

# THE ARTS

## 2022



Photo by Hulki Okan Tabak on Unsplash



**PETER LANG**  
INTERNATIONAL ACADEMIC PUBLISHERS

**Recent Publications:**

Art and Architecture .....	1
Film .....	15
Music .....	29
Performing Arts .....	43

**Selected Series:**

Art – Knowledge – Theory .....	54
Cultural Interactions: Studies in the Relationship between the Arts .....	55
German Visual Culture .....	56
MIMOS – Schweizer Theater-Jahrbuch .....	57
New Studies in European Cinema .....	58
Pour une histoire nouvelle de l'Europe .....	59
Theaomai – Studien zu den performativen Künsten .....	60

<b>Complete Series List .....</b>	61
-----------------------------------	----

<b>Index .....</b>	64
--------------------	----

<b>Peter Lang, International Academic Publishers .....</b>	66
--	----

<b>Our Representatives – Print .....</b>	67
--	----

<b>Our Representatives – eBooks .....</b>	68
---	----

Suzanne Anker · Sabine Flach (eds.)

## Axis of Observation II: Frank Gillette

Bern, 2021. 384 pp., 42 fig. col., 17 fig. b/w.

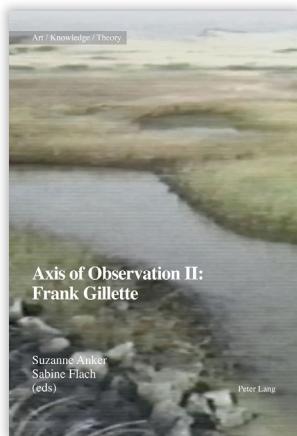
**Art - Knowledge - Theory. Vol. 8**

pb. • ISBN 978-3-0343-3491-4

CHF 87.- / €D 74.95 / €A 77.10 / € 70.10 / £ 57.- / US-\$ 84.95

eBook (SUL) • ISBN 978-3-0343-4197-4

CHF 87.- / €D 74.95 / €A 77.10 / € 70.10 / £ 57.- / US-\$ 84.95



Spanning timeframes from 1967 to 2002, Frank Gillette's essays included in this volume are concerned with the re-enchantment of the natural order. Employing several literary styles, from spontaneous improvisation to a version of Gregory Bateson's *metalogue*, Gillette's writings are ruminations on symbolic and metaphorical reasoning. Containing pertinent images inserted after original essays, this compilation underscores Gillette's thinking translated into words and visual media.

Anne Reimers

## Otto Dix and Weimar Media Culture

Time, Fashion and Photography in Portrait Paintings of the Neue Sachlichkeit

Oxford, 2022. XVIII, 314 pp., 37 b/w ill., 28 colour ill.

**German Visual Culture. Vol. 11**

hb. • ISBN 978-1-80079-123-7

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

eBook (SUL) • ISBN 978-1-80079-124-4

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



Otto Dix (1891–1969) was a leading figure of the *Neue Sachlichkeit* movement in painting in 1920s Germany. This groundbreaking study analyses for the first time in depth the relationship between Dix's verist-realist portrait paintings and the rapidly expanding mass media culture of the Weimar era. Focusing on a selection of portraits created in the first half of the 1920s, the book explores four specific aspects: the way in which Dix engaged with fashion and celebrity culture; how he responded to the challenge posed by photography; how he dealt with a situation where black-and-white reproductions were the most common medium through which diverse audiences encountered his work, and the ways in which Dix's career development ran in parallel with the commentary on his artistic production in journalistic and specialist media publications. Temporality, medium-specificity and reproduction are identified as concerns that drove his aesthetic responses to a historically specific environment. New archival material, letters and interviews by the artist, and a wide range of publications by art critics, cultural theorists and art historians of the Weimar era are drawn on to reveal new information about key paintings such as *Self-Portrait with Nude Model* (1923) and *Portrait of the Dancer Anita Berber* (1925).

Thierry Audric

## Chinese reverse glass painting 1720-1820

An artistic meeting between China and the West.

Preface by Danielle Elisseeff

Bern, 2020. 240 pp.

pb. • ISBN 978-3-0343-3821-9

CHF 76.- / €D 64.95 / €A 64.30 / € 61.20 / £ 50.- / US-\$ 73.95

eBook (SUL) • ISBN 978-3-0343-3980-3



Displaying a talent for combining aesthetic sensibility with scientific rigor, the author has given new life to something that once excited European passions: an original, non-academic art at the forefront of the 'new technology' of the time. For decades, aristocrats of the Old World and then American collectors (the latter at the end of the eighteenth and beginning of the nineteenth centuries) spent countless sums on the purchase of these works, which were worth a fortune. These wealthy collectors of curiosities of all types were also most certainly great dreamers seeking a worthy setting for

their dreams. Unbeknownst to them, their endeavours had much greater scope, creating and nourishing the conditions for a rare encounter between two worlds: a golden age of atypical collaboration, a combined adventure between China and Europe.

Ewa Bobrowska

## UCI Critical Theory and Contemporary Art Practice: Jacques Derrida, Jean-François Lyotard, Bruce Nauman, and Others

With a Prologue by Georges Van Den Abbeele

Berlin, 2020. 338 pp., 16 fig. col., 11 fig. b/w.

