

THE ARTS 2023

Photo by Jakob Owens on Unsplash



PETER LANG
INTERNATIONAL ACADEMIC PUBLISHERS

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Sébastien Clerbois

Or blanc

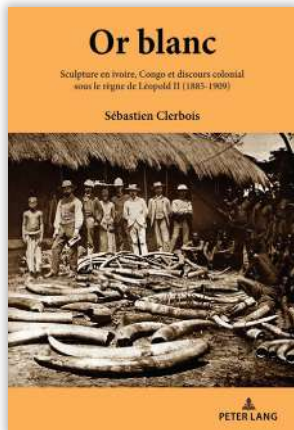
Sculpture en ivoire, Congo et discours colonial sous le règne de Léopold II (1885-1909)

Bruxelles, 2023. 192 p., 53 ill. en couleurs, 31 ill. n/b.

br. • ISBN 978-2-87574-750-1

CHF 42.– / €^D 36.95 / €^A 37.– / € 33.70 / £ 28.– / US-\$ 40.95

eBook (SUL) • ISBN 978-2-87574-748-8

CHF 42.– / €^D 35.95 / €^A 37.10 / € 33.70 / £ 28.– / US-\$ 40.95

Un «renouveau» de la sculpture éburrénienne s'opère en Belgique, à la Belle époque, entre 1890 et 1910 ; celui-ci résulte d'une mise à disposition de défenses d'éléphant par l'État indépendant du Congo et le Roi Léopold II. À travers les salons et expositions coloniales et internationales, l'administration instrumentalisa les œuvres pour en faire le pivot de son discours colonial, accréditant la supériorité de la culture européenne et légitimant la nécessité «d'apporter la civilisation» à la colonie congolaise.

C'est une histoire globale que propose ce livre : de l'animal africain aux salons européens, l'ivoire est étudié à la lumière d'une déconstruction et d'une mise en perspective du discours colonial.

Volker Hoffmann

Wachsender Fels

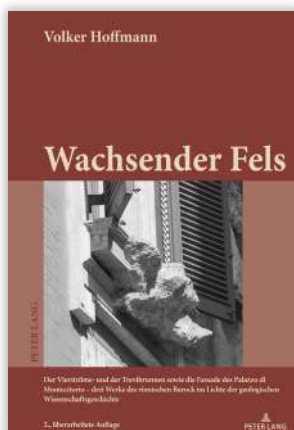
Der Vierströme- und der Trevibrunnen sowie die Fassade des Palazzo di Montecitorio – drei Werke des römischen Barock im Lichte der geologischen Wissenschaftsgeschichte 2., überarbeitete Auflage, 2. Ausgabe

Bern, 2023. 86 S., 2 farb. Abb., 56 s/w Abb.

geb. • ISBN 978-3-0343-4653-5

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-0343-4654-2

CHF 70.– / €^D 59.95 / €^A 61.70 / € 56.10 / £ 46.– / US-\$ 67.95

An den hier behandelten barocken Kunstwerken treten bizarre Steinwucherungen auf, deren *raison d'être* die Kunstwissenschaft kaum interessiert hat. Die zeitgenössischen geologischen Schriften stimmen darin überein, in den Steinen belebte, wachsende und vergehende Wesen zu sehen. Die Überschneidung dieser Vorstellungen mit den konkreten Felswucherungen an jenen Kunstwerken nötigt den Autor, ihre gesamte Ikonologie neu zu durchdenken. Seine Erkenntnisse lassen sich in diese Kernthesen fassen: *Vierströmebrunnen*: Die Erschütterung der Welt und

ihre Beruhigung unter der Herrschaft Papst Innozenz' X. *Palazzo di Montecitorio*: Das aristotelische «Werden und Vergehen». *Trevibrunnen*: Das Wiedererwachen des Lebens nach der «Großen Flut».

Xiaokun Wang · Wenjing Zhang

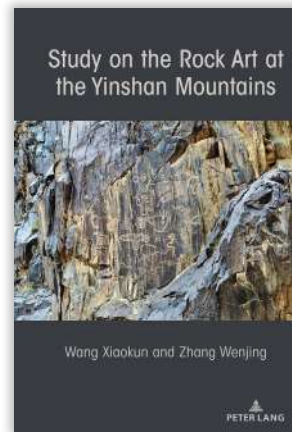
Study on the Rock Art at the Yin Mountains

New York, 2023. XII, 868 pp., 13 b/w ill., 19 tables.

hb. • ISBN 978-1-4331-6885-7

CHF 93.– / €^D 78.95 / €^A 78.80 / € 75.– / £ 60.– / US-\$ 89.95

eBook (SUL) • ISBN 978-1-4331-6945-8

CHF 93.– / €^D 78.95 / €^A 78.80 / € 75.– / £ 60.– / US-\$ 89.95

As the most important ancient cultural relics in prehistory, rock art have become a direct basis for the reproduction of human history and ideological process. Since the late 1970s, Yinshan rock art have been found in large quantities. In this study, 2842 Yinshan rock art are collected, sorted and classified systematically. The distribution characteristics of rock art in each area and the distribution and change rules of main rock art types are summarized. This book also places Yinshan rock art into the overall framework of Chinese rock art for analysis in order to provide a more comprehensive understanding of the overall characteristics and status of Yinshan rock art, and showcases researches on the chronology are.

hensive understanding of the overall characteristics and status of Yinshan rock art, and showcases researches on the chronology are.

Gwladys Le Cuff · Anne Lepoittevin (éds.)

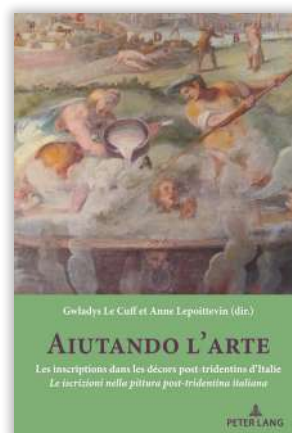
Aiutando l'arteLes inscriptions dans les décors post-tridentins d'Italie
Le iscrizioni nella pittura post-tridentina italiana

Bruxelles, 2022. 324 p., 45 ill. en couleurs, 21 ill. n/b.

br. • ISBN 978-2-8076-1780-3

CHF 61.– / €^D 51.95 / €^A 53.90 / € 49.– / £ 40.– / US-\$ 59.95

eBook (SUL) • ISBN 978-2-8076-1781-0

CHF 61.– / €^D 51.95 / €^A 53.90 / € 49.– / £ 40.– / US-\$ 59.95

«Aiutando l'arte con le parole per esprimere suo concetto» : ces mots de Giorgio Vasari trahissent l'ambivalence de la théorie artistique du Cinquecento devant les inscriptions dans la peinture, son auteur moquant ailleurs la «gofferia» des phylactères tardo-médiévaux. En disgrâce au début du XVIIe siècle, l'intitulation et l'appareillage scripturaire des décors font retour après le concile de Trente afin de mieux encadrer la réalisation et la contemplation de l'art religieux. Cet ouvrage explore la place, les types, les formes et enfin les fonctions de ces écritures, dans différents foyers

d'Italie, à compter de la seconde moitié du XVIIe siècle.

«Aiutando l'arte con le parole per esprimere suo concetto»: queste parole di Giorgio Vasari, che altrove giunge persino a deridere la «gofferia» dei filatteri tardo medievali, tradiscono l'ambivalenza della teoria artistica del Cinquecento nei confronti delle iscrizioni in pittura. In disgrazia all'inizio del XVI secolo, l'intitolazione e l'attrezzatura scritturale delle decorazioni tornarono in auge dopo il Concilio di Trento per

regolare meglio la creazione e la fruizione dell'arte religiosa. Questo libro esplora l'importanza, la collocazione, i tipi, le forme e infine le funzioni di queste scritte in diversi contesti italiani a partire dalla seconda metà del XVI secolo.

Sonja Fielitz (Hrsg.)

Akteur «Wasser»: Betrachtungen aus den Rechts-, Geo-, Kunst-, Musik- und Literaturwissenschaften

Berlin, 2022. 264 S., 52 s/w Abb.

Kulturelle Identitäten. Studien zur Entwicklung der europäischen Kulturen der Neuzeit / Cultural Identities. Studies in Early Modern and Modern European Cultures. Bd. 6

geb. • ISBN 978-3-631-87091-4

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-87916-0

CHF 70.– / €^D 59.95 / €^A 61.70 / € 56.10 / £ 46.– / US-\$ 67.95



In diesem interdisziplinären Sammelband wird nicht nur eine Motivgeschichte des Themas *Wasser* vorgelegt. Vielmehr eint die Beiträge der Ansatz, *Wasser* als ein mit vielfältigen kulturellen Bedeutungen aufgeladenes Phänomen und als *Akteur* zu verstehen. Alle Aufsätze befassen sich mit der Repräsentation der grundlegenden Eigenschaft von Wasser, nämlich dessen materieller Wandelbarkeit. Diese zeigt sich in so faszinierenden Aspekten wie der musikalischen ‚Sprache‘ von Kunstbrunnen oder in der Mittlerfunktion von *Wasser* zwischen Mensch und Natur. *Wasser* kann auch

zum Protagonisten in der Gartenarchitektur werden oder soziale und geographische Abgrenzung markieren. Nicht zuletzt kann *Wasser* auch als programmatischer Träger eines Kunstwerks fungieren.

Bruce Peter

Denmark in Britain

Architecture, Design and Lifestyle, 1945–1970

Oxford, 2023. VIII, 250 pp., 150 b/w ill., 100 coloured ill.

pb. • ISBN 978-1-78997-277-1

CHF 74.– / €^D 63.95 / €^A 65.20 / € 59.30 / £ 48.– / US-\$ 72.95

eBook (SUL) • ISBN 978-1-78997-283-2

CHF 74.– / €^D 63.95 / €^A 65.20 / € 59.30 / £ 48.– / US-\$ 72.95

Coming soon

In the decades after the Second World War, Denmark's national image in Britain was greatly changed through the acclaim it received for its modern architecture and design, which British critics, consumers and entrepreneurs increasingly came to desire and emulate. Using architecture and design historical methods, this book relates Danish post-war success in promoting architecture and design in Britain to wider political and economic contexts. It also documents and analyses the multiple contributory aspects of

what may now be considered to have been an early exemplar of the successful marketing of identity through the outputs of creative industries. In addition, it explains the human relationships and networks of acquaintances involved in the promotion of Danish creativity in Britain and of the mutually beneficial advantages achieved through the Danes' joint exhibiting of design, food and lifestyle to build appealing, multi-faceted images of the nation.

«This is a splendidly lucid and readable book, a distinctive and a distinguished contribution to Nordic Studies.»

— Colin Roth, Centre for Nordic Studies at University of Sheffield

«Eloquently narrates with precision and wit the fascinating story of how the objects and imagery of Danish architecture, design and lifestyle helped satisfy an appetite for novel and improved ways of living among British consumers during the postwar decades.»

— Martin Søberg, Royal Danish Academy School of Architecture, Copenhagen

Ilija M. Rodov (ed.)

Enshrining the Sacred

Microarchitecture in Ritual Spaces

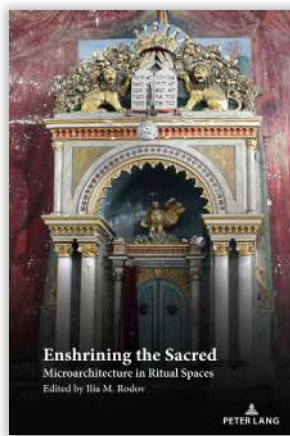
New York, 2022. XXVI, 444 pp., 158 color ill., 2 tables.

hb. • ISBN 978-1-4331-8964-7

CHF 113.– / €^D 98.95 / €^A 100.80 / € 91.70 / £ 74.– / US-\$ 109.95

eBook (SUL) • ISBN 978-1-4331-9433-7

CHF 113.– / €^D 98.95 / €^A 100.80 / € 91.70 / £ 74.– / US-\$ 109.95



This volume explores receptacles housing objects with divine or supernatural powers attributed to them. It offers pioneering comparative insights regarding the focal ritual structures in sacred places of world religions, including Catholic Sacrament houses and architectural altarpieces, Jewish Torah arks, Islamic mihrabs, Vietnamese household shrines, and Japanese butsudans. The publication elucidates artistic expressions, liturgical practices, and customary behaviors which distinguish abodes of divine or sacred contents. The chapters sound the voices of experts in

religious architecture around the world and provide an encyclopedic scope of knowledge on the subject. Whereas each chapter focuses on a certain period, area, or tradition, the entire collection draws a comparative, cross-cultural, and multi- and interdisciplinary image of smaller-scale architectural objects of spiritual devotion.

Fintan Cullen (ed.)

Ireland and the British Empire

Essays on Art and Visuality

Oxford, 2023. XVI, 248 pp., 10 colour ill, 25 b/w ill.

