

# THE ARTS

## 2020



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Diane Antille (éd.)

## Retour à l'objet, fin du musée disciplinaire ?

Bern, 2019, 268 p., 29 ill. en couleurs, 11 ill. n/b, 2 tabl.

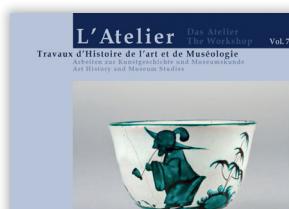
**L'atelier. Travaux d'Histoire de l'art et de Muséologie. Vol. 7**

br. • ISBN 978-3-0343-2797-8

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

eBook (SUL) • ISBN 978-3-0343-3822-6

CHF 73.– / €<sup>D</sup> 70.95 / €<sup>A</sup> 71.30 / € 59.40 / £ 48.– / US-\$ 71.95



Diane Antille (éd.)

Retour à l'objet,  
fin du musée disciplinaire ?

Peter Lang

La fin du musée disciplinaire est-elle possible ? Au vu du retour à l'objet qui s'observe dans les discours scientifiques et muséographiques, cette question paraît devoir à nouveau être posée. Des muséologues, des professionnels des musées, et des chercheurs actifs en Suisse, en France et au Canada, mettent en évidence les différents regards portés sur les objets de musée. Ils discutent comment les disciplines, mais aussi l'histoire des collections et la culture dans laquelle elle s'inscrit, modulent ou non le potentiel pluridisciplinaire des objets. Leurs contributions proposent ainsi diverses

façons de penser le retour à l'objet. Musée sans discipline, musée pluridisciplinaire, ou exposition conviant diverses disciplines autour d'une même matérialité sont envisagés.

Pierpaolo Antonello • Matilde Nardelli • Margherita Zanoletti (eds.)

## Bruno Munari

The Lightness of Art

Oxford, 2018.

**Italian Modernities. Vol. 28**

pb. • ISBN 978-1-78874-699-1

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

Bruno Munari was one of the most important and eclectic twentieth-century European artists. Dubbed the «Leonardo and Peter Pan» of contemporary art, he pioneered what would later be labelled kinetic art, playing a key role in the constitution and definition of the aesthetic programmes of groups such as Movimento Arte Concreta and Programmed Art. He became an internationally recognized name in the field of industrial design, winning the prestigious «Compasso d'Oro» prize four times, while also being a prominent figure in Italian graphic design, working for magazines such as *Tempo* and *Domus*, as well as renowned publishing companies such as Einaudi and Bompiani. He left an indelible mark as an art pedagogue and popularizer with his famous 1970s artistic laboratories for children and was the author of numerous books, ranging from essays on art and design to experimental books. Capturing a resurgent interest in Munari at the international level, the exceptional array of critical voices in this volume constitutes an academic study of Munari of a depth and range that is unprecedented in any language, offering a unique analysis of Munari's seven-decade-long career. Through original archival research, and illuminating and generative comparisons with other artists and movements both within and outside Italy, the essays gathered here offer novel readings of more familiar aspects of Munari's career while also addressing those aspects that have received scant or no attention to date.

Charlotte Ashby • Grace Brockington • Daniel Laqua • Sarah Victoria Turner (eds.)

## Imagined Cosmopolis

Internationalism and Cultural Exchange, 1870s–1920s

Oxford, 2019. XVI, 494 pp., 17 fig. col., 38 fig. b/w

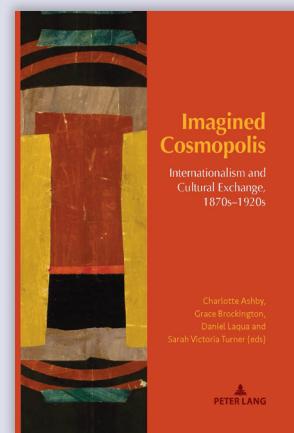
**Internationalism and the Arts. Vol. 2**

hb. • ISBN 978-3-0343-1870-9

CHF 100.– / €<sup>D</sup> 85.95 / €<sup>A</sup> 88.30 / € 80.30 / £ 65.– / US-\$ 97.95

eBook (SUL) • ISBN 978-1-78874-279-5

CHF 100.– / €<sup>D</sup> 95.95 / €<sup>A</sup> 96.30 / € 80.30 / £ 65.– / US-\$ 97.95



The period from the 1870s to the 1920s was marked by an interplay between nationalisms and internationalisms, culminating in the First World War, on the one hand, and the creation of the League of Nations, on the other. The arts were central to this debate, contributing both to the creation of national traditions and to the emergence of ideas, objects and networks that forged connections between nations or that enabled internationalists to imagine a different world order altogether. The essays presented here explore the ways in which the arts operated internationally during this crucial period of nation-making, and how they helped to challenge national conceptions of citizenship, society, homeland and native tongue. The collection arises from the AHRC-funded research network *Internationalism and Cultural Exchange, 1870–1920* (ICE; 2009–2014) and its enquiry into the histories of cultural internationalism and their historiographical implications. This collection has been edited by members of the ICE network convened by Grace Brockington and Sarah Victoria Turner.

**CHARLOTTE ASHBY** is an art and design historian who lectures at Birkbeck, University of London and the University of Oxford.

**GRACE BROCKINGTON** is Senior Lecturer in the History of Art at the University of Bristol.

**DANIEL LAQUA** is Associate Professor of European History at Northumbria University.

**SARAH VICTORIA TURNER** is Deputy Director for Research at the Paul Mellon Centre for Studies in British Art in London.

*Pauline Bachmann*

## Pure Leiblichkeit

Brasiliens Neokonkretismus (1957-1967)

Bern, 2019. 335 S., 45 farb. Abb., 9 s/w Abb.

br. • ISBN 978-3-0343-3517-1

CHF 90.– / €<sup>D</sup> 78.95 / €<sup>A</sup> 80.50 / € 73.20 / £ 59.– / US-\$ 87.95

eBook (SUL) • ISBN 978-3-0343-3825-7

CHF 91.– / €<sup>D</sup> 86.95 / €<sup>A</sup> 87.80 / € 73.20 / £ 60.– / US-\$ 88.95

Seit einiger Zeit ist Brasiliens Neokonkretismus in Ausstellungen, Katalogen und Publikationen in Europa präsent. Die Autorin nimmt erstmals auf Deutsch umfassende Werkanalysen vor und stellt den Schlüsselcharakter der neokonkreten Praktiken dar. Die Kunst- und Lyrikproduktion der Bewegung führte, so die Autorin, zu einer Umwertung und Neuauslegung des konkret-konstruktivistischen Gedankenguts der europäischen Avantgarden des frühen 20. Jahrhunderts. Diese Umwertungen schufen in Brasilien erst die Voraussetzungen dafür, haptische und sensorielle Komponenten ästhetischen Erlebens zum zentralen Ausgangspunkt künstlerischer Praxis zu erheben, für welche die späteren Arbeiten der brasilianischen Avantgarde-Ikonen Lygia Clark und Hélio Oiticica bekannt sind. Die Arbeit ist ein wichtiger Beitrag dazu, moderne und zeitgenössische künstlerische Praktiken aus Brasilien zu dekolonisieren, denn die Analysen zeigen auf, dass haptisch und pluri-sensoriell erfahrbare Kunstwerke aus Brasilien eben nicht auf einer angenommenen genuin sensorisch-sensiblen Konstituierung des Menschen in Brasilien beruhen, sondern vielmehr auf einer eigenwilligen, lokalen Rezeption europäischer Avantgardepraktiken.

*Gerardo Boto Varela · Isabel Escandell · Esther Lozano Lopez (eds.)*

## The Memory of the Bishop in Medieval Cathedrals

Ceremonies and Visualizations

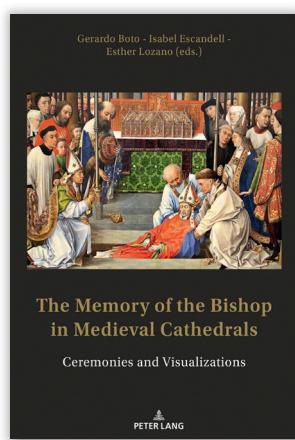
Bern, 2019. 608 pp., 60 fig. col., 60 fig. b/w.

pb. • ISBN 978-3-0343-3450-1

CHF 112.– / €<sup>D</sup> 95.95 / €<sup>A</sup> 99.– / € 90.– / £ 74.– / US-\$ 108.95

eBook (SUL) • ISBN 978-3-0343-3447-1

CHF 112.– / €<sup>D</sup> 106.95 / €<sup>A</sup> 108.– / € 90.– / £ 74.– / US-\$ 108.95



This volume explores the making and metamorphosis of images and memories of European Medieval Bishops as individual personalities or institutional figures within the framework of their respective cathedrals. The studies discuss the circumstances and factors that have determined funerary configurations and ritual remembrances of bishops in cathedrals and ecclesiastical colleges in the Medieval Latin Church. The authors of this volume adopt and implement a dual and comple-

mentary methodology. First, they take into account a wide range of factors, including specific community practices, liturgical ceremonies, church furnishings, and artistic equipment. Second, they explore to which the morphology of individual tombs can be ascribed to the preferences of patrons who, hypothetically, would also have imposed a religious protocol as the patrons of the future commemoration of their personalities. In these novel studies, special attention is paid to the symbiosis of pictorial narratives, liturgical performativity, and spatial arrangement, which made up and propitiated a large part of the visual experience of episcopal memorials. The volume focuses on the use of the memorial devices of important bishops as a privileged lens to analyse the complexity and dynamics of the artistic landscape in western Europe during the Middle Ages.

*John Champagne*

## Queer Ventennio

Italian Fascism, Homoerotic Art, and the Nonmodern in the Modern

Oxford, 2019. X, 310 pp., 15 fig. b/w

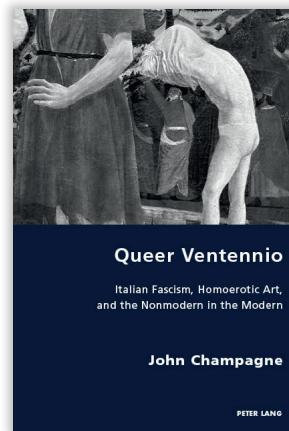
**Italian Modernities. Vol. 34**

pb. • ISBN 978-1-78997-224-5

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

eBook (SUL) • ISBN 978-1-78997-225-2

CHF 62.– / €<sup>D</sup> 58.95 / €<sup>A</sup> 59.30 / € 49.40 / £ 40.– / US-\$ 60.95



Given fascist proscriptions against homosexuality, a surprising number of artists under Mussolini's regime were queer. Exploring the contribution of Italy to our understanding of both the history of homosexuality and European modernism, this ground-breaking study analyses three queer modernists – writer Giovanni Comisso, painter and writer Filippo de Pisis, and painter Corrado Cagli. None self-identified as fascists; none, however, were consistent critics of the regime. All understood their own sexuality via the idea of the primitive – a discourse fascism also employed in its efforts to se-

ure consent for the dictatorship. What happens when we return to these men and their work minus the assumption that our most urgent task is identifying their fascist tendencies or political quietism? Various infantilized, pathologized, marginalized, and stigmatized, treated as both cause and effect of fascism, queer ventennio artists are an easy target, not brave or selfless or savvy enough to see their common struggle with fascism's other victims. Revisiting their works and lives with an eye toward neither rehabilitation nor condemnation allows us to ponder more carefully the relationship between art and politics, how homophobia has structured art criticism, the need to further bring queer perspectives to Italian cultural analysis, and how such men disrupt our sense of modern homo/heterosexual definition.

Liana De Girolami Cheney (ed.)

## Readings in Italian Mannerism II

Architecture

New York, 2020. XXIV, 236 pp., 46 b/w ill.

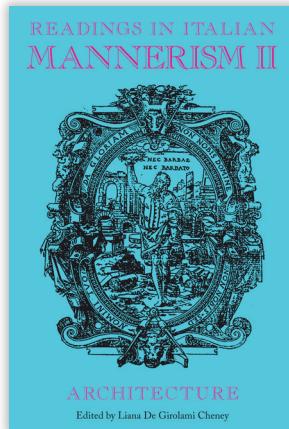
**American University Studies. Series 20: Fine Arts. Vol. 41**

hb. • ISBN 978-1-4331-6072-1

CHF 98.- / €D 84.95 / €A 87.10 / £ 79.20 / £ 64.- / US-\$ 94.95

eBook (SUL) • ISBN 978-1-4331-6077-6

CHF 93.- / €D 89.95 / €A 90.- / £ 75.- / £ 60.- / US-\$ 89.95



This collection celebrates the 450th year anniversary of the publication of Giorgio Vasari's *Vite (The Lives of the Most Excellent Painters, Sculptors and Architects)* [Florence: Giunti, 1568]], in which, in the prolegomenon, architects were highly praised along with the principles and technology of architecture. To honor this significant event, the selected articles in this book contain some published excerpts, some revised and expanded, some never published. These articles demonstrate the extraordinary influence of the classical tradition in Renaissance and Mannerist architecture and its role in

the education of architectural students. In particular, these essays discuss the materials employed and their functions as well as the architect's role in society. These articles also address the impact of Mannerist architecture and art theory in sixteenth-century European architecture and culture.

Lili Du

## Les enseignes traditionnelles, partie intégrante du patrimoine culturel immatériel de Pékin

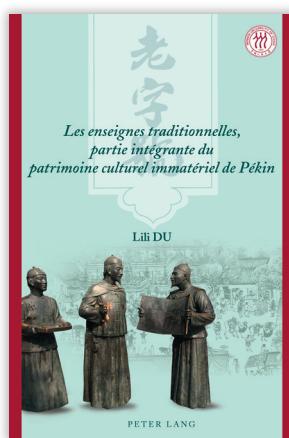
New York, 2019. XVI, 256 p., 11 ill. n/b, 9 tabl.

rel. • ISBN 978-1-4331-7001-0

CHF 98.- / €D 84.95 / €A 87.10 / £ 79.20 / £ 64.- / US-\$ 94.95

eBook (SUL) • ISBN 978-1-4331-7002-7

CHF 98.- / €D 94.95 / €A 95.- / £ 79.20 / £ 64.- / US-\$ 94.95



Depuis son adoption de la « Convention pour la sauvegarde du patrimoine culturel immatériel » en 2003, la Chine a lancé au niveau national, le répertoire de son patrimoine culturel immatériel, et a élaboré, mis en action des mesures pour sa sauvegarde. Pékin, ancienne capitale des cinq dynasties, possède une source abondante du patrimoine culturel immatériel. Les vieilles enseignes pékinoises représentent un vecteur particulier du patrimoine oral, l'art de la dénomination, l'art de l'enseigne, la culture traditionnelle à travers le Confucianisme ainsi que des savoir-faire. Cependant,

par rapport à la valorisation économique, la valorisation culturelle de ces entreprises a été longtemps négligée. En recourant à la formulation du patrimoine culturel immatériel, le présent travail a voulu explorer

et étudier la pluralité du patrimoine immatériel des vieilles enseignes pékinoises, afin de montrer son enjeu dans le développement et la pérennité de ces enseignes ainsi que pour la préservation de la culture locale de Pékin.

