

Glamour In Six Dimensions Modernism And The Radiance Of Form By Brown Judith 2009 Hardcover

Glamour in Six Dimensions *Modernism à la Mode* **Cold Modernism** **The Cambridge Companion to Modernist Culture** *Still Modernism* **A Handbook of Modernism Studies** **Acrobatic Modernism from the Avant-Garde to Prehistory** **A New Vocabulary for Global Modernism** *Social Dance and the Modernist Imagination in Interwar Britain* **Modernist Star Maps** ?????????? **Research in Personality Transformation and Modernity** **Reading Modernism with Machines** **The Shaken and the Stirred** *At the Mercy of Their Clothes* **Katherine Mansfield and the Fantastic** **From Culturalist Nationalism to Conservatism** **Spoiled Distinctions** *Luxury So Famous and So Gay* **Modernist Impersonalities** **The Problem with Pleasure** **Artificial Color** **Samuel Beckett and Cinema** **In and Out of Sight** **Literature in the First Media Age** **Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art** **Materials, Practices, and Politics of Shine in Modern Art and Popular Culture** *Cosmopolitan Style* *Playing Smart* **Sentimental Memorials** **Wonderful Design** **Animality and Humanity in French Late Modern** **Representations of Black Femininity** **Poiret, Dior and Schiaparelli** **Ornamentalism** **High-Tech Trash** **Second Skin** **Literary Careers in the Modern Era** **Danger in the Path of Chic** **The American Abroad** **On the Screen**

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Poiret, Dior and Schiaparelli Jan 28 2020 Through a highly original and detailed analysis of the memoirs, interviews and other life writings of Poiret, Dior and Schiaparelli, this book explores changing notions of femininity in the early decades of the twentieth century, when the democratization of fashion began. Examining the idea of modernity, eternity and the ephemeral in the writings of these haute couturiers, the book reflects on fashion's ambivalent approach to women, which both celebrated and vilified them, presenting them as both ultra modern style leaders and irrational creatures stuck in the past. This fascinating text is key reading for scholars and students of fashion, gender studies, cultural studies and history.

On the Screen Jun 20 2019 Today, in a world of smartphones, tablets, and computers, screens are a pervasive part of daily life. Yet a multiplicity of screens has been integral to the media landscape since cinema's golden age. In *On the Screen*, Ariel Rogers rethinks the history of moving images by exploring how experiments with screen technologies in and around the 1930s changed the way films were produced, exhibited, and experienced. Marshalling extensive archival research, Rogers reveals the role screens played at the height of the era of "classical" Hollywood cinema. She shows how filmmakers, technicians, architects, and exhibitors employed a variety of screens within diverse spaces, including studio soundstages, theaters, homes, stores, and train stations. Far from inert, screens served as means of structuring mediated space and time, contributing to the transformations of modern culture. *On the Screen* demonstrates how particular approaches to the use of screens traversed production and exhibition, theatrical and extratheatrical practice, mainstream and avant-garde modes, and even cinema and television. Rogers's history challenges conventional narratives about the novelty of the twenty-first-century multiscreen environment, showing how attention to the variety of historical screen practices opens up new ways to understand contemporary media.

Literature in the First Media Age Oct 05 2020 The period between the World Wars was one of the richest and most inventive in the long history of British literature. Interwar literature stood apart by virtue of the sheer intelligence of the enquiries it undertook into the technological mediation of experience. After around 1925, literary works began to examine the sorts of behavior made possible for the first time by virtual interaction. And they began to fill up, too, with the look, sound, smell, taste, and feel of the new synthetic and semi-synthetic materials that were reshaping everyday modern life. New media and new materials gave writers a fresh opportunity to reimagine both

how lives might be lived and how literature might be written. Today, such material and immaterial mediations have become even more decisive. Communications technology is an attitude before it is a machine or a set of codes. It is an idea about the prosthetic enhancement of our capacity to communicate. The writers who first woke up to this fact were not postwar, postmodern, or post-anything else: some of the best of them lived and wrote in the British Isles in the period between the World Wars.