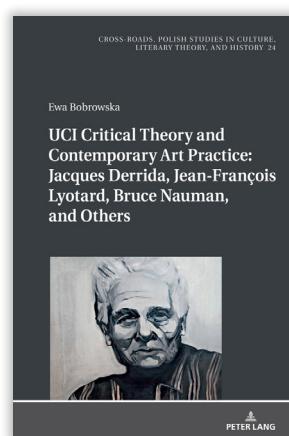
**Cross-Roads. Studies in Culture, Literary Theory, and History. Vol. 24**

hb. • ISBN 978-3-631-79214-8

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

eBook (SUL) • ISBN 978-3-631-82729-1

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



This book is unique in both its subject matter and its approach. It focuses on the collaboration of J. Derrida, J.-F. Lyotard, J. Hillis Miller, D. Carroll, F. Jameson and others at the Critical Theory Institute at the University of California, Irvine and on the application of critical theory for the analysis of contemporary American visual art. The critical and philosophical analysis concerns the art of Bruce Nauman, Kosuth, Burden, Christo, Wodiczko, Johns, Rauschenberg, and others. The focus of the book is on irony and the sublime. The book also includes the original Prologue by G. van Den Abbeele (Dean of the School of Humanities at UC Irvine 2013–2018) on the

Open Access

history of Critical Theory in the United States, and at UCI, in particular. The CTI's uniqueness consisted in it being one of the best centers of the Critical Theory studies in the United States.

*Valérie Boudier · Giovanni Careri · Elinor Myara Kelif (éds)*

## L'invention du geste amoureux

Anthropologie de la séduction dans les arts visuels de l'Antiquité à nos jours

Bruxelles, 2020. 328 p., 86 ill. en couleurs, 26 ill. n/b.

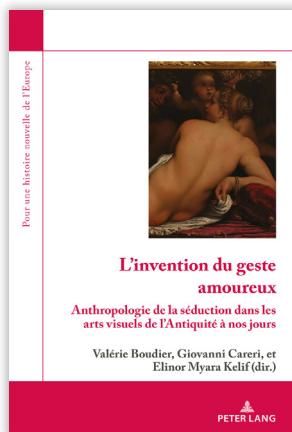
**Pour une histoire nouvelle de l'Europe. Vol. 10**

br. • ISBN 978-2-8076-0276-2

CHF 59.– / €<sup>D</sup> 49.95 / €<sup>A</sup> 51.70 / € 47.– / £ 39.– / US-\$ 56.95

eBook (SUL) • ISBN 978-2-8076-1258-7

CHF 59.– / €<sup>D</sup> 49.35 / €<sup>A</sup> 51.70 / € 47.– / £ 39.– / US-\$ 56.95



Les traités de manières et les traités artistiques, de même que le discours amoureux dans le domaine littéraire, se sont donnés la tâche de définir, voire de codifier, la gestuelle amoureuse et établissent notamment des relations entre le domaine artistique, littéraire et la vie sociale. Par rapport au « geste écrit », le « geste en image » se manifeste sous une forme plus ambiguë et laisse transparaître, souvent, des rapports de réciprocité, de domination, d'assujettissement ou d'inversion des rôles d'autant plus lorsqu'il traduit le sentiment amoureux. Cet ouvrage rassemble des communications, interventions et réflexions menées à l'occasion d'un colloque consacré à *L'invention du Geste Amoureux à la Renaissance* ainsi que d'une série de workshops portant sur le même thème pour différentes périodes chronologiques. Quels que soient la période traitée et le support de la représentation, la gestuelle est entendue, au sens large, à la fois en tant que gestes et attitudes corporelles. Il ne s'agit pas simplement d'un geste intentionné mais également d'une posture du corps, celle-ci intervenant soit de façon suffisamment régulière pour être identifiée à un « *topos* », soit au contraire de manière si exceptionnelle qu'elle mérite qu'on s'y attarde. Les analyses exemplaires réunies dans ce livre abordent, enfin, les questions de la migration de gestes entre le champ du rituel et celui de l'art, entre le registre du sacré et celui du profane ainsi que les transferts trans-chronologique ou trans-géographique. Elles proposent une étude des postures, attitudes, gestes et expressions qui « disent » l'amour dans les arts visuels.

*Caroline Patey · Cynthia E. Roman · Georges Letissier (eds.)*

## Enduring Presence

William Hogarth's British and European Afterlives

Oxford, 2021. XXXVI, 674 pp., 8 fig. col., 57 fig. b/w.

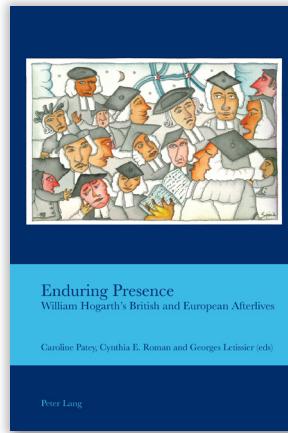
**Cultural Interactions: Studies in the Relationship between the Arts. Vol. 46**

pb. • ISBN 978-1-80079-155-8

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

eBook (SUL) • ISBN 978-1-80079-156-5

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



To order print copies of this book, please contact [orders@peterlang.com](mailto:orders@peterlang.com) (Retail Price: £60.00, \$90.95). Long after his death in 1764, William Hogarth is still our contemporary. Far from leading a secluded existence in museums and academies, his legacy of vibrant images and provocative ideas remains a powerful source of inventiveness and inspiration for the artists of today, as once for those of yesterday, be it on page, stage, canvas or digital formats. After approaching the artist by way of his challenging aesthetic philosophy and his resistance to normative categories, this two-book