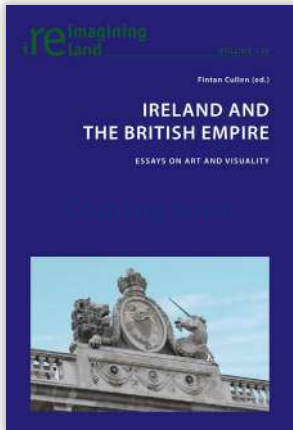
Reimagining Ireland. Vol. 120

pb. • ISBN 978-1-78874-299-3

CHF 62.– / €^D 52.95 / €^A 54.40 / € 49.40 / £ 40.– / US-\$ 60.95

eBook (SUL) • ISBN 978-1-78874-300-6

CHF 62.– / €^D 52.95 / €^A 54.40 / € 49.40 / £ 40.– / US-\$ 60.95



This collection of essays discusses how the British empire resonates in a huge array of visual culture in Ireland from the late eighteenth century to the middle of the twentieth. The book is about the way empire has pervaded and continues to pervade Irish art and visual culture. The collection of essays expands the analysis of things visual in terms of Ireland and the British empire to include a broad range of cultural matter: art exhibitions, museums and their displays, architecture, photography, illustrated books, fashion, public and private performances and entertainments, as well as paintings, sculpture, prints and book illustration. The essays only touch on some of the issues that need to be discussed in relation to Ireland and the visual culture of imperialism, but it is hoped that this volume will spark others to investigate the topic and thus greatly expand Irish visual historiography.

«This dazzling collection of essays draws out the complexity of Ireland's connections with British imperialism. The volume takes an admirably wide-ranging and generous approach to Irish visual culture, showing how features such as Irish fashion, architecture, and museum display have been affected by empire. Those interested in Irish art, in Irish culture, and in the legacies of imperialism more generally will find this book insightful, illuminating, and provocative.»

—James Moran, Professor of English, University of Nottingham

«Ranging across a broad chronological span, this stimulating collection's focus on the role of the British empire within Irish art and visuality is much-needed. This book will be invaluable not just for scholars of Irish culture, but for the study of the crucial significance of the visual in the historical formation of empire more generally.»

—Fionna Barber, Reader in Art History, Manchester Metropolitan University

Shona Kallestrup · Charlotte Ashby (eds.)

Nordic Design in Translation

The Circulation of Objects, Ideas and Practices

Oxford, 2023.

Internationalism and the Arts. Vol. 3

hb. • ISBN 978-1-80079-289-0

CHF 108.– / €^D 92.95 / €^A 95.10 / € 86.50 / £ 70.– / US-\$ 105.95

eBook (SUL) • ISBN 978-1-80079-290-6

CHF 108.– / €^D 92.95 / €^A 95.10 / € 86.50 / £ 70.– / US-\$ 105.95

Coming soon

«Scandinavian Design» as a myth, a brand and a shorthand for a range of design ideas has proved an enduring and adaptable construct. Its export around the world has ensured that it has touched and transformed design cultures from Europe to Australia. At the same time, the Nordic design it draws on has been shaped and reshaped by influences from beyond the Nordic countries and by reflection on its own global success. This collection of essays considers Nordic design from the mid-nineteenth century to the present day within transnational dynamics of cultural inter-

action, circulations and cross-border flows that highlight exchange and reciprocity. Engaging with a range of Nordic and Nordic-inspired material objects, techniques, practices and concepts, the essays assess both the impact they have had on new cultural contexts, and the ways they themselves have been fashioned and refashioned in response to foreign influences.

Glenda Youde · Robert Wilkes (eds.)

Pre-Raphaelite Sisters

Art, Poetry and Female Agency in Victorian Britain

Oxford, 2022. XXVIII, 468 pp., 39 b/w ill, 62 colour ill.

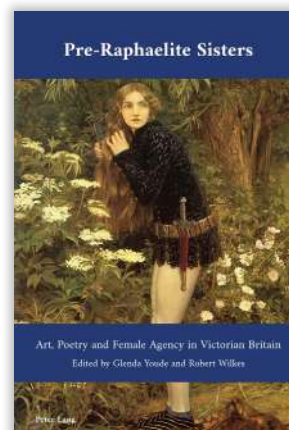
Cultural Interactions: Studies in the Relationship between the Arts. Vol. 49

pb. • ISBN 978-1-80079-564-8

CHF 80.– / €^D 68.95 / €^A 70.70 / € 64.20 / £ 52.– / US-\$ 78.95

eBook (SUL) • ISBN 978-1-80079-565-5

CHF 80.– / €^D 68.95 / €^A 70.70 / € 64.20 / £ 52.– / US-\$ 78.95



This is the first edited collection of essays entirely devoted to the women of the Pre-Raphaelite movement. Inspired by the *Pre-Raphaelite Sisters* exhibition and conference of 2019–20, the individual essays present new research into the wide-ranging creativity of the Pre-Raphaelite women. Artistic subjects include Evelyn De Morgan's gold-work paintings and her experiments with automatic writing. Barbara Leigh Smith Bodichon, Mary Seton Watts and Eleanor Fortescue-Brickdale are also examined. Elizabeth Siddal's relationship with her sister-in-law Christina Rossetti is explored, as is her appropriation of the Pre-Raphaelite principle of «truth to nature».

Women's writing is addressed, extracting Georgiana Burne-Jones from the

memoir of her husband and reassessing the book of fairy tales she planned with Siddal. Fashion history informs an analysis of the sartorial practices of Jane Morris and Siddal, while the influence exerted by the Siddal–Rossetti relationship on a prominent Czech artist demonstrates how women initiated the spread of Pre-Raphaelite ideals in Europe. More personalised accounts of engaging with and recovering women in history include the painstaking genealogical research undertaken by the great-grandson of model Fanny Eaton and the curation of a Siddal exhibition at Wightwick Manor. This book is essential reading for anyone interested in the Pre-Raphaelites.

Stina Barchan

The Dada Archivist

Hannah Höch, Kurt Schwitters and Berlin Dada

Oxford, 2023.

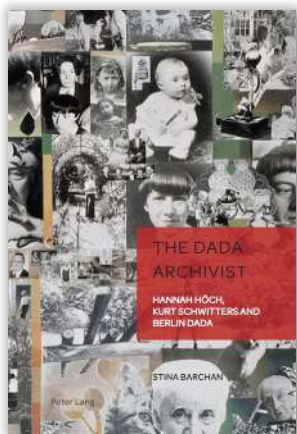
German Visual Culture. Vol. 13

hb. • ISBN 978-1-80079-889-2

CHF 93.– / €^D 79.95 / €^A 81.50 / € 74.10 / £ 60.– / US-\$ 90.95

eBook (SUL) • ISBN 978-1-80079-890-8

CHF 93.– / €^D 79.95 / €^A 81.50 / € 74.10 / £ 60.– / US-\$ 90.95



The archive of the German artist Hannah Höch (1889–1978) has long been an important source of material for historians researching the interwar avant-garde and artists associated with Berlin Dada. This book explores Höch's practices of organisation when assembling the documents in her house outside Berlin from 1939 until her death. Through extensive research, the author argues that Höch's archive should be considered not just a collection of documents but a work in its own right, intimately connected with the artist's daily life. Noting the importance of understanding the mechanisms of

this work, the book suggests that Höch took charge of both preserving and exploring the possibilities of Dada long after the group had been officially dissolved.

The file that Höch assembled on her friend, the artist Kurt Schwitters (1887–1948), plays an important part in the book, its content revealing how domestic habits infused both artists' practices. Juxtaposing Höch's archive and Schwitters's *Merzbau*, the author argues for an interactive movement between the two that has fundamental implications on how we understand both artists' oeuvres.

«With astuteness and feeling, Stina Barchan captures the wonderful friendship between Hannah Höch and Kurt Schwitters and their artistic affinities. She deftly traces how each threaded together archival treasures and different forms of three-dimensional montage in their homes and workspaces to create living art in difficult times.»

—Maud Lavin, Professor Emerita, School of the Art Institute of Chicago, and author of *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch*

«Focusing on Hannah Höch's archive (rather than her artworks) and her post-Second World War activities (rather than the Dada period), Stina Barchan bypasses conventional approaches to the artist and compellingly argues that Höch's holistic approach to art and life in this period was among the most fundamentally subversive and radical of her career.»

—Adrian Sudhalter, author of *Dadaglobe Reconstructed*

Jouko Aaltonen • Pietari Kääpä • Dafydd Sills-Jones

Documentary in Finland

History, Practice and Policy

Oxford, 2023. VIII, 234 pp., 15 fig. b/w.

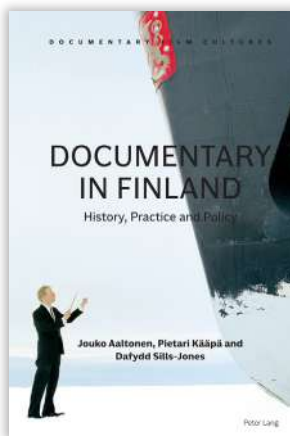
Documentary Film Cultures. Vol. 3

hb. • ISBN 978-1-78707-746-1

CHF 85.– / €^D 72.65 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95

eBook (SUL) • ISBN 978-1-78707-747-8

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95



Having established itself as an award-winning and ground-breaking documentary cinema in the 1990s and 2000s, Finnish documentary has experienced many of the challenges that have beset the form since the mid-2010s, including the digital disruption of production and distribution traditions. How has documentary in Finland met these challenges, and what does that say about the country's way of making films? This book examines the ecology of Finland's documentary filmmaking milieu by framing and analysing a series of encounters with its most important financiers, producers

and directors. What emerges is a portrait of an interconnected ecology of relationships and practices, typical of a small nation documentary cinema and of the traditionally communitarian nature of Nordic film cultures. Through this analysis, the ruptures and challenges within this ecosystem are addressed, where the values of collaboration and the coherence of a national culture are challenged by the forces of change.

«*Documentary in Finland* is a needed contribution to the emergent field of documentary production studies, and it sets the direction for further research on small nation documentary film cultures.»

—Ilona Hongisto, Professor in Film Studies, Norwegian University of Science and Technology

«This book offers an excellent exploration of the Finnish documentary eco-system as a site of negotiation between several competing elements in a constantly evolving film and television culture. There is much to be learned about the specific Finnish context, but also plenty of valuable lessons for other small nation film cultures and anyone with an interest in how to think of production cultures from a productive media ecology perspective.»

—Eva Novrup Redvall, Associate Professor, Department of Communication, University of Copenhagen, Denmark

Joi Carr

Boyz N the Hood

Shifting Hollywood Terrain, Second Edition

New York, 2023. XXX, 450 pp., 4 b/w ill., 41 color ill.

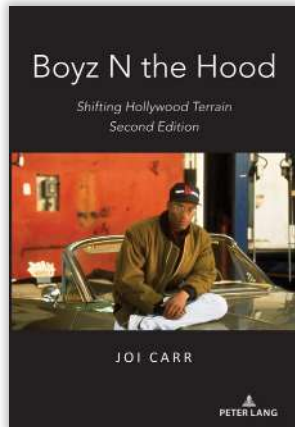
hb. • ISBN 978-1-4331-9696-6

CHF 144.– / €^D 124.95 / €^A 128.30 / € 116.70 / £ 94.– / US-\$ 139.95

pb. • ISBN 978-1-4331-8976-0

CHF 65.– / €^D 56.95 / €^A 57.70 / € 52.50 / £ 42.– / US-\$ 62.95

eBook (SUL) • ISBN 978-1-4331-7346-2

CHF 65.– / €^D 56.95 / €^A 57.70 / € 52.50 / £ 42.– / US-\$ 62.95

In 1991, *Boyz N the Hood* made history as an important film text and the impetus for a critical national conversation about American urban life in African American communities, especially for young urban black males. *Boyz N the Hood: Shifting Hollywood Terrain* is an interdisciplinary examination of this iconic film. Beyond the two historic Academy Award nominations for Best Screenplay and Best Director for John Singleton, the first African American male nominee and the youngest nominee ever in the category, *Boyz N the Hood*'s induction into the Library of Congress National Film

Registry by the National Film Preservation Board, speaks to the film's iconic and meaningful impact in film history and American culture. This interdisciplinary approach to the film provides an in-depth critical perspective of *Boyz N the Hood*, as the embodiment of the blues—how *Boyz* intimates a world beyond the symbolic world Singleton posits, its fictive stance pivots to a constituent truth in the real world. This book is as much about the filmmaker as it is about the film. It explores John Singleton's cinematic voice and helps explicate his propensity for folk elements in his work (the oral tradition and lore). In addition, the text features critical perspectives from the filmmaker himself and other central figures attached to the production, including a first-hand account of the behind the scenes during production by Steve Nicoladies, *Boyz*'s producer, and an intimate conversation with Shelia Morgan Ward, Singleton's Chief Executive/Business Manager and mother. The text is a critical resource guide and includes Singleton's original screenplay and a range of critical articles and initial movie reviews.

«This wise and pioneering book is the first serious and substantive treatment of John Singleton's classic film! This film and book speak with great courage and insight into the plight and predicament of young black men. Don't miss this book!!»

—Cornel West, Dietrich Bonhoeffer Chair, Union Theological Seminary; Professor Emeritus, Princeton University

«At long last comes a book we have all been waiting for: Joi Carr's masterful examination of John Singleton's classic *Boyz in the Hood*. This book is an accomplished, enlightening piece of work, a great companion to Singleton's film. Highly recommended!»

—Donald Bogle, Film Historian/Author; University of Pennsylvania; New York University's Tisch School of the Arts.