Sentimental Memorials Apr 30 2020 During the later eighteenth century, changes in the meaning and status of literature left popular sentimental novels stranded on the margins of literary history. While critics no longer dismiss or ignore these works, recent reassessments have emphasized their interventions in various political and cultural debates rather than their literary significance. *Sentimental Memorials*, by contrast, argues that sentimental novels gave the women who wrote them a means of clarifying, protesting, and finally memorializing the historical conditions under which they wrote. As women writers successfully navigated the professional marketplace but struggled to position their works among more lasting literary monuments, their novels reflect on what the elevation of literature would mean for women's literary reputations. Drawing together the history of the novel, women's literary history, and book history, Melissa Sodemam revisits the critical frameworks through which we have understood the history of literature. Novels by Sophia Lee, Ann Radcliffe, Charlotte Smith, and Mary Robinson, she argues, offer ways of rethinking some of the signal literary developments of this period, from emerging notions of genius and originality to the rise of an English canon. And in Sodemam's analysis, novels long seen as insufficiently literary acquire formal and self-historicizing importance.

In and Out of Sight Nov 06 2020 "Building on work in visual culture studies that emphasizes the interplay between still and moving images, *In and Out of Sight* provides a new account of the relationship between photography and modernist writing--revealing the conceptual space of literary modernism to be radically constructed around the instability of female bodies"--

Modernist Star Maps Jan 20 2022 Bringing together Canadian, American, and British scholars, this volume explores the relationship between modernism and modern celebrity culture. In support of the collection's overriding thesis that modern celebrity and modernism are mutually determining phenomena, the contributors take on a range of transatlantic canonical and noncanonical figures, from the expected (Virginia Woolf and F. Scott Fitzgerald) to the surprising (Elvis and Hitler). Illuminating case studies are balanced by the volume's attentiveness to broader issues related to modernist aesthetics, as the contributors consider celebrity in relationship to identity, commodification, print culture, personality, visual cultures, and theatricality. As the first book to read modernism and celebrity in the context of the crises of individual agency occasioned by the emergence of mass-mediated culture, *Modernist Star Maps* argues that the relationship between modernism and the popular is unthinkable without celebrity. Moreover, celebrity's strange evolution during the twentieth century is unimaginable without the intercession of modernism's system of cultural value. This innovative collection opens new avenues for understanding celebrity not only for modernist scholars but for critical theorists and cultural studies scholars.

The Cambridge Companion to Modernist Culture Jul 26 2022 This companion provides students and scholars alike with an interdisciplinary approach to literary modernism. Through essays written on a range of cultural contexts, this collection helps readers understand the significant changes in belief systems, visual culture, and pastimes that influenced, and were influenced by, the experimental literature published around 1890-1945.

Cold Modernism Aug 27 2022 "Explores a significant but overlooked aspect of early twentieth-century modernism, one that focuses on surface appearance rather than interiority or psychological depth. Looks at the writers Wyndham Lewis and Mina Loy, the artists Balthus and Hans Bellmer, and the fashion designer Coco Chanel"--Provided by publisher.

At the Mercy of Their Clothes Sep 16 2021 In much of modern fiction, it is the clothes that make the character. Garments embody personal and national histories. They convey wealth, status, aspiration, and morality (or a lack thereof). They suggest where characters have been and where they might be headed, as well as whether or not they are aware of their fate. *At the Mercy of Their Clothes* explores the agency of fashion in modern literature, its reflection of new relations between people and things, and its embodiment of a rapidly changing society confronted by war and cultural and economic upheaval. In some cases, people need garments to realize themselves. In other cases, the clothes control the person who wears them. Celia Marshik's study combines close readings of modernist and middlebrow works, a history of Britain in the early twentieth century, and the insights of thing theory. She focuses on four distinct categories of modern clothing: the evening gown, the mackintosh, the fancy dress costume, and secondhand attire. In their use of these clothes, we see authors negotiate shifting gender roles, weigh the value of individuality during national conflict, work through mortality, and depict changing class structures. Marshik's dynamic comparisons put Ulysses in conversation with Rebecca, Punch cartoons, articles in *Vogue*, and letters from consumers, illuminating opinions about specific garments and a widespread anxiety that people were no more than what they wore. Throughout her readings, Marshik emphasizes the persistent animation of clothing—and objectification of individuals—in early-twentieth-century literature and society. She argues that while artists and intellectuals celebrated the ability of modern individuals to remake themselves, a range of literary works and popular

publications points to a lingering anxiety about how political, social, and economic conditions continued to constrain the individual.