set considers Hogarth's pioneering sense of performativity, which has long made him the treasured interlocutor of actors and playwrights, from David Garrick to Bertolt Brecht or Nick Dear. His work has permeated film, television, the graphic novel, art and narrative, which all bear witness to his versatile and powerful use of images and its resonance in the modern and contemporary age. Brimming as it is with energy, plenty, affliction, entropy and empathy, Hogarth's contradictory universe of chaos and beauty is in tune with ours and resonates vividly with contemporary passions and struggles. The twenty-eight essays in this collection chart the teeming legacies of William Hogarth and explore the ways in which his works and ideas were and are revisited and appropriated in the UK and across Europe. For the eighteenth-century artist lives on as an unforgotten presence, whose invigorating and challenging memory energizes multiple expressive forms, including drama, visual arts, literature, film, graphic novels and TV serials.

Céline Caumon

## Design-couleur

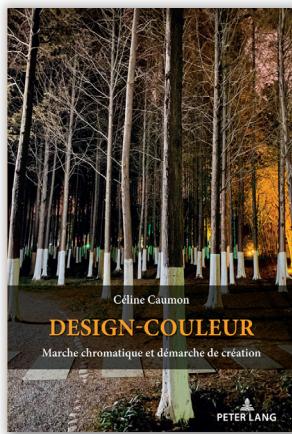
Bruxelles, 2022. 232 p., 6 ill. en couleurs.

br. • ISBN 978-2-8076-1967-8

CHF 51.– / €D 43.95 / €A 45.10 / € 41.– / £ 34.– / US-\$ 49.95

eBook (SUL) • ISBN 978-2-8076-1968-5

CHF 51.– / €D 43.95 / €A 45.10 / € 41.– / £ 34.– / US-\$ 49.95



Employée par une multitude de terrains (cosmétique, alimentaire, architecture, art de vivre, communication, automobile, textile, etc.), la couleur est un signe fort contribuant à la réussite économique d'un produit ou d'un service. Néanmoins, « l'accélération » du monde et le rendement de la conception en détériorent souvent ses sens et ses usages. Cet ouvrage permet de comprendre les enjeux d'une démarche de création au regard des pratiques actuelles, en initiant une définition de la recherche en design-couleur et en favorisant une critique de la consommation couleur au profit d'un art chromatique de s'attarder sur les choses. La marche, exemplification principale ici, permet de contre-temporaliser le quotidien des créateurs, de réincarner les sens de la couleur dans les créations et d'influer sur une expressivité singularisée propre à toute identité chromatique dans un projet de coloration. Illustré par des exemples portés par les chercheuses-marcheuses Aurélie Couvrat (création textile), Delphine Dejean (identité territoriale), Estelle Guerry (conception d'espace et lumière) et Lina Perdomo (design d'espace), l'ouvrage propose une découverte du design-couleur, vivifiante au regard de la conception actuelle et portée par des pratiques incarnées issues des arts plastiques et des arts appliqués.

matique de s'attarder sur les choses. La marche, exemplification principale ici, permet de contre-temporaliser le quotidien des créateurs, de réincarner les sens de la couleur dans les créations et d'influer sur une expressivité singularisée propre à toute identité chromatique dans un projet de coloration. Illustré par des exemples portés par les chercheuses-marcheuses Aurélie Couvrat (création textile), Delphine Dejean (identité territoriale), Estelle Guerry (conception d'espace et lumière) et Lina Perdomo (design d'espace), l'ouvrage propose une découverte du design-couleur, vivifiante au regard de la conception actuelle et portée par des pratiques incarnées issues des arts plastiques et des arts appliqués.

Jérémie Cerman (éd.)

## Les années 1910

Arts décoratifs, mode, design

Bruxelles, 2021. 442 p., 82 ill. en couleurs, 58 ill. n/b.

**Pour une histoire nouvelle de l'Europe. Vol. 19**

br. • ISBN 978-2-8076-0896-2

CHF 62.– / €D 53.50 / €A 55.– / € 50.– / £ 41.– / US-\$ 60.95

eBook (SUL) • ISBN 978-2-8076-0897-9

CHF 62.– / €D 53.50 / €A 55.– / € 50.– / £ 41.– / US-\$ 60.95



Coincés entre le tournant du XX<sup>e</sup> siècle, qui voit encore s'épanouir les diverses expressions de l'Art nouveau, et l'entre-deux-guerres, que l'on associe à l'Art déco, les développements des arts appliqués dans les années 1910 paraissent quelque peu délaissés par l'historiographie. Pourtant, depuis la présence des créateurs allemands au Salon d'Automne de 1910 jusqu'à la fondation du Bauhaus à Weimar en 1919, en passant par les commandes que passe déjà le couturier Jacques Doucet à différents décorateurs, bien des événements rap-

pellent la place cruciale qu'occupe cette décennie dans l'histoire des arts décoratifs, de la mode et du design. Cet ouvrage rassemble vingt-deux textes, issus pour la plupart des communications délivrées lors d'un colloque international organisé en 2016 au Centre André Chastel et au Mobilier national. Ces contributions permettent de reconsiderer la production décorative et usuelle des années 1910 à la lune des recherches récentes. Elles reviennent sur les débats qui sous-tendent la production étudiée, considèrent l'importance prise par la mode dans la genèse de ce qui prendra *a posteriori* le nom d'Art déco, réévaluent les années de guerre en tant que période de gestation de productions futures et explorent la diversité des parcours artistiques, tout en inscrivant la réflexion dans une dimension internationale (France, Belgique, États-Unis, Grande-Bretagne, Italie, Allemagne, Autriche, Pologne, Croatie).