Fiona Handyside

Cinema at the Shore

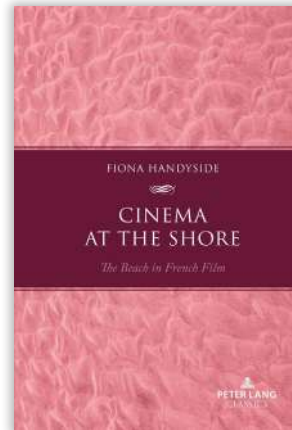
The Beach in French Film

Oxford, 2023. X, 240 pp., 6 fig. b/w.

pb. • ISBN 978-1-80374-202-1

CHF 80.– / €^D 68.95 / €^A 70.20 / € 63.80 / £ 52.– / US-\$ 77.95

eBook (SUL) • ISBN 978-1-80374-203-8

CHF 80.– / €^D 68.95 / €^A 70.70 / € 64.20 / £ 52.– / US-\$ 78.95

From Brigitte Bardot in her bikini at the Cannes Film Festival, to François Ozon's intimate portrayals of grief and loss, some of the most iconic and challenging moments in French cinema are associated with the beach. *Cinema at the Shore* argues that the Parisian cityscape is not the only significant definition of space in French cinema and instead explores the industrial, aesthetic and thematic relations of French cinema to the beach.

Examining a range of films from the 1950s to the present day – including popular comedies by Jacques Tati and

Patrice Leconte, the lively and ruminative documentaries of Agnès Varda, the classicism of Eric Rohmer, and the provocations of Catherine Breillat – this book showcases the dynamism and importance of the beach as a site for the reconfiguration of French cinematic identity itself. The beach offers a unique crystallization of our attitudes towards nature, culture, the body, space and time. In its constant mobility, its close, yet distinctive, relationship with nature, and its paradoxical centrality in the French cultural imaginary as a site of relaxation and holidays, the beachscape, re-framed and re-imaged by the camera, offers new ways of conceiving of the spatial politics of French cinema.

Kierran Horner

Haunting the Left Bank

Mortality and Intersubjectivity in Varda, Resnais and Marker

Oxford, 2023. XIV, 300 pp., 33 fig. b/w.

New Studies in European Cinema. Vol. 23

pb. • ISBN 978-1-80079-667-6

CHF 70.– / €^D 59.95 / €^A 61.20 / € 55.60 / £ 45.– / US-\$ 67.95

eBook (SUL) • ISBN 978-1-80079-668-3

CHF 70.– / €^D 59.95 / €^A 61.20 / € 55.60 / £ 45.– / US-\$ 67.95

Engaging with contemporary film-philosophical research, this book investigates the effects of a haunting presence of death in life. It considers moments in which the films of Agnès Varda, Chris Marker and Alain Resnais and theories of intersubjectivity, gender and mortality in contemporaneous works by Jean-Paul Sartre, Simone de Beauvoir, Emmanuel Levinas and Maurice Merleau-Ponty coalesce around this ethical epicentre, the equality enacted by death on every mortal. Challenging hierarchical divisions be-

tween subjects constructed around geo-political, gendered or spectral difference, it establishes a paradigm in which intersubjective interactions, especially through the gaze, are instead ethical and egalitarian. *Haunting the Left Bank* identifies and explores the presence of mortality in these directors' cinematic images, revealing how they indicate ways of connecting with other subjects and speaking to a recognition of equality and difference.

«A significant and astute contribution whose insights across film studies, philosophy, and feminism demonstrate the ongoing relevance of Left Bank filmmakers Varda, Resnais and Marker.»

—Steven Ungar, Professor Emeritus, Department of Cinematic Arts, University of Iowa

Robert Lumley

Entering the Frame

Cinema and History in the Films of Yervant Gianikian and Angela Ricci Lucchi

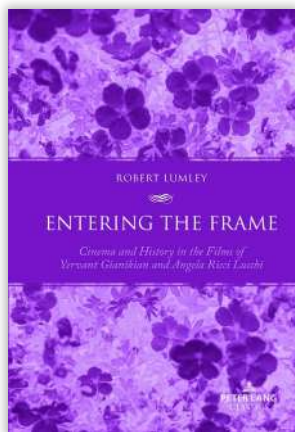
Oxford, 2023. XX, 208 pp., 7 fig. col., 9 fig. b/w.

pb. • ISBN 978-1-80374-217-5

CHF 60.– / €^D 51.95 / €^A 53.– / € 48.20 / £ 39.– / US-\$ 58.95

eBook (SUL) • ISBN 978-1-80374-218-2

CHF 60.– / €^D 51.95 / €^A 53.– / € 48.20 / £ 39.– / US-\$ 58.95



Entering the Frame is the first complete study of the cinema of Yervant Gianikian and Angela Ricci Lucchi, pioneers of archival and found-footage films that testify to war, genocide and colonialism in the twentieth century. It explores their early performance-based «scented films» of the 1970s, before focusing on the historical films, such as *From the Pole to the Equator*, for which they are best known. The book analyses how Gianikian and Ricci Lucchi manipulate rare footage through re-photographing, hand-tinting and altering film speeds, to produce work of an other-worldly quality.

Retrospectives of the films of Gianikian and Ricci Lucchi at the Jeu de Paume in Paris (2006) and at MoMA in New York (2009) have signalled international recognition at the highest level, as have appraisals by leading scholars of cinema such as Scott MacDonald and Raymond Bellour. Their work is unusual in attracting different audiences, and in relating art practices to wider ethical, historical and political issues. Gianikian and Ricci Lucchi have transformed old documentary footage into works that resonate in debates about postcolonialism as well as about the documentary form, the corporeality of the viewing experience and the metamorphoses of cinema.

The volume includes a preface by the cultural historian Ruth Ben-Ghiat, Professor of Italian and History at New York University.

Melissa Rérat

Les mots de la vidéo

Construction discursive d'un art contemporain

Bern, 2022. 296 p., 5 ill. en couleurs, 8 ill. n/b.

L'atelier. Travaux d'Histoire de l'art et de Muséologie / Das Atelier. Arbeiten zur Kunstgeschichte und Museumskunde / The Workshop. Art History and Museum Studies. Vol. 8

br. • ISBN 978-3-0343-4467-8

CHF 73.– / €^D 63.95 / €^A 65.30 / € 59.40 / £ 48.– / US-\$ 71.95

eBook (SUL) • ISBN 978-3-0343-4514-9



La position particulière de l'art vidéo – inscrit dans l'art, partageant une même technique avec d'autres domaines, tout en reposant sur des spécificités fortes, contemporain mais déjà dépassé – en fait un terrain idéal pour ausculter la narration de l'art, et plus largement sa construction sociale. Ce livre propose de considérer les catalogues et les affiches d'exposition, les articles, les dépliants, les documents de travail ou encore la correspondance comme moteurs de la formation d'un art. Usant d'un appareil conceptuel alliant sociologie de la connaissance, sociologie de l'art et histoire de l'art, il

s'arrête sur les deux premières expositions muséales d'art vidéo en France et en Suisse afin d'en fournir la première étude approfondie. Les discours que ces manifestations ont produits font l'objet d'une lecture rapprochée afin de faire ressortir les termes employés, les champs lexicaux formés, les stratégies discursives élaborées pour expliquer et justifier la tenue d'une exposition de vidéos dans un musée municipal. Dans un second temps, le propos aborde les contextes de production de ces discours et le rôle joué par les institutions et les auteur-e-s impliqué-e-s dans chaque exposition. La mise en commun d'une analyse de texte et d'une étude de contexte permet de dégager les modalités de construction discursive de l'art vidéo en tant que catégorie de l'art contemporain. La (re)découverte de textes sources des années 1970 permet en outre de préciser et compléter l'histoire de l'art contemporain.

Open Access

Sabrina Bouarour

«It's so queer!»

Les masculinités dans les films de Vincente Minnelli et de Jacques Demy

Oxford, 2023.

European Connections. Studies in Comparative Literature, Intermediality and Aesthetics. Vol. 46

br. • ISBN 978-1-80079-285-2

CHF 77.– / €^D 66.95 / €^A 67.90 / € 61.80 / £ 50.– / US-\$ 75.95

eBook (SUL) • ISBN 978-1-80079-286-9

CHF 77.– / €^D 66.95 / €^A 67.90 / € 61.80 / £ 50.– / US-\$ 75.95



Au-delà de leurs univers oniriques souvent qualifiés d'enchantés, les films musicaux et les mélodrames de Vincente Minnelli et de Jacques Demy témoignent des mutations socio-culturelles d'après-guerre.

Ces productions du cinéaste de la Nouvelle Vague et du grand représentant de l'âge d'or hollywoodien sont emblématiques d'un style camp apprécié à la fois des publics populaires, des tenants-e-s du cinéma d'auteur-trice et des sous-cultures queer.

A partir d'une analyse des masculinités articulée aux dimensions de sexualité,

de classe et de race, le livre examine les représentations de genre entre la France et les États-Unis, à l'heure où la Guerre froide, la société de consommation, la décolonisation, mais aussi les mouvements féministes globalisés transforment profondément les identités individuelles et collectives.

L'autrice explore comment les films de ces deux cinéastes, reconnus internationalement mais jamais rapprochés, façonnent des modèles de masculinités alternatives fondées sur des valeurs empathiques et inclusives.

«Outre les rapprochements novateurs entre les films de Minnelli et Demy, ce livre démontre admirablement qu'il est non seulement possible mais important de fonder les approches esthétiques traditionnelles sur une analyse rigoureuse ancrée dans les gender studies.»

—Phil Powrie, professeur émérite d'études cinématographiques, University of Surrey, Royaume Uni

Dafydd Sills-Jones • Pietari Kääpä (eds.)

Documentary in the Age of COVID

Oxford, 2023. XIV, 280 pp., 13 colour ill., 5 b/w. ill., 1 b/w table.

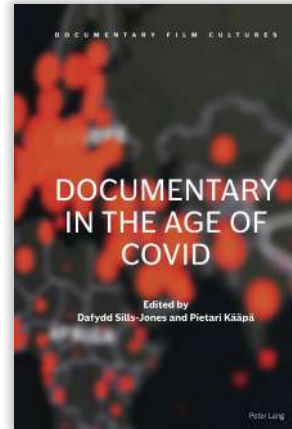
Documentary Film Cultures. Vol. 4

hb. • ISBN 978-1-80079-199-2

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95

eBook (SUL) • ISBN 978-1-80079-200-5

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95



This collection responds to the unusual and disturbing challenges of the COVID-19 pandemic. The volume surveys the immediate effects of the onset of the COVID-19 pandemic in documentary film cultures as well as providing a space for unpacking the recent past and future of documentary in the context of the pandemic's possible effects. It is published as part of Peter Lang's *Documentary Film Cultures* series and reflects the value of documentary as an enduring and influential channel of media discourse and community of practice. Media producers have been forced

to both interrogate their chosen professions and innovate with limited resources. Already, we are seeing new distribution and production methods emerge to highlight the importance of media-makers as essential workers, as they are uniquely equipped with the ability to represent the various dialogues undertaken to respond to the cultural, social, economic and political challenges the pandemic has foisted on global society.

«*Documentary in the Age of COVID* is a timely and astute volume that affirms and challenges our thinking about how the cultural and technological disruption brought by the pandemic response has upended documentary culture. It is a guiding light for documentary practitioners and scholars as they navigate the new terrain of a post-COVID world.»

—Professor Belinda Smaill, Monash University

Katharina Rein (ed.)

Magic

A Companion

Oxford, 2022. XIV, 328 pp., 29 fig. col., 17 fig. b/w.

Genre Fiction and Film Companions. Vol. 9

pb. • ISBN 978-1-80079-325-5

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

eBook (SUL) • ISBN 978-1-80079-326-2

CHF 39.– / €^D 33.05 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95



What is Magic? Magic has been present throughout human cultures in history, proving equally constant and mutable. Defined as supernatural powers, an explanatory belief system or a form of entertainment, magic persists to this day in new kinds of magical thinking in our highly technical, digitized environment. Since the beginning of the twenty-first century, magic has enjoyed a growing visibility in popular culture and scholarship. Contributing to this field, this volume illuminates the multi-faceted topic from

a variety of perspectives. The chapters collected here investigate diverse aspects and shapes of magic to uncover its manifold material and immaterial appearances in past and present cultures. While offering a broad overview, this book also provides close readings and in-depth analyses of specialist examples, including magical talismans and amulets, magic of the stage and screen (e.g. *Black Panther*, *Shape of Water*), historical magicians and their representations (e.g. Harry Houdini) and contemporary queer and feminist witchcraft (e.g. #MagicResistance). By tracing magic's strong interrelation with colonial discourses, politics, the economy and the arts, magic's role is shown to go well beyond its traditional definition. Magic can be a political act, a means of empowerment and protest, an economic metaphor, and an instrument of oppression and liberation alike. This broad spectrum of magic discourses and their permeation into different aspects of cultures in history, present day and fiction is analysed by the more than thirty contributors to this volume in short, accessible essays.

Brenda Ayres · Sarah Maier (eds.)

