's guiding question is how travel and travel writing allow for the exploration of urban modernity from a perspective of exchange Bringing together the strands of theory context and poetic analysis this book examines travel writing as a spatial practice of the modern city engaging urban space in questions of nationality power and legibility and opening avenues for the exploration of urban modernity from a position of alterity where alternative imaginative geographies of the city might emerge

**Code** Bernard Dionysius Geoghegan, 2022-12-09 In *Code* Bernard Dionysius Geoghegan reconstructs how Progressive Era technocracy as well as crises of industrial democracy and colonialism shaped early accounts of cybernetics and digital media by theorists including Norbert Wiener Warren Weaver Margaret Mead Gregory Bateson Claude Lévi Strauss Roman Jakobson Jacques Lacan Roland Barthes and Luce Irigaray His analysis casts light on how media practical research forged common epistemic cause in programs that stretched from 1930s interwar computing at MIT and eugenics to the proliferation of seminars and laboratories in 1960s Paris This mobilization ushered forth new fields of study such as structural anthropology family therapy and literary semiology while forming enduring intellectual affinities between the humanities and informatics With *Code* Geoghegan offers a new history of French theory and the digital humanities as transcontinental and political endeavors linking interwar colonial ethnography in Dutch

Bali to French sciences in the throes of Cold War era decolonization and modernization      **Georges Brassens and Jacques Brel** Chris Tinker, 2005-11-01 This book explores the various personal and social narratives within the songs of Brassens and Brel the auteurs compositeurs interpretes who epitomised what is now widely regarded as the golden era of chanson française during the 1950s and 60s      **Leave Any Information at the Signal** Ed Ruscha, 2004-02-27 An anthology of writings interviews and images by artist Ed Ruscha Ed Ruscha is among the most innovative artists of the last forty years He is also one of the first Americans to introduce a critique of popular culture and an examination of language into the visual arts Although he first made his reputation as a painter Ruscha is also celebrated for his drawings made both with conventional materials and with food blood gunpowder and shellac prints films photographs and books He is often associated with Los Angeles as a Pop and Conceptualist hub but tends to regard such labels with a satirical if not jaundiced eye Indeed his work is characterized by the tensions between high and low solemn and irreverent and serious and nonsensical and it draws on popular culture as well as Western art traditions *Leave Any Information at the Signal* not only documents the work of this influential artist as he rose to prominence but also contains his writings and commentaries on other artistic developments of the period The book is divided into three parts each of which is arranged chronologically Part one contains statements letters and other writings Part two consists of more than fifty interviews some of which have never before been published or translated into English Part three contains sketchbook pages word groupings and other notes that chart how Ruscha develops ideas and solves artistic problems They are published here for the first time The book also contains more than eighty illustrations selected and arranged by the artist      *Guy Debord and the Situationist International* Tom McDonough, 2004-02-27 Critical texts translations documents and photographs on the work of the Situationist International This volume is a revised and expanded version of a special issue of the journal *October* Winter 1997 that was devoted to the work of the Situationist International SI The first section of the issue contained previously unpublished critical texts and the second section contained translations of primary texts that had previously been unavailable in English The emphasis was on the SI's profound engagement with the art and cultural politics of their time 1957-1972 with a strong argument for their primarily political and activist stance by two former members of the group T J Clark and Donald Nicholson-Smith Guy Debord and the Situationist International supplements both sections It reprints important hard to find essays by Giorgio Agamben Libero Andreotti Jonathan Crary Thomas Y Levin Greil Marcus and Tom McDonough and doubles the number of translations of primary texts which now encompass a broader and more representative range of the SI's writings on culture and language In a field still dominated by hagiography the critical texts were selected for their willingness to confront critically the history and legacy of the SI They examine the group within the broader framework of the historical and neo avant gardes and beyond that the postwar world in general The translations trace the SI's reflections on the legacy of the avant garde in art and architecture particularly on the linguistic and spatial significance of montage aesthetics Many of the translated works