Acrobatic Modernism from the Avant-Garde to Prehistory Apr 23 2022 This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's restructuring of the lifeworld, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the global phenomenon of jazz combined somatic assault with sensory tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement. Expressivity trumped representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound's slogan 'Make It New' became the generic rallying cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unframed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As such, the present was suffused with the pathos of being neither, but subject to both.

Artificial Color Jan 08 2021 This book examines how modern US writers used the changing geographies, regimens, and technologies of modern food to reimagine racial classification and to question its relationship to the mutable body. By challenging a cultural ideal of purity, this literature proposes that racial whiteness is perhaps the most artificial color of them all.

A New Vocabulary for Global Modernism Mar 22 2022 Bringing together leading critics and literary scholars, *A New Vocabulary for Global Modernism* argues for new ways of understanding the nature and development of twentieth-century literature and culture. Scholars have largely understood modernism as an American and European phenomenon. Those parameters have expanded in recent decades, but the incorporation of multiple origins and influences has often been tied to older conceptual frameworks that make it difficult to think of modernism globally. Providing alternative approaches, *A New Vocabulary for Global Modernism* introduces pathways through global archives and new frameworks that offer a richer, more representative set of concepts for the analysis of literary and cultural works. In separate essays each inspired by a critical term, this collection explores what happens to the foundational concepts of modernism and the methods we bring to modernist studies when we approach the field as a global phenomenon. Their work transforms the intellectual paradigms we have long associated with modernism, such as tradition, antiquity, style, and translation. New paradigms, such as context, slum, copy, pantomime, and puppets emerge as the archive extends beyond its European center. In bringing together and reexamining the familiar as well as the emergent, the contributors to this volume offer an invaluable and original approach to studying the intersection of world literature and modernist studies.

Glamour in Six Dimensions Oct 29 2022 Glamour is an alluring but elusive concept. We most readily associate it with fashion, industrial design, and Hollywood of the Golden Age, and yet it also shaped the language and interests of high modernism. In *Glamour in Six Dimensions*, Judith Brown looks at the historical and aesthetic roots of glamour in the early decades of the twentieth century, arguing that glamour is the defining aesthetic of modernism. In the clean lines of modernism she finds the ideal conditions for glamour—blankness, polish, impenetrability, and the suspicion of emptiness behind it all. Brown focuses on several cultural products that she argues helped to shape glamour's meanings: the most significant perfume of the twentieth century, Chanel No. 5; the idea of the Jazz Age and its ubiquitous cigarette; the celebrity photograph; the staging of primitivism; and the invention of a shimmering plastic called cellophane. Alongside these artifacts, she takes up the development, refinement, and analysis of glamour in Anglo-American poetry, film, fiction, and drama of the period. *Glamour in Six Dimensions* thus asks its reader to see the proximity between the vernacular and elite cultures of modernism, and particularly how glamour was animated by artists working at the crossroads of the mundane and the extraordinary: Wallace Stevens, F. Scott Fitzgerald, Virginia Woolf, Josephine Baker, D. H. Lawrence, Gertrude Stein, Nella Larsen, and others. *So Famous and So Gay* Apr 11 2021 Gertrude Stein (1874–1946) and Truman Capote (1924–1984) should not have been famous. They made their names between the Oscar Wilde trial and Stonewall, when homosexuality meant criminality and perversion. And yet both Stein and Capote, openly and exclusively gay, built their outsize reputations on works that directly featured homosexuality and a queer aesthetic. How did these writers become mass-market celebrities while other gay public figures were closeted or censored? And what did their fame mean for queer writers and readers, and for the culture in general? Jeff Solomon explores these questions in *So Famous and So Gay*. Celebrating lesbian partnership, *The Autobiography of Alice B. Toklas* was published in 1933 and rocketed Stein, the Jewish lesbian intellectual avant-garde American expatriate, to international stardom and a mass-market readership. Fifteen years later, when Capote published *Other Voices, Other Rooms*, a novel of explicit homosexual