Florence Chantoury-Lacombe

## Femme de pinceaux

Sofonisba Anguissola, une artiste maniériste (XVI<sup>e</sup>-XVII<sup>e</sup> siècles)

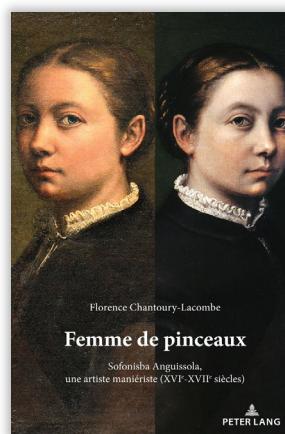
Bruxelles, 2021. 174 p., 62 ill. en couleurs, 1 ill. n/b.

br. • ISBN 978-2-87574-435-7

CHF 47.– / €D 40.95 / €A 41.80 / € 38.– / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-2-87574-436-4

CHF 47.– / €D 40.95 / €A 41.80 / € 38.– / £ 31.– / US-\$ 45.95



Sofonisba Anguissola est une artiste maniériste qui a reçu une formation de peintre au même titre que les artistes masculins de la Renaissance. Comparée à Titien, admirée par Michel Ange, Giorgio Vasari et Van Dyck, elle est célèbre en Europe dans la seconde moitié du XVI<sup>e</sup> siècle. Sofonisba Anguissola est l'une des premières femmes à exercer une activité professionnelle au sein d'une cour royale. En 1559, elle devient en effet peintre de la famille royale d'Espagne et développe une pratique artistique singulière. Son exceptionnelle production d'autoprotraits lui permet d'évaluer son statut de femme artiste tout en confortant sa réputation auprès de la noblesse. Dans *Femme de pinceaux*, Florence Chantoury-Lacombe développe la thèse d'une artiste s'inscrivant dans le maniériste de cour par des jeux artistiques estimés par la scène culturelle.

Cole Collins (ed.)

## Compressed Utterances

Collage in a Germanic Context after 1912

Oxford, 2022. XVIII, 316 pp., 32 b/w ill., 20 colour ill.

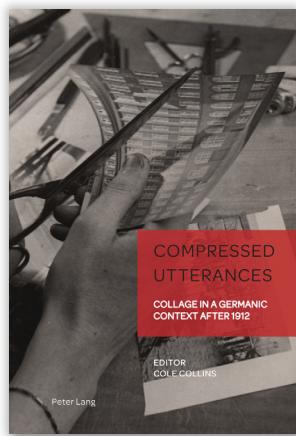
**German Visual Culture. Vol. 12**

hb. • ISBN 978-1-78997-172-9

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

eBook (SUL) • ISBN 978-1-78997-173-6

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



«Compressed Utterances brings focused attention to collage in a Germanic context, whose contours and impact are still so little appreciated. As this stunning volume shows, collage serves as a key medium not only for understanding art historical developments but social and political transformations as well, often embodying the dynamic forces of avant-garde criticality.» (Thomas O. Haakenson, Associate Professor, History of Art and Visual Culture, California College of the Arts) «A deep dive into the paradigmatic medium of the twentieth century, *Compressed Utterances* is the foundational

text of the growing field of collage studies. The book's established and emerging authors investigate an astonishing range of previously unknown collage work to explore German artists' and writers' deployment of this medium as appropriative, intertextual, alienating, and temporally slippery.» (Elizabeth Otto, Professor of Modern and Contemporary Art, The University at Buffalo, State University of New York) Composite pictures create narratives and images from many fragments. They turn often disparate and juxtaposing images and text into a singular image or message. Collage makes from the broken and, arguably, no other country has reflected the fractious nature of its history more than Germany. The collage form is one of the best expressive forms to be taken up and experimented with by German artists since 1912. *Compressed Utterances: Collage in a Germanic Context after 1912* brings together essays by scholars, students and curators to examine the use of collage by German-speaking artists, making in their homeland and abroad, whose works are closely connected to the tumultuous histories of Germany and neighbouring German-speaking nations since 1912 to the late 2000s.

Cătălin D. Constantin

## Somewhere over the Square

An Aerial Analysis of Urban Development

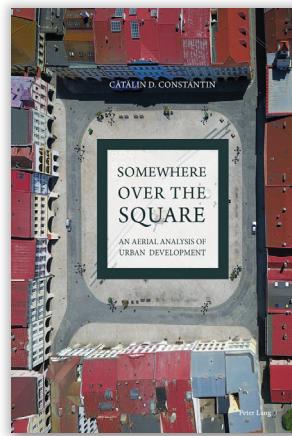
Oxford, 2021. 242 pp., 321 fig. col.

pb. • ISBN 978-1-80079-497-9

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

eBook (SUL) • ISBN 978-1-80079-498-6

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



This book offers a new way of looking at the geographical spaces occupied by urban squares, proposing a different perspective on European urban squares. This might strike one as a bold statement, but it should first and foremost be taken literally. The photographs in this book, taken with a professional drone, show an aerial view of squares in a number of historical European cities. Famous squares in well-known cities across Europe, from Lisbon to Istanbul, are presented alongside lesser-known but no less interesting squares. Drone photography offers a bird's eye view. This is one of the few instances

where technical and artistic languages successfully overlap. The bird's eye view is, almost without exception, spectacular. This view reveals something we might have only intuited until now: a deeper structure, which points to a new perspective on squares in a figurative sense as well.

