

The Beauty Of Transgression A Berlin Memoir

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Explore the captivating narrative of 'The Beauty of Transgression: A Berlin Memoir', a journey into the heart of Berlin's complex past and present. Delve into themes of identity, resilience, and the enduring power of the human spirit as revealed through personal experience and compelling storytelling. This memoir offers a unique perspective on Berlin, its history, and the beauty found in unexpected places.

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The Beauty of Transgression

An insider's memoir that captures the evolution of Berlin's underground from the 1980s to today.

Branding Berlin

This book is a cultural history of post-Wall urban, social, political, and cultural transformations in Berlin. Branding Berlin: From Division to the Cultural Capital of Europe presents a cultural analysis of Berlin's cultural production, including literature, film, memoirs and non-fiction works, art, media, urban branding campaigns, and cultural diversity initiatives put forth by the Berlin Senate, and allows readers to understand the various changes that transformed the formerly divided city of voids into a hip cultural capital. The book examines Berlin's branding, urban-economic development, and its search for a post-Wall identity by focusing on manifestations of nostalgic longing in documentary films and other cultural products. Building on the sociological research of urban branding and linking it with an interpretive analysis of cultural products generated in Berlin during that time, the author examines the intersections and tensions between the nostalgic views of the past and the branded images of Berlin's present and future. This insightful and innovative work will interest scholars and students of cultural and media studies, branding and advertising, urban communication, film studies, visual culture, tourism, and cultural memory.

Cultural Topographies of the New Berlin

Since Unification and the end of the Cold War, Berlin has witnessed a series of uncommonly intense social, political, and cultural transformations. While positioning itself as a creative center populated by young and cosmopolitan global citizens, the "New Berlin" is at the same time a rich site of historical memory, defined inescapably by its past even as it articulates German and European hopes for the future. *Cultural Topographies of the New Berlin* presents a fascinating cross-section of life in Germany's largest city, revealing the complex ways in which globalization, ethnicity, economics, memory, and national identity inflect how its urban spaces are inhabited and depicted.

Lonely Planet Berlin

Lonely Planet: The world's leading travel guide publisher Lonely Planet Berlin is your passport to the most relevant, up-to-date advice on what to see and skip, and what hidden discoveries await you. Visit the iconic Berlin Wall, enjoy local street art and nightlife, or be dazzled by the Reichstag; all with your trusted travel companion. Get to the heart of Berlin and begin your journey now! Inside Lonely Planet Berlin: Colour maps and images throughout Highlights and itineraries help you tailor your trip to your personal needs and interests Insider tips to save time and money and get around like a local, avoiding crowds and trouble spots Essential info at your fingertips - hours of operation, phone numbers, websites, transit tips, prices Honest reviews for all budgets - eating, sleeping, sight-seeing, going out, shopping, hidden gems that most guidebooks miss Cultural insights give you a richer, more rewarding travel experience - cuisine, architecture, museums, history, entertainment, literature, cinema, music, architecture, art, gay & lesbian Berlin, politics Free, convenient pull-out Berlin map (included in print version), plus over 30 colour maps Covers Historic Mitte, Museuminsel, Alexanderplatz, Tiergarten, Scheunenviertel, Kreuzberg, Neukölln, Friedrichshain, Prenzlauer, City West, Charlottenburg and more eBook Features: (Best viewed on tablet devices and smartphones) Downloadable PDF and offline maps prevent roaming and data charges Effortlessly navigate and jump between maps and reviews Add notes to personalise your guidebook experience Seamlessly flip between pages Bookmarks and speedy search capabilities get you to key pages in a flash Embedded links to recommendations' websites Zoom-in maps and images Inbuilt dictionary for quick referencing The Perfect Choice: Lonely Planet Berlin, our most comprehensive guide to Berlin, is perfect for both exploring top sights and taking roads less travelled. Looking for just the highlights of Berlin? Check out Pocket Berlin, a handy-sized guide focused on the can't-miss sights for a quick trip. About Lonely Planet: Since 1973, Lonely Planet has become the world's leading travel media company with guidebooks to every destination, an award-winning website, mobile and digital travel products, and a dedicated traveller community. Lonely Planet covers must-see spots but also enables curious travellers to get off beaten paths to understand more of the culture of the places in which they find themselves. The world awaits! Lonely Planet guides have won the TripAdvisor Traveler's Choice Award in 2012, 2013, 2014, 2015, and 2016. 'Lonely Planet. It's on everyone's bookshelves; it's in every traveller's hands. It's on mobile phones. It's on the Internet. It's everywhere, and it's telling entire generations of people how to travel the world.' -- Fairfax Media 'Lonely Planet guides are, quite simply, like no other.' - New York Times Important Notice: The digital edition of this book may not contain all of the images found in the physical edition.

Sins of the Innocent

"This is Marokvia's second memoir, following *Immortelles: Memoir of a Will-o'-the-Wisp*), which focused largely on her French childhood (she was born in 1908). Here she moves ahead to her 1939 marriage in Germany to a German artist and photographer named Abel. After they were married in a civil ceremony, it was particularly jarring for her when the clerk gave her not the traditional Bible but *Mein Kampf*. When Germany invaded France, the couple's citizenship status became ambiguous. Abel was forced to work as a photographer for the German army or face imprisonment. Marokvia, left alone and watched as a possible French spy in Germany, drew on a well of strength to live a quiet, determined life and survive the war. Passionate, straightforward, and enthralling, this new memoir offers a glimpse of the seldom-seen life of a French citizen in Germany during World War II. Now in her late nineties, Marokvia is working on the final installment of a trilogy, which will pick up with the couple's postwar move to America."--Library Journal.

Tear down this wall!

That a Jew living in Nazi Berlin survived the Holocaust at all is surprising. That he was a homosexual and a teenage leader in the resistance and yet survived is amazing. But that he endured the ongoing horror with an open heart, with love and without vitriol, and has written about it so beautifully is truly miraculous. This is Gad Beck's story.