fundamentally altered by his work for the screen, and his formative encounters with modernist film culture. *Modernism à la Mode* Sep 28 2022 *Modernism à la Mode* argues that fashion describes why and how literary modernism matters in its own historical moment and ours. Bringing together texts, textiles, and theories of dress, Elizabeth Sheehan shows that writers, including Virginia Woolf, D.H. Lawrence, W.E.B. Du Bois, Nella Larsen, and F. Scott Fitzgerald, turned to fashion to understand what their own stylized works could do in the context of global capital, systemic violence, and social transformation. Modernists engage with fashion as a mood, a set of material objects, and a target of critique, and, in doing so, anticipate and address contemporary debates centered on the uses of literature and literary criticism amidst the supposed crisis in the humanities. A modernist affect with a purpose, no less. By engaging modernism à la mode—that is, contingently, contextually, and in light of contemporary concerns—this book offers an alternative to the often-untenable distinctions between strong or weak, suspicious or reparative, and politically activist or quietist approaches to literature, which frame current debates about literary methodology. As fashion helps us to describe what modernist texts do, it enables us to do more with modernism as a form of inquiry, perception, and critique. Fashion and modernism are interwoven forms of inquiry, perception, and critique, writes Sheehan. It is fashion that puts the work of early twentieth-century writers in conversation with twenty-first century theories of emotion, materiality, animality, beauty, and history.

Ornamentalism Dec 27 2019 Focusing on the cultural and philosophic conflation between the "oriental" and the "ornamental," *Ornamentalism* offers an original and sustained theory about Asiatic femininity in western culture. This study pushes our vocabulary about the woman of color past the usual platitudes about objectification and past the critique of Orientalism in order to formulate a fresher and sharper understanding of the representation, circulation, and ontology of Asiatic femininity. This book alters the foundational terms of racialized femininity by allowing us to conceptualize race and gender without being solely beholden to flesh or skin. Tracing a direct link between the making of Asiatic femininity and a technological history of synthetic personhood in the West from the nineteenth to the twenty-first century, *Ornamentalism* demonstrates how the construction of modern personhood in the multiple realms of law, culture, and art has been surprisingly indebted to this very marginal figure and places Asian femininity at the center of an entire epistemology of race. Drawing from and speaking to the multiple fields of feminism, critical race theory, visual culture, performance studies, legal studies, Modernism, Orientalism, Object Studies and New Materialism, *Ornamentalism* will leave reader with a greater understanding of what it is to exist as a "person-thing" within the contradictions of American culture.

Reading Modernism with Machines Nov 18 2021 This book uses the discipline-specific, computational methods of the digital humanities to explore a constellation of rigorous case studies of modernist literature. From data mining and visualization to mapping and tool building and beyond, the digital humanities offer new ways for scholars to questions of literature and culture. With the publication of a variety of volumes that define and debate the digital humanities, we now have the opportunity to focus attention on specific periods and movements in literary history. Each of the case studies in this book emphasizes literary interpretation and engages with histories of textuality and new media, rather than dwelling on technical minutiae. *Reading Modernism with Machines* thereby intervenes critically in ongoing debates within modernist studies, while also exploring exciting new directions for the digital humanities—ultimately reflecting on the conjunctions and disjunctions between the technological cultures of the modernist era and our own digital present.