Michael Finkenthal

## Dada, One Hundred Years Later

New York, 2019. XII, 150 pp.

hb. • ISBN 978-1-4331-6021-9

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

eBook (SUL) • ISBN 978-1-4331-6022-6

CHF 93.- / €D 89.95 / €A 90.- / £ 75.- / £ 60.- / US-\$ 89.95

This book offers a general historical overview of the Dada movement and presents the individual destinies of some of its major players against the background of the historical, political, and cultural trends which dominated the twentieth century in Europe as well as in America. The author discusses in depth the reciprocal interaction between Dada as an avant-garde movement and its environment, as well as a number of the emerging phenomena born during this interactive process. Dada is viewed as a complex phenomenon dominated by the emergence of hard-to-extrapolate effects; one hundred years of history enable us to ascertain the depth and the extent of this extremely significant socio-cultural event which was Dada and its relevancy to our post-modern and in the future—perhaps—post-human societies.

Marina Giorgini

## Růžena Zátková

Un'artista dimenticata

Bruxelles, 2019. 298 p. 31 b/w ill., 45 coulored ill.

br. • ISBN 978-2-8076-1184-9

CHF 62.- / €D 53.95 / €A 55.- / £ 50.- / £ 41.- / US-\$ 60.95

eBook (SUL) • ISBN 978-2-8076-1185-6

CHF 62.- / €D 59.95 / €A 60.- / £ 50.- / £ 41.- / US-\$ 60.95



La figura di Růžena Zátková (České Budějovice 1885 – Leysin 1923), artista boema generalmente associata al futurismo italiano ma per alcuni versi più vicina all'avanguardia russa, risulta tanto affascinante quanto ancora semiconosciuta al grande pubblico e non solo. Affascinante perché la sua vita, e tutta la sua straordinaria storia, costituiscono di per sé la trama esemplare di un romanzo avventuroso e tragico al contempo. Figlia di una prestigiosa famiglia dell'aristocrazia boema, si legò in un matrimonio infelice a Vasilij Khvoschinskij, coltissimo diplomatico dell'Ambasciata Russa a Roma, dove entrò immediatamente negli ambienti più rinomati e prestigiosi. Musa e amante platonica dello scultore croato Ivan Meštrović, del pittore messicano Roberto Montenegro e del compositore russo Igor' Stravinskij, cara amica del maestro futurista Giacomo Balla, gravitò inoltre nell'orbita dei Balletti Russi di Djagilev, legandosi in una profonda e sincera amicizia a Larionov e alla Gončarova. Protagonista di una serie di sedute spiritiche tenutesi alla presenza delle

personalità più eminenti e stravaganti della capitale italiana, scoprendo grazie allo spiritismo "la legittima realtà dell'astrazione", si ammalò gravemente di tubercolosi e venne ricoverata in un isolato sanatorio svizzero per ben tre anni. Sposò in seconde nozze Arturo Cappa, membro eminente del Partito Comunista italiano vicino ad Antonio Gramsci e futuro cognato di Filippo Tommaso Marinetti. Fu infine amica sincera e confidente di Benedetta Cappa Marinetti e dell'archeologo e umanista Umberto Zanotti-Bianco. Morì a soli 38 anni per l'aggravarsi della tisi proprio mentre la sua carriera stava decollando.

*Massimo Maurizio*

### По(с)ле стихов.

О некоторых тенденциях в современной русскоязычной поэзии (на материале А. Сен-Сенькова и группы «Орбита»)

Berlin, 2019. VI S., 100 S., 3 farb. Abb., 8 s/w Abb.

**Neuere Lyrik. Interkulturelle und interdisziplinäre Studien. 6**

Paperback • ISBN 978-3-631-78567-6

CHF 35.– / €<sup>D</sup> 29.95 / €<sup>A</sup> 30.80 / € 28.– / £ 23.– / US-\$ 33.95

E-Book • ISBN 978-3-631-78743-4

CHF 35.– / €<sup>D</sup> 32.95 / €<sup>A</sup> 33.50 / € 27.90 / £ 23.– / US-\$ 33.95

В русскоязычном поэтическом пространстве последней четверти века можно наблюдать целый ряд тенденций писательских стратегий, так или иначе направленных на определение места и роли пишущего (но не только) субъекта в мире возникших после крушения ССР «сценариев» (Кукулин). На примере творчества А. Сен-Сенькова и группы «Орбита» мы обращаем внимание на выразительные, формальные и композиционные средства, с помощью которых авторы пытаются снова ре-индивидуализировать (Кузьмин) личное высказывание и модальности самовыражения в контексте «постправды» и «текучей» современности.

*Toshiharu Nakamura · Kayo Hirakawa (eds.)*

### Inspiration and Emulation

Selected Studies on Rubens and Rembrandt

Bern, 2019. 320 pp., 161 fig. b/w, 8 fig. col.

hb. • ISBN 978-3-0343-3373-3

CHF 87.– / €<sup>D</sup> 75.95 / €<sup>A</sup> 77.10 / € 70.10 / £ 57.– / US-\$ 84.95

eBook (SUL) • ISBN 978-3-0343-3374-0

CHF 87.– / €<sup>D</sup> 82.95 / €<sup>A</sup> 84.10 / € 70.10 / £ 57.– / US-\$ 84.95

Toshiharu Nakamura

### Inspiration and Emulation

Selected Studies on Rubens and Rembrandt



This book discusses an important theme in art history - artistic emulation that emphasizes the exchange between Flemish and Dutch art in the seventeenth century. Since the Middle Ages, copying has been perceived as an important step in artistic training. Originality, on the other hand, has been considered an indispensable hallmark of great works of art since the Renaissance. Therefore, in the seventeenth century, ambitious painters frequently drew inspiration from other artists' works, attempting to surpass them in various aspects of aesthetic appeal. Drawing on this perspective,

this book considers the problems of imitation, emulation, and artistic rivalry in seventeenth-century Netherlandish art. It primarily focuses on Rubens and Rembrandt, but also discusses other masters like van Dyck and Hals. It particularly results in expanding the extant body of knowledge in relation to Rubens's influence on Rembrandt and Hals. Moreover, it reveals certain new aspects of Rubens and Rembrandt as work-shop masters - collaboration with specialists, use of oil sketches, and teaching methods to pupils for example.

*Michael Mackenzie*

### Otto Dix and the First World War

Grotesque Humor, Camaraderie and Remembrance

Oxford, 2019. XXVI, 422 pp., 9 fig. col., 66 fig. b/w

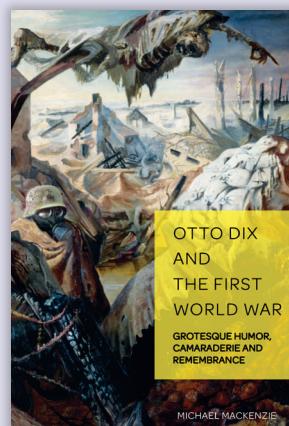
**German Visual Culture. Vol. 6**

hb. • ISBN 978-3-0343-1723-8

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

eBook (SUL) • ISBN 978-1-78874-334-1

CHF 85.– / €<sup>D</sup> 80.95 / €<sup>A</sup> 81.50 / € 67.90 / £ 55.– / US-\$ 82.95



Otto Dix fought in the First World War for the better part of four years before becoming one of the most important artists of the Weimar era. Marked by the experience, he made monumental, difficult and powerful works about it. Whereas Dix has often been presented as a lone voice of reason and opposition in Germany between the wars, this book locates his work squarely in the mainstream of Weimar society. Informed by recent studies of collective remembrance, of camaraderie, and of the popular, working-class socialist groups that commemorated the war, this book takes Dix's very public, monumental works out of the isolation of the artist's studio and returns them to a context of public memorials, mass media depictions, and the communal search for meaning in the war. The author argues that Dix sought to establish a community of veterans through depictions of the war experience that used the soldier's humorous, grotesque language of the trenches and that deliberately excluded women and other non-combatants. His depictions were preoccupied with heteronormativity in the context of intimate touch and tenderness between soldiers at the front and with sexual potency in the face of debilitating wounds suffered by others in the war.

**MICHAEL MACKENZIE** is Professor of Modern Art History at DePauw University. He holds a PhD from the University of Chicago. Significant publications include «From Athens to Berlin: The 1936 Olympics and Leni Riefenstahl's Olympia» (*Critical Inquiry*, Vol. 29) and, most recently, «Painters, Planners, and Bricklayers: Making the Social Circulate in Otto Nagel's Young Bricklayer from the Stalinallee» (*Centropa*, Vol. 15, No. 2).

*Paloma Ortiz de Urbina (Hrsg.)*

### **Arnold Schönberg und Roberto Gerhard: Briefwechsel**

Kritische Ausgabe von Paloma Ortiz-de-Urbina

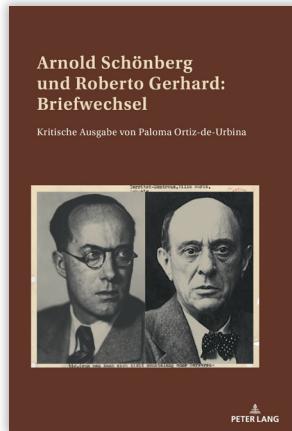
Bern, 2019. 236 S., 45 s/w Abb.

br. • ISBN 978-3-0343-3754-0

CHF 75.– / €<sup>D</sup> 65.95 / €<sup>A</sup> 66.80 / € 60.80 / £ 50.– / US-\$ 73.95

eBook (SUL) • ISBN 978-3-0343-3796-0

CHF 76.– / €<sup>D</sup> 71.95 / €<sup>A</sup> 73.– / € 60.80 / £ 50.– / US-\$ 73.95



Arnold Schönberg und seinem spanischen Schüler Roberto Gerhard, der nach einer langwierigen Suche und minuziöser Arbeit in verschiedenen internationalen Archiven von Prof. Dr. Ortiz-de-Urbina zusammengetragen werden konnte. Eine erste Analyse der Briefe zwischen Arnold Schönberg und seinem Schüler Roberto Gerhard liefert interessante Ergebnisse bezüglich des Lebens, des Werkes und der Persönlichkeit beider Komponisten und beleuchtet relevante biografische Aspekte, wie das enge familiäre Verhältnis zwischen beiden dank der aktiven Vermittlerrolle beider Ehefrauen, die Relevanz des Aufenthalts der Schönbergs in Barcelona von Oktober 1931 bis Juni 1932 oder den verzweifelten Versuch Gerhards, mit Hilfe Pau Casals und anderer spanischer Musiker für Schönberg verbindliche Verträge in Spanien zu schließen, damit der Wiener Meister, bedrängt vom zunehmenden Antisemitismus in Deutschland ab 1932, definitiv nach Barcelona mit Frau und Kind übersiedeln könnte. Die gesammelten Dokumente beleuchten auch den Prozess der Gestaltung mancher Werke beider Komponisten. Wenn auch Leben und Werk Arnold Schönbergs umfassend erforscht und dokumentiert wurden und immer noch Schwerpunkt der internationalen musikwissenschaftlichen Forschung sind, bleibt Roberto Gerhard trotz seiner Relevanz als Komponist und Denker innerhalb der europäischen posttonalen Musik des 20. Jahrhunderts ein unzureichend erforschter Komponist. Als Republikaner fand er während der Franco-Diktatur offiziell keine Beachtung und erst nach seinem Tode 1970, zwei Jahre nach Erhalt der Ehrendoktorwürde der Cambridge University, wurden sowohl sein Leben und Werk als auch seine Rezeption Thema der musikwissenschaftlichen Forschungsgemeinschaft. Aus diesem Grunde soll das vorliegende Buch nicht nur als Dokumentensammlung der Schönberg- und Gerhardforschung dienen, sondern auch als Beitrag zu einer Gerhard-Renaissance verstanden werden.

*Christian Pernet*

### **Choricos de Gaza, « L'Apologie des mimes »**

Texte, traduction française princeps et commentaire.  
Étude sur le mime

Bern, 2019. XVI, 478 p., 2 ill. en couleurs, 3 ill. n/b, 2 tabl.

**Sapheenia. Beiträge zur klassischen Philologie / Contributions à la philologie classique / Contributions to Classical Philology. Vol. 20**

rel. • ISBN 978-3-0343-3696-3

CHF 117.– / €<sup>D</sup> 100.95 / €<sup>A</sup> 103.40 / € 94.– / £ 77.– / US-\$ 113.95

**also available as Open Access**

*L'Apologie des mimes* tient une place particulière dans le corpus des œuvres de Choricos de Gaza (VI<sup>e</sup> siècle). Composée au début du règne de Justinien, cette pièce reflète des réalités contemporaines et constitue à ce titre un témoignage de première importance pour notre connaissance des mimes et du théâtre au VI<sup>e</sup> siècle en général. L'orateur présente néanmoins sa défense des mimes comme un exercice. Comment dès lors lire et interpréter ce discours ? *L'Apologie des mimes* se situe à la frontière des genres, entre les pièces à caractère officiel et les exercices oratoires sous forme de déclamations. Le présent volume offre une édition nouvelle du texte grec accompagnée d'une traduction française *princeps* et inédite du discours. Un commentaire et une étude approfondie sur le mime permettent de comprendre les enjeux essentiels du texte. Héritière de Libanios pour son inspiration et sa structure rhétorique, *L'Apologie des mimes* répond également aux attaques « coutumières » des prédicateurs chrétiens, en particulier Jean Chrysostome, avec qui les correspondances sont remarquables.