Berlin Lonely Planet Lommekjent

Winner of the European Book Prize "The East isn't far away at all. It clings to me, it goes with me everywhere. It's like a big family that you can't shake off ..." "Tender, acute and utterly absorbing" Anna Funder, author of *Stasiland* "A wry and unheroic witness... an unofficial history of a country that no longer exists" Julian Barnes Growing up in East Berlin, Maxim Leo knew not to ask questions. All he knew was that his rebellious parents, Wolf and Anne, with their dyed hair, leather jackets and insistence he call them by their first names, were a bit embarrassing. That there were some places you couldn't play; certain things you didn't say. Now, married with two children and the Wall a distant memory, Maxim decides to find the answers to the questions he couldn't ask. Why did his parents, once passionately in love, grow apart? Why did his father become so angry, and his mother quit her career in journalism? And why did his grandfather Gerhard, the Socialist war hero, turn into a stranger? The story he unearths is, like his country's past, one of hopes, lies, cruelties, betrayals but also love. In *Red Love* he captures, with warmth and unflinching honesty, why so many dreamed the GDR would be a new world and why, in the end, it fell apart. "Tender, acute and utterly absorbing. In fine portraits of his family members Leo takes us through three generations of his family, showing how they adopt, reject and survive the fierce, uplifting and ultimately catastrophic ideologies of 20th-century Europe. We are taken on an intimate journey from the exhilaration and extreme courage of the French Resistance to the uncomfortable moral accommodations of passive resistance in the GDR. "He describes these 'ordinary lies' and contradictions, and the way human beings have to negotiate their way through them, with great clarity, humour and truthfulness, for which the jury of the European Book Prize is delighted to honour *Red Love* . His personal memoir serves as an unofficial history of a country that no longer exists... He is a wry and unheroic witness to the distorting impact - sometimes frightening, sometimes merely absurd - that ideology has upon the daily life of the individual: citizens only allowed to dance in couples, journalists unable to mention car tyres or washing machines for reasons of state." Julian Barnes, European Book Prize With wonderful insight Leo shows how the human need to believe and to belong to a cause greater than ourselves can inspire a person to acts of heroism, but can then ossify into loyalty to a cause that long ago betrayed its people." Anna Funder, author of *Stasiland* "Heartbreaking... This very personal account allows us to better understand the reality of a kafkaesque regime, and the blindness of its elite that allowed it to survive for so long." *La Tribune* "The great charm of this book, about the gradual disintegration of the GDR, lies in the level-headed but loving attitude with which it investigates the interweaving of the private and political [in Communist East Germany], revisiting a child's-eye view of the era." *Frankfurter Allgemeine Zeitung* "A crucial book ... poignant ... a tragedy reminiscent of the great narrative poets, Dostoevsky or Koestler. Maxim Leo has earned his place alongside them." *Sud Ouest* "A lyrical story about a family in a divided city" *Hamburger Abendblatt* Maxim Leo was born in 1970 in East Berlin. He studied Political Science at the Free University in Berlin and at the Institut d'Etudes Politiques de Paris. Since 1997 he is Editor of the *Berliner Zeitung* . In 2002 he was nominated for the Egon-Erwin-Kisch Prize, and in the same year won the German-French Journalism Prize. He won the Theodor Wolff Prize in 2006. He lives in Berlin.

An Underground Life

"Berlino sa ammaliare chi ne esplora la cultura in evoluzione, la vivacità artistica, le architetture ardite, i ristoranti favolosi, le feste sfrenate e le tracce tangibili della storia." In questa guida: il Muro di Berlino, musei di storia e luoghi della memoria, la scena artistica berlinese.

Red Love

Los Angeles, Berlino, Detroit: un triangolo magico dove musicisti, artisti, architetti, e gente comune hanno intrecciato le loro vite lungo un secolo nemmeno tanto breve, dando vita alla musica più travolgente, l'architettura più inventiva, la letteratura più straordinaria, il cinema senza tempo, i sogni più accecanti. Tre tappe di un viaggio che spinge un giovane scrittore e musicista siciliano sulle tracce di David Bowie e Frank Lloyd Wright, Bertolt Brecht e Henry Ford, Nick Cave e Diego Rivera, Mies van Der Rohe e la musica Techno, alla ricerca del "suono delle città": quella pulsazione inafferrabile, il city blues, che una città sa esprimere attraverso le voci e le visioni di chi l'ha abitata e vissuta.

Una mappa inedita che intreccia i fili delle esistenze apparentemente lontane, perché come scrive Vittorio Bongiorno, “siamo tutti uniti da improbabili connessioni”: basta saperle trovare, nascoste sotto la polvere del deserto o tra le macerie delle periferie, dormendo in letti scomodi o seduti al bancone di un bar.

Berlino

Lilo was just a teenager when the Nazis took away her parents in 1942. She never saw them again. When they also took away her brother she was alone at 19 years in a dangerous world. Until she heard one familiar voice call her name.

City Blues

"On the Run in Nazi Berlin is the memoir of a young Jewish man who, against all odds, evaded capture and lived in secret among the Nazis during World War II. He disguised himself as a German soldier, took shelter in bombed out buildings, and relied on luck and the goodwill of strangers to survive"--

Hidden in Berlin

A memoir of life in wartime Germany.

On the Run in Nazi Berlin

In her memoir, *WALLED-IN: A WEST BERLIN GIRL'S JOURNEY TO FREEDOM*, J. Elke Ertle draws from her childhood and teen experiences to write with a fresh voice. Having grown up in West Berlin during the Cold War at a time when the Iron Curtain took its harshest form, she juxtaposes historical events with personal narrative. She chronicles her story against the backdrop of the Cold War and draws a unique parallel between the brick-and-mortar Berlin Wall and her own, equally insurmountable, parental walls. *WALLED-IN* is a story of growing up, breaking free, and learning to stand alone under trying circumstances.

Bad Times, Good Friends

An adrenalin-charged trip through some of the cultural flashpoints of the past few decades, Pop Grenade celebrates the power of music as a force for change. Based on first-hand, personal reportage from raves, riots and rebellions, it explores how music has been used as a weapon in struggles for liberation and attempts to create temporary paradises. From Berlin's anarchic techno scene after the fall of the Wall to outlaw sound systems in wartime Bosnia, from Moscow during the crackdown on Pussy Riot to New York in the militant early years of hip-hop, it tells the extraordinary stories of some of the world's most audacious musical freedom fighters, disco visionaries and rock'n'roll rebels with a cause.

Walled-In: A West Berlin Girl's Journey to Freedom

In this illuminating and deeply moving memoir, a former American military intelligence officer goes beyond traditional Cold War espionage tales to tell the true story of her family—of five women separated by the Iron Curtain for more than forty years, and their miraculous reunion after the fall of the Berlin Wall. *Forty Autumns* makes visceral the pain and longing of one family forced to live apart in a world divided by two. At twenty, Hanna escaped from East to West Germany. But the price of freedom—leaving behind her parents, eight siblings, and family home—was heartbreaking. Uprooted, Hanna eventually moved to America, where she settled down with her husband and had children of her own. Growing up near Washington, D.C., Hanna's daughter, Nina Willner became the first female Army Intelligence Officer to lead sensitive intelligence operations in East Berlin at the height of the Cold War. Though only a few miles separated American Nina and her German relatives—grandmother Oma, Aunt Heidi, and cousin, Cordula, a member of the East German Olympic training team—a bitter political war kept them apart. In *Forty Autumns*, Nina recounts her family's story—five ordinary lives buffeted by circumstances beyond their control. She takes us deep into the tumultuous and terrifying world of East Germany under Communist rule, revealing both the cruel reality her relatives endured and her own experiences as an intelligence officer, running secret operations behind the Berlin Wall that put her life at risk. A personal look at a tenuous era that divided a city and a nation, and continues to haunt us, *Forty Autumns* is an intimate and beautifully written story of courage, resilience, and love—of five women whose spirits

could not be broken, and who fought to preserve what matters most: family. *Forty Autumns* is illustrated with dozens of black-and-white and color photographs.