Neo-Disneyism

Inclusivity in the Twenty-First Century of Disney's Magic Kingdom

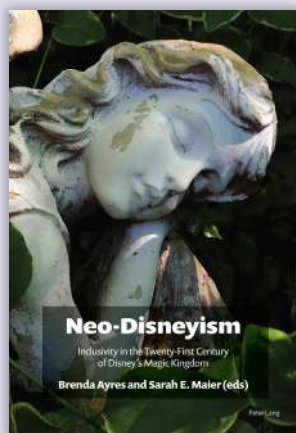
Oxford, 2022. XVIII, 350 pp., 27 fig. col., 2 tables.

pb. • ISBN 978-1-80079-799-4

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

eBook (SUL) • ISBN 978-1-80079-800-7

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95



In 2003 Brenda Ayres published *The Emperor's Old Groove: Decolonizing Disney's Magic Kingdom* with Peter Lang. The contributors to its collection of essays argued that although the Disney Company had been making attempts to represent multicultural diversity, it persisted in inculcating insidious racial, cultural, and gender stereotypes. Nearly twenty years have passed since that analysis, and current scholars—many of them young and non-Western—are assessing more

recent Disney films and finding them to be more inclusive, tolerant, and affirmative than previous works from the magic kingdom. The appraisal of Disney entertainment in the twenty-first century is the focus of the thirteen chapters by scholarly contributors from around the globe, finding it to be more inclusive, tolerant, and affirmative of multiple cultures, ethnicities, nationalities, and gender as well as the differently abled and mentally challenged. The analysis also suggests what Disney might yet do to promote peace, harmony, and wellbeing in a world that desperately needs to learn how to get along with others.

«The Disney Corporation has recently found itself embroiled in the so-called 'Don't Say Gay' legislation debates in Florida. Disney, as both filmmaker and global conglomerate, remains a powerful force in representations of diversity in American culture. The essays in *Neo-Disneyism* include examinations of films such as *Return to Neverland*, *Luca*, and *Encanto*, and Disney's own reinterpretations of its classics in its live-action remakes, as well as examining the theme parks. This groundbreaking book offers new

perspectives in Disney scholarship as well as bringing a critical eye to the most pressing issues of identity in our current time.»

—Professor Johnson Cheu, Michigan State University

«This collection is a needed reassessment of Disney media adaptations in the last twenty years. The essays consider examples of inclusivity and the gaps needing transformation, underscoring the potential for an iconic American symbol of commercial success to advance social justice, gender equity, and racial/ethnic inclusivity, encouraging difficult conversations.»

—Professor Pushpa Parekh, Spelman College

Brenda Ayres and Sarah E. Maier have coedited and contributed chapters to the following volumes most recently: *The Palgrave Handbook of Neo-Victorianism* (2022), *The Routledge Handbook of Victorian Scandals in Literature and Culture* (2022), *The Theological Dickens* (2022) and *Neo-Victorian Things: Re-Imagining Nineteenth-Century Material Cultures* (2022).

Michaël Abecassis · Marcelline Block · Felicity Chaplin (eds.)

The Art of Directing

A Concise Dictionary of France's Film Directors

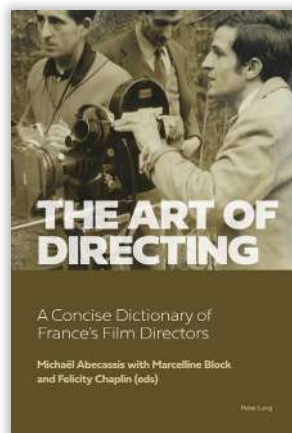
Oxford, 2023. XXII, 542 pp.

hb. • ISBN 978-1-80079-763-5

CHF 116.– / €^D 99.95 / €^A 101.90 / € 92.60 / £ 75.– / US-\$ 112.95

eBook (SUL) • ISBN 978-1-80079-764-2

CHF 116.– / €^D 99.95 / €^A 101.90 / € 92.60 / £ 75.– / US-\$ 112.95



It is not by chance that films by Renoir, Bresson, Varda, Godard, or Truffaut – to name just a few – have become widely studied around the world, with their directors becoming household names. Yet there are so many others who have made their mark on French and international cinema. The aim of this dictionary is to shed light on the directing process and to help people discover forgotten directors and rediscover prominent ones who have made Francophone cinema what it is today.

This book is intended as a reference resource for students, scholars, and academics as well as film lovers, who will find both biographical and filmographic references, allowing them to gain an understanding in a nutshell of a particular director's career and its influences as well as its impact upon and legacy for the world of French cinema – and beyond. When one considers all the directors who have impacted French cinema – from the silent era to our current digital and streaming age – this work is as exhaustive and inclusive as possible.

«This erudite and informative book on French film directors is a comprehensive deep dive into the multi-faceted and interconnected landscape of Francophone cinema. From Akerman to Zidi, via Godard and Gondry, the volume marshals an impressive range of scholars who demonstrate how the French 'art of directing' – whether from established legends or emerging voices – is a blend of the perceptive, the provocative and the populist.»

—Ben McCann, Associate Professor of French Studies, University of Adelaide

«This impressive book is full of passion and fun facts. A wonderful work of scholarship, comprehensive and yet personable.»

—Dr Christophe Gagne, Associate Professor in French, University of Cambridge

«*The Art of Directing* is a fabulous new resource for everyone interested in French cinema. Scholars and film-lovers alike will find much to be informed and inspired by in its concise but rich entries on 121 different directors. This will be the starting point for anyone wanting to know more about the directors who have shaped French cinema from the silent era to the present day.»

—Mairi McLaughlin, Professor of French, University of California, Berkeley

«From Chantal Akerman to Claude Zidi, from auteur cinema to mainstream filmmaking, this wide-ranging book explores the world of French film directors, many ignored by critics until now. It includes entries by specialists from around the world and will be essential reading for students and lovers of the French-speaking world and film buffs alike.»

—Professor Nina Parish, Professor of French and Francophone Studies, University of Sterling

«*The Art of Directing* is an indispensable tool for anyone interested in French cinema since its beginning. This volume takes us on a fascinating journey where we will meet not only leading figures of the seventh art but also littleknown filmmakers. Comprehensive, thorough, and impressively researched.»

—Pierre-Philippe Fraiture, Professor of French, University of Warwick

Marko Teodorski • Simon Bacon (eds.)

The Deep

A Companion

Oxford, 2023.

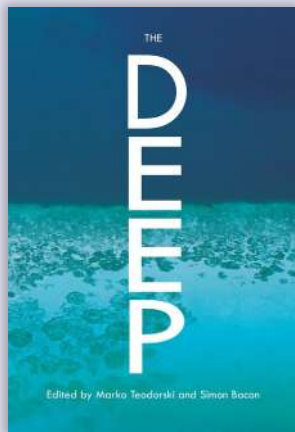
Genre Fiction and Film Companions. Vol. 11

pb. • ISBN 978-1-80079-257-9

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

eBook (SUL) • ISBN 978-1-80079-258-6

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95



What's in the Deep? This companion explores the myths and legends of merfolk and sea monsters to navigate our transcultural pasts and environmental presents and explain our endless fascination with the sea. More than any other time in human history, our relationship to the oceans and the creatures of the Deep has come into focus, not just as an environment to be explored, exploited and, more recently, poisoned, but as a source of both our deepest

anxieties and possible futures. In 31 original essays by experts in their respective fields, the Deep is brought to life, from representations of mythological sea creatures to present-day visions of the blue environment. As our place in the world and our effects upon it become increasingly contentious, *The Deep* offers ways in which we might re-experience and realign ourselves to the watery world that covers the majority of the earth's surface and become part of a shared, more ecological, future.

Marko Teodorski is Research Associate at the Institute for Literature and Arts, Belgrade. He graduated in classical archaeology from the University of Belgrade (Serbia) and obtained a PhD in cultural studies from the University of Perpignan (France) and

University of Tübingen (Germany). His research primarily focuses on psychoanalysis and literature/literary theory, but spreads over a range of topics: monster theories and studies; ancient Greek culture and philosophy, as well as their modern reception; Victorian literature and culture; and ancient Hindu yogic philosophy and practice. He is the author of *Nineteenth-Century Mirrors: Textuality and Transcendence* (2021) and the editor of *Monstrosity from the Inside Out* (2014).

Simon Bacon is an award-winning author who has written or edited 20+ books on vampires, monsters and horror, including *Eco-Vampires* (2019), *The Anthropocene and the Undead* (2022), *The Undead in the 21st Century: A Companion* (2022) and *The Palgrave Handbook of the Vampire* (forthcoming). He is the Series Editor for *Genre Fiction and Film Companions* with Peter Lang.

Richard McCulloch • William Proctor (eds.)

The Scandinavian Invasion

Nordic Noir and Beyond

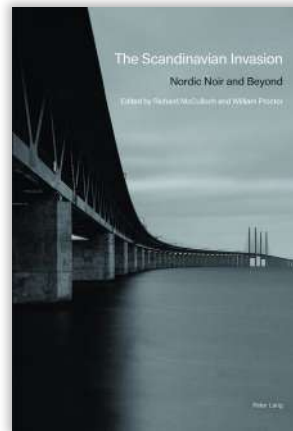
Oxford, 2023. X, 340 pp., 6 fig. col.

hb. • ISBN 978-1-78874-049-4

CHF 77.– / €^D 66.95 / €^A 67.90 / € 61.80 / £ 50.– / US-\$ 75.95

eBook (SUL) • ISBN 978-1-78874-050-0

CHF 77.– / €^D 66.95 / €^A 67.90 / € 61.80 / £ 50.– / US-\$ 75.95



You might think you know what Nordic Noir is. Brutal crimes. Harsh landscapes. Brilliant but socially dysfunctional protagonists. Stylish knitwear. Yet, as a generic category and cultural phenomenon, Nordic Noir has always been far more complex. The story of its success owes as much to adaptation and evolution as it does to geographical migration or cosmopolitan curiosity.

But how did this happen? What was it about the genre that struck such a chord with international audiences and readers? How did it build on previous trends and influences? And how has the category changed in order to survive in a cutthroat commercial landscape? Has it become less «Nordic»? Less «noir»? Has its proverbial moment in the sun passed?

Featuring twelve original chapters and an editorial introduction, *The Scandinavian Invasion* brings together leading media and literature scholars from the UK, Denmark and Australia to critically examine how the phenomenon took shape and what we can learn from it. By exploring the cultural, aesthetic and industrial forces that propelled Nordic Noir across borders, the book provides a kaleidoscopic look at a disruptive cultural phenomenon in transition.

Nordic Noir is dead. Long live Nordic Noir!

«*The Scandinavian Invasion* offers an important and timely interrogation of Nordic Noir. Putting the concept under a microscope in a series of diverse chapters, it reveals that Nordic Noir is still teeming with vigorous life as it has emerged, proliferated and travelled across borders, becoming in the process a cultural phenomenon that has had significant implications for global television in the new millennium.»

—Sue Turnbull, University of Wollongong

Simon Bacon (ed.)

The Undead in the 21st Century

A Companion

Oxford, 2022. XVI, 324, 6 pp., 52 fig. col., 6 fig. b/w.

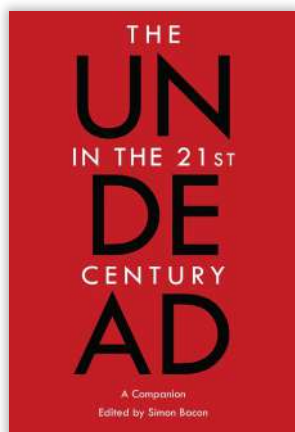
Genre Fiction and Film Companions. Vol. 10

pb. • ISBN 978-1-78997-736-3

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

eBook (SUL) • ISBN 978-1-78997-729-5

CHF 39.– / €^D 33.95 / €^A 34.– / € 30.90 / £ 25.– / US-\$ 37.95



Who are the Undead?

The twenty-first century is truly the age of the undead. They are no longer just vampires or zombies, but every kind of monster that can be imagined. More so, they not only live in the alien terrain of our imaginations or nightmares but are embedded into the very nature of our existence in the never-ending catastrophe of the 2000s. Featuring leading scholars such as David Punter, Roger Luckhurst, Jeffrey Andrew Weinstock and Lorna Piatti-Farnell amongst many others, the 30 original essays in *The Undead in the 21st Century: A Companion* describe

and explain how the various fears and anxieties we have around such things as contagion, the environment, geopolitics and even ageing give form to the multifarious undead that plague our existence and seem bent on our destruction. However, as shall be argued here, if we can recognise and understand the undead they might not be the end of humanity as we know it, but possibly a way to exist beyond it.

«Beyond the narrow application to the pop-cultural zombie, Simon Bacon's editorial definition of the concept of being «undead» generates discussions in each chapter that creatively engage with the full agenda of critical debates in studies of horror and the gothic. With each chapter, the book unpacks the dense implications of its key concept, as it explores what it means to be undead, to determine who is and who isn't, and how this matters. The book earns its rewards as a «Companion» in the true sense of the term since it is sure to accompany many curious and critical journeys through undead twenty-first-century culture.»