Larisa Dryansky · Guillaume Le Gall (éds.)

## Photo / Objet / Concept

Pour une lecture élargie de la photographie dans l'art conceptuel

Bruxelles, 2020. 194 p., 44 ill. n/b, 18 ill. en couleurs

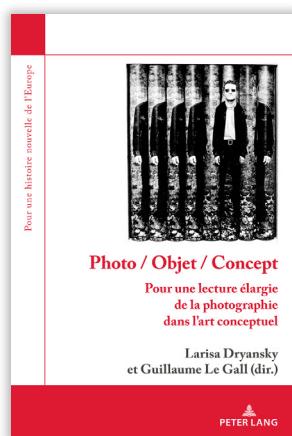
**Pour une histoire nouvelle de l'Europe. Vol. 11**

br. • ISBN 978-2-8076-0970-9

CHF 47.– / €<sup>D</sup> 39.90 / €<sup>A</sup> 41.80 / € 38.– / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-2-8076-0971-6

CHF 47.– / €<sup>D</sup> 39.90 / €<sup>A</sup> 41.80 / € 38.– / £ 31.– / US-\$ 45.95



Cet ouvrage entend modifier le point de vue sur l'art conceptuel en partant des multiples manières dont des artistes associés au mouvement ont eu recours à la photographie. Cette approche de l'art conceptuel nécessite de prendre de la distance par rapport au modèle anglo-américain en élargissant l'observation à d'autres aires géographiques comme celles du Brésil, de l'Italie, du Japon et de la Pologne. Le choix d'une focale élargie rassemble également des notions *a priori* étrangères à l'idée de dématérialisation de l'art qui reste attachée à l'historiographie de l'art conceptuel. La triade

« Photo / Objet / Concept » insiste sur la dimension matérielle des expressions artistiques étudiées. La notion d'objet constitue en effet une des idées directrices de ce volume. Elle permet d'interroger les caracté-

ristiques matérielles du médium à travers des pratiques spécifiques comme la sculpture, la délégation ou l'exposition. Reconsidérer l'usage et les pratiques de la photographie au sein de l'art conceptuel amène à renouveler la réception d'un moment historique pour comprendre l'importance et la place du médium dans l'art d'aujourd'hui.

Sabine Flach (Hrsg.)

## Sense Sensibility / Die Sinne spüren

Aesthetics, Aisthesis and Media of Embodiment / Ästhetik, Aisthesis und Medien der Verkörperung

Bern, 2021. 236 S., 20 farb. Abb., 26 s/w Abb.

**Art – Knowledge – Theory. Bd. 9**

br. • ISBN 978-3-0343-3562-1

CHF 111.– / €<sup>D</sup> 95.95 / €<sup>A</sup> 98.60 / £ 89.70 / £ 73.– / US-\$ 108.95

eBook (SUL) • ISBN 978-3-0343-4295-7

CHF 111.– / €<sup>D</sup> 95.95 / €<sup>A</sup> 98.50 / £ 89.50 / £ 73.– / US-\$ 107.95



Die gegenwärtige Forschung zahlreicher Disziplinen wird in vielen ihrer Felder dominiert von Themen und Fragestellungen, deren Grundlage als ‹Verkörperung› gekennzeichnet wird. Der Ansatz der Verkörperung substituiert den Cartesianischen Dualismus, d.h. die ontologische Differenzierung zwischen Seele, Geist und Körper durch eine Konzeption von Kognition als verkörperten und situierten Prozess. Die Künste selbst zeigen in all diesen – häufig sehr disperaten – Ansätzen nicht nur, dass sie einen entscheidenden Anteil an dieser Theoriebildung haben sondern vielmehr, dass sie sehr

spezifische Zugänge zur Theoriebildung des Embodiments leisten können, und zwar explizit aus einem Denkansatz heraus, der die praxisorientierte Umsetzung ebenso umfasst, wie materielle und performative Aspekte. Der Band versammelt Analysen, die jene der Kunst eigene Dignität und ihre je eigenen Episteme analysieren.

Massimo Fusillo · Marina Grishakova (eds.)

## The Gesamtkunstwerk as a Synergy of the Arts

Bruxelles, 2021. 286 pp., 11 fig. col.

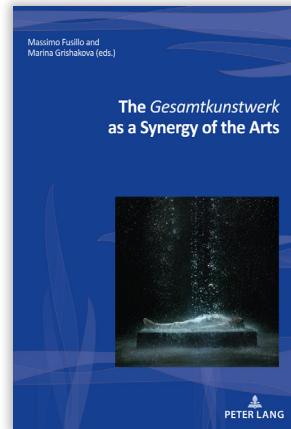
**Nouvelle poétique comparatiste / New Comparative Poetics. Vol. 42**

pb. • ISBN 978-2-8076-1617-2

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

eBook (SUL) • ISBN 978-2-8076-1618-9

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



Conceived by Wagner as a way to recover the synthesis of arts at the core of Greek tragedy, the *Gesamtkunstwerk* played a significant role in post-Romantic and avant-garde aesthetics. It was designed to regenerate and defend the public function of art against mass culture and technology, yet at the same time depended on them in an ambivalent relationship manifested by its various realizations. The book reconceives the “total work of art” as a variation of intermediality, a practice that subverts any essentialist vision of artistic languages through complex interplay and blending of perceptions,

amplified by new media and the syncretic nature of the cyberspace. The *Gesamtkunstwerk* can no longer be considered a Hegelian synthesis of arts or a Romantic and Wagnerian fusion of languages: it involves a synergy of different arts and media and captures the digital age’s principle of open textuality without any hierarchy and any organicist connotations. This book reveals the vitality of modern and contemporary *Gesamtkunstwerk* by mapping its presence in various arts and media.