*Dimitrina Semova • Eva Aladro Vico • Roxana Sosa Sánchez (eds)*

### **Entender el Artivismo**

Oxford, 2019. XII, 312 p., 15 il. en color, 4 tablas

**Hispanic Studies: Culture and Ideas. Tomo 81**

en rústica • ISBN 978-1-78874-434-8

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

eBook (SUL) • ISBN 978-1-78874-435-5

CHF 62.– / €<sup>D</sup> 58.95 / €<sup>A</sup> 59.30 / € 49.40 / £ 40.– / US-\$ 60.95

En todas las áreas, las personas con voluntad de cambio y desarrollo social utilizan las formas artísticas y la creatividad para conmover la esfera pública, atraer la atención, tomar poder sobre los espacios urbanos y generar nuevos lenguajes y voces sociales. El activismo artístico involucra a personalidades creadoras de todas las culturas, se enraíza en ideas políticas esenciales, moviliza ideas de cambio e igualdad social e interesa a las generaciones más jóvenes, en un espíritu que rompe las barreras académicas y las distinciones profesionales. La creatividad activista con frecuencia ha sido percibida como próxima a la categoría del *outsider art* que engloba el arte producido por no artistas donde el contexto específico sería la protesta política y/o la experimentación social. El *artivismo* tiene sus raíces en las vanguardias artísticas (dada, futurismo, surrealismo, etc.) y el posterior desarrollo y auge en la década de los años sesenta y setenta del pasado siglo (*performance, happening, body art, land art, video art o arte conceptual*), que, muchas veces, nace de una especie de desmaterialización del objeto artístico. Este libro se centra en prácticas de creatividad activista de España, Chile, Perú, Reino Unido, Colombia, etc. que tienen que ver con los actuales fenómenos de crisis discursiva, ideológica, política, económica, financiera. Entender el *artivismo*, un concepto que, nada más pronunciarlo, despierta un amplio abanico de sensaciones.

*John Powell*

## Dancing with Time

The Garden as Art

Oxford, 2019. XVI, 200 pp., 15 fig. col., 4 fig. b/w

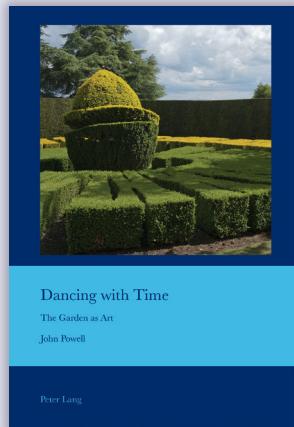
**Cultural Interactions: Studies in the Relationship between the Arts. Vol. 43**

pb. • ISBN 978-1-78997-141-5

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

eBook (SUL) • ISBN 978-1-78997-142-2

CHF 70.– / €D 66.95 / €A 66.70 / £ 55.60 / £ 45.– / US-\$ 67.95



Gardens provoke thought and engagement in ways that are often overlooked. This book shines new light on long-held assumptions about gardens and proposes novel ways in which we might reconsider them. The author challenges traditional views of how we experience gardens, how we might think of gardens as works of art, and how the everyday materials of gardens – plants, light, water, earth – may become artful. The author provides a detailed analysis of

Tupare, a garden in New Zealand, and uses it as source material for his analysis of the philosophical issues art gardens raise. His new account of gardens highlights the polymodal, multi-sensual, and improvisatory character of the garden experience, it offers an ontological comparison between gardens and humans and other animals, and it explains how identical plants, and arrangements of plants, may be mundane when encountered beyond the garden but artful, meaningful, and aesthetically valuable when experienced within it.

**JOHN POWELL** lives in New Plymouth, New Zealand and is a Visiting Research Fellow in the School of Architecture and the Built Environment at the University of Adelaide in South Australia.

*Ruth Sheehy*

## The Life and Work of Richard King

Religion, Nationalism and Modernism

Oxford, 2020. XXXVI, 456 pp., 86 fig. col., 19 fig. b/w

**Reimagining Ireland. Vol. 1000018**

pb. • ISBN 978-1-78707-246-6

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

This book on the Irish liturgical artist Richard King (1907–74), examines his career in the context of religion, nationalism and modernism. The book focuses on the interdisciplinary relationship between religion and art during pre- and post-Vatican II Ireland. The importance of Irishness and nationalism is shown by the artist's early secular work of the 1930s and 1940s. His apprenticeship under Harry Clarke (1889–1931) was pivotal for his principal career as a stained glass artist. However, his departure from the Harry Clarke Stained Glass Studios in 1940 allowed him to gradually move away from Clarke's influence and to develop his

own artistic identity. King was also a talented illustrator for *The Capuchin Annual* and *The Father Mathew Record*. From the late 1940s to the early 1970s, his awareness of the work of other artists in Ireland, England and Europe led him to engage with modernism. The Documents of Vatican II and his interest in the Scriptures and theology enabled King to grow at the spiritual level which was reflected in his religious art of the mid to late 1960s and early 1970s. His study of the theological writings of French palaeontologist, philosopher and theologian Pierre Teilhard de Chardin (1881–1955) was crucial for King's more intellectual approach to matters of Christian faith.

*Małgorzata Stolarska-Fronia (ed.)*

## Polish Avant-Garde in Berlin

Berlin, 2019. 290 pp., 24 fig. col., 31 fig. b/w

hb. • ISBN 978-3-631-78053-4

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

eBook (SUL) • ISBN 978-3-631-81415-4

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

This book presents a historical panorama of the Polish avant-garde in Berlin from 19th century historical avant-garde until the recent art. Looking at specific artistic strategies and development of modernist paradigm both in the pre- and post-Second World War period from the perspective of the migration experience, this book offers a deep insight into mechanisms, relations and identity programmes of particular artists or groups. It also reveals the dynamics of eventual cultural exchange or alternative forms of artistic transformation and message that Polish artists imprinted in the Berlin's art scene. Whether historical avant-garde or the neo-avant-garde, the component of novelty inscribed in the term itself ceases to be a sheer, one-dimensional slogan and reveals a whole range of cultural projections that artist-migrants are both creators and the subject of. Here the notion of exoticism, wilderness, but also critical and ironical approach often constitute the perception of Polish art in the Berlin milieu.

*Youri Volokhine (éd.)*

## Barbe et barbus

Symboliques, rites et pratiques du port de la barbe dans le Proche-Orient ancien et moderne

Bern, 2019. 194 p., 14 ill. en couleurs, 26 ill. n/b, 5 tabl.

**Etudes genevoises sur l'Antiquité. Vol. 5**

br. • ISBN 978-3-0343-3611-6

CHF 79.– / €D 68.95 / €A 70.70 / £ 64.30 / £ 52.– / US-\$ 77.95

eBook (SUL) • ISBN 978-3-0343-3762-5

CHF 79.– / €D 76.95 / €A 77.10 / £ 64.30 / £ 52.– / US-\$ 77.95

Ranging from Sumer to ISIS, this collection presents an historic and anthropological approach to the beard in Middle Eastern religious traditions. The twelve contributions, along with a general introduction, cover the ancient Near East (Mesopotamia, Egypt and the Hittites), Judaism, and medieval to contemporary Islam. Since Antiquity the beard has been a symbol of masculine power, linked directly to ideologies of the male body. Whether the wearing of a beard is compulsory or prohibited, encouraged or mocked, it is a fundamental marker of identity and ideology, particularly in the Islamic world. The essays in *Barbe et barbus* are an elegant demonstration of the complexities inherent in the pilosity of the masculine visage.

Alina Borkowska-Rychlewska

## Shakespeare in 19th-Century Opera

Berlin, 2019. 307 pp

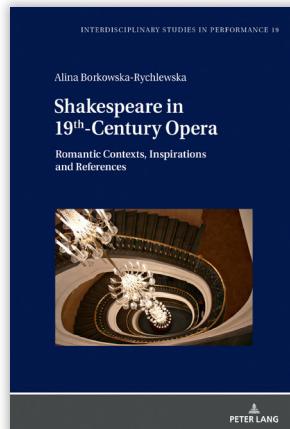
**Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 19**

hb. • ISBN 978-3-631-77860-9

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

eBook (SUL) • ISBN 978-3-631-77898-2

CHF 70.– / €D 66.95 / €A 67.30 / £ 56.10 / £ 46.– / US-\$ 67.95



The author of the book analyses selected 19th-century operas based on Shakespeare's plays from the perspective of their relations to the literature, aesthetics and philosophy of the Romantic period. The texts discussed here include Verdi's *Macbeth*, *Otello* and *Falstaff*, Rossini's *Otello*, Halévy's *The Tempest*, Gounod's *Romeo and Juliet* and Thomas's *Hamlet*. The study aims to indicate diverse traces of the Romantic interpretation of Shakespeare's works in the history of the 19th-century opera. Individual chapters present the librettos of the selected operas, analysed in the context of Shakespeare's plays

and their 19th-century reception, reconstructed on the basis of 19th-century historic-literary texts (of, among others, A. W. Schlegel, L. Tieck and V. Hugo), critical studies and press articles. The analyses conducted in the book succeed in presenting the evolution of the phenomenon of Romantic Shakespeareanism in the 19th-century opera theatre.

Pauline Bouchet

## Les voix du théâtre québécois contemporain

De l'auteur au personnage et vice-versa

Bruxelles, 2019, 202 p.

**Études canadiennes – Canadian Studies. Vol. 34**

br. • ISBN 978-2-8076-0666-1

CHF 45.– / €D 38.95 / €A 39.60 / £ 36.– / £ 30.– / US-\$ 43.95

eBook (SUL) • ISBN 978-2-8076-0667-8

CHF 45.– / €D 42.95 / €A 43.20 / £ 36.– / £ 30.– / US-\$ 43.95

La dramaturgie québécoise présente des survivances du personnage, quand d'autres ne cessent de le remettre en question. Loin de présenter des individus psychologiques, les dramaturges québécois détournent le réalisme pour proposer des figures hors du commun. Ce livre propose d'abord un panorama de tous ces protagonistes en emmenant le lecteur dans une traversée de nombreux textes écrits dans les années 2000 mais dont les auteurs sont de plusieurs générations, traditions et formations théâtrales. Vous y découvrirez des personnages sans famille, sans passé, sans territoire, des personnages qui viennent d'autres œuvres. Cette galerie de portraits nous invite à entrer dans la fabrique des auteurs pour interroger le partage des voix qu'ils opèrent dans l'écriture. En effet, les auteurs dramatiques, face à la difficulté de plus en plus grande de faire entendre leurs voix, choisissent souvent de se représenter dans leurs œuvres et exploitent dans leurs créations leur moi d'auteur comme un matériau. C'est cette voix de l'écriture aux limites de l'autofiction et de l'autobiographie qu'explore la seconde partie de l'ouvrage. Pour cela, l'autrice s'intéresse à des œuvres plus proches du plateau et montre comment les auteurs, souvent aussi acteurs, metteurs en scène, se pensent et se représentent dans leurs œuvres et interrogent leur pouvoir de création de la fiction.

Alba Carmona

## Las reescrituras fílmicas de la comedia nueva

Un siglo en la gran pantalla

Oxford, 2020. XX, 244 p., 1 il. en color, 7 il. blanco/negro

**Spanish Golden Age Studies. Tomo 2**

en rústica • ISBN 978-1-78874-692-2

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

eBook (SUL) • ISBN 978-1-78874-693-9

CHF 70.– / €D 66.95 / €A 66.70 / £ 55.60 / £ 45.– / US-\$ 67.95

Este es el primer libro dedicado en su integridad a las adaptaciones cinematográficas de la comedia áurea. Con él, el Siglo dorado salda una deuda contraída con un patrimonio fílmico que hasta fechas muy recientes había despertado el interés solo de unos pocos. Desde una perspectiva interdisciplinar, la autora analiza diez películas y ofrece un recorrido a través de la historia del cine que permite entender cómo, durante los últimos cien años, lectores de distintas ideologías y naciones se han aproximado al teatro barroco y lo han reescrito a voluntad. Los resultados invitan a reflexionar no solo sobre el poder que poseen las pantallas para dar a conocer (o bien condenar al olvido) un espectáculo que en su día fue de masas, sino también sobre la actitud que deben tomar los especialistas hacia esta clase de producciones.

Lilian Chambers · Eamonn Jordan (eds.)

## The Theatre of Conor McPherson

«Right beside the Beyond»

Oxford, 2012. X, 332 pp.

**Carysfort Press Ltd..**

pb. • ISBN 978-1-78874-827-8

CHF 38.– / €D 31.95 / €A 33.– / £ 30.– / £ 25.– / US-\$ 36.95

eBook (SUL) • ISBN 978-1-78874-828-5

CHF 38.– / €D 35.95 / €A 36.– / £ 30.– / £ 25.– / US-\$ 36.95



Multiple productions and the international successes of plays like *The Weir* have led to Conor McPherson being regarded by many as one of the finest writers of his generation. McPherson has also been hugely prolific as a theatre director, as a screenwriter and film director, garnering many awards in these different roles. In this collection of essays, commentators from around the world address the substantial range of McPherson's output to date in theatre and film, a body of work written primarily during and in the aftermath of Ireland's Celtic Tiger period. These critics approach the work

in challenging and dynamic ways, considering the crucial issues of morality, the rupturing of the real, storytelling, and the significance of space, violence and gender. Explicit considerations are given to comedy and humour, and to theatrical form, especially that of the monologue and to the ways that the otherworldly, the unconscious and the supernatural are accommodated dramaturgically, with frequent emphasis placed on the specific aspects of performance in both theatre and film.

*David Cregan (ed.)*

## Deviant Acts

Essays on Queer Performance

Oxford, 2009. X, 248 pp., 8 fig. col.

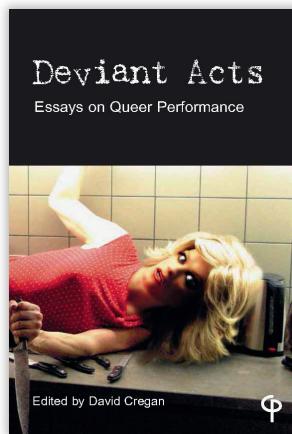
**Caryfort Press Ltd.**

pb. • ISBN 978-1-78874-882-7

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

eBook (SUL) • ISBN 978-1-78874-883-4

CHF 31.– / €<sup>D</sup> 29.95 / €<sup>A</sup> 30.– / € 25.– / £ 21.– / US-\$ 30.95



This book contains an exciting collection of essays focusing on a variety of alternative performances happening in contemporary Ireland. While it highlights the particular representations of gay and lesbian identity it also brings to light how diversity has always been part of Irish culture and is, in fact, shaping what it means to be Irish today. Inside there are provocative chapters from scholars, theatre producers, and theatre artists from around the world analysing everything from the drag scene in Dublin to the Gay Pride Parades in Belfast. Cathleen Ni Houlihan will never be the same!

*Andrzej Dąbrowska*

## Theater and the Sacred in the Middle Ages

Berlin, 2019. 576 pp.

**Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 20**

hb. • ISBN 978-3-631-65501-6

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

eBook (SUL) • ISBN 978-3-653-04797-4

CHF 73.– / €<sup>D</sup> 66.95 / €<sup>A</sup> 67.30 / € 56.10 / £ 46.– / US-\$ 67.95

The book presents a theory of relationships between the forms of devotion

and early drama genres. The historical background is the circumstances of the Church becoming independent of the Empire. A theological and philosophical aspect of the transformation of piety at the time was the specification of the ontological status of the sacred (spiritualization) and "shifting it to Heaven" (transcendentalization). In opposition to a theory of Western civilization as a process of increasing individual self-control, the author argues for the need to take into account purely religious conditions (the idea of recapitulation). This allows the author to develop a holistic aesthetics for the religiously inspired creativity in the period spanning the 11<sup>th</sup>-15<sup>th</sup> centuries and to propose a new typology of medieval drama.

*Steven Dedalus Burch (ed.)*

## Breaking Boundaries

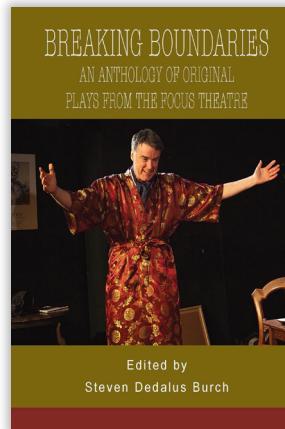
An Anthology of Original Plays from The Focus Theatre

Oxford, 2019. XIV, 252 pp.

**Caryfort Press Ltd.**

pb. • ISBN 978-1-78874-752-3

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



Almost from the beginning, since 1970, new plays became part of the Focus's repertory. Starting with Peter Terson's *Mooney and His Caravan*, and Declan Burke-Kennedy's *The Trespasser* in 1973, new plays continued to be produced and some, such as actor-playwright Ena May (*Out of the Beehive* 1987; *She's Your Mother, Too, You Know* 1988; *A Close Shave With the Devil* 2001), finding an artistic home for their works, though not in the numbers that established plays and classics had been produced under Deirdre's leadership. Since 2002 under Joe Devlin's artistic direction, Focus has reversed the emphasis

with new plays taking the lion's share of the theatre's performances and, in the process, reinvigorated itself during the past decade. Of the seven plays in this anthology, (five are from Joe's leadership) all exhibit a range in styles from Lewis Carroll's fantastical world (*Alice in Wonderland* by Mary Elizabeth Burke-Kennedy), to a couple on the brink of a philandering weekend disaster (*The Day of the Mayfly* by Declan Burke-Kennedy), to a one-man show about Jonathan Swift with several characters all played by the same actor (*Talking Through His Hat* by Michael Harding); an examination of two shoplifting thieves and the would-be writer who gets in their way (*Pinching for My Soul* by Elizabeth Moynihan), a battle royal between two sides of a world-famous painter (*Francis & Frances* by Brian McAvera), the reactions of multiple New Yorkers to that moment on September 11, 2001 when their world was changed forever (*New York Monologues* by Mike Poblete), to the final days of an iconic movie star (*Hollywood Valhalla* by Aidan Harney). Each of these scripts is followed by short notes from the playwright, a memory of the production and in some cases its aims by its author. As will become quite clear, there is no single Focus play, no play which perfectly captures the spirit, the aesthetic aims, the physical abilities of this continually surprising fifty-year-old company.

*Ros Dixon • Irina Ruppo Malone (eds.)*

## Ibsen and Chekhov on the Irish Stage

Oxford, 2019. XVI, 222 pp., 8 fig. col.

**Caryfort Press Ltd.**

pb. • ISBN 978-1-78874-756-1

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

eBook (SUL) • ISBN 978-1-78874-757-8

CHF 31.– / €<sup>D</sup> 29.95 / €<sup>A</sup> 30.– / € 25.– / £ 21.– / US-\$ 30.95

*Ibsen and Chekhov on the Irish Stage* presents articles on the theories of translation and adaptation, new insights on the work of Brian Friel, Frank McGuinness, Thomas Kilroy, and Tom Murphy, historical analyses of theatrical productions during the Irish Revival, interviews with contemporary theatre directors, and a round-table discussion with the playwrights, Michael West and Thomas Kilroy. *Ibsen and Chekhov on*

*the Irish Stage* challenges the notion that a country's dramatic tradition develops in cultural isolation. It uncovers connections between past productions of plays by Ibsen and Chekhov and contemporary literary adaptations of their works by Irish playwrights, demonstrating the significance of international influence for the formation of national canon. Conceived in the spirit of a round-table discussion, *Ibsen and Chekhov on the Irish Stage* is a collective study of the intricacies of trans-cultural migration of dramatic works and a re-examination of Irish theatre history from 1890 to the present day.

Paola Gilardi · Delphine Abrecht · Anne Fournier ·  
Andreas Klaeui (Hrsg.)

## MIMOS 2019

Cie Yan Duyvendak

Bern, 2019, 272 pp., 24 fig. col.

**MIMOS – Schweizer Theater-Jahrbuch. Bd. 81**

br. • ISBN 978-3-0343-3965-0

CHF 29.– / €D 25.95 / €A 26.– / € 23.60 / £ 19.– / US-\$ 28.95

eBook (SUL) • ISBN 978-3-0343-3966-7



Yan Duyvendak ist ein Grenzgänger: zwischen den Sparten und zwischen den Genres. Zwischen bildender Kunst, Performance, Theater und sozialer Interaktion. Ein «Spieler des Realen», den der vorliegende Band mit kritischen Analysen und Berichten von Weggefährten würdigt.

Yan Duyvendak est passeur de frontières entre les disciplines et les genres. Entre art visuel, performance, théâtre et interactions sociales. Un «joueur du réel» auquel cet ouvrage rend hommage grâce à des analyses critiques et à des récits de complices de route.

Yan Duyvendak è un attraversatore di confini: fra le discipline e fra i generi. Fra le arti visive, la performance, il teatro e l'interazione sociale. Un artista che «gioca con il reale», a cui questo volume rende omaggio tramite saggi critici e i resoconti di compagni di viaggio.

Yan Duyvendak crosses borders: of artistic discipline and genre. Of visual art, performance, theatre and social interaction. In tribute to an artist who «deals with the real», this volume contains critical analyses and reports by those who have joined him along his journey.

*Louis Fantasia (ed.)*

## Playing Shakespeare's Villains

New York, 2019. X, 132 pp., 2 b/w ill.

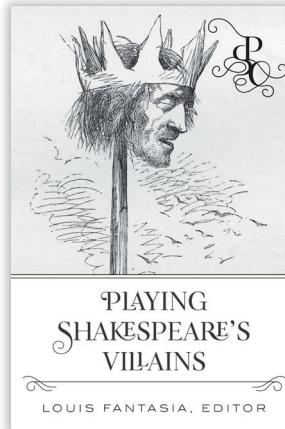
**Playing Shakespeare's Characters. Vol. 2**

hb. • ISBN 978-1-4331-5327-3

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

eBook (SUL) • ISBN 978-1-4331-5328-0

CHF 93.– / €D 89.95 / €A 90.– / € 75.– / £ 60.– / US-\$ 89.95



The essays in *Playing Shakespeare's Villains* trouble our assumptions of what—and who—constitutes “villainy” in Shakespeare's works, through probing and provocative analyses of the murky moral logics at play in the Bard's oeuvre. Shakespeare spreads before us a panoply of evil, villainy, and amorality—of characters doing bad things for good reasons, bad things for bad reasons, and bad things for no reason at all. How does Shakespeare handle culpability and consequence? How much does he justify his villains' actions? How much do we enjoy watching people get away with murder and mayhem?

What are we to make of the moral universe that Shakespeare presents: a universe in which some villains are punished and others seem to be rewarded; where mischief can quickly turn violent; and where an entire world can be brought down by someone's willful insistence on having one's way? Questions like these animate the discussions in this lively volume, the second in the *Playing Shakespeare's Characters* series.

Miriam Haughton · Mária Kurdi (eds.)

## Irish Theatre International

Vol. 3 No.1 Autumn 2014

Oxford, 2014. IV, 112 pp., 3 fig. col.

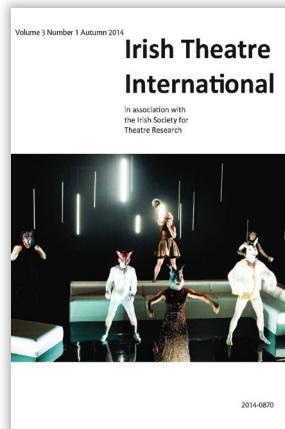
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Articles: «The Cries of Pagan Desperation»: Synge, Riders to the Sea and the Discontents of Historical Time by Christopher Collins; Scenographic Interactions: 1950s Ireland and Dublin's Pike Theatre by Siobhan O'Gorman; Uneasy Bedfellows: Culture, Commerce and the Rise of the «Production Hub» Paradigm in Irish Theatre by Lisa Fitzgerald; Respond or Else: Conor MacPherson's The Weir at the Donmar Warehouse by Eamonn Jordan; Gay Masculinities in Performance: Towards a Queer Dramaturgy by Cormac O'Brien; Perform, or Else! Reflections from an Irish theatre maker by Neil Watkins.

*Barry Houlihan (ed.)*

## Navigating Ireland's Theatre Archive

Theory, Practice, Performance

Oxford, 2019. XIV, 292 pp., 19 fig. b/w, 2 tables

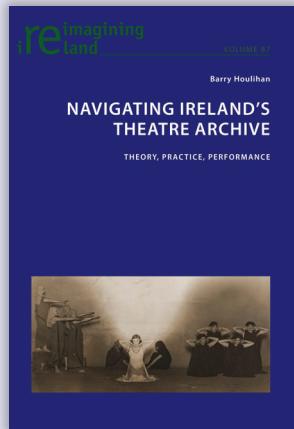
**Reimagining Ireland. Vol. 87**

pb. • ISBN 978-1-78707-372-2

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

eBook (SUL) • ISBN 978-1-78874-282-5

CHF 62.– / €D 58.95 / €A 59.30 / € 49.40 / £ 40.– / US-\$ 60.95



The historiography of Irish theatre has largely been dependent on in-depth studies of the play-text as the definitive primary source. This volume explores the processes of engaging with the documented and undocumented record of Irish theatre and broadens the concept of evidential study of performance through the use of increasingly diverse sources. The archive is regarded here as a broad repository of evidence including annotated scripts, photographs, correspondence, administrative documents, recordings and other remnants of the mechanics of producing theatre. It is an invaluable resource for scholars and artists in interrogating Ireland's performance history. This collection brings together key thinkers, scholars and practitioners who engage with the archive of Irish theatre and performance in terms of its creation, management and scholarly as well as artistic interpretation. New technological advances and mass digitization allow for new interventions in this field. The essays gathered here present new critical thought and detailed case studies from archivists, theatre scholars, historians and artists, each working in different ways to uncover and reconstruct the past practice of Irish performance through new means.

**BARRY HOULIHAN** is an archivist at the James Hardiman Library, NUI Galway, and teaches Irish theatre history at the O'Donoghue Centre for Drama, Theatre and Performance, NUI Galway. He holds a PhD on Irish theatre and social engagement. His research interests include theatre historiography, political and social theatre, archival and cultural theory and digital humanities. He is also a project team member of the Abbey Theatre and Gate Theatre Digital Archive Projects.

*Eamonn Jordan (ed.)*

## Theatre Stuff

Critical Essays on Contemporary Irish Theatre

Oxford, 2009. XLVIII, 326 pp.

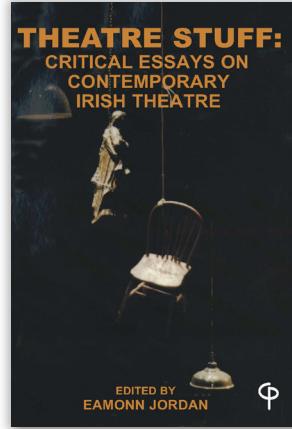
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eBook (SUL) • ISBN 978-1-78997-029-6

CHF 31.– / €D 29.95 / €A 30.– / € 25.– / £ 21.– / US-\$ 30.95



Irish theatre has never been so successful, yet at the same time never more in need of rigorous evaluation. Many of the plays by Brian Friel, Thomas Murphy, Thomas Kilroy, Frank McGuinness, Anne Devlin, Sebastian Barry, Conor McPherson, Martin McDonagh (LondonIrish), Marina Carr, Billy Roche and Marie Jones have been critically acclaimed and won substantial awards. In addition, Irish directors, designers, actors and administrators have worked at some of the best theatres in the world and with some of the most talented professionals available. In this comprehensive collection of essays, playwrights, directors, journalists, theatre practitioners, critics and academics, from many different countries and backgrounds, give their perceptive points of view. Each contributor takes an approach which is passionate, idiosyncratic, astute, provocative and refreshing. All of the writing, in one way or another, hints at the demands, magic, urgency and ephemeral qualities of good theatre. This extremely valuable collection of accessible essays will promote discussion and is a timely and welcome addition to the critical debate on Irish drama.

*Patrick Lonergan • Riana O'Dwyer (eds.)*

## Echoes Down the Corridor

Irish Theatre - Past, Present and Future

Oxford, 2007. X, 214 pp.

**Carysfort Press Ltd..**

pb. • ISBN 978-1-78874-942-8

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

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CHF 31.– / €D 29.95 / €A 30.– / € 25.– / £ 21.– / US-\$ 30.95

This collection of fourteen new essays explores Irish theatre from exciting new perspectives. How has Irish theatre been received internationally – and, as the country becomes more multicultural, how will international theatre influence the development of drama in Ireland? As Ireland changes, how should we think about the works of familiar figures – writers like Synge, O'Casey, Friel, Murphy, Carr, and McGuinness? Is the distinction between popular and literary drama tenable in a Celtic Tiger Ireland where the arts and economics are becoming increasingly intertwined? And is it time to remember less established Irish writers? Drawing together a range of international experts, this book aims to answer these and many other important questions.

Brian McAvera · Steven Dedalus Burch (eds.)

## Stanislavski in Ireland

### Focus at Fifty

Oxford, 2013. XXVIII, 260 pp., 22 fig. col.

**Caryfort Press Ltd..**

pb. • ISBN 978-1-78874-819-3

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

eBook (SUL) • ISBN 978-1-78874-820-9

CHF 31.– / €D 29.95 / €A 30.– / € 25.– / £ 21.– / US-\$ 30.95

*Stanislavski in Ireland: Focus at Fifty* is an insight into Ireland's only art-house theatre from the people who were there. Through interviews, articles, short memoirs and photographs, the book tracks the theatre from its inception, detailing the period under its founder Deirdre O'Connell and then the period following Joe Devlin's arrival as its new artistic director. Many of Ireland's leading theatre and film artists trained and worked at Focus, including Gabriel Byrne, Joan Bergin, Olwen Fouéré, Brendan Coyle, Rebecca Schull, Johnny Murphy, Sean Campion, Tom Hickey, and Mary Elizabeth and Declan Burke-Kennedy. The book comes complete with a chronological list of Productions. It is aimed at students of theatre, actors, directors, academics, as well as the casual reader.