On the Run in Nazi Berlin

An exhilarating journey through the subcultures, occupied squats, and late-night scenes in the anarchic first few years of Berlin after the fall of the wall *Berlin Calling* is a gripping account of the 1989 "peaceful revolution" in East Germany that upended communism and the tumultuous years of artistic ferment, political improvisation, and pirate utopias that followed. It's the story of a newly undivided Berlin when protest and punk rock, bohemia and direct democracy, techno and free theater were the order of the day. In a story stocked with fascinating characters from Berlin's highly politicized undergrounds—including playwright Heiner Müller, cult figure Blixa Bargeld of the industrial band Einstürzende Neubauten, the internationally known French Wall artist Thierry Noir, the American multimedia artist Danielle de Picciotto (founder of Love Parade), and David Bowie during his Ziggy Stardust incarnation—Hockenos argues that the DIY energy and raw urban vibe of the early 1990s shaped the new Berlin and still pulses through the city today. Just as Mike Davis captured Los Angeles in his *City of Quartz*, *Berlin Calling* is a unique account of how Berlin became hip, and of why it continues to attract creative types from the world over.

Pop Grenade

A powerful, poetic memoir of an Indigenous woman's coming of age on the Seabird Island Band in the Pacific Northwest—this *New York Times* bestseller and Emma Watson Book Club pick is "an illuminating account of grief, abuse and the complex nature of the Native experience . . . at once raw and achingly beautiful" (NPR). Having survived a profoundly dysfunctional upbringing only to find herself hospitalized and facing a dual diagnosis of post traumatic stress disorder and bipolar II disorder, Terese Marie Mailhot is given a notebook and begins to write her way out of trauma. The triumphant result is *Heart Berries*, a memorial for Mailhot's mother, a social worker and activist who had a thing for prisoners; a story of reconciliation with her father an abusive drunk and a brilliant artist who was murdered under mysterious circumstances; and an elegy on how difficult it is to love someone while dragging the long shadows of shame. Mailhot trusts the reader to understand that memory isn't exact, but melded to imagination, pain, and what we can bring ourselves to accept. Her unique and at times unsettling voice graphically illustrates her mental state. As she writes, she discovers her own true voice, seizes control of her story, and, in so doing, reestablishes her connection to her family, to her people, and to her place in the world.

Forty Autumns

THE SUNDAY TIMES MUSIC BOOK OF THE YEAR A DAILY TELEGRAPH BEST MUSIC BOOK OF THE YEAR A TELEGRAPH BEST MUSIC BOOK OF THE YEAR A NEW STATESMAN BEST BOOK OF THE YEAR *Faith, Hope and Carnage* is a book about Nick Cave's inner life. Created from over forty hours of intimate conversations with Seán O'Hagan, it is a profoundly thoughtful exploration, in Cave's own words, of what really drives his life and creativity. The book examines questions of faith, art, music, freedom, grief and love. It draws candidly on Cave's life, from his early childhood to the present day, his loves, his work ethic and his dramatic transformation in recent years. From a place of considered reflection, *Faith, Hope and Carnage* offers ladders of hope and inspiration from a true creative visionary.

Berlin Calling

When Danielle and husband Alexander Hacke renounced the idea of a home to become digital age gypsies, she began to see the clouds of despair parting before her and a better, more fulfilling way of life almost magically begin to emerge. *We Are Gypsies Now!* is the transcendently illustrated and emotionally transparent journal of the adventures and internal struggles of their first year on the road with no direction home. Experiencing *We Are Gypsies Now!* is to embark on Danielle's deeply personal journey and to possibly heed her call for a more imaginative approach to life in our over-mediated and covertly alienated age. Switching between diary, autobiography and speculation, *We Are Gypsies Now!* explores the nomadic option as perhaps the only possible cultural and social response to gentrification and consumerism.

Heart Berries

In September 1940, Walter Benjamin committed suicide in Port Bou on the Spanish-French border when it appeared that he and his travelling partners would be denied passage into Spain in their attempt to escape the Nazis. In 2002, one of anthropology's—and indeed today's—most distinctive writers, Michael Taussig, visited Benjamin's grave in Port Bou. The result is "Walter Benjamin's Grave," a moving essay about the cemetery, eyewitness accounts of Benjamin's border travails, and the circumstances of his demise. It is the most recent of eight revelatory essays collected in this volume of the same name. "Looking over these essays written over the past decade," writes Taussig, "I think what they share is a love of muted and defective storytelling as a form of analysis. Strange love indeed; love of the wound, love of the last gasp." Although thematically these essays run the gamut—covering the monument and graveyard at Port Bou, discussions of peasant poetry in Colombia, a pact with the devil, the peculiarities of a shaman's body, transgression, the disappearance of the sea, New York City cops, and the relationship between flowers and violence—each shares Taussig's highly individual brand of storytelling, one that depends on a deep appreciation of objects and things as a way to retrieve even deeper philosophical and anthropological meanings. Whether he finds himself in Australia, Colombia, Manhattan, or Spain, in the midst of a book or a beach, whether talking to friends or staring at a monument, Taussig makes clear through these marvelous essays that materialist knowledge offers a crucial alternative to the increasingly abstract, globalized, homogenized, and digitized world we inhabit. Pursuing an adventure that is part ethnography, part autobiography, and part cultural criticism refracted through the object that is Walter Benjamin's grave, Taussig, with this collection, provides his own literary memorial to the twentieth century's greatest cultural critic.

A Memoir of Thomas Bewick, written by himself. Embellished by numerous wood engravings, designed and engraved by the author for a work on British fishes, and never before published. [The editor's preface signed: J. B., i.e. Jane Bewick.]

This is the story of LSD told by a concerned yet hopeful father, organic chemist Albert Hofmann, Ph.D. He traces LSD's path from a promising psychiatric research medicine to a recreational drug sparking hysteria and prohibition. In *LSD: My Problem Child*, we follow Dr. Hofmann's trek across Mexico to discover sacred plants related to LSD, and listen in as he corresponds with other notable figures about his remarkable discovery. Underlying it all is Dr. Hofmann's powerful conclusion that mystical experiences may be our planet's best hope for survival. Whether induced by LSD, meditation, or arising spontaneously, such experiences help us to comprehend "the wonder, the mystery of the divine, in the microcosm of the atom, in the macrocosm of the spiral nebula, in the seeds of plants, in the body and soul of people." More than sixty years after the birth of Albert Hofmann's problem child, his vision of its true potential is more relevant, and more needed, than ever.