—Professor Steffen Hantke, Sogang University, Seoul, author of *Monsters in the Machine: Science Fiction Film and the Militarization of America after World War II*

Franck Besingrand

César Franck

Entre raison et passion

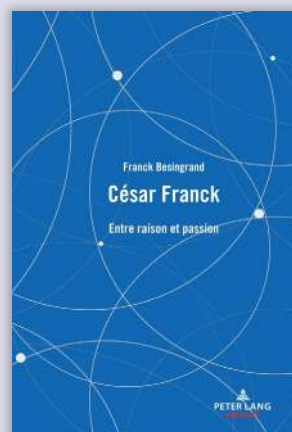
Bruxelles, 2022. 212 p., 53 ill. n/b.

rel. • ISBN 978-2-87574-601-6

CHF 34.– / €^D 28.95 / €^A 29.70 / € 27.– / £ 22.– / US-\$ 32.95

eBook (SUL) • ISBN 978-2-87574-602-3

CHF 34.– / €^D 28.90 / €^A 29.70 / € 27.– / £ 22.– / US-\$ 32.95



La célébration du bicentenaire de la naissance de César FRANCK (1822-1890), né à Liège, fixé à Paris et naturalisé français, se veut d'être à la hauteur de ce compositeur de premier plan. La restitution de sa place exacte dans le contexte historique et artistique de son époque se révèle passionnant : nous y découvrirons nombre de paradoxes, images d'Épinal entourant la personnalité, l'œuvre et la compréhension de César Franck. Cet ouvrage s'attache à en éclairer plu-

sieurs aspects contradictoires ou faussés en nous appuyant sur des témoignages, parfois inédits, de ses contemporains, de sa famille et de ses disciples. Attachant, presque mystérieux, Franck a de quoi séduire par une sensibilité romantique contredite par une vie discrète, presque effacée. Isolé et mal compris de Saint-Saëns, Gounod, Massenet, mais porté par ses disciples enthousiastes, il se révélera tardivement comme une figure marquante du renouveau de la musique française. La fulgurante série de chefs-d'œuvre de la fin de sa vie continue de fasciner, preuve du rayonnement d'une musique sincère, passionnée et hautement accomplie.

Né à Bordeaux, **Franck Besingrand** est organiste, compositeur et musicologue. Lauréat du Conservatoire de Toulouse, il obtint plusieurs Prix Internationaux de Composition. Spécialisé dans la musique française romantique et contemporaine, il publie plusieurs ouvrages et collabore à des sites musicaux et revues musicales internationales.

Bengt Edlund

Wits and Interpretation

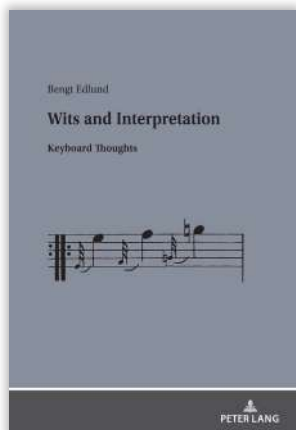
Keyboard Thoughts

Berlin, 2023. 464 pp., 1 fig. b/w, 2 tables.

hb. • ISBN 978-3-631-88968-8

CHF 104.– / €^D 89.95 / €^A 92.50 / € 84.10 / £ 69.– / US-\$ 101.95

eBook (SUL) • ISBN 978-3-631-89094-3



In what ways can analytic reaction be of avail when engaging in music as a musician? What restrictions of the interpreter's freedom do musical scores impose? Which licences do musicians in fact allow themselves? Can hierarchical tonal analysis really guide musicians towards artistically rewarding interpretations? Or is perhaps a painstaking and sensitive study of the musical details, revealing continuous processes, a more productive path to telling performances? Throughout the book, the views and discussions are amplified by music examples.

Marie Moran • Jean Archibald

Harmony Notes Book 1

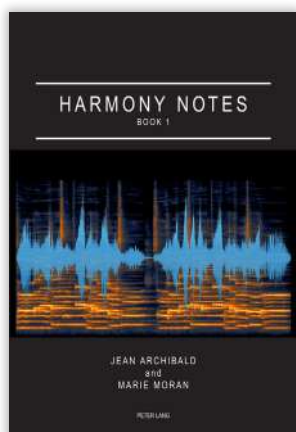
Oxford, 2023. VIII, 362 pp.

Carysfort Press Ltd..

pb. • ISBN 978-1-80079-556-3

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-80079-557-0

CHF 31.– / €^D 26.95 / €^A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

Harmony Notes Book 1 offers a fresh engaging approach to the study of four-part vocal harmony. The presentation of material is clear, uncomplicated, and follows a carefully graded sequence.

Each topic is supported by worked examples incorporating detailed explanations of good practice. Each stage is underpinned by recordings of the material, fostering a musical understanding and encouraging a holistic approach – emphasising the necessary link between sound and symbol. To this end, tonic solfa is used extensively

throughout the text as an effective tool to navigate the sound.

Exercises are built into each chapter at strategic points to assist with the learning, absorption and application of the topic at hand. The exercises move from easy to more challenging as the chapters progress.

'Lightbulb' moments flag essential grammatical points, while 'checklist boxes' summarise important features providing a useful revision tool.

Although *Harmony Notes* deals primarily with vocal writing, the scope of the book expands at three points to embrace simple analysis looking at the application of the harmony in the context of piano music and string quartet.

Open Access

Resources to supplement Harmony Notes Book 1

The musical examples in the main body of the book are recorded by students of the Royal Irish Academy of Music. These recordings are available online and are intended to be listened to while studying the various topics. The three pillars of analysis are also available to be listened to online while studying the scores.

Furthermore, the student exercises are also made available as downloads. Supplementary exercises contained in the appendices. These relate to chapters 5, 7, 8, 14, 16 and 17, where some possible solutions are offered.

Katarzyna Naliwajek

Sounds of Apocalypse

Music in Poland under German Occupation

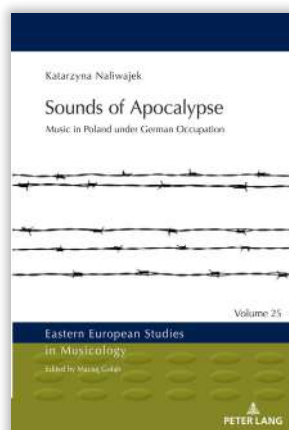
Berlin, 2023. 354 pp., 69 fig. b/w, 2 tables.

Eastern European Studies in Musicology. Vol. 25

hb. • ISBN 978-3-631-88170-5

CHF 58.– / €^D 49.95 / €^A 51.40 / € 46.70 / £ 38.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-631-89066-0

CHF 58.– / €^D 49.95 / €^A 51.40 / € 46.70 / £ 38.– / US-\$ 56.95

This investigation of Polish, Jewish, and German sources demonstrates the roles of music in occupied Poland. Its former citizens had their access to music controlled by the Nazi Ministry of Propaganda. It was rationed as other goods, depending on racial (i.e. also legal) status. Official music performances served as a propagandistic tool to further divide the Nazi-segregated population. Music played clandestinely embodied resistance. It restored the sense of community and helped save musicians persecuted as Jews, like Władysław Szpilman. The documents analyzed

in the monograph confirm the dehumanization of prospective victims, mixed with a narcissistic self-righteous view of Nazi songs and propaganda ultimately led to the organized presence of music in the Holocaust sites.

Pawel Strzelecki

“New Romanticism” in the Works of Polish Composers After 1975

Berlin, 2022. 478 pp., 216 fig.

Eastern European Studies in Musicology. Vol. 24

hb. • ISBN 978-3-631-87444-8

CHF 70.– / €^D 59.95 / €^A 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-88715-8

CHF 70.– / €^D 59.95 / €^A 61.70 / € 56.10 / £ 46.– / US-\$ 67.95



The monograph concerns one of the most important trends in contemporary classical Polish music. The “new romanticism” represented the reaction to the crisis of the avant-garde in the 70s. It appeared in works by the “1933 generation” (Penderecki, Górecki, Kilar), “the Stalowa Wola generation” (Knapik, Lasoń, Krzanowski), and others. This music matched tradition with contemporary techniques and strong emotionalism. Its romantic dimension and seriousness were in sheer contrast to the “double-coding” of Postmodernism. It stemmed from the political situation in Poland during

the “Iron Curtain” times. The book also focuses on the topic’s American (Schonberg, Rochberg) and European contexts. The author also analyzes 104 compositions and 30 interviews (incl. with Penderecki) to present an even fuller picture.

Gabriele Taschetti (ed.)

Giuseppe Tartini: Fundamental Questions

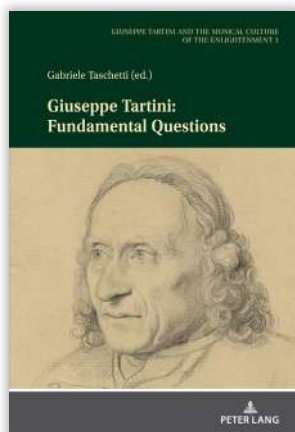
Berlin, 2022. 318 pp., 48 fig. b/w, 10 tables.

hb. • ISBN 978-3-631-86908-6

CHF 72.– / €^D 61.95 / €^A 63.70 / € 57.90 / £ 48.– / US-\$ 69.95

eBook (SUL) • ISBN 978-3-631-89020-2

CHF 72.– / €^D 61.95 / €^A 63.70 / € 57.90 / £ 48.– / US-\$ 69.95



The present volume, which inaugurates the series called Giuseppe Tartini and the Musical Culture of the Enlightenment, includes contributions presenting a wide range of materials and methodologies, revealing a rich multiplicity of perspectives on Giuseppe Tartini’s work, ideas, personality and reception history. By casting new light on some fundamental and unanswered questions, this collection of essays aims to increase our awareness of the vastness, complexity, and relevance of Tartini and his world, which inevitably will always inspire new research and new approaches to his music.

Alexander Odefey (Hrsg.)

Gustav Mahler und der “Sturmflug unserer großen Zeit” – Parallelen und Einflüsse

Berlin, 2022. 276 S., 6 farb. Abb., 55 s/w Abb., 3 Tab.

Mahler-Studien. Schriftenreihe der Gustav Mahler-Vereinigung Hamburg. Bd. 4

geb. • ISBN 978-3-631-88681-6

CHF 66.– / €^D 56.95 / €^A 58.60 / € 53.30 / £ 44.– / US-\$ 64.95

eBook (SUL) • ISBN 978-3-631-88704-2

CHF 66.– / €^D 56.95 / €^A 58.60 / € 53.30 / £ 44.– / US-\$ 64.95



Zahlreiche gesellschaftliche, künstlerische und wissenschaftliche Entwicklungen prägten die Zeit von Gustav Mahlers Wirken als Komponist und Dirigent. Er war sich der Bedeutung dieser Entwicklungen bewusst und verfolgte sie aufmerksam. Der Band beleuchtet zum einen seine Beziehungen zu drei namhaften Persönlichkeiten der Epoche: Friedrich Nietzsche, Edward Elgar und Arnold Schönberg. Zum anderen werden Einflüsse auf sein Denken und Schaffen betrachtet. Dies umfasst traditionelle musikalische Topoi ebenso wie das Werk des bewunderten Vorbildes Beethoven

oder die unmittelbare Inspiration für das Finale der 2. Symphonie bei der Hamburger Trauerfeier für Hans von Bülow.

Nejc Sukljan (ed.)

In Search of Perfect Harmony: Tartini’s Music and Music Theory in Local and European Contexts

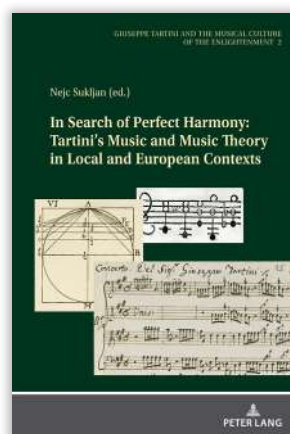
Berlin, 2022. 340 pp., 2 fig. col., 104 fig. b/w, 9 tables.

hb. • ISBN 978-3-631-86907-9

CHF 79.– / €^D 67.95 / €^A 69.90 / € 63.50 / £ 52.– / US-\$ 76.95

eBook (SUL) • ISBN 978-3-631-88783-7

CHF 79.– / €^D 67.95 / €^A 69.90 / € 63.50 / £ 52.– / US-\$ 76.95



Giuseppe Tartini (1692–1770) made history both as an outstanding composer and as an exceptional music theorist. Especially after he began to devote himself to speculative reflections of music, Tartini seems to have been searching for harmony between music theory (which he studied in depth, even reaching back to ancient concepts of music) and musical practice (his daily routine as composer and violinist at St Anthony’s Basilica in Padua and as violin teacher). The present 2nd volume of the series focuses on both Tartini’s musical language and his theoretical deliberations.

Luigi Collarile (Hrsg.)

Missa una cum tribus Mottetis 1681

Valentin Müller (Molitor) OSB

Bern, 2021. 412 S., 14 s/w Abb.