Galit Noga-Banai

## A Medievalist's Gaze

Christian Visual Rhetoric in Modern German Memorials (1950–2000)

Oxford, 2022. XX, 284 pp., 79 fig. col., 14 fig. b/w.

**German Visual Culture. Vol. 10**

hb. • ISBN 978-1-80079-108-4

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

eBook (SUL) • ISBN 978-1-80079-109-1

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



«This book makes a strong case that memorials are embedded in local visual and historical traditions. While its comprehensive and detailed references make it a must-read for specialists, it will appeal not only to the many specialists working on memory and memorials, but also to general audiences interested in questions of visual culture and memorialization. Beautifully and engagingly written and illustrated.» (Professor Harold Marcuse, University of California, Santa Barbara) This study offers an unconventional reading of modern and post-modern German memorials from a

medievalist perspective. Beginning with a memorial for German soldiers in El Alamein and continuing with memorials for victims of the Nazis in Germany, the book challenges the visual differences between modern and medieval art and transforms the interactions between the two into six productive conversations. The examples discussed move from Christian themes or visual practice directly connected to medieval art in the surrounding local urban landscape, to secular or abstract projects that seem disconnected from premodern forms and formats. The wide variety of techniques, materials, iconography, layouts, and styles demonstrates that medievalism is a method of observation, one that can underscore the links between several works of art, offer a broader context, add layers of meaning, and explore relationships with nearby visual and social environments, physical and mental landscapes, conflicts and memories. The medieval association may also contribute to a project's potential to arouse empathy and to stand the test of time and distance from the events it is meant to recall. The book's medieval prism will afford the reader greater insight into these works of art and a better understanding of their contribution to modern and contemporary memory culture in Germany.

Anne Goarzin · Maria Parsons (eds.)

## New Cartographies, Nomadic Methodologies

Contemporary Arts, Culture and Politics in Ireland

Oxford, 2020. X, 192 pp., 10 fig. col., 10 fig. b/w

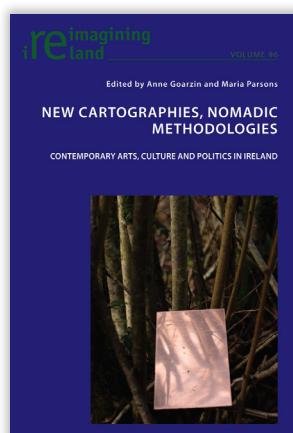
**Reimagining Ireland. Vol. 96**

pb. • ISBN 978-1-78874-651-9

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

eBook (SUL) • ISBN 978-1-78997-365-5

CHF 62.– / €<sup>D</sup> 51.87 / €<sup>A</sup> 54.34 / € 49.40 / £ 40.– / US-\$ 60.95



This volume embraces the critical turn of new materialism in order to address how creative and social practices allow for the definition of alternative subject positions and to examine how power relations operate at an embodied, relatable level: it proposes to think global but act local. The contributions by scholars and artists offer new ways of engaging and understanding Ireland's contemporary political, activist and artistic landscape. They open up onto epistemological ways of considering not only the inventions of creative and scholarly research and practice, but also invention and experimentation itself.

The volume provides a space for conversation and brings out the potential of non-linear thinking by bringing together artists and scholars to consider the materiality of identity and place through the body, migrancy, ecology and digital technologies. The contributors draw new maps, making new connections, diffracting Irish social imaginaries. This multidisciplinary collection proposes strategies and methods to ethically respond to and engage with the complex situations and urgent challenges that preoccupy our contemporary present. There is something in this book for both the specialist and non-specialist alike and it is essential reading for anyone with an interest in new methodologies in Irish studies.

Peter Hanenberg · Wolfgang Hallet (eds.)

## Cognition, Culture, and the Arts

Interdisciplinary Perspectives on Narrating, Understanding, and Reading

Berlin, 2021. 132 pp.

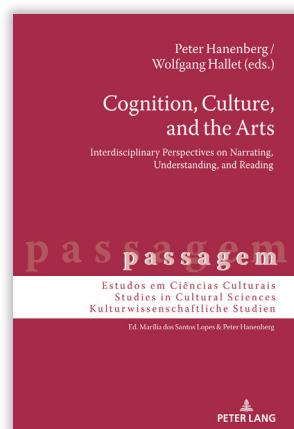
**passagem. Estudos em Ciências Culturais / Studies in Cultural Sciences / Kulturwissenschaftliche Studien. Vol. 15**

hb. • ISBN 978-3-631-86126-4

CHF 41.– / €<sup>D</sup> 34.95 / €<sup>A</sup> 35.90 / € 32.70 / £ 27.– / US-\$ 39.95

eBook (SUL) • ISBN 978-3-631-86252-0

CHF 41.– / €<sup>D</sup> 34.95 / €<sup>A</sup> 36.– / € 32.70 / £ 27.– / US-\$ 39.95



The aim of the volume is to show in which sense the study of culture, literature and the arts can contribute to a better understanding of human cognition. The collection of essays is questioning whether culture is exclusively human and discusses evolutionary substrates of narrative and the interfaces between culture, stories and cognition. The contributions examine the cognitive strengths and weaknesses of literary reading and analyse other techniques of sense-making in the arts through imagined dialogues and the experience of ambiguity. The final contributions are dealing with musical cognition, the relation between music, aesthetics and cognition.