High-Tech Trash Nov 25 2019 A free ebook version of this title will be available through Luminos, University of California Press' Open Access publishing program for monographs. Visit www.luminosoa.org to learn more. *High-Tech Trash* analyzes creative strategies in glitch, noise, and error to chart the development of an aesthetic paradigm rooted in failure. Carolyn L. Kane explores how technologically influenced creative practices, primarily from the second half of the twentieth and first quarter of the twenty-first centuries, critically offset a broader culture of pervasive risk and discontent. In so doing, she questions how we continue onward, striving to do better and acquire more, despite inevitable disappointment. *High-Tech Trash* speaks to a paradox in contemporary society in which failure is disavowed yet necessary for technological innovation.

Cosmopolitan Style Jul 02 2020 In this broad-ranging and ambitious intervention in the debates over the politics, ethics, and aesthetics of cosmopolitanism, Rebecca L. Walkowitz argues that modernist literary style has been crucial to new ways of thinking and acting beyond the nation. While she focuses on modernist narrative, Walkowitz suggests that style conceived expansively as attitude, stance, posture, and consciousness helps to explain many other, nonliterary formations of cosmopolitanism in history, anthropology, sociology, transcultural studies, and media studies. Walkowitz shows that James Joyce, Joseph Conrad, Virginia Woolf, Salman Rushdie, Kazuo Ishiguro, and W. G. Sebald use the salient features of literary modernism in their novels to explore different versions of transnational thought, question moral and political norms, and renovate the meanings of national culture and international attachment. By deploying literary tactics of naturalness, triviality, evasion, mix-up, treason, and vertigo, these six authors promote ideas of democratic individualism on the one hand and collective projects of antifascism or anti-imperialism on the other. Joyce, Conrad, and Woolf made their most significant contribution to this "critical cosmopolitanism" in their reflection on the relationships between narrative and political ideas of

progress, aesthetic and social demands for literalism, and sexual and conceptual decorousness. Specifically, Walkowitz considers Joyce's critique of British imperialism and Irish nativism; Conrad's understanding of the classification of foreigners; and Woolf's exploration of how colonizing policies rely on ideas of honor and masculinity. Rushdie, Ishiguro, and Sebald have revived efforts to question the definitions and uses of naturalness, argument, utility, attentiveness, reasonableness, and explicitness, but their novels also address a range of "new ethnicities" in late-twentieth-century Britain and the different internationalisms of contemporary life. They use modernist strategies to articulate dynamic conceptions of local and global affiliation, with Rushdie in particular adding playfulness and confusion to the politics of antiracism. In this unique and engaging study, Walkowitz shows how Joyce, Conrad, and Woolf developed a repertoire of narrative strategies at the beginning of the twentieth century that were transformed by Rushdie, Ishiguro, and Sebald at the end. Her book brings to the forefront the artful idiosyncrasies and political ambiguities of twentieth-century modernist fiction.

Literary Careers in the Modern Era Sep 23 2019 This is the first study of the shape and diversity of the literary career in the 20th and 21st centuries. Bringing together essays on a wide range of authors from Australia, Canada, the United States and the United Kingdom, the book investigates how literary careers are made and unmade, and how norms of authorship are shifting in the digital era.

Animality and Humanity in French Late Modern Representations of Black Femininity Feb 27 2020 This volume examines the evolution of the depictions of black femininity in French visual culture as a prism through which to understand the Global North's destructive relationship with the natural world. Drawing on a broad spectrum of archives extending back to the late 18th century – paintings, fashion plates, prints, photographs, and films – this study traces the intricate ways a patriarchal imperialism and a global capitalism have paired black women with the realm of nature to justify the exploitation both of people and of ecosystems. These dehumanizing and speciesist strategies of subjugation have perpetuated interlocking patterns of social injustice and environmental depletion that constitute the most salient challenges facing humankind today. Through a novel approach that merges visual studies, critical race theory, and animal studies, this interdisciplinary investigation historicizes the evolution of the boundaries between human and non-human animals during the modern period. The book will be of interest to scholars working in art history, visual studies, critical race theory, colonial and post-colonial studies, animal studies, and French studies.