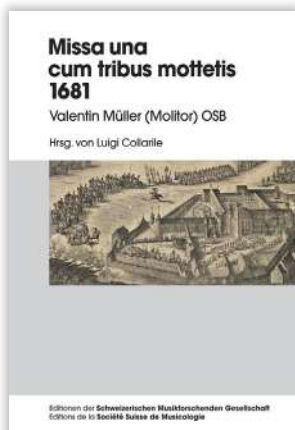
Editionen der Schweizerischen Musikforschenden Gesellschaft / Editions de la Société Suisse de Musicologie. Bd. 3

br. • ISBN 978-3-0343-1043-7

CHF 79.30 / €^D 68.– / €^A 69.90 / € 63.55 / £ 52.55 / US-\$ 77.20

eBook (SUL) • ISBN 978-3-0343-3368-9

CHF 78.15 / €^D 67.05 / €^A 68.90 / € 62.65 / £ 51.75 / US-\$ 76.05



Am 15. September 1680 fand die feierliche Translation der Reliquien der Katakombenheiligen Sergius, Bacchus, Hyacinthus und Erasmus im Kloster St. Gallen statt. Als *Director musicae* bekam der Stiftsorganist Pater Valentin Müller (Molitor) die Aufgabe, die Musik für die Feier zu verfassen. 1681 wurde ein Teil des dafür komponierten Repertoires unter dem Titel *Missa una cum tribus Mottetis in Solemni Translatione SS. MM. Sergii, Bacchi, Hyacinthi et Erasmi ab octo vocibus concertantibus, et 7. Instrumentis, sed tantum quatuor necessariis in Monasterio S. Galli decantata* herausgegeben. Der im

Kloster St. Gallen produzierte Musikdruck enthält ein vollständiges *Ordinarium missae* (*Kyrie, Gloria, Credo, Sanctus* und *Agnus Dei*) sowie drei Motetten. Grandios ist die aufwendige Besetzung mit zwei vierstimmigen Chören sowie einem reichen, dem Festcharakter angemessenen Instrumentarium. Die Musik stellt damit ein wertvolles Zeugnis des benediktinischen Musikrepertoires dar, wie es im Kloster St. Gallen in der zweiten Hälfte des 17. Jahrhunderts gepflegt wurde. Der vorliegende Band enthält die vollständige kritische Ausgabe der 1681 erschienenen Werke von Pater Valentin Müller (Molitor) sowie eine historische Einleitung.

Rastislav Adamko (ed.)

Missale Notatum Lundense Pars Aestivalis

Results of Previous Research on the Source and Facsimilies

Berlin, 2022. 774 pp., 529 fig. col., 23 fig. b/w, 52 tables.

hb. • ISBN 978-3-631-85830-1

CHF 176.– / €^D 152.95 / €^A 156.30 / € 142.10 / £ 116.– / US-\$ 171.95

eBook (SUL) • ISBN 978-3-631-86700-6

CHF 176.– / €^D 151.95 / €^A 156.30 / € 142.10 / £ 116.– / US-\$ 171.95



From time to time, a rare monument will appear in some archives, filling the gap in previous research. Such a “discovery” was the identification of a hitherto unnoticed manuscript from Bratislava as a medieval missal associated with the cathedral in Lund. From the given period, it is the only complete manuscript that documents the liturgical and musical tradition of the Archdiocese of Lund. In the first part of the publication, the authors present the results of their research in the field of codicology, musical pale-

ography, as well as musicological and liturgical analyses and comparisons. The second part consists of facsimiles with registers of songs, lessons, and prayers. This book aims to initiate further research into the medieval liturgy in Scandinavia and Europe as a whole.

Michelle Ziegler

Musikalische Geometrie

Die bildlichen Modelle und Arbeitsmittel im Klavierwerk Hermann Meiers

Bern, 2022. 338 S., 18 farb. Abb., 37 s/w Abb., 4 Tab.

Publikationen der Schweizerischen Musikforschenden Gesellschaft. Serie II / Publications de la Société Suisse de Musicologie. Série II. Bd. 63

br. • ISBN 978-3-0343-4452-4

CHF 79.– / €^D 67.95 / €^A 69.85 / € 63.50 / £ 52.– / US-\$ 76.95

eBook (SUL) • ISBN 978-3-0343-4453-1

CHF 79.– / €^D 67.95 / €^A 69.90 / € 63.50 / £ 52.– / US-\$ 76.95



Der Solothurner Komponist Hermann Meier (1906–2002) strebte nach einer ständigen Erneuerung seiner Musiksprache: Abseits der Zentren der Avantgarde fand er um 1950 zu einem eigenen seriellen Verfahren, er explorierte Klangflächen und vertiefte im Spätwerk seine elektronischen Visionen. Die Orientierung an der Kunst Piet Mondrians, Sophie Taeuber-Arps und Paul Klees sowie ein eigenes Arbeitsverfahren mit großformatigen Verlaufsdiagrammen zielten auf eine «abstrakte» oder «geometrische Musik». Deren Bildlichkeit wird anhand der nachgelassenen Skizzen und

Schaffensdokumente erstmals im historischen Kontext, in ihrer Operativität und im Zusammenspiel mit anderen kompositionsästhetischen Orientierungen gedeutet.

Kay Dreyfus (ed.) / Diana K. Weekes (trans.)

The Fractured Self

Selected German Letters of the Australian-born Violinist Alma Moodie, 1918–1943

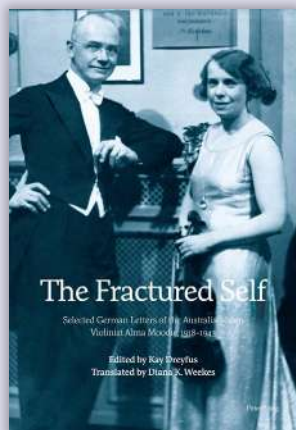
Oxford, 2021. XXVIII, 642 pp., 32 fig. b/w.

pb. • ISBN 978-1-80079-021-6

CHF 79.30 / €^D 68.10 / €^A 70.– / € 63.65 / £ 51.50 / US-\$ 78.25

eBook (SUL) • ISBN 978-1-80079-022-3

CHF 78.15 / €^D 67.15 / €^A 69.05 / € 62.75 / £ 50.75 / US-\$ 77.10



Alma Moodie's letters from 1918 to 1943 span two of the most tumultuous decades of modern German history. They document the responses of an individual professional musician to the vicissitudes of her public and private life: the challenges of post-war economic and political instability in the Weimar Republic, the impact of the Great Depression, the exclusionist cultural policies of the Third Reich and the perils of war. Australian-born, Moodie gives voice to the vul-

nerabilities of her position, living alone and constantly on tour as an unaccompanied, female virtuoso. She describes the profound satisfactions of her career triumphs, the joys and tensions of her marriage and her deep love for her children. Weaving through the narrative is the miracle of her ability as a virtuoso violinist, an ability that commanded the admiration and respect of many of the leading cultural figures of the day. Famous conductors, prominent musicians, contemporary composers, writers and art connoisseurs all fell under the spell of her sensational playing and lively personality. Originally written in three languages, the letters are made available here for the first time in English translation. Extensive annotations place the letters in their historical context while short essays by specialists in their fields reflect on particular themes.

«Sometimes history overlooks important people; individuals who achieve incredible feats that don't make it into the history books. Australian musician Alma Moodie (1898–1943) was one such person. The violinist was the inspiration for several major 20th-century works. [...] Moodie's influence stretched beyond the music world. She cultivated important friendships with European aristocracy, philanthropists and noted artists. [...] Dreyfus, a musicologist and historian, has spent decades researching the life and career of the musician. She attributes Moodie's lack of fame to the fact that no recordings have ever been found of the violinist. The absence of recordings by Moodie makes the publication of Dreyfus's latest book all the more relevant. *The Fractured Self: Selected German Letters of the Australian-born Violinist Alma Moodie, 1918 – 1943* gives an insight into Moodie that has long been missing. Dreyfus has collected more than 500 letters from Moodie's correspondence, 270 of which are published in this book. [...] The letters document both Moodie's public and private life, and include correspondence with many of the great conductors, musicians, composers, artists and leading cultural figures of the time.»

—from “The Violinist We (Almost) Forgot” by Breandáin 50'Shea on 22 May 2023, LIMELIGHT. Music, Arts & Culture,

<https://limelightmagazine.com.au/features/the-violinist-we-almost-forgot/>

The Editor: **Kay Dreyfus** is an Associate Research Fellow in the Australian Centre for Jewish Civilisation (SOPHIS) at Monash University. Her background is in musicology and history and she holds doctorates in both areas. She has previously published an English-language biographical study of Alma Moodie, *Bluebeard's Bride: Alma Moodie, violinist* (Lyrebird Press, 2013). The Translator: An honours arts graduate from the University of Melbourne,

Diana K. Weekes studied musicology at Munich University before completing her Meisterklassendiplom in solo performance at the Hochschule für Musik. In 2007 she graduated with a PhD in composition from the University of Adelaide. She recently translated Albrecht Dümling's *The Vanished Musicians* (Peter Lang, 2016).

Mauro Fosco Bertola (ed.)

The Sound of Žižek

Musicological Perspectives on Slavoj Žižek

New York, 2023. XVI, 196 pp., 4 b/w ill.

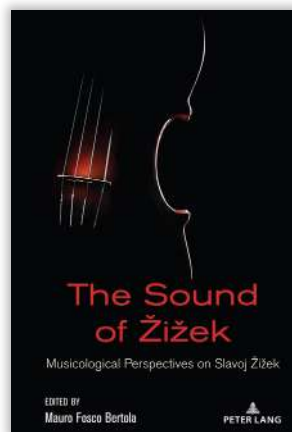
Žižek Studies. Vol. 2

hb. • ISBN 978-1-4331-7898-6

CHF 93.– / €^D 80.95 / €^A 82.50 / € 75.– / £ 60.– / US-\$ 89.95

eBook (SUL) • ISBN 978-1-4331-7899-3

CHF 93.– / €^D 80.95 / €^A 82.50 / € 75.– / £ 60.– / US-\$ 89.95



Over the last three decades Slavoj Žižek has become an iconic figure of *intellectual engagé* and his works have engendered ongoing reflection within as different academic disciplines as philosophy, literature or cultural, gender, postcolonial and film studies. But when it comes to music, things look different. With an emphasis on the German modernist tradition from Wagner to Schönberg, a whole range of references to music are scattered throughout Žižek's copious body of works. However, these efforts seem to go almost unnoticed within academia – at least on first glance. Looking

more closely, one notices a subtle but nevertheless consistent adoption of Žižek's theories within musicology, spreading across a broad range of topics and approaches. So, Žižek has become part of musicology, even if his presence is still uncharted territory. The present volume, which appeals to musicologists and philosophers alike, intends to map different ways in which Žižek's philosophy has been adopted in order to approach many of musicology's core questions, from musical analysis to the opera studies, from contemporary music to the history of the discipline itself. At the same time it both reflects on and questions Žižek's positions on musical aesthetics as expressed in his writings. Last but not least, the volume also features two essays by Žižek himself, reflecting his different approaches to writing about music.

Olga Celda Real

The Valencian Sainet

Drama and Socio-Cultural Identity (1845–1939)

Oxford, 2023. XXVIII, 368 pp., 23 fig. col., 6 fig. b/w.

pb. • ISBN 978-1-80079-969-1

CHF 77.– / €^D 66.95 / €^A 67.90 / € 61.80 / £ 50.– / US-\$ 75.95

eBook (SUL) • ISBN 978-1-80079-973-8

CHF 77.– / €^D 66.95 / €^A 67.90 / € 61.80 / £ 50.– / US-\$ 75.95



Since the mid-nineteenth century up to the end of the Spanish Civil War in 1939, the extraordinary popularity of the Valencian sainet – short plays of one to two acts – was due to the effervescent and prolific production of these new dramatic works capable of depicting the world of the Valencians as no genre did before. In these plays – analysed in this book in their original versions – the plots encapsulated systems of symbolic expression shaped by ethnicity, ideology, languages, kinship, beliefs, social construct and cultural capital, as the fictional frame offered to an audience was perceived as an im-

aginable reality. The stories they told, transferred from the street onto paper and the stage by Valencian playwrights, gave voice to characters dealing with complex contemporary socio-political issues happening in Valencian time and space settings. Demeaned since the beginning of Franco's dictatorship due to narratives of cultural exclusion, the genre is here the subject of a vivid first-time analysis of its role in shaping the Valencian socio-cultural identity during a precise timeframe.

Bruno Echaurre Galván

Polvo eres y en cine te convertirás

Valoraciones y relevancia de la fidelidad en la recepción de crítica y público de la adaptación cinematográfica de *Ask the Dust*

Bern, 2023. 184 p., 1 il. blanco/negro, 10 tablas.

Critical Perspectives on English and American Literature, Communication and Culture. Tomo 30

en rústica • ISBN 978-3-0343-4681-8

CHF 64.– / €^D 55.95 / €^A 56.50 / € 51.40 / £ 42.– / US-\$ 61.95

eBook (SUL) • ISBN 978-3-0343-4678-8

CHF 64.– / €^D 54.95 / €^A 56.50 / € 51.40 / £ 42.– / US-\$ 61.95



La carrera de John Fante tras un éxito esquivo está repleta de anécdotas sorprendentes y giros inesperados. El último, el encuentro casual entre su obra y las manos de Charles Bukowski en una biblioteca de Los Ángeles, sería el que le permitiría, finalmente, darle caza. En el despertar tardío de la bibliografía fantiana sobresale *Ask the Dust*, un retrato en claroscuro del amor fatal en los márgenes de la L.A. de los años 30 que golpeó la inspiración del director y guionista Robert Towne al primer contacto: arrancaba entonces

un nuevo pillapilla entre la pasión del genio y el pragmatismo de la industria que recorrería los pasillos de Hollywood durante más de tres décadas. 2006 pondría término a la espera y alfombra roja a la película: *Ask the Dust* desembarcaba en los cines estadounidenses. Por fin. Este trabajo da cuerpo a las historias esbozadas en las líneas anteriores, pero también penetra en una fracción de la alfaguara paratextual que sucedió al lanzamiento de la película para analizar su recepción por parte de crítica y público. Al mismo tiempo, sus páginas calibran el peso de la (in)fidelidad a la novela en sus valoraciones y desglosan cómo aborda cada audiencia este aspecto, tan central como controvertido en la genealogía de los estudios de adaptación. Para saber más, no hace falta preguntar al polvo: basta con leer este libro.