Volker Hoffmann

## Wachseder Fels

Der Vierströme- und der Trevibrunnen sowie die Fassade des Palazzo di Montecitorio – drei Werke des römischen Barock im Lichte der geologischen Wissenschaftsgeschichte

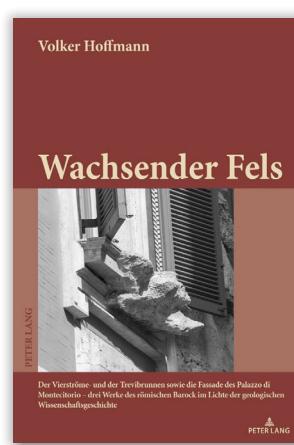
Bern, 2020, 86 S., 58 Abb. s/w, 1 Abb. 4c

geb. • ISBN 978-3-0343-4074-8

CHF 95.– / €<sup>D</sup> 79.95 / €<sup>A</sup> 83.80 / € 76.20 / £ 62.– / US-\$ 91.95

eBook (SUL) • ISBN 978-3-0343-4076-2

CHF 95.– / €<sup>D</sup> 79.95 / €<sup>A</sup> 83.80 / € 76.20 / £ 62.– / US-\$ 91.95



An den hier behandelten barocken Kunstwerken treten bizarre Steinwucherungen auf, deren *raison d'être* die Kunsthistorik kaum interessiert hat. Die zeitgenössischen geologischen Schriften stimmen darin überein, in den Steinen belebte, wachsende und vergehende Wesen zu sehen. Die Überschneidung dieser Vorstellungen mit den konkreten Felswucherungen an jenen Kunstwerken nötigt den Autor, ihre gesamte Ikonologie neu zu durchdenken. Seine Erkenntnisse lassen sich in diese Kernthesen fassen: *Vierströmebrunnen*: Die Erschütterung der Welt und ihre Beruhigung unter der Herrschaft Papst Innozenz' X. *Palazzo di Montecitorio*: Das aristotelische ‹Werden und Vergehen›. *Trevibrunnen*: Das Wiedererwachen des Lebens nach der ‹Großen Flut›.

J. B. Bullen · Rosalind White · Lenore A. Beaky (eds.)

## Pre-Raphaelites in the Spirit World

The Séance Diary of William Michael Rossetti

Oxford, 2022. XII, 176 pp., 8 fig. col., 1 fig. b/w.

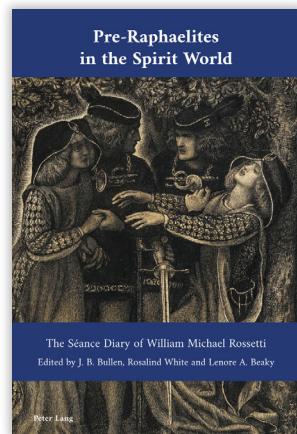
**Cultural Interactions: Studies in the Relationship between the Arts. Vol. 48**

pb. • ISBN 978-1-78997-442-3

CHF 54.– / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 / £ 35.– / US-\$ 52.95

eBook (SUL) • ISBN 978-1-78997-443-0

CHF 54.– / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 / £ 35.– / US-\$ 52.95



The Séance Diary of William Michael Rossetti  
Edited by J. B. Bullen, Rosalind White and Lenore A. Beaky

William Michael Rossetti's séance diary is a remarkable document in both the history of Pre-Raphaelitism and nineteenth-century spiritualism. In this previously unpublished manuscript, Rossetti meticulously recorded twenty séances between 1865 and 1868. The original motive was the death, in 1862, of Dante Gabriel Rossetti's wife, Elizabeth Siddal. He felt a profound sense of guilt about her and began these séances to reassure himself that she was happy in the afterlife. Messages came from many spirits within the Pre-Raphaelite circle and provide an unprecedented record of spiritualist activity in the late nineteenth century. Questions and answers fill the pages of the diary, many of them communicating uncannily accurate information or details that could be known only to the participants.

This book also includes another unpublished document showing spiritualism in action. It comprises a long letter to Dante Gabriel Rossetti written in 1856 from the artist and spiritualist medium Anna Mary Howitt recounting her interactions with the spirit world and her (sometimes violent) experiences as she became aware of the extent of her psychic powers. Both sections of this book provide an original insight into the cult of spiritualism and throw considerable light on the interactions between members of the Pre-Raphaelite circle and beyond.

«This is a new and scholarly study of William Michael Rossetti's séance diary, which is a fascinating first-hand source for the Rossetti brothers in the 1860s and offers a new perspective on the relationship between the Pre-Raphaelite circle and the spiritualist world.»