Masoud Najafi Ardabili

## Grotowski in Iran

Berlin, 2019. 158 S., 7 farb. Abb., 38 s/w Abb., 1 farb. Graf.

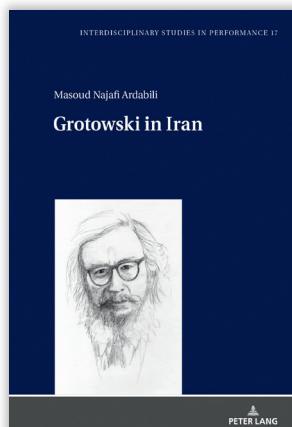
**Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 17**

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CHF 47.– / €D 44.95 / €A 44.90 / € 37.40 / £ 31.– / US-\$ 45.95



for this in-depth study pursuing the fundamental questions of his research: How was Grotowski's work received in Iran and in what way did he influence theatre artists in Iran?

Adriana Sánchez Gutiérrez

## Teatralidades del conflicto armado en Colombia

### Dramaturgia de las víctimas

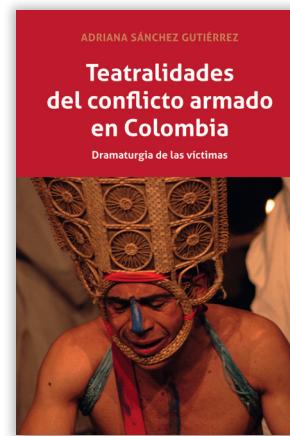
New York, 2019. XII, 134 p., 9 il. blanco/negro

enc. • ISBN 978-1-4331-6247-3

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

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CHF 93.– / €D 89.95 / €A 90.– / € 75.– / £ 60.– / US-\$ 89.95



En momentos de crisis y conflictos políticos nacionales, el teatro se reconfigura como una de las artes que denuncia, devela e ilustra los quiebres sociales de un país. En esos términos, la dramaturgia en Colombia empodera nuevas estéticas en donde el ciudadano deviene protagonista de la escena, defendiendo derechos humanos y civiles que le han sido negados por el Estado. A partir de ese contexto, este libro analiza la producción de cuatro dramaturgos colombianos para descubrir cómo el cuerpo de las víctimas es representado en la escena y cuáles son las estéticas que se proponen en

torno a los casos de desaparición forzada, ejecuciones extrajudiciales, desplazamientos, genocidios y masacres. Crímenes que, hasta el 2018, en el marco de un proceso de reparación y restitución a las víctimas, cuentan con más de ocho millones de casos en donde menos del cinco por ciento ha recibido condena por parte del Estado. En este estudio se propone el concepto de *cuerpos-no-ausentes* para entender la presencia *corpo-política* de las víctimas en la escena de las obras de Patricia Ariza, Felipe Vergara, Carlos Satizábal y Nohora Ayala.

Bernadette Sweeney · Marie Kelly (eds.)

## The Theatre of Tom MacIntyre

### Strays from the Ether

Oxford, 2019. XXVI, 350 pp., 19 fig. col., 23 fig. b/w

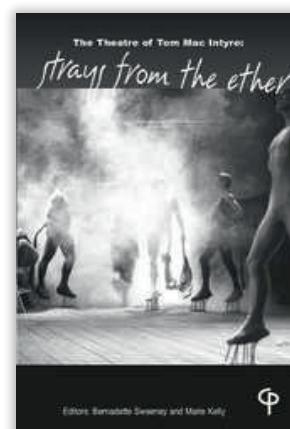
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CHF 38.– / €D 35.95 / €A 36.– / € 30.– / £ 25.– / US-\$ 36.95



This long overdue anthology captures the soul of MacIntyre's dramatic canon - its ethereal qualities, its extraordinary diversity, its emphasis on the poetic and on performance - in an extensive range of visual, journalistic and scholarly contributions from writers and theatre practitioners.

*Simon Bacon (ed.)*

## Horror

A Companion

English: Oxford, 2019. X, 278 pp., 57 fig. col.

**Genre Fiction and Film Companions. Vol. 3**

pb. • ISBN 978-1-78707-919-9

CHF 39.– / €D 39.95 / €A 34.– / € 30.90 / £ 25.– / US-\$ 37.95

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CHF 39.– / €D 36.95 / €A 37.10 / € 30.90 / £ 25.– / US-\$ 37.95



*What is Horror?* Horror is an inherently sensational and popular phenomenon. Extreme violence, terrifying monsters and jarring music shock, scare and excite us out of our everyday lives. The horror genre gives shape to the particular anxieties of society but also reveals the fundamental nature of what it is to be human. This volume provides an introduction to horror in compact and accessible essays, from classics such as Stanley Kubrick's *The Shining* to contemporary throwbacks like the Duffer Brothers' *Stranger Things*. Beginning with the philosophical and historical background of horror, this book touches upon seminal figures such as Poe, Lovecraft, Quiroga, Jackson, King and Suzuki and engages with the evolution of the genre across old and new media from literature, art and comics to film, gaming and social media. Alongside this is a consideration of established and emerging areas like smart horror (Jordan Peele's *Get Out*), queer horror (Brad Falchuk's *American Horror Story*), eco-horror (Alex Garland's *Annihilation*), horror video games (*P.T.*) and African American horror (Tananarive Due's *Ghost Summer: Stories*). This volume provides an invaluable resource for experts, students and general readers alike for further understanding the horror genre and the ways it is developing into the future.

**SIMON BACON** has published many articles on vampires, monstrosity, science fiction and media studies and has co-edited books on various subjects including *Undead Memory: Vampires and Human Memory in Popular Culture* (2014), *Seductive Concepts: Perspectives on Sins, Vices and Virtues* (2014), *Little Horrors: Interdisciplinary Perspectives on Anomalous Children and the Construction of Monstrosity* (2016), *To Boldly Go: Essays on Gender and Identity in the Star Trek Universe* (2017), *Growing Up with Vampires: Essays on the Undead in Children's Media* (2018) and *The Gothic* (2018). He has published two monographs, *Becoming Vampire: Difference and the Vampire in Popular Culture* (2016) and *Dracula as Absolute Other: The Troubling and Distracting Specter of Stoker's Vampire on Screen* (2019), and is currently working on his third, *Eco-Vampires: The Vampire as Environmentalist and Undead Eco-activist*.

*Adriana Estrada Álvarez • Nicolas Défossé • Diego Zavala Scherer (eds)*

## Cine político en México (1968-2017)

New York, 2019. XXVIII, 352 p., 10 il. en color, 6 il. blanco/negro.

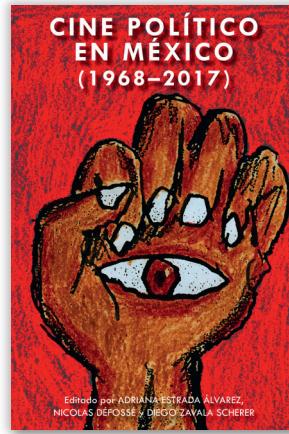
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CHF 98.– / €D 94.95 / €A 95.– / € 79.20 / £ 64.– / US-\$ 94.95



*Cine político en México (1968-2017)* busca dibujar caminos que ayuden a visibilizar cierta dimensión histórica, política y social del cine y el video en México; apela a valorar el quehacer cinematográfico y audiovisual en su relación con movimientos sociales y culturales; y se pregunta acerca de los horizontes que se manifiestan, y los efectos que se producen en esa conexión que establece con la realidad. Buscamos establecer un diálogo entre la mirada que analiza la obra y la experiencia de hacer cine o video en México, y es en este intercambio cuando el trabajo toma forma en dos grandes

ejes. El primer eje, Miradas, es un conjunto de ensayos dedicados a analizar los discursos que se tejen sobre historias inspiradas en acontecimientos contemporáneos, donde se valoran obras en su sentido documental, en la experiencia estética que provocan, y en la acción política que construyen. Y el segundo eje, Experiencias, contiene un conjunto de relatos de cineastas, productores y videoastas que debaten sobre su profesión como buscadores de historias y reflexionan sobre los procesos que los llevan a la definición de una idea y lo que resulta de ella en el camino; son historias de confidencia, de conflictos, que se preguntan sobre ese compromiso que establecen con la realidad.

*Georges Fournier*

## Peter Kosminsky et la télévision britannique : itinéraire d'un réalisateur engagé

Berlin, 2019. 246 p., 2 tabl.

**Anglo-amerikanische Studien / Anglo-American Studies. Literatur, Kultur und Didaktik / Literature, Culture and Teaching. Vol. 56**

rel. • ISBN 978-3-631-75792-5

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

eBook (SUL) • ISBN 978-3-631-76093-2

CHF 58.– / €D 55.95 / €A 56.– / € 46.70 / £ 38.– / US-\$ 56.95

Réalisateur britannique de fictions politiques, Peter Kosminsky a fait le choix d'investir une télévision aux potentialités politiques évidentes. Ses scénarios filmiques offrent un traitement holistique à une actualité récente, souvent abordée de manière parcellaire, voire sensationnelle. L'examen des œuvres de Peter Kosminsky permet de mieux comprendre le caractère atypique de son parcours : comment, en optant pour la fiction il est parvenu à porter à l'attention de tous, un travail de questionnement des politiques gouvernementales au Royaume-Uni depuis les années 1990. L'ambition de cet ouvrage, qui revient sur l'ensemble des films de Peter Kosminsky, est aussi de montrer comment la télévision britannique s'est emparée de la fiction à valeur documentaire pour retraiter l'actualité.

Dai Jinhua

## Chinese Cinema Culture

### A Scene in the Fog

New York, 2019. X, 326 pp.

hb. • ISBN 978-1-4331-5893-3

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

eBook (SUL) • ISBN 978-1-4331-6833-8

CHF 113.– / €<sup>D</sup> 109.95 / €<sup>A</sup> 110.– / € 91.70 / £ 74.– / US-\$ 109.95

From her early film studies to her most recent critiques of contemporary pop culture, *Chinese Cinema Culture: A Scene in the Fog* presents Dai Jinhua's multiple theoretical moves toward writing difference into the Euro-American discourses current in China today; it is an account of both her interrogation of mainstream Western theories and her eventual flight from them. She searches for a theoretical strategy that enables her to narrate critically the intellectual and gendered film history and culture of the post-Mao and post-Deng eras without sacrificing it to the orientalizing gaze of the West. Her work demonstrates brilliant insights into China's cinema tradition that is inseparable from both the political legacy of Maoism and current postcolonial order of cultural knowledge. This book includes 11 essays organized in three parts and one dialogue on Chinese cinema culture as the afterword.

Sebastian Jakub Konefalt

## The Cinema of Iceland

### Between Tradition and Liquid Modernity

Berlin, 2019. 327 pp., 70 fig. b/w

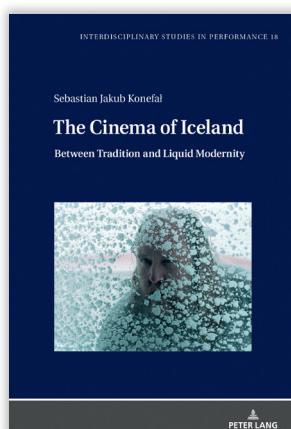
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an experience also allows analyzing problems related to the system of film production in this sparsely populated country and helps identify challenges during the process of introducing a local culture abroad. Finally, studying Icelandic cinema gives a chance to go on the audiovisual journey through the fascinating culture and unique landscapes. The author of the book analyses popular topics and narrative strategies in Icelandic films. The research covers local versions of black comedies, road movies and crime stories as well as different figures connected with the motif of struggle between tradition and modernity.

Agnieszka Kiejziewicz

## Japanese Avant-Garde and Experimental Film

Berlin, 2020. 336 pp., 20 fig. b/w.

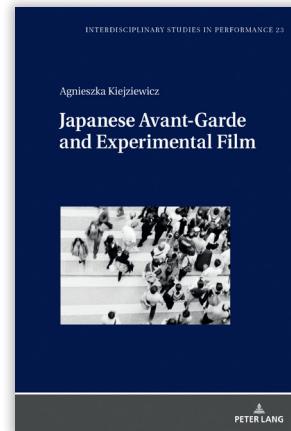
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CHF 58.– / €<sup>D</sup> 55.95 / €<sup>A</sup> 56.– / € 46.70 / £ 38.– / US-\$ 56.95



The book shows the connections between Japanese historical avant-garde movements and new Japanese experimental films. The author provides insight into the development of Japanese avant-garde visual culture and experimental aesthetics, also featuring the expanded cinema after 2000. The author focuses on the detailed presentation of the chosen aspects, artists and films of the Japanese avant-garde from its origins to the post-2000 period. The analysis is built around themes, objectives and aesthetics introduced by such artists as Shūji Terayama, Takahiko Iimura, Masao Adachi, Takashi Itō, Toshio Matsumoto, Mako Idemitsu, Japanese feminist filmmakers, video artists and the new wave of experimenting independent directors: Takashi Makino, Rei Hayama, Shinkan Tamaki and Kazuhiro Goshima.

Olle Sjögren

## The Reimagined Community

### A Postnationalist Kaleidoscope of European Cinema

Berlin, 2019. 232 pp.

pb. • ISBN 978-3-631-78603-1

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

eBook (SUL) • ISBN 978-3-631-80021-8

CHF 58.– / €<sup>D</sup> 55.95 / €<sup>A</sup> 56.– / € 46.70 / £ 38.– / US-\$ 56.95

«The Reimagined Community» is a comparative study of European cinema and the political shift from national traditions to transnational cooperation. The European peace project is reactivated with a fresh analysis of film cultures as critical history lessons. Nationalism emerged in a close interplay with print media after the Reformation. Today, the movies have become a primary source to explore the postnationalist turn. «The Reimagined Community» replaces narrow specialization with a historical kaleidoscope of culture bound syndromes, changing gender systems, and ethnic conflict fields.

Anna Śliwińska

## Running off the Anger: British New Wave

Berlin, 2019. 246 S., 87 s/w Abb., 5 Tab.

**Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 22**

hb. • ISBN 978-3-631-79121-9

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

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CHF 58.– / €<sup>D</sup> 55.95 / €<sup>A</sup> 56.– / € 46.70 / £ 38.– / US-\$ 56.95

*Running off the Anger.* British New Wave includes several areas of research that suggest interpreting the cinema of the British New Wave in relation to social realism, the construction of the main characters, popular culture and the way New Wave played with film-making. Thanks to an in-depth analysis of key films of this trend, it is possible not only to understand the workings of social realism and examine character creation and their rebellion, but also to explore the intentionality of the utilising New Wave techniques that were known from *nouvelle vague*. The last chapter of this book is devoted to the most recent references to British New Wave Cinema.

Simona Micali

### Towards a Posthuman Imagination in Literature and Media

Monsters, Mutants, Aliens, Artificial Beings

Oxford, 2019. XII, 248 pp., 9 fig. col., 16 fig. b/w

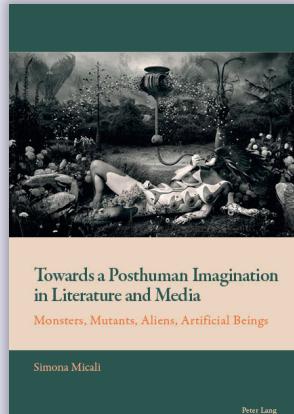
New Comparative Criticism. Vol. 7

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Towards a Posthuman Imagination  
in Literature and Media

Monsters, Mutants, Aliens, Artificial Beings

Simona Micali

Peter Lang

*What if the human species were to get in touch with another intelligent species, thus far unknown?* This question is the impetus for a vast, exciting catalogue of science fiction and fantasy stories. They serve as hypothetical answers in narrative form but can also be regarded as cognitive exercises by which we investigate the nature and destiny of humanity. In other words, any creature and any story produced in response to this question requires an assessment of our notion of

the human and a redefinition of our position and role in the world. This volume aims at mapping and analysing the very rich catalogue of non-human figures which inhabit our contemporary imagery, with particular regard to science fiction literature and film. It is suggested that monsters, clones, zombies, aliens, artificial beings, cyborgs and mutants can function as ideological tools intended to confirm the role of humankind (and Western civilization) as the only possible standard of intelligent and ethical life. But they can also become cognitive instruments devised to question or criticize our vision of and behaviour toward the world, other species and ourselves. This privileged critical perspective – and the point of arrival of the book – is the category of the posthuman, which is regarded as the symbol of a possibly revolutionary vision of humanity, a wish and an invitation to embrace a new, more humble way of being and living.

**SIMONA MICALI** is Associate Professor of Comparative Literature at the University of Siena. She has published three books (*L'innamoramento*, 2001; *Miti e riti del moderno*, 2002; *Ascesa e declino dell'Uomo di lusso. Il romanzo dell'intellettuale nella Nuova Italia e i suoi modelli europei*, 2008) and several essays on modern and contemporary fiction. In 2016 she organized the international conference on «Fictionalising the Posthuman» (Siena) and edited a special issue of the academic journal *Contemporanea* on «Raccontare il postumano».

Muriel Tinel-Temple · Laura Busetta ·  
Marlène Monteiro (eds.)

### From Self-Portrait to Selfie

Representing the Self in the Moving Image

Oxford, 2019. XII, 276 pp., 10 fig. col., 18 fig. b/w

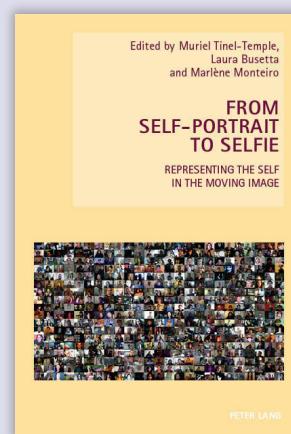
New Studies in European Cinema. Vol. 22

pb. • ISBN 978-1-78874-061-6

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

eBook (SUL) • ISBN 978-1-78874-062-3

CHF 70.– / €D 66.95 / €A 66.70 / £ 55.60 / £ 45.– / US-\$ 67.95



Self-portraiture is a singular form within the broad field of first-person film and video – not so much an account of the filmmaker's intimate life as a representation of the artist at a given instant. With deep roots in the Western tradition of painting and literature, self-portraiture in the moving image can be considered to be a hybrid practice, not fitting into the traditional definition of documentary or fiction, as it breaks the boundaries of both genres. The investigative and

self-reflexive stance of the self-portrait raises questions about intimacy, the appearance and corporeality of the subject and, more importantly, the medium itself. Today the understanding and definition of this practice is being challenged by the emergence of new forms of self-portraiture brought about by digital media, such as the selfie phenomenon. Against this backdrop, this book reassesses the significance of the self-portrait in the moving image and new media by exploring a varied and international body of works.

**MURIEL TINEL-TEMPLE** is currently Associate Lecturer at Birkbeck, University of London and at the University of Roehampton, having previously taught film studies at the University of Paris 3. She is the author of *Le cinéaste au travail: autoprotraits* (Hermann, 2016).

**LAURA BUSSETTA** is a Postdoctoral Researcher in Film at the University of Messina. She has published articles on self-representation, Italian cinema, film and visual art. She is now publishing her monograph on the self-portrait film *L'autoritratto* (Mimesis, 2019).

**MARLÈNE MONTEIRO** holds a PhD in Film Studies from Birkbeck, University of London. Her doctoral thesis, *Exposed Intimacy* (2015), focuses on self-representation in film and visual media. Her publications include articles on Sophie Calle, Vincent Dieutre and Mariana Otero.

As the three co-founders of the research group «Self-representation in Visual Culture», the editors have participated in conferences and organised several research days and screenings, especially in collaboration with the Birkbeck Institute for the Moving Image.

Nicholas Bannan

## Every Child a Composer

Music Education in an Evolutionary Perspective

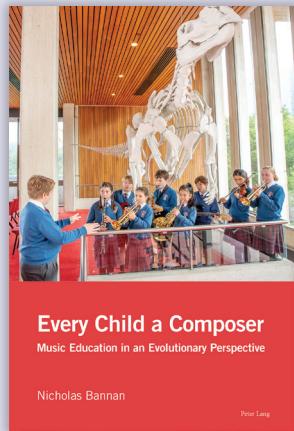
Oxford, 2019. XLIII, 636 pp., 260 fig. b/w

pb. • ISBN 978-1-78874-083-8

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

eBook (SUL) • ISBN 978-1-78874-084-5

CHF 85.– / €D 80.95 / €A 81.50 / € 67.90 / £ 55.– / US-\$ 82.95



This book breaks new ground in drawing on evolutionary psychology in support of advocacy for music education, and the presentation of innovative musical pedagogy. The book adopts the perspective that musical experience is the birthright of all human beings through the decisive role it played in the evolution of our species, the traces of which we carry in our genes. The author draws on scientific developments in acoustics, neuroscience, linguistics, archaeology and anthropology to examine theories that have emerged powerfully during the last twenty years and which argue for the significance of the practice of music as foundational to human culture. This position is examined in parallel with research into how children learn musically, and the role that creative decision making plays in this. A series of strategies is presented that explores collective creativity which draws on vocalisation, the use of gesture, and instinctive responses to harmony to develop musical imagination.

**NICHOLAS BANNAN** was a chorister at Canterbury Cathedral before studying at Cambridge University, focusing on composition. He has taught Music in several schools including Eton College, Desborough School in Maidenhead and the Yehudi Menuhin School; and in higher education at the London College of Music, Oxford Brookes University and the University of Reading, where he also completed his PhD on the evolutionary origins of the human singing voice. He won the Fribourg Festival Prize for Sacred Music in 1986, and his works have received performances from the Choir of St Paul's Cathedral, La Chapelle Royale de Paris, the Guildhall String Ensemble, and the Allegri and Grieg string quartets. Since 2006, he has lectured in Music at the University of Western Australia, where he leads courses in music education and aural, directs The Winthrop Singers, and supervises masters and doctoral research.

Ludwik Bielawski · John Comber

## Time in Music and Culture

Berlin, 2020. 406 pp., 36 fig. col., 85 fig. b/w.

**Eastern European Studies in Musicology. Vol. 15**

hb. • ISBN 978-3-631-79061-8

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

eBook (SUL) • ISBN 978-3-631-79122-6

CHF 70.– / €D 66.95 / €A 67.30 / € 56.10 / £ 46.– / US-\$ 67.95

From Aristotle to Heidegger, philosophers distinguished two orders of time, *before, after* and *past, present, future*, presenting them in a wide range of interpretations. It was only around the turn of the 1970s that two theories of time which deliberately went beyond that tradition, enhancing our notional apparatus, were produced independently of one another. The nature philosopher Julius T. Fraser, founder of the interdisciplinary International Society for the Study of Time, distinguished temporal levels in the evolution of the Cosmos and the structure of the human mind: *atemporality, prototemporality, eotemporality, biotemporality* and *nootemporality*. The author of the book distinguishes two 'dimensions' in time: the dimension of the sequence of time (syntagmatic) and the dimension of the sizes of duration or frequency (systemic). On the systemic scale, the author distinguishes, in human ways of existing and acting, a *visual zone, zone of the psychological present, zone of works and performances, zone of the natural and cultural environment, zone of individual and social life* and *zone of history, myth and tradition*. In this book, the author provides a synthesis of these theories.

Dario De Cicco

## Il terzo libro dei Mottetti a sei voci (Milano, 1598) di Orfeo Vecchi

Introduzione storico-analitica ed edizione critica

Bern, 2019. IV, 390 pp., 3 fig. col., 1 fig. b/w, 6 tables

br. • ISBN 978-3-0343-3093-0

CHF 80.– / €D 69.95 / €A 71.60 / € 65.10 / £ 53.– / US-\$ 78.95

eBook (SUL) • ISBN 978-3-0343-3743-4

CHF 81.– / €D 77.95 / €A 78.50 / € 65.40 / £ 54.– / US-\$ 78.95



Le profil humain et artistique de Orfeo Vecchi est encadré dans la réalité liturgique et musicale de son temps et on mit à disposition des chercheurs et des musiciens l'édition critique du troisième livre des motets a six voix précédées d'une analyse des témoins, des motets et de la présentation des caractéristiques musicales de chaque composition.

Bengt Edlund

## Analytical Variations – Eight Critical Essays on Applied Music Theory

Berlin, 2020. 616 pp., 274 fig. b/w, 2 tables.

**Methodology of Music Research. Vol. 10**

hb. • ISBN 978-3-631-77065-8

CHF 116.– / €D 99.95 / €A 102.80 / € 93.50 / £ 76.– / US-\$ 112.95

eBook (SUL) • ISBN 978-3-631-79797-6

CHF 116.– / €D 110.95 / €A 112.20 / € 93.50 / £ 77.– / US-\$ 112.95

This book gives a critical account of various methods used in music analysis. In the first chapter, a number of current approaches such as semiotics, musical implications, Schenkerian analysis, and generative theory are demonstrated on Mozart's K. 331 theme. Five essays deal with important concepts in music analysis: ambiguity, formal proportions, and similarity within and between works. A further chapter provides a discussion of probability, kinship, and influence – decisive criteria when judging musical plagiarism. The last essay, studying a piece by Schubert, sifts the prospects of deciphering a composer's sexual leanings from his music.

Constantin Floros

## Wolfgang Amadé Mozart

Undeserved Gift to Humanity

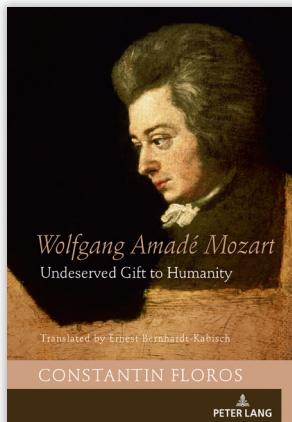
Berlin, 2020. 242 pp., 183 fig. b/w.

hb. • ISBN 978-3-0343-3846-2

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

eBook (SUL) • ISBN 978-3-0343-3935-3

CHF 64.– / €D 60.95 / €A 61.70 / € 51.40 / £ 42.– / US-\$ 61.95



Mozart's ambivalent personality offers a key to a deeper understanding of his music. He could be merry, even boisterous, but from many of his works speaks a deep seriousness. Both mirth and melancholy stamp his being. His operatic music includes both the comic and the tragic. The present study treats the special character of his musical language and the relations between his personality and his multiform oeuvre. Its mission is to grasp the peculiarities of his operatic work, his *opere serie*, *opere buffe* and *singspiels*. The chapter "The Program in the Master Overtures" initiates the series of semantic analyses the author has pursued in other books. In the 19<sup>th</sup> century, it was fashionable to compare Mozart to Raffael. But the comparison is askew, as the graceful is only one side of his personality. About the German edition Chapter II "presents new and even surprising insights into the 'program' in Mozart's master overtures. The connection between overture and drama is viewed from both compositional and semantic points of view. The studies, written with great stylistic and literary knowledge, enter deep into Mozart's way of working. For both amateurs and cognoscenti, Floros achieves ad better understanding, above all, of the musical interconnections." (Rudolf Angermüller, *Mitteilungen des Mozarteums*)

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John Buckley · John O'Flynn (eds.)

## Ceol Phádraig

Music at St Patrick's College Drumcondra, 1875-2016

Oxford, 2019. XVIII, 336 pp.

**Caryfort Press Ltd.. Vol. 1001**

hb. • ISBN 978-1-78997-565-9

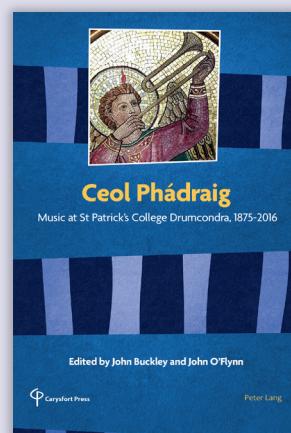
CHF 50.– / €D 42.95 / €A 44.– / € 40.– / £ 33.– / US-\$ 48.95

pb. • ISBN 978-1-78997-622-9

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

eBook (SUL) • ISBN 978-1-78997-578-9

CHF 31.– / €D 29.95 / €A 30.– / € 25.– / £ 21.– / US-\$ 30.95



Since its foundation in 1875, the activities of St Patrick's College Drumcondra and its graduates have been closely woven into the educational and cultural fabric of Irish society. This volume charts how music and music education have fulfilled a major role throughout the history of the Dublin-based establishment that began as a teacher training college and later evolved into a college of education and liberal arts. Graduates of St Patrick's College have taught

hundreds of thousands, if not millions of pupils across the country, have made significant contributions to various facets of professional and amateur music activity, and have had an invaluable influence on the wellbeing of individuals, the development of communities and the advancement of the nation as a whole. The book records and interprets key musical developments, appraises the work of major contributors, and captures the activities of students, staff and visiting musicians at St Patrick's College up to its incorporation into Dublin City University in 2016. It represents a major scholarly work that details the progress of music at a university college in Ireland, and it is envisaged that its varied chapters and themes will evoke further memories and discussions among graduates of the College and others.