Faith, Hope and Carnage

When historian Goodwin was six years old, her father taught her how to keep score for 'their' team, the Brooklyn Dodgers, which forged a lifelong bond between father and daughter. Set in the suburbs of New York in the 1950s, *Wait Till Next Year* is a coming-of-age memoir in the era of Jackie Robinson, Pee Wee Reese and Duke Snider, when baseball truly was a national pastime that brought whole communities together. With her radio by her side and scorecard to hand, she recreates the postwar era, when the corner store was a place to share stories and neighborhoods were equally divided between Dodger, Giant, and Yankee fans. Weaved between the games and the seasons, Goodwin tells the story of a changing America – from the lunacy of the Cold War alarm drills to McCarthy and the Rosenberg trials – as well as her own loss of innocence encapsulated by her mother's death, her father's lapse into despair and the Dodger's departure from Brooklyn in 1957 following the destruction of the iconic Ebbets Field stadium. Poignant, unsentimental and deeply eloquent, *Wait Till Next Year* is a profound memoir about childhood and loss, baseball, and the power of sport to bind families and heal loss and reveal as metaphor the evolving heart of a nation.

Chambers's Encyclopædia

Leonard da Vinci -- Niccolo Machiavelli -- Desiderius Erasmus -- Nicolaus Copernicus -- Martin Luther -- John Calvin -- Francis Bacon -- Thomas Hobbs -- Rene Descartes -- Blaise Pascal -- John Locke -- Isaac Newton -- Voltaire -- Jean Jacques Rousseau -- Adam Smith -- Immanuel Kant -- Jeremy Bentham -- Mary Wollstonecraft -- Thomas Wilhelm Friedrich Hegel -- Robert Owen -- Karl Maria von Glauswitz -- George Perkins Marsh -- Charles Robert Darwin -- Karl Marx -- Michael Bakunin -- William James -- Friedrich Wilhelm Nietzsche -- Ivan Petrovich Pavlov -- James George Frazer -- Sigmund Freud --

Mohandas Karamchand Gandhi -- Albert Einstein -- John Maynard Keynes -- Ludwig Wittgenstein -- Norbert Wiener and Warren McCulloch.

Chambers's Encyclopaedia

In defiance of the brutal military government that took power in Uruguay in the 1970s, and under which homosexuality is a dangerous transgression, five women miraculously find one another—and, together, an isolated cape that they claim as their own. Over the next thirty-five years, they travel back and forth from this secret sanctuary, sometimes together, sometimes in pairs, with lovers in tow or alone. Throughout it all, they will be tested repeatedly—by their families, lovers, society, and one another—as they fight to live authentic lives. A groundbreaking, genre-defining work, *Cantoras* is a breathtaking portrait of queer love, community, forgotten history, and the strength of the human spirit.

We Are Gypsies Now

"A charming book, ringing with the joy of existence." --Richard Dawkins The perfect gift for a loved one or for yourself, *For Small Creatures Such as We* is part memoir, part guidebook, and part social history, a luminous celebration of Earth's marvels that require no faith in order to be believed. Sasha Sagan was raised by secular parents, the astronomer Carl Sagan and the writer and producer Ann Druyan. They taught her that the natural world and vast cosmos are full of profound beauty, and that science reveals truths more wondrous than any myth or fable. When Sagan herself became a mother, she began her own hunt for the natural phenomena behind our most treasured occasions--from births to deaths, holidays to weddings, anniversaries, and more--growing these roots into a new set of rituals for her young daughter that honor the joy and significance of each experience without relying on a religious framework. As Sagan shares these rituals, *For Small Creatures Such as We* becomes a moving tribute to a father, a newborn daughter, a marriage, and the natural world--a celebration of life itself, and the power of our families and beliefs to bring us together.

Walter Benjamin's Grave

Edited by Leah Dickerman. Essays by Brigid Doherty, Sabine T. Kriebel, Dorothea Dietrich, Michael R. Taylor, Janine Mileaf and Matthew S. Witkovsky. Foreword by Earl A. Powell III.

LSD, My Problem Child

Drawing Futures brings together international designers and artists for speculations in contemporary drawing for art and architecture. Despite numerous developments in technological manufacture and computational design that provide new grounds for designers, the act of drawing still plays a central role as a vehicle for speculation. There is a rich and long history of drawing tied to innovations in technology as well as to revolutions in our philosophical understanding of the world. In reflection of a society now underpinned by computational networks and interfaces allowing hitherto unprecedented views of the world, the changing status of the drawing and its representation as a political act demands a platform for reflection and innovation. *Drawing Futures* will present a compendium of projects, writings and interviews that critically reassess the act of drawing and where its future may lie. *Drawing Futures* focuses on the discussion of how the field of drawing may expand synchronously alongside technological and computational developments. The book coincides with an international conference of the same name, taking place at The Bartlett School of Architecture, UCL, in November 2016. Bringing together practitioners from many creative fields, the book discusses how drawing is changing in relation to new technologies for the production and dissemination of ideas.

Wait Till Next Year

A "scrupulously honest" (*O, The Oprah Magazine*) debut memoir that explores one man's gender transition amid a pivotal political moment in America. *Becoming a Man* is a "moving narrative [that] illuminates the joy, courage, necessity, and risk-taking of gender transition" (*Kirkus Reviews*). For fifty years P. Carl lived as a girl and then as a queer woman, building a career, a life, and a loving marriage, yet still waiting to realize himself in full. As Carl embarks on his gender transition, he takes us inside the complex shifts and questions that arise throughout—the alternating moments of arrival and estrangement. He writes intimately about how transitioning reconfigures both his own inner experience and his closest bonds—his twenty-year relationship with his wife, Lynette; his already tumultuous relationships with his parents; and seemingly solid friendships that are subtly altered,

often painfully and wordlessly. Carl “has written a poignant and candid self-appraisal of life as a ‘work-of-progress’” (Booklist) and blends the remarkable story of his own personal journey with incisive cultural commentary, writing beautifully about gender, power, and inequality in America. His transition occurs amid the rise of the Trump administration and the #MeToo movement—a transition point in America’s own story, when transphobia and toxic masculinity are under fire even as they thrive in the highest halls of power. Carl’s quest to become himself and to reckon with his masculinity mirrors, in many ways, the challenge before the country as a whole, to imagine a society where every member can have a vibrant, livable life. Here, through this brave and deeply personal work, Carl brings an unparalleled new voice to this conversation.

Universalist Union

The unspeakable sexual confessions of legend Lydia Lunch; introduction by Jerry Stahl, afterword by Thurston Moore.

The Horizon Book of Makers of Modern Thought

On a series of solitary walks around London, a woman recalls the rivers she's encountered in prose reminiscent of Sebald.