Mónica Martín

The Rebirth of Utopia in 21st-Century Cinema

Cosmopolitan Hopes in the Films of Globalization

Oxford, 2023. XIV, 226 pp., 19 fig. col., 1 fig. b/w.

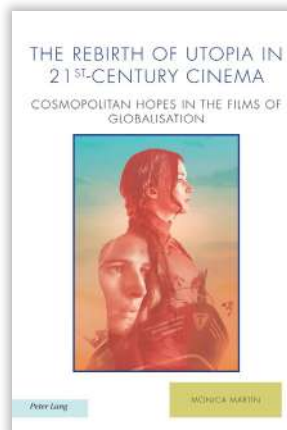
Ralahine Utopian Studies. Vol. 27

pb. • ISBN 978-1-80079-442-9

CHF 62.– / €^D 52.95 / €^A 54.40 / € 49.40 / £ 40.– / US-\$ 60.95

eBook (SUL) • ISBN 978-1-80079-443-6

CHF 62.– / €^D 52.95 / €^A 54.40 / € 49.40 / £ 40.– / US-\$ 60.95



Thinking across the boundaries of utopian studies, film studies, and the sociology of globalisation, this book argues that 21st-century cinema illustrates the rebirth of utopia as an open method grounded in cosmopolitan worldviews and aspirations. Rather than negating hope, promoting a fixed agenda, or depicting an exemplary status quo, contemporary movies such as *Children of Men*, *The East*, and *The Hunger Games* series articulate a cosmopolitan utopianism that vindicates egalitarian and sustainable futures. Re-inscribing the utopian within the political, many 21st-century films challenge

existing geopolitical borders and the social barriers imposed by class, gender, race, sexuality, and birthplace. Ecocritical film spaces, caring protagonists, non-mainstream survivors, ecofeminist leaders, and cooperative networks prompt spectators to develop integrating dialogical imaginaries that contest patriarchal traditions, ecocidal progress, and neoliberal definitions of the global. Contemporary with climate change, economic recession, and global social movements, the films explored in this book re-stage utopia as a cosmopolitan method of critical resistance and transformative action—a process in the making that evokes a fairer world to be as much as it speaks of a world that is: one in which global interdependence has shaped not only risks, hostilities, and inequalities, but also inclusive horizons, holistic thinking, intersectional activism, and nurturing affects for others that have become part of us.

«Given that most scholarship on cinema and utopia focuses on the subgenre of dystopia and its pessimistic discourses, Mónica Martín's volume could not be more timely. It is a pioneering work; arguably the first book in English devoted to systematically analysing the utopian impulse as a textual feature in contemporary Anglophone cinema. Discussing a wide range of films, from mainstream blockbusters to independent, low-budget productions, this is a fascinating comparative study on the potential for cinema to engage with the phenomenon of social dreaming and the search for a better society. This is not only a theoretical intervention, but a political one.»

—Mariano Paz, University of Limerick

Charlotte Baker · Elvis Imafidon (eds.)

Cultural Representations of Albinism in Africa

Narratives of Change

Oxford, 2022. XVI, 246 pp., 5 fig. col., 2 fig. b/w.

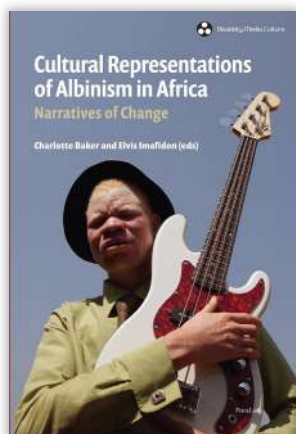
Disability, Media, Culture. Vol. 2

hb. • ISBN 978-1-80079-139-8

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95

eBook (SUL) • ISBN 978-1-80079-140-4

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95



The challenges currently faced by people with albinism in many African countries are increasingly becoming a focus of African writers, storytellers, artists and filmmakers across the continent. At the same time, a growing number of advocates and activists are taking account of the power of cultural representation and turning to the arts to convey important messages about albinism – and disability more broadly – to audiences locally and internationally. This volume focuses on the power of cultural representations of albinism, taking into account their real-world effects and

implications. Contributions from academics and albinism advocates range across traditional beliefs, literature, radio, newsprint, the media, film and the arts for public engagement, contending that all forms of representation have an important role to play in building sensitivity to the issues related to albinism amongst national and international audiences. Contributors draw attention to the implications of different forms of cultural representation, the potential of these different forms to open up new discursive spaces for the expression of identities and the articulation or critique of particularly difficult issues, and their potential to evoke far-reaching social change.

«The authors in this inspiring volume focus on the socially transformative potential narrative has to shape understandings of albinism in Africa. Scholars and activists, they reflect on how traditional beliefs, literary fiction, radio, music, photography, film and the arts can bring about social change, and also educate publics about albinism.»
—Carli Coetzee, Editor, *Journal of African Cultural Studies*

«Highly intriguing and skillfully nuanced, this book evaluates several methods of advocacy on behalf of people with albinism from Africa, who often face stigma and physical attacks. The result is a rich commentary on what has worked, what didn't and why. This is recommended reading for anyone engaging in advocacy for any marginalized group in parts of Africa and elsewhere.»

—Ikponwosa Ero, Former UN Independent Expert on the enjoyment of human rights by persons with albinism

Carlos-Caetano Biscainho-Fernandes (ed.)

Elsinor no Finis Terrae

Estudos transversais sobre teatro galego

Oxford, 2022. XII, 520 p., 8 il. en color, 12 il. blanco/negro, 12 tablas.

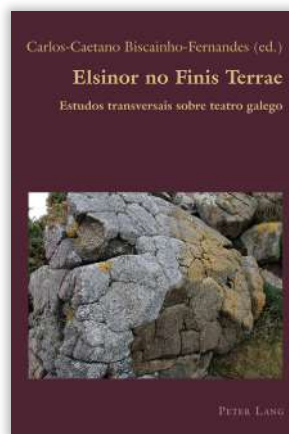
Hispanic Studies: Culture and Ideas. Tomo 87

en rústica • ISBN 978-1-80079-712-3

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95

eBook (SUL) • ISBN 978-1-80079-713-0

CHF 85.– / €^D 72.95 / €^A 74.70 / € 67.90 / £ 55.– / US-\$ 82.95



Nas últimas décadas, a produción teatral galega diversificouse de modo notábel relativamente ás propostas, temáticas e estéticas presentadas ao público, ben como no que atinxe aos modelos de xestión das unidades de produción. Ao mesmo tempo, os estudos globais do feito escénico ultrapasaron os límites tradicionais do paradigma filolóxico para proxectaren olladas máis escenocéntricas ou asentadas no cruzamento das dimensións literaria e espectacular.

Nun marco como o descrito, este libro presenta un mosaico de perspectivas e analistas que, en conxunto, pretenden ofrecer unha visión transversal e actualizada do teatro galego. Así, á recuperación de textos esquecidos de autores canonizados ou á necesaria revisión da historiografía dramática acrécentanse capítulos sobre a edición, a tradución literaria e escénica, as relacións do teatro galego con outros xéneros e outros sistemas, a intervención das mulleres no campo escénico ou o grao de fidelidade ao criterio filolóxico nos procesos de produción espectacular.

«This book offers an excellent gathering of research and perspectives, creating an innovative polyhedron to approach both the traditional and the new realities of the Galician stage. Indispensable not only for theatre scholars but also for research on any period of Galician literary history.»

—Iolanda Ogando, University of Extremadura, Spain

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—Eugénia Vasques, Lisbon's Film & Theatre School, Portugal

Valentina Ponzetto · Florence Fix (éds.)

Femmes de spectacle au XIXe siècle

Open Access

Bruxelles, 2022. 194 p., 7 ill. n/b

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Quelle est la place des femmes dans l'industrie du spectacle du XIXe siècle au-delà des métiers de performance très exposés qu'exercent les actrices, chanteuses, et danseuses ? Comment les femmes qui dirigent une salle ou une troupe peuvent-elles se frayer un chemin dans un milieu socio-économique considéré principalement comme une affaire d'hommes ? Comment être autrice, organisatrice de tournées et de programmations, critique littéraire, écueillère ou maîtresse de ballet ? Dans une perspective pluridisciplinaire et internationale, ce volume propose des interprétations et

des réponses à ces enjeux qui embrassent le monde du spectacle dans sa diversité et sa complexité. Les contributrices proposent de jouer au féminin l'adaptation à un milieu socio-professionnel masculin, entre défi des préjugés et mimétisme, censure, voire autocensure, et affirmation de soi, utilisation avisée des aléas de la vie familiale et professionnelle et création de nouveaux réseaux.

Paola Gilardi · Anne Fournier ·
Andreas Klauui · Yvonne Schmidt**MIMOS 2021**

Martin Zimmermann

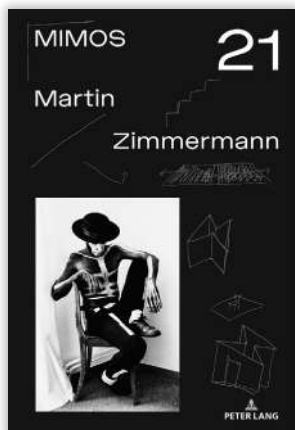
Bern, 2022. 332 S., 45 farb. Abb., 255 s/w Abb.

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Martin Zimmermann sprengt Grenzen: Grenzen der Genres – Tanz, Theater, Installation, Zirkuskünste und Clown. Aber auch die Grenzen zwischen Körper, Objekten und Raum, zwischen Wirklichkeit und Traum. Mit Analysen wie auch Zeugnissen von Weggefährt*innen schaut der vorliegende Band auf sein transdisziplinäres Œuvre.

Martin Zimmermann se joue des frontières : celles qui séparent les genres – danse, théâtre, installations scéniques, arts du cirque et clown – mais aussi celles qui délimitent les corps, les ob-

jets et l'espace, ou encore la réalité et le rêve. Grâce à des analyses et à des témoignages de compagnons de route, le présent ouvrage permet de plonger dans son œuvre transdisciplinaire.

Martin Zimmermann abbatte i confini fra le varie discipline – danza, teatro, installazioni sceniche, arti circensi e clown – ma anche i confini tra corpi, oggetti e spazio, tra realtà e sogno. Tramite analisi e testimonianze di compagni di viaggio, il presente volume consente di immergersi nella sua opera transdisciplinare.

Martin Zimmermann shatters boundaries: not only between genres – dance, theatre, installation, circus arts and clowning – but also between bodies, objects and space, and between real and dream worlds. This edition contains analyses of his transdisciplinary oeuvre as well as tributes from colleagues he has worked with along the way.

Charles Kebaya · Christopher Joseph Odhiambo (eds.)

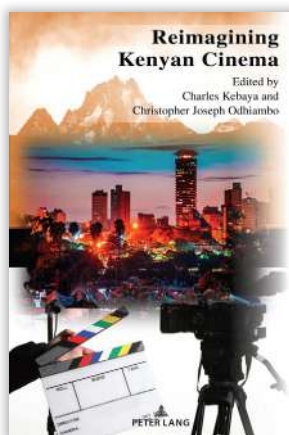
Reimagining Kenyan Cinema

New York, 2022. XVIII, 216 pp.

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Kenyan Cinema provides one of the most striking case studies in the growth and development of film in Eastern Africa. The film industry has grown tremendously at the turn of the 21st century. Notably, there has been a significant increase in the number of domestic film productions, film screenings, film audiences and film festivals in the country. Indeed, Kenya has become one of Africa's major film markets. Kenyan actors, actresses and films are increasingly entering and featuring in global films and markets, and are connecting with international audiences in commercial cinemas and

at major international film festivals. Adding to this impressive success is an upsurge in the number of tertiary institutions training in film and a corresponding surge in the number of students pursuing film studies in and outside the country currently. In the academic circles, interest in Kenyan Cinema as a serious scholarly subject has grown exponentially. The evolution of Kenyan Cinema scholarship is also noteworthy.

Therefore, *Reimagining Kenyan Cinema* seeks to situate current scholarship on Kenyan Cinema within the ongoing debates in national and contemporary global film studies. It thus advocates for diverse methodologies, critical tools and theoretical perspectives in interrogating Kenyan film. This approach is premised on the realization that critical discussions on film should lead out of the films themselves towards matters of aesthetics, culture, history and society. The cumulative effect of this approach is that it allows for the presentation of a simultaneously synchronic and diachronic approach to the study of Kenyan cinema. While individual chapters will provide in-depth analyses of particular films, historical moments in Kenyan and key film texts, the chapters as a whole will cohere into a well-grounded and deeply informative collection of original contributions on the practice of Cinema in Kenya.