**JOHN BUCKLEY** is a composer whose catalogue of original compositions extends to over 100 works. These have been performed and broadcast in more than fifty countries worldwide. He is a graduate of St Patrick's College Drumcondra and was a lecturer in the Music Department there between 2001 and 2016. He is a member of Aosdána, Ireland's academy of creative artists.

**JOHN O'FLYNN** is Associate Professor of Music at Dublin City University and was formerly Head of Music at St Patrick's College. He has occupied various roles in the advancement of music education and musicology in Ireland, and is author of numerous publications in the areas of music in Ireland, film music, popular music and music education; he is also active as a choral conductor and baritone recitalist.

*Marie Franco · Miguel Olmos (éds)*

## **La chanson dans l'Espagne contemporaine (XIX<sup>e</sup>-XXI<sup>e</sup> siècles)**

Variations, appropriations, métamorphoses

Berlin, 2020. 394 p., 7 ill. en couleurs, 3 ill. n/b, 9 tabl.

**Études de Musicologie/Musicological Studies. Vol. 8**

br. • ISBN 978-2-8076-1214-3

CHF 67.– / €<sup>D</sup> 57.95 / €<sup>A</sup> 59.40 / € 54.– / £ 44.– / US-\$ 65.95

eBook (SUL) • ISBN 978-2-8076-1215-0

CHF 67.– / €<sup>D</sup> 63.95 / €<sup>A</sup> 64.80 / € 54.– / £ 44.– / US-\$ 65.95



ÉTUDES DE MUSICOLOGIE

#8

*Marie Franco et Miguel A. Olmos (dir.)*

**La chanson  
dans l'Espagne contemporaine  
(XIX<sup>e</sup>-XXI<sup>e</sup> siècles)**

Variations, appropriations, métamorphoses



Les chansons populaires, les hymnes politiques, les chants traditionnels, les compositions savantes ou les morceaux produits au sein de la culture de masse ont en commun d'exprimer, du XIX<sup>e</sup> siècle à nos jours, les combats ou les rêves des Espagnols ; ils témoignent également, dans leurs avatars successifs, des sentiments identitaires en évolution et des crises traversées. Les contributeurs de ce livre s'interrogent sur la chanson comme forme musicale autonome associant un texte à une mélodie et générant une pluralité d'expériences de partage et d'écoute, dans une perspective d'histoire culturelle qui s'attache à examiner les interactions de l'individuel et de lémotionnel, du sensoriel, du collectif et du politique. Les notions de « variation » et d'« appropriation » permettent d'éclairer cette nature mouvante en soi de la chanson, dans laquelle surgissent parfois les échos du passé, ou les traces d'autres « performances ». Interprétée, adaptée, traduite, parodiée ou tout simplement incarnée dans des voix et des corps différents, elle se caractérise par cette aptitude à se laisser transformer en profondeur au fil des époques, des crises et des variations de goûts. Les articulations thématiques de cet ouvrage la présentent successivement, à travers quelques cas d'étude, dans sa construction comme spectacle et expérience sensorielle et intellectuelle, comme investissement collectif, comme outil mémoriel ou témoin des rapports aux modernités successives et, enfin, comme un enjeu technique, en vue de sa reproductibilité, qui s'accompagne toujours d'évolutions esthétiques, mais aussi économiques. Forme mouvante en soi, nourrie de voix individuelles et collectives, la chanson est l'expression ultime de la culture comme circulation et bouillonnement infatigables.

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*Małgorzata Grajter*

## **Das Wort-Ton-Verhältnis im Werk von Ludwig van Beethoven**

Berlin, 2019. 248 S., 20 Tab.

**Ars Musica. Interdisziplinäre Studien. Bd. 6**

geb. • ISBN 978-3-631-77981-1

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

eBook (SUL) • ISBN 978-3-631-79049-6

CHF 70.– / €<sup>D</sup> 66.95 / €<sup>A</sup> 67.30 / € 56.10 / £ 46.– / US-\$ 67.95

Das Ziel der vorliegenden Studie ist die Untersuchung der Spezifität des Wort-Ton-Verhältnisses in Ludwig van Beethovens Schaffen sowohl auf struktureller als auch auf semantischer Ebene. Da Beethoven selbst nie eine Abhandlung über Komposition schrieb, erscheint es natürlich und naheliegend, als hauptsächlichen Bezugspunkt die musiktheoretischen

Schriften aus dem 18. Jahrhundert heranzuziehen, um die musikästhetische Landschaft seiner Epoche zu rekonstruieren. Die durchgeführte Analyse von Beethovens Vokalmusik aus der Sicht der im 18. Jahrhundert üblichen Konzeption eines «Singstücks» beantwortet einige wesentliche Fragen nach den Prioritäten des Komponisten im Bereich der technischen und ästhetischen Aspekte der musikalischen Bearbeitung eines Textes.

*Barbara Lierska · John Comber*

## **Nineteenth-Century Transcriptions of Works by Fryderyk Chopin**

Berlin, 2020. 310 pp., 75 fig. b/w, 46 tables.

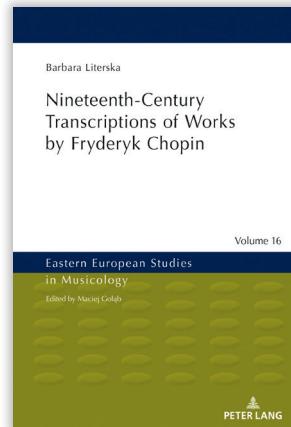
**Eastern European Studies in Musicology. Vol. 16**

hb. • ISBN 978-3-631-80069-0

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

eBook (SUL) • ISBN 978-3-631-80484-1

CHF 70.– / €<sup>D</sup> 66.95 / €<sup>A</sup> 67.30 / € 56.10 / £ 46.– / US-\$ 67.95



Barbara Lierska  
Nineteenth-Century  
Transcriptions of Works  
by Fryderyk Chopin

Volume 16

Eastern European Studies  
in Musicology

Edited by Maciej Goliński

PETER LANG

This book is the first monographic study of nineteenth-century transcriptions of Chopin's music. The work is based on the quantitatively and qualitatively rich source material, which formed the basis for considerations from the perspective of social history, music analysis and aesthetics. Thanks to these multiple perspectives, as well as the time range and the source base, this study may contribute to the history of the reception of Chopin's work in nineteenth-century culture; it may also prove significant in overcoming the attitude that aesthetically deprecates transcriptions and in adopting

a different stance, regarding such adaptations as valuable texts of musical culture.

*Barbara Lierska · John Comber*

## **Tadeusz Baird. The Composer, His Work, and Its Reception**

Berlin, 2020. 538 pp., 43 fig. b/w, 67 tables.

**Eastern European Studies in Musicology. Vol. 17**

hb. • ISBN 978-3-631-80284-7

CHF 81.– / €<sup>D</sup> 69.95 / €<sup>A</sup> 71.90 / € 65.40 / £ 54.– / US-\$ 78.95

eBook (SUL) • ISBN 978-3-631-80711-8

CHF 81.– / €<sup>D</sup> 77.95 / €<sup>A</sup> 78.50 / € 65.40 / £ 54.– / US-\$ 78.95

This book is the first monographic study of Tadeusz Baird – one of the greatest Polish composers of the second half of the 20th century, a connoisseur of music tradition and a prophet of the future of music (post-modernity), a composer of worldwide renown, an erudite. Baird was deeply engaged in art, aware of the threats and problems of contemporary world, and endowed with a sense of a mission. His personality was shaped by traumatic experiences during World War II and during the late 1940s and early 1950s. He was very demanding of himself and others. As signaled in the title, the book is an extensive, monographic representation of the composer's work and concepts in their stylistic, cultural, and esthetic contexts.

Tomasz Jeż

## The Musical Culture of the Jesuits in Silesia and the Kłodzko County (1581–1776)

Berlin, 2019. X, 513 pp., 10 fig. b/w, 2 tables

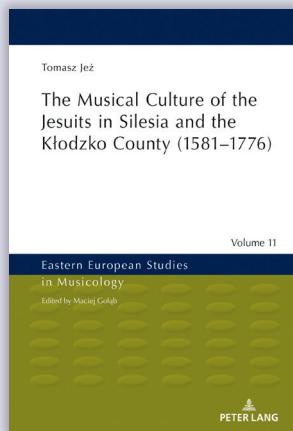
**Eastern European Studies in Musicology. Vol. 11**

hb. • ISBN 978-3-631-67281-5

CHF 81.– / €D 69.95 / €A 71.90 / € 65.40 / £ 54.– / US-\$ 78.95

eBook (SUL) • ISBN 978-3-653-06890-0

CHF 81.– / €D 77.95 / €A 78.50 / € 65.40 / £ 54.– / US-\$ 78.95



This book studies the Jesuit culture in Silesia and Kłodzko (Glatz) County by focusing on its musical works and traditions. The strategies adopted by the Jesuits achieved notable results in the artistic traditions they cultivated, first of all a creative redefinition of musical culture itself, at various levels of its organization. While allowing music to exert influence on human activity, the Jesuits had to accept that its impact would depend on the peculiarities of local possibilities and conditions. This is why they analysed the qualities of music and its culture-forming potential in such detail and precisely defined its norms and modes of functioning. The impact of music can be observed in the transformations that the cultivation of musical culture brought about in the model of the Order itself, as well as in individuals, communities, and the time and space that defined them.

**TOMASZ JEŻ** studied Musicology in Warsaw, Göttingen, and Berlin, and works at the University of Warsaw. He has authored numerous books and papers concerning heuristic and spiritual contexts of music culture. His main field of interest is the music culture of Silesia and Poland between the 16<sup>th</sup> and 18<sup>th</sup> century.

Solveig McIntosh

## Rivers of Sacred Sound

Chant

Oxford, 2019. XX, 176 pp., 9 fig. b/w

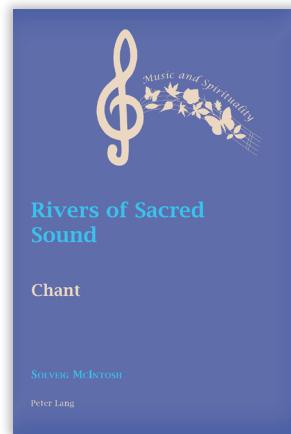
**Music and Spirituality. Vol. 10**

pb. • ISBN 978-1-78874-439-3

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

eBook (SUL) • ISBN 978-1-78874-440-9

CHF 62.– / €D 58.95 / €A 59.30 / € 49.40 / £ 40.– / US-\$ 60.95



*Rivers of Sacred Sound* traces the flow of influences from East to West, from BC to AD and from wordless jubilations to the setting of texts. It takes the discussion about western chant beyond a European perspective. The text of this book, preceded by an introduction, is presented in seven chapters and covers a period of approximately five thousand years. There are many references all over the world to praising the divine with sound. Thus the starting point is the praise song, a fundamental impulse in mankind. The Rg-Veda requests that our loudest-sounding hymn be accepted, as

food most delightful to the Gods. The Psalms request us to make a joyful noise unto God and to sing forth the honour of His name. Spontaneous songs became ritual events. In an aural culture what was the role of gesture and what is its role now? There are many doors to open in pursuing these and other questions. This book opens some of them.

Joanna Miklaszewska · John Comber

## American Political Opera in the Twentieth Century

Berlin, 2019. 206 p., 7 b/w tab.

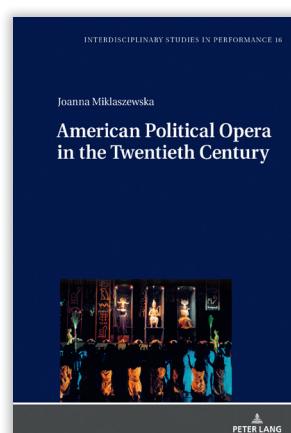
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hb. • ISBN 978-3-631-77171-6

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

eBook (SUL) • ISBN 978-3-631-77911-8

CHF 58.– / €D 55.95 / €A 56.– / € 46.70 / £ 38.– / US-\$ 56.95



The author analyses the substantial contribution made by American composers to the development of twentieth-century opera. The methodological approach employed in this book is influenced by Mieczysław Tomaszewski's method of integral interpretation. The operas analyzed in this monograph, written from 1976 onwards, represent a watershed in twentieth-century American opera, characterised by three main aspects: firstly, creation of video-opera, represented by the works of Steve Reich, secondly, creation of a new kind of opera based on topics related to contemporary events that are manifested with documentary fidelity, represented by works of John Adams, and lastly, the introduction of a new genre: a portrait opera, characteristic for the works of Philip Glass.

Juliane Pöche

## Thomas Selles Musik für Hamburg

Komponieren in einer frühneuzeitlichen Metropole

Bern, 2019. 486 S., 15 farb. Abb., 67 s/w Abb., 190 Notenbeispiele

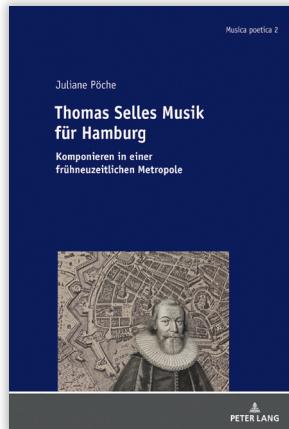
### **Musica poetica. Musik der Frühen Neuzeit. Bd. 2**

geb. • ISBN 978-3-0343-3673-4

CHF 80.– / €<sup>D</sup> 68.95 / €<sup>A</sup> 70.40 / £ 64.– / £ 53.– / US-\$ 77.95

eBook (SUL) • ISBN 978-3-0343-3674-1

CHF 80.– / €<sup>D</sup> 75.95 / €<sup>A</sup> 76.80 / £ 64.– / £ 53.– / US-\$ 77.95



Thomas Selle (1599–1663) hatte als Kantor des Johanneums und der Hamburger Hauptkirchen während mehr als zwei Jahrzehnten die einflussreichste musikalische Position in der norddeutschen Metropole inne. Das reiche kulturelle Umfeld mit Theologen, Organisten, Ratsmusikern und Dichtern, mit einem regen Theaterleben und florierenden Bildenden Künsten bot einen idealen Rahmen für den ambitionierten Komponisten. Insbesondere mit seinen neuartigen Passionsvertonungen, die von einer profunden Kenntnis des internationalen Musiklebens zeugen, präsentierte sich Selle in

Hamburg als fortschrittlicher Künstler. Basierend auf einer neu erarbeiteten kritischen Edition von Selles eigenhändig zusammengestellten *Opera omnia*, wird Selles Œuvre erstmals in seiner ganzen Breite erforscht und in der geistigen Landschaft des 17. Jahrhunderts verortet.