Cantoras

Dr Max Aue is a family man and owner of a lace factory in post-war France. He is an intellectual steeped in philosophy, literature, and classical music. He is also a former SS intelligence officer and cold-blooded assassin. He was an observer and then a participant in Nazi atrocities on the Eastern Front, he was present at the siege of Stalingrad, at the death camps, and finally caught up in the overthrow of the Nazis and the nightmarish fall of Berlin. His world was peopled by Eichmann, Himmler, Göring, Speer and, of course, Hitler himself. Max is looking back at his life with cool-eyed precision; he is speaking out now to set the record straight.

Safe & Sound

For Small Creatures Such as We

Deathtripping

An illustrated history, account and critique of the 'Cinema of Transgression', providing a long-overdue and comprehensive documentation of this essential, modern sociological and cultural movement. With a brief history of underground film, and studies of seminal influences including Warhol, Kenneth Anger, Jack Smith, George and Mike Kuchar and John Waters and interviews with Richard Kern and Nick Zedd, this is an extensive illustrated film guide with synopses and critiques of key works of transgressive cinema and related films.'

Deathtripping

This exhaustive study focuses on the New York filmmakers that coalesced around the radical manifesto espoused by downtown filmmaker Nick Zedd: “none shall emerge unscathed.” Placing their work within the wider alternative film and downtown post-punk scenes, Deathtripping offers detailed analyses of the movement’s films alongside interviews with the filmmakers and their collaborators, including Richard Kern, Nick Zedd, Tommy Turner, Beth B, Joe Coleman, and Lydia Lunch. Also discussed are seminal influences such as the Kuchar brothers, Jack Smith, and Andy Warhol as well as the history of underground and trash cinema.

Deathtripping

Deathtripping is an illustrated history, account and critique of the "Cinema Of Transgression\

Experimental Cinema

Brings together key writings on American avant-garde cinema to explore the long tradition of underground filmmaking from its origins in the 1920s to the work of contemporary film and video artists.

Flesh and Excess

Focusing on key works by two award-winning underground filmmakers, Usama Alshaibi and Aryan Kaganoff, Sargeant examines the desire and the need for shocking bodily representations and interventions in film. Challenging readers to examine the nature of pleasure, of viewing and of experiencing cinema, he punctuates his writing with philosophical analysis while exploring industrial culture, surrealism, butoh dance, fine art and medical fetishism.

New Punk Cinema

New Punk Cinema is the first book to examine a new breed of film that is indebted to the punk spirit of experimentation, do-it-yourself ethos, and an uneasy, often defiant relationship with the mainstream. An array of established and emerging scholars trace and map the contours of new punk cinema, from its roots in neorealism and the French New Wave, to its flowering in the work of Lars von Trier and the Dogma 95 movement. Subsequent chapters explore the potentially democratic and even anarchic forces of digital filmmaking, the influences of hypertext and other new media, the increased role of the viewer in arranging and manipulating the chronology of a film, and the role of new punk cinema in plotting a course beyond the postmodern. The book examines a range of films, including *The Blair Witch Project*, *Time Code*, *Run Lola Run*, *Memento*, *The Celebration*, *Gummo*, and *Requiem for a Dream*. New Punk Cinema is ideal for classroom use at the undergraduate and graduate levels, as well as for film scholars interested in fresh approaches to the emergence of this vital new turn in cinema. Features* Offers a comprehensive examination of the term 'new punk' cinema.* Provides several new approaches for the study of digital cinema.* Includes close analysis of several key new punk films and directors.

John Zorn

Following his English edition of Alma Mahler-Werfel's *Diaries 1898-1902*, Antony Beaumont presents both the first comprehensive biography of the composer and conductor Alexander Zemlinsky (1871-1942) and a critical assessment of his works. "Zemlinsky--all hail to you!" wrote the young Alma. "All hail to you and your art." When she first met him, Zemlinsky was the most promising Viennese composer of his generation. In 1901, when Alma abruptly ended their passionate love affair in order to marry Gustav Mahler, the crisis served to transform Zemlinsky's talent into mastery. Only long after his death, however, did his music begin to receive its due. Zemlinsky was central to the musical life of Vienna and Central Europe, and this brilliant biography illuminates a social and cultural milieu that disappeared forever with the triumph of Hitler's Reich. The author details the composer's early years as a protégé of Brahms and Mahler, his complex friendship with his brother-in-law Arnold Schoenberg, the influence of his teaching on the boy-prodigy Erich Korngold, his kindly and helpful attitude toward the hypersensitive Anton Webern, and his heartfelt friendship with Alban Berg. Zemlinsky was one of the leading conductors of the interwar period, considered by both Schoenberg and Stravinsky the finest they had ever heard. The author charts Zemlinsky's career from Vienna to Berlin, St. Petersburg, and Prague, providing insight into his Catholic-Sephardic background and investigating his keen interest in esoteric aspects of music, including color symbolism and numerology. The author's analyses of Zemlinsky's major scores are accessible and fully contextualized.

Cinema Inferno

This is a provocative collection of essays that provide cutting edge, original research in film studies, discussing a number of 'transgressive' films that have never before had such in-depth analysis and treatment. From '70s Italian horror films and extreme European cinema to Nazi propaganda films and fundamentalist Christian 'scare' movies, these essays explore many different genres and themes.

Meat is Murder!

The best-selling study of cannibals in both real life and cinema, with illustrated reports on cannibal killers Ed Gein, Albert Fish and Jeffrey Dahmer, plus reviews of cannibal movies such as 'Texas Chainsaw Massacre', 'Cannibal Holocaust', and others. This brand new, updated and expanded edition includes an extra chapter on Flesh-Eating, Zombies in classic horror movies like George A. Romero's 'Night of the Living Dead', Lucio Fulci's 'Zombi 2' and Peter Jackson's 'Braindead', plus a new, full colour section of extreme screen gore and a report on new cannibal movies e.g. 'Hannibal'.

Fear City Cinema

This book studies a grouping of films set in New York City between 1965 and 1995, reflecting a town besieged by rampant criminality, social distress and physical decay. "Fear City" is a term the NYPD used to label New York as a frightening environment, incapable of securing the safety of its residents. This book not only deals with the social problems evident in New York during this period, but also provides a study of how independent filmmakers were able to capture unsettling urban imagery, capitalizing on feelings of paranoia and dread. The author explores how the tone of these films reflects upon the anti-urbanism that led to the War on Crime, the mass exodus of working-class people from the city and mass incarceration of young Black men.