are by Guy Debord 1932 1994 the impresario of the SI especially known for his book *The Society of the Spectacle* Women Artists at the Millennium Carol Armstrong, Catherine De Zegher, 2011-02-25 Artists art historians and critics look at the legacies of feminism and critical theory in the work of women artists more than thirty years after the beginning of the modern women's movement and Linda Nochlin's landmark essay *Why Have There Been No Great Women Artists* More than thirty years after the birth of the modern women's movement and the beginnings of feminist art making and art history the time is ripe to examine the legacies of those revolutions In *Women Artists at the Millennium* artists art historians and critics examine the differences that feminist art practice and critical theory have made in late twentieth century art and the discourses surrounding it In 1971 when Linda Nochlin published her essay *Why Have There Been No Great Women Artists* in a special issue of *Art News* there were no women's studies no feminist theory no such thing as feminist art criticism there was instead a focus on the mythic figure of the great male artist through history Since then the woman artist has not simply been assimilated into the canon of greatness but has expanded art making into a multiplicity of practices with new parameters and perspectives In *Women Artists at the Millennium* artists including Martha Rosler and Yvonne Rainer reflect upon their own varied practices and art historians discuss the innovative work of such figures as Louise Bourgeois Lygia Clark Mona Hatoum and Carrie Mae Weems And Linda Nochlin considers changes since her landmark essay and looks to the future writing We will need all our wit and courage to make sure that women's voices are heard their work seen and written about Artist Pages By Ellen Gallagher Ann Hamilton Mary Kelly Yvonne Rainer Martha Rosler Contributing Writers Emily Apter Carol Armstrong Catherine de Zegher Maria DiBattista Brigid Doherty Briony Fer Tamar Garb Anne Higonnet Ewa Lajer Burcharth Molly Nesbit Mignon Nixon Linda Nochlin Griselda Pollock Abigail Solomon Godeau Lisa Tickner Anne Wagner **The Routledge International Handbook of Globalization Studies** Bryan Turner, Robert Holton, 2015-12-22 The second edition of the *Routledge International Handbook of Globalization Studies* offers students clear and informed chapters on the history of globalization and key theories that have considered the causes and consequences of the globalization process There are substantive sections looking at demographic economic technological social and cultural changes in globalization The handbook examines many negative aspects new wars slavery illegal migration pollution and inequality but concludes with an examination of responses to these problems through human rights organizations international labour law and the growth of cosmopolitanism There is a strong emphasis on interdisciplinary approaches with essays covering sociology demography economics politics anthropology and history The second edition has been completely revised and features important new thinking on themes such as Islamophobia and the globalization of religious conflict shifts in global energy production such as fracking global inequalities fiscal transformations of the state and problems of taxation globalization and higher education and an analysis of the general sense of catastrophe that surrounds contemporary understandings of the consequences of a global world **Daughters of 1968** Lisa Greenwald, 2019 *Daughters of 1968* is

the story of French feminism between 1944 and 1981 when feminism played a central political role in the history of France. The key women during this epoch were often leftists committed to a materialist critique of society and were part of a postwar tradition that produced widespread social change revamping the workplace and laws governing everything from abortion to marriage. The May 1968 events with their embrace of radical individualism and antiauthoritarianism triggered a break from the past and the women's movement split into two strands. One became universalist and intensely activist; the other particularist and less activist, distancing itself from contemporary feminism. This theoretical debate manifested itself in battles between women and organizations on the streets and in the courts. The history of French feminism is the history of women's claims to individualism and citizenship that had been granted their male counterparts at least in principle in 1789. Yet French women have more often donned the mantle of particularism, advancing their contributions as mothers to prove their worth as citizens than they have thrown it off claiming absolute equality. The few exceptions such as Simone de Beauvoir or the 1970s activists illustrate the diversity and tensions within French feminism as France moved from a corporatist and tradition-minded country to one marked by individualism and modernity. Colonial Madness Richard C. Keller, 2008-09-15

Nineteenth-century French writers and travelers imagined Muslim colonies in North Africa to be realms of savage violence, lurid sexuality, and primitive madness. *Colonial Madness* traces the genealogy and development of this idea from the beginnings of colonial expansion to the present, revealing the ways in which psychiatry has been at once a weapon in the arsenal of colonial racism, an innovative branch of medical science, and a mechanism for negotiating the meaning of difference for republican citizenship. Drawing from extensive archival research and fieldwork in France and North Africa, Richard Keller offers much more than a history of colonial psychology. *Colonial Madness* explores the notion of what French thinkers saw as an inherent mental, intellectual, and behavioral rift marked by the Mediterranean, as well as the idea of the colonies as an experimental space freed from the limitations of metropolitan society and reason. These ideas have modern relevance, Keller argues, reflected in French thought about race and debates over immigration and France's postcolonial legacy. **Dreaming in French** Alice Kaplan, 2022-12-22 Alice Kaplan's triple portrait of three iconic mid-century American women dazzles beyond our evergreen fascination with their wildly disparate lives. Patricia Hampl, *New York Times* Notable author. A year in Paris since World War II, countless American students have been lured by that vision and been transformed by their sojourn in the City of Light. *Dreaming in French* tells three stories of that experience and how it changed the lives of three extraordinary American women. All three women would go on to become icons, key figures in American cultural, intellectual, and political life, but when they embarked for France, they were young, little known, uncertain about their future, and drawn to the culture, sophistication, and drama that only Paris could offer. Yet their backgrounds and their dreams couldn't have been more different. Jacqueline Bouvier was a twenty-year-old debutante, a Catholic girl from a wealthy East Coast family. Susan Sontag was twenty-four, a precocious Jewish intellectual from a North Hollywood family of modest means, and