The American Abroad Jul 22 2019 Drawing on cinema and media studies, art history, American studies, and postcolonial studies, this innovative book offers a fresh way of thinking about Hollywood film aesthetics. It explores how eighteenth- and nineteenth-century Western colonial formations of vision influenced classical Hollywood film style, and thus provides a new and unique perspective on the origins of the cinematic gaze. Classical Hollywood cinema constructs global spaces as an imaginative dreamworld, subsuming geographical and cultural differences into utopian fantasy. Yet, this characteristically Hollywoodian aesthetic has rarely been explored in detail. How are such representations constructed within film texts? Is this utopian aesthetic really as uniform and transparent as it appears? What is its relationship to the United States' status as an imperial power? In *The American Abroad*, Anna Cooper explores how postwar Hollywood cinema adopted elements of British and French imperial visual culture, transforming them to suit a new United Statesian context. Cooper argues that four visual discourses in particular—the sublime, the ethnographic, the picturesque, and glamour—became building blocks in the development of a new American visual language.

Modernist Impersonalities Mar 10 2021 Rives uncovers a context of aesthetic and social debate that modernist studies has yet to fully articulate, examining what it meant, for various intellectuals working in early twentieth-century Britain and America, to escape from personality.

Danger in the Path of Chic Aug 23 2019 During the interwar years, a proliferation of violence encroached upon the glossy, idealistic world of fashion: from the curiously common appearance of dismembered heads in fashion illustration, to seemingly torturous techniques and devices advertised by beauty imagery, even extending to garments designed to look assaulted and destroyed. *Danger in the Path of Chic* brings this disturbing imagery to light for the first time, proposing new directions for historians of fashion, violence and culture in the interwar years. Concentrating on London, Paris and New York as fashion centres and political allies, the volume explores why horror manifested itself in this way, at this time, and in a sphere that is usually perceived as being built on fantasy and escape. In doing so, *Danger in the Path of Chic* situates fashion within the very real social, psychological, economic and political traumas of the period.

The Problem with Pleasure Feb 09 2021 Aldous Huxley decried "the horrors of modern 'pleasure,'" or the proliferation of mass produced, widely accessible entertainment that could degrade or dull the mind. He and his contemporaries, including James Joyce, T. S. Eliot, Gertrude Stein, D. H. Lawrence, and Jean Rhys, sought to radically redefine pleasure, constructing arduous and indirect paths to delight through their notoriously daunting work. Laura Frost follows these experiments in the art of unpleasure, connecting modernism's signature characteristics, such as irony, allusiveness, and obscurity, to an ambitious attempt to reconfigure bliss. In *The Problem with Pleasure*, Frost draws upon a wide variety of materials, linking interwar amusements, such as the

talkies, romance novels, the Parisian fragrance Chanel no. 5, and the exotic confection Turkish Delight, to the artistic play of Joyce, Lawrence, Stein, Rhys, and others. She considers pop cultural phenomena and the rise of celebrities such as Rudolph Valentino and Gypsy Rose Lee against contemporary sociological, scientific, and philosophical writings on leisure and desire. Throughout her study, Frost incorporates recent scholarship on material and visual culture and vernacular modernism, recasting the period's high/low, elite/popular divides and formal strategies as efforts to regulate sensual and cerebral experience. Capturing the challenging tensions between these artists' commitment to innovation and the stimulating amusements they denounced yet deployed in their writing, Frost calls attention to the central role of pleasure in shaping interwar culture.

Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art Sep 04 2020 Based on hitherto overlooked archival material, this book reveals Nell Walden's significant impact on the Sturm organisation through a feminist reading of supportive labour that highlights the centrality of collaborative work within the modern art world. This book introduces Walden as an ardent collector of modern and indigenous art and critically contextualises her own art production in relation to expressionist concepts of art and to gendered ideas on abstraction and decoration. Visual analyses highlight how she collaborated with professional and experimental women photographers during the Weimar era and how the circulation of these photographs served as a means to intervene in the public sphere of culture in interwar Germany. Finally, the book provides an analysis of Walden's continuing work for Der Sturm after her voluntary exile from Germany to Switzerland in 1933 and highlights the importance of women's supportive labour for the canonisation and institutionalisation of modern art in museums and archives. The book will be of interest to scholars working in art history, visual studies, and gender studies.

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