Punk Slash! Musicals

Punk Slash! Musicals is the first book to deal extensively with punk narrative films, specifically British and American punk rock musicals produced from roughly 1978 to 1986. Films such as Jubilee, Breaking Glass, Times Square, Smithereens, Starstruck, and Sid and Nancy represent a convergence between independent, subversive cinema and formulaic classical Hollywood and pop musical genres. Guiding this project is the concept of "slip-sync." Riffing on the commonplace lip-sync phenomenon, "slip-sync" refers to moments in the films when the punk performer "slips" out of sync with the performance spectacle, and sometimes the sound track itself, engendering a provocative moment of tension. This tension frequently serves to illustrate other thematic and narrative conflicts, central among these being the punk negotiation between authenticity and inauthenticity. Laderman emphasizes the strong female lead performer at the center of most of these films, as well as each film's engagement with gender and race issues. Additionally, he situates his analyses in relation to the broader cultural and political context of the neo-conservatism and new electronic audio-visual technologies of the 1980s, showing how punk's revolution against the mainstream actually depends upon a certain ironic embrace of pop culture.

Underground U.S.A.

Whether defined by the carnivalesque excesses of Troma studios (The Toxic Avenger), the arthouse erotica of Radley Metzger and Doris Wishman, or the narrative experimentations of Abel Ferrara, Melvin Van Peebles, Jack Smith, or Harmony Korine, underground cinema has achieved an important position within American film culture. Often defined as "cult" and "exploitation" or "alternative" and "independent," the American underground retains separate strategies of production and exhibition from the cinematic mainstream, while its sexual and cinematic representations differ from the traditionally conservative structures of the Hollywood system. Underground U.S.A. offers a fascinating overview of this area of maverick moviemaking by considering the links between the experimental and exploitative traditions of the American underground.

Contemporary American Independent Film

This anthology addresses the salient aesthetic, ideological and economic determinants of independent American cinema over the past three decades.

Punk Rock: So What?

It's now over twenty years since punk pogo-ed its way into our consciousness. Punk Rock So What? brings together a new generation of academics, writers and journalists to provide the first comprehensive assessment of punk and its place in popular music history, culture and myth. The contributors, who include Suzanne Moore, Lucy O'Brien, Andy Medhurst, Mark Sinker and Paul Cobby, challenge standard views of punk prevalent since the 1970s. They: * re-situate punk in its historical context, analysing the possible origins of punk in the New York art scene and Manchester clubs as well as in Malcolm McClarens brain * question whether punk deserves its reputation as an anti-fascist, anti-sexist movement which opened up opportunities for women musicians and fans alike. * trace punk's long-lasting influence on comics, literature, art and cinema as well as music and fashion, from films such as Sid and Nancy and The Great Rock n Roll Swindle to work by contemporary artists such as Gavin Turk and Sarah Lucas. * discuss the role played by such key figures as Johnny Rotten, Richard Hell, Malcolm McClaren, Mark E. Smith and Viv Albertine. Punk Rock Revisited kicks over the statues of many established beliefs about the meaning of punk, concluding that, if anything, punk was more culturally significant than anybody has yet suggested, but perhaps for different reasons.

Cult Cinema

Cult Cinema: an Introduction presents the first in-depth academic examination of all aspects of the field of cult cinema, including audiences, genres, and theoretical perspectives. Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions, aesthetics, genres, theories of cult cinema, as well as historical insights into the topic

Art, Performance, Media

Over the course of fifteen years, Nicholas Zurbrugg interviewed the avant-garde poets, filmmakers, dancers, writers, composers, and performance artists who were defying tradition, crossing genres, and forever changing how art would be created, performed, and interpreted. These conversations with thirty-one of the leading multimedia artists in the United States now form a comprehensive record, from the insiders' perspectives, of the most vital component of the postmodern American art world. Passionate about postmodernism and committed to innovative creativity, Zurbrugg asks these artists probing and insightful questions. How did their work evolve? Who most influenced them? How did they assess changes in contemporary art, and what did they think of each other's work? Which of their experiences had the most powerful effects on their creative development? What could lie ahead for American art? As these questions are answered by individual artists, the interviews also cumulatively address larger issues of artistic expression, including the idea of the avant-garde itself. The book features interviews with Kathy Acker, Charles Amirkhanian, Laurie Anderson, Robert Ashley, Beth B, David Blair, William S. Burroughs, Warren Burt, John Cage, Richard Foreman, Kenneth Gaburo, Diamanda Galas, John Giorno, Philip Glass, Brion Gysin, Dick Higgins, Jenny Holzer, Mike Kuchar, Robert Lax, Jackson Mac Low, Meredith Monk, Nam June Paik, Yvonne Rainer, Steve Reich, Rachel Rosenthal, Bill Viola, Larry Wendt, Emmett Williams, Robert Wilson, Nick Zedd, and Ellen Zweig. Introductory notes to each interview provide context and connect the work and experiences of various artists, and photographs of these artists contribute a significant visual element to the book. Nicholas Zurbrugg (1947-2001) was professor of English and cultural studies, as well as director of the Centre of Contemporary Arts, at De Montfort University in Leicester, England. He is the author of *The Parameters of Postmodernism* and *Critical Vices: The Myths of Postmodern Theory*.

Naked Lens

Celebrating the celluloid expression of the Beat spirit - arguably the most sustained legacy in U.S. counterculture - *Naked Lens* is a comprehensive study of the most significant interfaces between the Beat writers, Beat culture, and cinema. *Naked ...*

Fight Your Own War

Power electronics is a genre of industrial or 'noise' music that utilises feedback and synthesizers to produce an intense, loud, challenging sound. To match this sonic excess, power electronics also relies heavily upon extreme thematic and visual content — whether in lyrics, album art, or live performance. The result is a violent, ecstatic, and potentially consciousness-altering spectacle, and a genre that often invites strong reactions from both listeners and critics. *FIGHT YOUR OWN WAR* is the first English-language book primarily devoted to power electronics. Written by artists, fans, and critics from around the world, its essays and reviews explore the current state of the genre, from early development through to live performance, listener experience, artist motivation, gender and subcultures such as 'Japanoise'. In considering this 'spectacle' of noise, how far can we simply label power electronics as a genre of shock tactics or of transgression for transgression's sake?

Transgression in Games and Play

Contributors from a range of disciplines explore boundary-crossing in videogames, examining both transgressive game content and transgressive player actions. Video gameplay can include transgressive play practices in which players act in ways meant to annoy, punish, or harass other players. Videogames themselves can include transgressive or upsetting content, including excessive violence. Such boundary-crossing in videogames belies the general idea that play and games are fun and non-serious, with little consequence outside the world of the game. In this book, contributors from a range of disciplines explore transgression in video games, examining both game content and player actions. The contributors consider the concept of transgression in games and play, drawing on discourses in sociology, philosophy, media studies, and game studies; offer case studies of transgressive

play, considering, among other things, how gameplay practices can be at once playful and violations of social etiquette; investigate players' emotional responses to game content and play practices; examine the aesthetics of transgression, focusing on the ways that game design can be used for transgressive purposes; and discuss transgressive gameplay in a societal context. By emphasizing actual player experience, the book offers a contextual understanding of content and practices usually framed as simply problematic. Contributors Fraser Allison, Kristian A. Bjørkelo, Kelly Boudreau, Marcus Carter, Mia Consalvo, Rhys Jones, Kristine Jørgensen, Faltin Karlsen, Tomasz Z. Majkowski, Alan Meades, Torill Elvira Mortensen, Víctor Navarro-Remesal, Holger Pötzsch, John R. Sageng, Tanja Sihvonon, Jaakko Stenros, Ragnhild Tronstad, Hanna Wirman