Paris was a refuge from motherhood a failing marriage and graduate work in philosophy at Oxford Angela Davis a French major at Brandeis from a prominent African American family in Birmingham Alabama found herself the only black student in her year abroad program in a summer when all the news from Birmingham was of unprecedented racial violence Kaplan takes readers into the lives hopes and ambitions of these young women tracing their paths to Paris and tracking the discoveries intellectual adventures friendships and loves that they found there experiences that would continue to influence them for the rest of their lives An elegant and entertaining work Minneapolis Star Tribune

**Doing Science + Culture** Roddey Reid, Sharon Traweek, 2013-01-11 Doing Science Culture is a groundbreaking book on the cultural study of science technology and medicine Outstanding contributors including life and physical scientists anthropologists sociologists literature communication scholars and historians of science who focus on the analysis of science and scientific discourses within culture what it means to do science

France's Colonial Legacies Fiona Barclay, 2013-10-15 In an era of commemoration France's Colonial Legacies contributes to the debates taking place in France about the place of empire in the contemporary life of the nation debates that have been underway since the 1990s and that now reach across public life and society with manifestations in the French parliament media and universities France's empire and the gradual process of its loss is one of the defining narratives of the contemporary nation contributing to the construction of its image both on the international stage and at home While certain intellectuals present the imperial period as an historical irrelevance that ended in the years following the Second World War the contested legacies of France's colonies continue to influence the development of French society in the view of scholars of the postcolonial This volume surveys the memorial practices and discourses that are played out in a range of arenas drawing on the expertise of researchers working in the fields of politics media cultural studies literature and film to offer a wide ranging picture of remembrance in contemporary France

**The Barbarian Invasions** Eric Michaud, 2019-12-03 How the history of art begins with the myth of the barbarian invasion the romantic fragmentation of classical eternity The history of art argues ric Michaud begins with the romantic myth of the barbarian invasions Viewed from the nineteenth century the Germanic led invasions of the Roman Empire in the fifth century became the gateway to modernity seen not as a catastrophe but as a release from a period of stagnation renewing Roman culture with fresh northern blood and with new art that was anti Roman and anticlassical Artifacts of art from then on would be considered as the natural product of races and peoples rather than the creation of individuals The myth of the barbarian invasions achieved the fragmentation of classical eternity This narrative Michaud explains inseparable from the formation of nation states and the rise of nationalism in Europe was based on the dual premise of the homogeneity and continuity of peoples Local and historical particularities became weapons aimed at classicism's universalism The history of art linked its objects with racial groups denouncing or praising certain qualities as Latin or Germanic Thus the predominance of linear elements was thought to betray a southern origin and the painterly a Germanic or northern source Even today Michaud



points out it is said that art best embodies the genius of peoples In the globalized contemporary art market the ethnic provenance of works categorized for example as African American Latino or Native American creates added value The market displays the same competition among races that was present at the foundation of art history as a discipline

*Toward Fewer Images* Philipp Ekardt, 2019-03-26 The first English language monograph devoted to the full oeuvre of Alexander Kluge the prolific German filmmaker television producer digital entrepreneur author thinker and public intellectual Alexander Kluge born 1932 is a German filmmaker author television producer theorist and digital entrepreneur Since 1960 he has made fourteen feature films and twenty short films and has written more than thirty books including three with Marxist philosopher Oskar Negt His television production company has released more than 3 000 features in which Kluge converses with real or fictional experts or creates thematic montages He also maintains a website on which he reassembles segments from his film and television work To call Kluge prolific would be an understatement This is the first English language monograph devoted to the full scope of Kluge s work from his appearance on the cultural scene in the 1960s to his contributions to New German Cinema in the 1970s and early 1980s to his recent collaborations with such artists as Gerhard Richter In *Toward Fewer Images* Philipp Ekardt offers both close analyses of Kluge s individual works and sustained investigations of his overarching and perpetual production Ekardt discusses Kluge s image theory and practice as developed across different media and considers how in relation to this theory Kluge returns to varies expands and modifies the practice of montage including its recent manifestations in digital media noting Kluge s counterintuitive claim that creating montages results in fewer images Kluge s production Ekardt argues allows us to imagine a model of authorship and artistic production that does not rely on an accumulation of individual works over time but rather on a permanent activity of temporalized reworking and redifferentiation

*Designing the French Interior* Anca I. Lasc, Georgina Downey, Mark Taylor, 2015-10-22 *Designing the French Interior* traces France s central role in the development of the modern domestic interior from the pre revolutionary period to the 1970s and addresses the importance of various media including drawings prints pattern books illustrated magazines department store catalogs photographs guidebooks and films in representing and promoting French interior design to a wider audience Contributors to this original volume identify and historicize the singularity of the modern French domestic interior as a generator of reproducible images a site for display of both highly crafted and mass produced objects and the direct result of widely circulated imagery in its own right This important volume enables an invaluable new understanding of the relationship between architecture interior spaces material cultures mass media and modernity

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