Danuta Popinigis · Wojciech Bońkowski

## Carillons and Carillon Music in Old Gdańsk

Berlin, 2019. 438 pp., 96 coloured ill., 41 b/w ill.

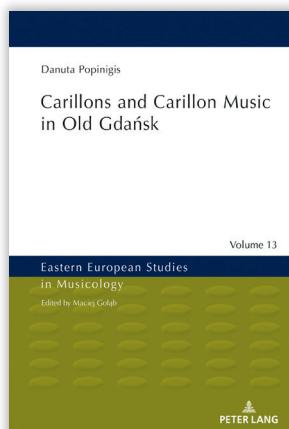
### **Eastern European Studies in Musicology. Vol. 13**

hb. • ISBN 978-3-631-67603-5

CHF 81.– / €<sup>D</sup> 69.95 / €<sup>A</sup> 71.90 / £ 65.40 / £ 54.– / US-\$ 78.95

eBook (SUL) • ISBN 978-3-653-06926-6

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The history of Gdańsk carillons begins in 1561. It was that year that fourteen automatic bells were installed in the Main Town Hall. Later, a "striking mechanism" appeared in St Catherine's Church. This magnificent instrument, consisting of thirty-five bells, has been in use since 1738. The third carillon was built in 1939 in the youth hostel at Biskupia Góra. The play of Gdańsk carillons was interrupted by the Second World War. The book discusses the history and music of Gdańsk carillons. It contains valuable information on bells, carillon mechanisms, bell founders, carillonists, and bell setters, inviting the reader to study the Protestant repertoire, the unique notation of preserved manuscripts, and the remarkable soundscape of Gdańsk, which for centuries has been marked by the sound of carillons.

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Luca Zoppelli (Hrsg.)

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Bern, 2019. 188 S., 16 s/w Abb.

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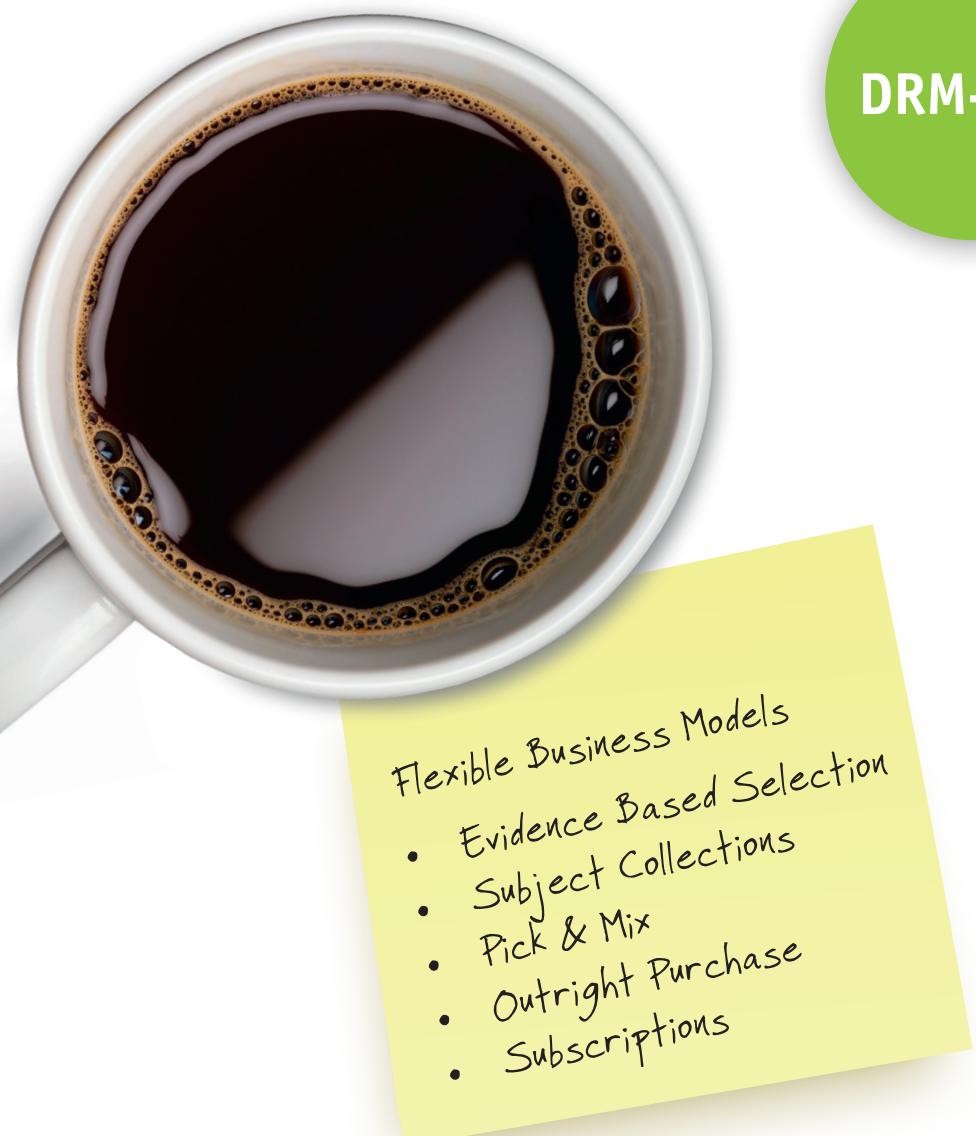
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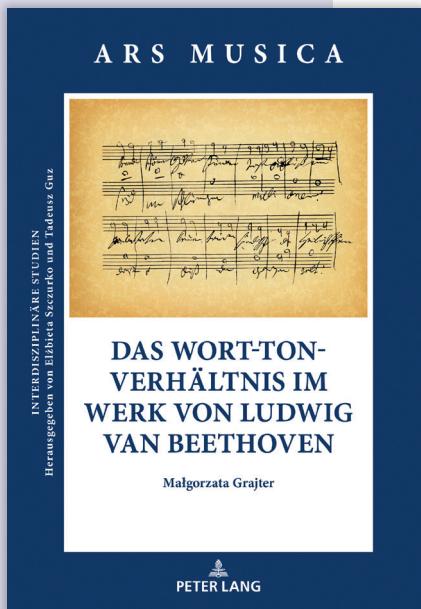
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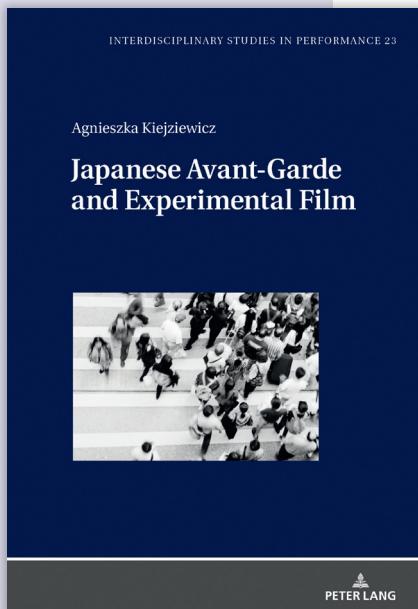
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Das Schweizer Theater-Jahrbuch *MIMOS* wird von der Schweizerischen Gesellschaft für Theaterkultur (SGTK) herausgegeben. Es ist dem Theaterleben der Schweiz gewidmet. Das Jahrbuch vereint Beiträge von Theaterexperten und macht sie in den Landessprachen Deutsch, Französisch und Italienisch sowie auf Englisch zugänglich. Der Fokus von *MIMOS* liegt auf dem/der Träger/in des Schweizer Grand Prix Theater / Hans-Reinhart-Rings, der wichtigsten Auszeichnung im Theaterleben der Schweiz, die seit 2014 durch das Bundesamt für Kultur vergeben wird.

L'annuaire suisse du théâtre *MIMOS* est une publication périodique rattachée à la Société Suisse du Théâtre (SST) et consacrée à l'art théâtral de Suisse. Cette publication réunit des écrits rédigés par des spécialistes de la scène dans les trois langues que sont l'allemand, le français et l'italien. Les contributions sont aussi traduites ou résumées en anglais. Le sujet central est le ou la lauréat-e du Grand Prix suisse de théâtre / Anneau Hans-Reinhart, principale distinction de la scène helvétique attribuée depuis 2014 par l'Office fédéral de la culture.

The Swiss Theatre Yearbook *MIMOS* is published by the Swiss Association for Theatre Studies (Schweizerische Gesellschaft für Theaterkultur). It contains contributions by selected theatre experts, providing news and background information on the Swiss theatre scene, presented in German, French, Italian and English. Its main focus each year is on the winner of the Swiss Grand Prix Theatre / Hans Reinhart Ring, the most important theatre award in Switzerland. From 1957 to 2013, the award was presented by the Swiss Association for Theatre Studies.

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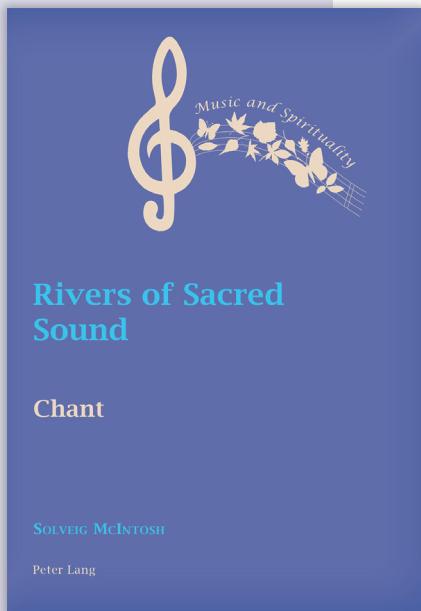
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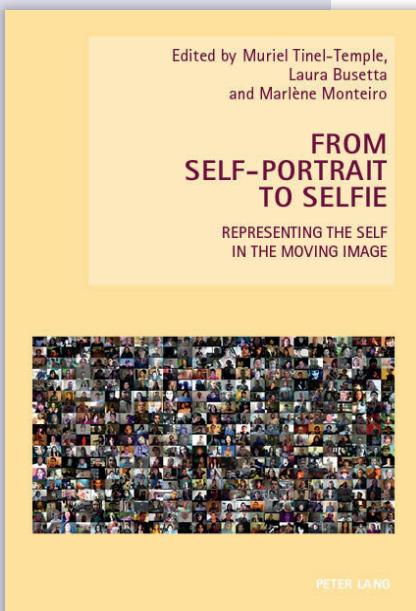
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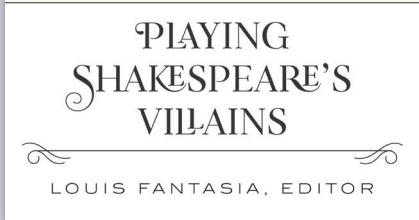
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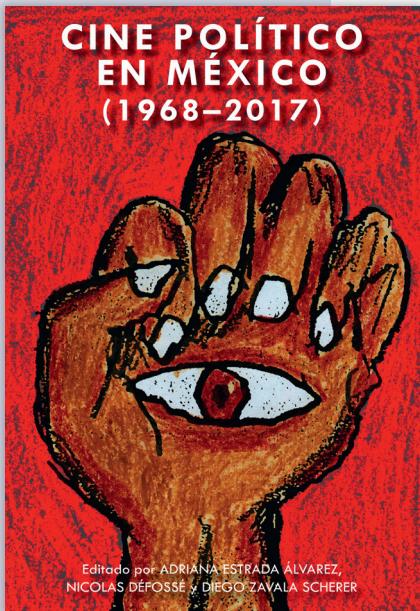
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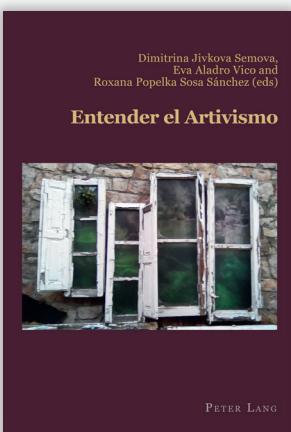
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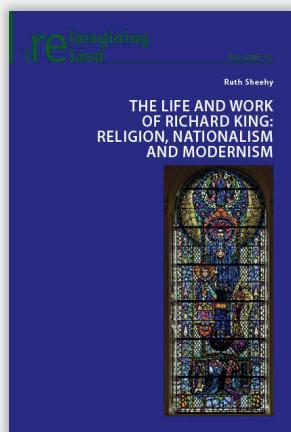
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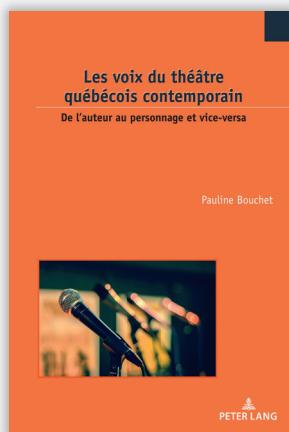
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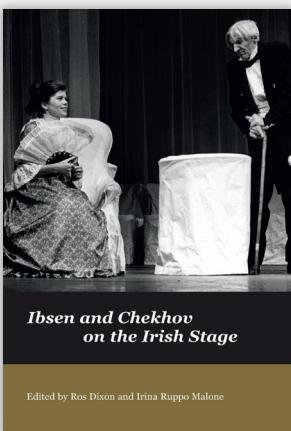
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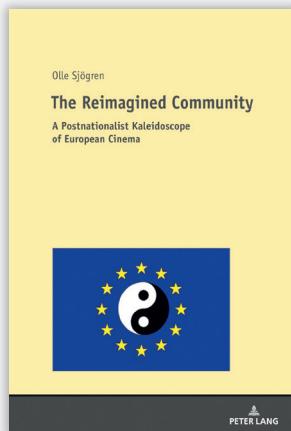
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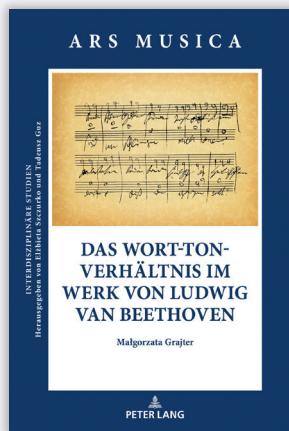
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