Art Sex Music

A SUNDAY TIMES, TELEGRAPH, ROUGH TRADE, PITCHFORK AND UNCUT MUSIC BOOK OF THE YEAR SHORTLISTED FOR THE PENDERYN MUSIC BOOK PRIZE Art Sex Music is the autobiography of a musician who, as a founding member of the avant-garde group Throbbing Gristle and electronic pioneers Chris & Cosey, has consistently challenged the boundaries of music over the past four decades. It is the account of an artist who, as part of COUM Transmissions, represented Britain at the IXth Biennale de Paris, whose Prostitution show at the ICA in 1976 caused the Conservative MP Nicholas Fairbairn to declare her, COUM and Throbbing Gristle 'Wreckers of Civilisation' . . . shortly before he was arrested for indecent exposure, and whose work continues to be held at the vanguard of contemporary art. And it is the story of her work as a pornographic model and striptease artiste which challenged assumptions about morality, erotica and art. Art Sex Music is the wise, shocking and elegant autobiography of Cosey Fanni Tutti.

Death Cults

The deadly belief systems of cults worldwide hold an immense fascination for those desperate enough to look for 'ultimate truths'. Throughout history, thousands of people have joined cults and committed acts of mind-boggling atrocity in the belief they would attain power or everlasting life. From the acid-drenched psychosis of the Manson Family to the primitive barbarism of the Ugandan Movement for the Restoration of the Ten Commandments of God, the deluded followers of cults and their charismatic and megalomaniac leaders- have been responsible for history's most shocking and bizarre assassinations, slayings, and mass suicides. Jack Sargeant has compiled twelve in-depth essays from a variety of experts on this deadly phenomenon. The book includes cults about whom very little has previously been written, such as the Russian castration sect and the bizarre Japanese Aum doomsday cult which released sarin gas into Tokyo's subways. Read this volume and take a ride straight to hell!

CUT UP! An Anthology Inspired by the Cut-Up Method of William S. Burroughs & Brion Gysin

In Paris in the late Fifties the Beat Generation writer William Burroughs and his sidekick Brion Gysin developed the cut-up method. It involved taking a piece of finished text and cutting it into pieces - then rearranging those pieces to create a new text or work of art. Burroughs wrote that: "When you cut into the present the future leaks out." The cut-up had a profound effect on music, writing, painting, and film. Devotees of the cut-up include David Bowie, Radiohead, and Kathy Acker. In addition to bringing together new work by new people, CUT UP! also salutes some better known 20th Century voices who kept the spirit of Burroughs and Gysin alive. Contributors include Kenji Siratori, Claude Pelieu, Nina Antonia, Billy Chainsaw, Cabell McLean, Mary Beach, Marc Olmsted, Allen Ginsberg, Spencer Kansa, Michael Butterworth, Robert Rosen, Nathan Penlington, Sinclair Beiles, Gary J. Shipley, D M Mitchell, and Edward S. Robinson.

Ethics of Contemporary Art

What happens when the shock of artistic transgression wears off, when scandal dissipates, when outrage becomes a tired routine? In this original new book, Theo Reeves-Everson argues that transgressive art no longer succeeds on its own terms in societies where language, prohibition and morality have become increasingly malleable. This compels us to rethink the relationship between contemporary art and ethics, and focus our attention on the potential of artworks to propose new values rather than simply challenge pre-existing moral codes. Assembling a novel theoretical framework from the writings of Félix Guattari, Jacques Lacan and others, Ethics of Contemporary Art narrates a journey away from transgression towards a new critical paradigm for the relationship between ethics and aesthetics that places questions of subjectivity centre stage. Along the way artworks by Kader Attia, Artur Zmijewski,

Dora Garcia and others serve as springboards launching discussions of the varied pathways along which a renewed ethics of contemporary art might develop.

Left Hand

"Left Hand is every reason why Paul Curran is one of the smartest, most daring, meticulous, violent, delicate, awe-inspiring new fiction chisellers in the known world, if you ask me. His work has been a huge favorite of lucky insiders like me for years, and now the secret is finally and definitely out." -Dennis Cooper, author of *The Marbled Swarm*

The Cult Film Reader

"An invaluable collection for anyone researching or teaching cult cinema ... The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." *Science Fiction Film and Television* "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in *The Cult Film Reader* will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of *Ginger Snaps Unleashed* and *The Chair* "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of *The Blues Brothers*, *An American Werewolf in London* and *Michael Jackson's Thriller* "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, sexploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study – The Conceptions of Cult; Cult Case Studies; National and International Cults; and Cult Consumption – to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, *The Cult Film Reader* dissects some of the biggest trends, icons, auteurs and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls* and *Ginger Snaps*. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezih Erdogan; Welch Everman; John Fiske; Barry Keith Grant; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J. Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu

Defining Cult Movies

This collection concentrates on the analysis of cult movies, how they are defined, who defines them and the cultural politics of these definitions. The definition of the cult movie relies on a sense of its distinction from the "mainstream" or "ordinary." This also raises issues about the perception of it as an oppositional form of cinema, and of its strained relationships to processes of institutionalization and classification. In other words, cult movie fandom has often presented itself as being in opposition to the academy, commercial film industries and the media more generally, but has been far more dependent on these forms than it has usually been willing to admit. The international roster of essayists range over the full and entertaining gamut of cult films from Dario Argento, Spanish horror and Peter Jackson's New Zealand gore-fests to sexploitation, kung fu and sci-fi flicks.

Constructing Transgressive Sexuality in Screenwriting

This book approaches the construction of complex and transgressive 'pervert' characters in mainstream (not 'art'), adult-oriented (not pornographic) cinema. It deconstructs an episteme on which to base the construction of characters in screenplays, in a way that acknowledges how semiotic elements of characterisation intersect. In addition, it provides an extended re-phrasing of the notion of 'the pervert' as Feiticiero/a: a newly-coined construct that might serve as an underpinning for complex, sexual filmic characters that are both entertaining and challenging to audiences. This re-phrasing speaks to both an existential/phenomenological conception of personhood and to the scholarly tradition of the 'linguistic turn' of continental philosophers such as Foucault and Lacan, who represent language not primarily as describing the world but as constructing it. The result is an original and interdisciplinary volume that is brought to coherence through a queer, post-humanist lens.