Seiten / pages / pagine 86

MIMOS 2022

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22

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MIMOS – Schweizer Jahrbuch Darstellende Künste, Band 84

MIMOS – Annuaire suisse des arts de la scène, volume 84

MIMOS – Swiss Performing Arts Yearbook, volume 84

MIMOS – Annuario svizzero delle arti sceniche, volume 84

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COMING SOON

Bern, 2023, 366 S., 76 farb. Abb., 3 s/w Abb. German,
English, French and Italian language.

NEUGIER UND LIEBE ZUM
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E AMORE PER IL DIALOGO

BARBARA
FREY

Neugier und die Liebe zum Dialog kennzeichnen die Regisseurin Barbara Frey. Der Figurenfeinzeichnung in ihren Inszenierungen, ihrer eminenten Musikalität, ihrem ästhetischen Chiaroscuro, aber auch ihren Gastgeberqualitäten als Intendantin am Schauspielhaus Zürich und der Ruhrtriennale geht der vorliegende Band in Essays und Interviews nach.

La curiosité et l'amour du dialogue caractérisent Barbara Frey. Le présent ouvrage réunit essais et interviews pour souligner la finesse des personnages qu'elle met en scène, sa musicalité exceptionnelle, son clair-obscur esthétique mais aussi son talent d'hôte comme directrice du Schauspielhaus de Zurich puis de la Ruhrtriennale.



Seiten / pages / pagine 84



Seiten / pages / pagine 82

Curiosity and love of dialogue: these are director Barbara Frey's signature features. The essays and interviews in this volume examine the depth she brings to her characters on stage, her extraordinary musicality, her aesthetic chiaroscuro – and her welcoming spirit as artistic director of Schauspielhaus Zurich and the Ruhrtriennale.

La curiosità e l'amore per il dialogo caratterizzano la regista Barbara Frey. In saggi e interviste, il presente volume mette in luce l'intensità dei personaggi che porta in scena, la sua eminente musicalità, il suo chiaroscuro estetico, ma anche il suo spirito di accoglienza come direttrice artistica dello Schauspielhaus di Zurigo e della Ruhrtriennale.

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Lisbeth Frølund · Louise Phillips · Maria Bee Christensen-Strynø

Moving along

A co-produced graphic novel about Parkinson's dance

Oxford, 2023. II, 180 pp., 122 fig. col., 5 fig. b/w, 1 table.

Medical Humanities: Criticism and Creativity. Vol. 2

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Meet Hugo, Karen, Alma, Helene, Anne-Marie, Poul, Lone, and Eskild, who go to Parkinson's dance class together. They are characters in this graphic novel, which is based on many stories about Parkinson's. The stories come from participants in Parkinson's dance who have talked about how dance involves bodily, aesthetic experiences, including the feeling of bubbles in their bodies and flying together. Dancing brings joy, energy, and community, and

thereby strengthens the will to live, all important when a chronic illness turns your world upside down.

This book, a co-produced research-based graphic novel, is designed for use in the fields of arts and health, medical humanities, graphic medicine, and narrative medicine. It is also written for people with Parkinson's, or other chronic diseases, and their families. The book invites dialogue about the existential dimensions of chronic illness, especially Parkinson's, and long-term caregiving.

«A brilliant, touching and thought-provoking book. *Moving Along* merges academic research with personal narrative and beautifully rendered drawings to create a one-of-a-kind book that contributes fresh and compelling perspectives. This life-affirming graphic novel is essential reading for anyone interested in Parkinson's and the power of art and community to sustain and nurture the human spirit.»

—David Leventhal, Program Director and Founding Teacher, Dance for PD(r), Mark Morris Dance Group, Brooklyn, NY USA

«This is a wonderfully accessible book that has been co-created by people living with Parkinson's, researchers and artists. In the true-to-life stories, the anxieties and challenges of living with Parkinson's are explored in evocative cartoons. Yet, as well as talking about the challenges, the book has the joy of dancing at its heart. Dance has proved to be an exceptionally good catalyst for living well with Parkinson's and this graphic novel illustrates individual journeys through Parkinson's and into dance. For anyone curious about dancing who now lives with Parkinson's, or knows someone who does, this book is for you. For anyone interested in graphic medicine, dance for well-being, or arts in healthcare, this book is an important addition to the literature.»

—Professor Sara Houston, author of *Dancing with Parkinson's*

Lisbeth Frølund is Associate Professor in Visual Communication in the Department of Communication and Arts at Roskilde University, Denmark. Her research concerns existential and dialogic perspectives on the arts and illness, especially in the field of graphic medicine. She develops co-creative arts-based research methods for telling experiences of caregiving and living with disabilities.

Louise Phillips is Professor of Communication and coordinator of the Dialogic Communication Research Group in the Department of Communication and Arts at Roskilde University, Denmark. Her research concentrates on collaborative, dialogic, and participatory approaches to communication and knowledge production, including in the field of participatory health research.

Maria Bee Christensen-strynø is Assistant Professor of Visual Culture and co-leader of the research cluster Art and Health in the Department of Arts and Cultural Studies at the University of Copenhagen, Denmark. Her research traverses the fields of critical and cultural disability studies, visual culture, media studies, and dialogic communication.

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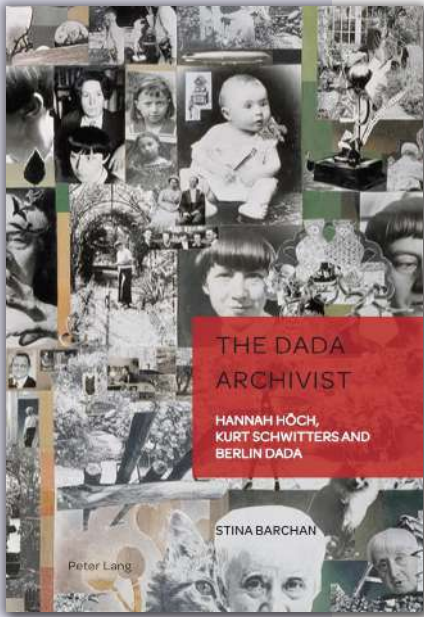
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German Visual Culture invites research on German art across different periods, geographical locations, and political contexts. Books in the series engage with aesthetic and ideological continuities as well as ruptures and divergences between individual artists, movements, systems of art education, art institutions, and cultures of display. Challenging scholarship that interrogates and updates existing orthodoxies in the field is desirable.

A guiding question of the series is the impact of German art on critical and public spheres, both inside and outside the German-speaking world. Reception is thus conceived in the broadest possible terms, including both the ways in which art has been perceived and defined as well as the ways in which modern and contemporary German artists have undertaken visual dialogues with their predecessors or contemporaries. Issues of cultural transfer, critical race theory and related postcolonial analysis, feminism, queer theory, and other interdisciplinary approaches are encouraged, as are studies on production and consumption, especially the art market, pioneering publishing houses, and the 'little magazines' of the avant-garde.

All proposals for monographs and edited collections in the history of German visual culture will be considered, although English will be the language of all contributions. Submissions are subject to rigorous peer review. The series will be promoted through the series editor's Research Forum for German Visual Culture (<https://www.eca.ed.ac.uk/research/research-forum-german-visual-culture>), which he founded at the University of Edinburgh in 2011, and which has involved various symposia and related publications, all connected to an international network of Germanist scholars.

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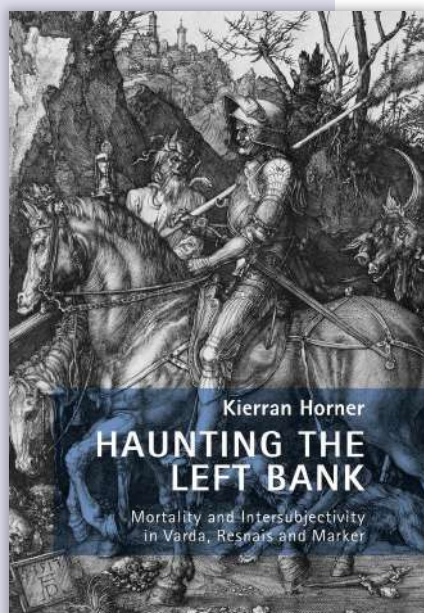
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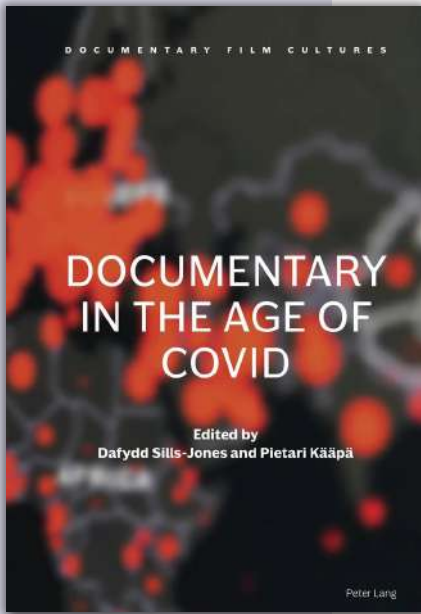
Contemporary Greek Film Cultures from 1990 to the Present

Volume 20

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Mapping Cinematic Norths

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Edited by Dafydd Sills-Jones and Pietari Kääpä

This series provides a space for exploring the development of documentary film cultures in the contemporary context. The series takes an ecological approach to the study of documentary funding, production, distribution and consumption by emphasizing the interconnections between these practices and those of other media systems. It thus encourages new ways of understanding documentary films or practices as part of other, wider systems of cultural production.

Volumes may focus on specific sociopolitical environments, such as that of a nation or region. Alternatively, they may explore specific themes or production practices, such as new wave documentaries, environmentalism or indigenous film communities. Studies of shared technological platforms, including films that make use of embodied technologies or using emergent distribution platforms, are also welcome.

The series reflects not only the maturing of literature on documentary film and media production studies over the last two decades but also the growing interest amongst non-academic and professional audiences in documentary texts as they occupy an increasingly hybrid cultural space: part journalism, part art cinema, part activism, part entertainment, part digital culture.

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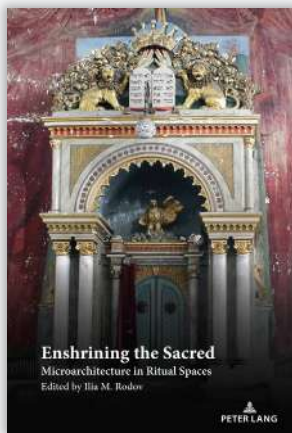
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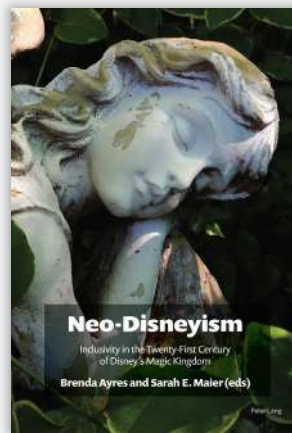
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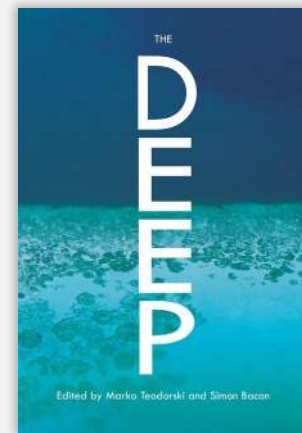
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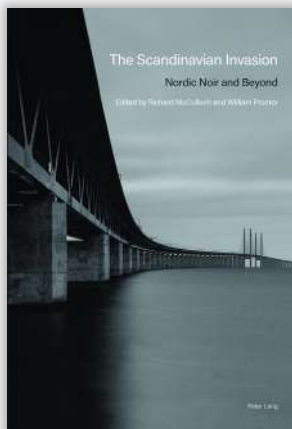
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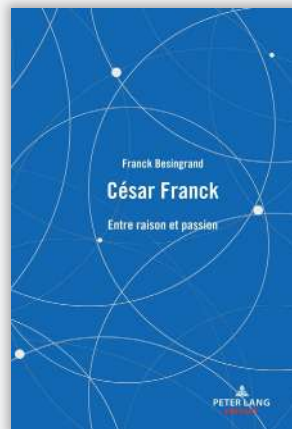
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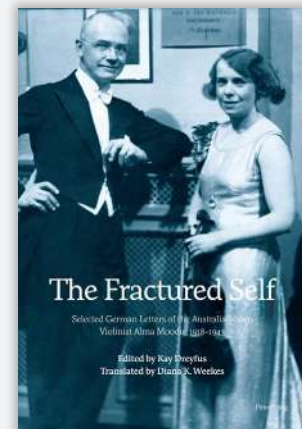
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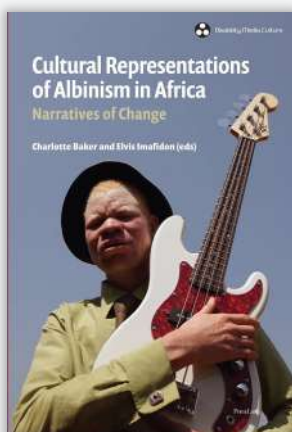
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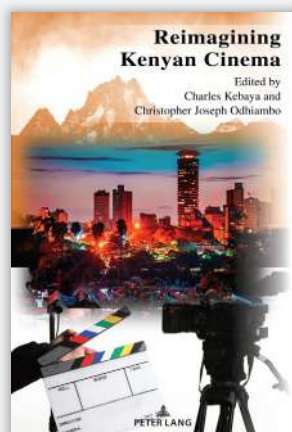
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