Meat is Murder

A unique and explicit exploration of the stories that are told about cannibals, from classical myth to contemporary cinema, true crime, and fiction and featuring comprehensive illustrated critique of cannibalism as portrayed in the cinema. Featuring mondo and exploitation films such as CANNIBAL HOLOCAUST, horro movies such as TEXAS CHAINSAW MASSACRE, and arthouse classics such as Peter Greenaways THE COOK, THE THIEF, HIS WIFE AND HER LOVER. It also details the atrocious crimes of real life cannibals, Ed Gein, Albert Fish etc.

Punk Rock: So What?

Punk Rock: So What? brings together a new generation of writers, journalists and scholars to provide the first comprehensive assessment of punk and its place in popular music history, culture and myth.

Fragments of Fear

"Warning: contains adult material"--Cover

City Primeval

An anthology of personal documentaries of place and time by key figures in the art world from the 1970s to the present.

Blue of Noon

Set against the backdrop of Europe's slide into Fascism, Blue of Noon is a blackly compelling account of depravity and violence. As its narrator lurches despairingly from city to city in a surreal sexual and mental nightmare of squalor, sadism and drunken encounters, his internal collapse mirrors the fighting and marching on the streets outside. Exploring the dark forces beneath the surface of civilization, this is a novel torn between identifying with history's victims and being seduced by the monstrous glamour of its terrible victors, and is one of the twentieth century's great nihilist works.

Car Crash Culture

A morbidly fascinating and articulate collection of essays, this book explores the grim underside of America's cult of the automobile and the disturbing, frequently conspiratorial, speculations that arise whenever the car becomes the cause or the site of human death. Through analysis of fatal celebrity car accidents and other examples of death by automobile, as well as through personal memoir and forensic reports, cultural critics ponder our very human fascination with the car crash. Topics include the roles and experiences of passengers and bystanders, car crash conspiracy theories, the automobile as a site of murder, studies of car crash cinema, and psychological interpretations of the notion of the 'accident.' The book features original essays by such underground icons as Kenneth Anger and Adam Parfrey.

Fight back

Fight back examines the different ways punk – as a youth/subculture – may provide space for political expression and action. Bringing together scholars from a range of academic disciplines (history, sociology, cultural studies, politics, English, music), it showcases innovative research into the diverse ways in which punk may be used and interpreted. The essays are concerned with three main themes: identity, locality and communication. These, in turn, cover subjects relating to questions of class, age

and gender; the relationship between punk, locality and socio-political context; and the ways in which punk's meaning has been expressed from within the subculture and reflected by the media. Jon Savage, the foremost commentator and curator of punk's cultural legacy, provides an afterword on punk's impact and dissemination from the 1970s to the present day.

Visionary Film

Critics hailed previous editions of Visionary Film as the most complete work written on the exciting, often puzzling, and always controversial genre of American avant-garde film. This book has remained the standard text on American avant-garde film since the publication of its first edition in 1974. Now P. Adams Sitney has once again revised and updated this classic work, restoring a chapter on the films of Gregory J. Markopoulos and bringing his discussion of the principal genres and major filmmakers up to the year 2000.

Fight Your Own War

The first book devoted to power electronics, written by artists, fans, and critics. Power electronics is a genre of industrial or 'noise' music that utilises feedback and synthesizers to produce an intense, loud, challenging sound. Fight Your Own War is the first ever English-language book primarily devoted to power electronics, bringing together essays and reviews that explore the current state of the genre, from early development through to live performance, listener experience, artist motivation, gender and subcultures, such as 'Japanoise'.

We're Not Here to Entertain

"After the blast, Kurt Cobain's body slumped. Next to his corpse lay a piece of paper with his last words. At the time the bullet seared his head, Cobain was a rock star, his grizzled face graced the covers of slick music industry magazines, his songs received mainstream radio play, his band Nirvana performed in huge arenas. But he had been thinking an awful lot about what he called the "punk rock world" that saved his life during his teen years and that he had subsequently abandoned for stardom. He first encountered this world in the summer of 1983, at a free show the Melvins held in a Thriftway parking lot. After hearing the guttural sounds and watching kids dance by slamming against one another, he ran home and wrote in his journal: "This was what I was looking for," underlined twice. As he dove into this world, he recognized its blistering music played in odd venues, but also a wider array of creativity, like self-made zines, poetry, fiction, movies, artwork on flyers and record jackets, and even politics. This too: how all of these things opened up spaces for ideas and arguments. Now in his suicide note he reflected on his "punk rock 101 courses," where he learned "ethics involved with independence and the embracement of your community."² There are people who can recount where they were when Cobain's suicide became news. I was in Ithaca, NY, finishing up my dissertation... but my mind immediately hurled backwards to growing up in Washington, D.C.'s "metropolitan area" (euphemism for suburban sprawl). I started to remember the first time I entered this "punk rock world." Around a year or two before Cobain went to the Thriftway parking lot, I opened the doors of the Chancery, a small club in Washington, D.C., and witnessed a tiny little stage, maybe a foot and a half off the ground. Suddenly, a small kid about my age (fifteen), his hair bleached into a shade of white that glowed in the lights, jumped up. I remember it being brighter than expected (unlike my earlier, wee-boy experiences in darkened, cavernous arenas where bands like Kiss or Cheap Trick would play to me and thousands of stoned audience members). This kid with the blond hair might have said something, I don't remember, what I recall is that his band broke into the fastest, most vicious sounding music I had ever heard. Suddenly bodies started flying through the air, young men (mostly) propelling themselves off the ground into the space between one another, flailing their arms, skin smacking skin. Control was lost, for when a body moved in one direction, another body collided into its path. When someone fell over, another would pick him up. The bodies got pushed onto the stage, making it hard to differentiate performer from audience member. At one moment it appeared the singer had been tackled by a clump of kids, and he seemed to smile. Sometimes, I could even make out what the fifteen-year old was shouting, especially, "I'm going to make their society bleed!" Overwhelmed, I rushed outside to clear my head"--

Messy Images

Messy Images sind Bilder, die verstören. Messy images können technische Gründe haben – etwa visuelle Unschärfen und Störungen (glitches), akustisches Rauschen, verlustreiche Umformatierungen (lossy compression), stockende Bilder aufgrund von Zwischenspeicherung (buffering). Sie können

von menschlichen Akteur:innen bewusst hergestellt werden – etwa in Form unübersichtlicher Bild-kompilationen, Collagen oder Text-Bild-Ton-Anordnungen – oder zufällig existieren. Gleichwohl kann der Eindruck der messiness auch in den Übergängen zwischen technischen und menschlichen Akteur:innen, zwischen Netzwerken, Institutionen, Archiven und Algorithmen entstehen. Mit dem Themenschwerpunkt «Messy Images» lädt Montage AV dazu ein, die Unübersichtlichkeit und Unordnung digital vernetzter Bilder anhand konkreter Phänomene, Teilaspekte und Methoden zu erforschen.

Slip-sync

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing many of these classic works in affordable, high quality, modern editions, using the original text and artwork.

Dolls and Puppets