(Jan Marsh)

«As quirky and unsettling as the table-turnings it documents, this meticulously edited and annotated séance diary features guest-appearances from the spirits of John Polidori, Elizabeth Siddal and Gabriele Rossetti, among many notable others. Essential reading for anyone interested in the Pre-Raphaelites, Spiritualism, and the Victorian paranormal.»

(Dinah Roe, Reader in Nineteenth Century Literature,  
Oxford Brookes University)

Kenneth David Jackson

## Cannibal Angels

Transatlantic Modernism and the Brazilian Avant-Garde

Oxford, 2021. XVIII, 392 pp., 9 fig. col., 37 fig. b/w.

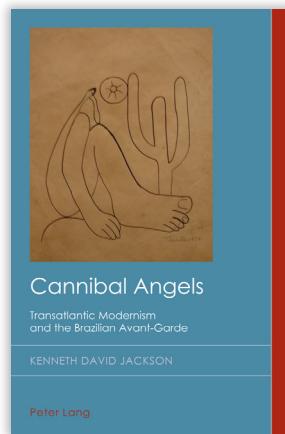
**Cultural History and Literary Imagination. Vol. 33**

pb. • ISBN 978-1-78874-038-8

CHF 62.– / €<sup>D</sup> 51.95 / €<sup>A</sup> 51.90 / € 49.40 / £ 40.– / US-\$ 60.95

eBook (SUL) • ISBN 978-1-78874-039-5

CHF 62.– / €<sup>D</sup> 51.95 / €<sup>A</sup> 51.90 / € 49.40 / £ 40.– / US-\$ 60.95



Cannibal Angels

Transatlantic Modernism  
and the Brazilian Avant-Garde

KENNETH DAVID JACKSON

Peter Lang

In the first three decades of the twentieth century, artists, writers, musicians, and architects from both sides of the Atlantic interacted to create a modern style for Brazil. Their works shaped Brazilian national expression and self-definition for the twentieth century and into the present, with renewed relevance as Brazil plays an increasingly important role in global affairs. Artists such as Tarsila do Amaral and Roberto Burle-Marx are appearing for the first time in museums in the United States and Europe, along with the concept of *antropofagia* from the «Cannibal Manifesto», a theory of

cultural autonomy and a model for fusion, hybridity, and assimilation. This book offers a cultural history and interpretation of Brazilian modernism in the arts and letters, exploring how modernism depends on transatlantic negotiation and develops through interchanges between Brazilians and Europeans.

Laura Bowie

## The Streets Echoed with Chants

The Urban Experience of Post-War West Berlin

Oxford, 2022. XXIV, 302 pp., 24 fig. col., 54 fig. b/w.

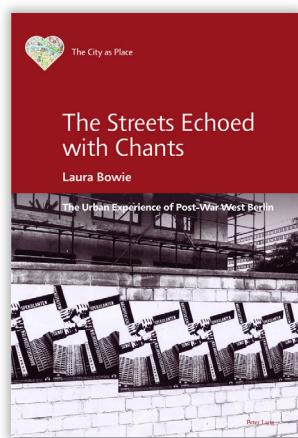
**The City as Place: Emotions, Experiences, and Meanings. Vol. 1**

pb. • ISBN 978-1-78997-581-9

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

eBook (SUL) • ISBN 978-1-78997-797-4

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



The Streets Echoed  
with Chants  
Laura Bowie

The Urban Experience of Post-War West Berlin



What would it have been like to live in the island of West Berlin during the 1960s? What impact did the experience of the post-war context have on the global student movement in the city? By reconstructing the cultural atmosphere of the time and considering the site of West Berlin not only as a city, but also as a home, this book seeks to understand how the world was viewed by the protesting students, how the urban space they were living in influenced their political viewpoint, and how the cultural outputs of the generation created a uniquely symbiotic relationship with the world. This book paints a picture of the transfer of ideas between a variety of intellectual and cultural sources by combining theories that influenced the

students' perception of the world with the events centred around the key year of 1968. The intention is to come to an understanding of how the experience of living in West Berlin combined with architecture, and the arts more generally, to form the critique of urban planning and, by extension, society as a whole.

*Matthieu Lett · Carl Magnusson · Léonie Marquaille (éd.)*

## Décor et architecture (XVI<sup>e</sup>–XVIII<sup>e</sup> siècle)

Entre union et séparation des arts

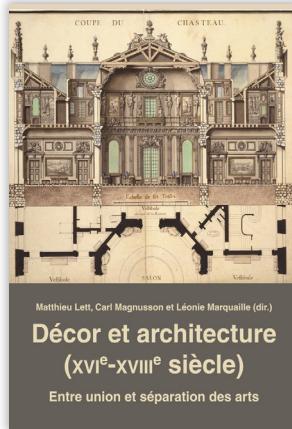
Bern, 2020. 204 p., 31 ill. en couleurs, 74 ill. n/b.

rel. • ISBN 978-3-0343-3903-2

CHF 77.– / €<sup>D</sup> 64.95 / €<sup>A</sup> 65.– / € 61.90 / £ 51.– / US-\$ 74.95

eBook (SUL) • ISBN 978-3-0343-4069-4

CHF 77.– / €<sup>D</sup> 64.95 / €<sup>A</sup> 65.– / € 61.90 / £ 51.– / US-\$ 74.95



Dans les arts visuels de la période moderne, décor et architecture ne sont pas appréhendés séparément mais se complètent, voire se recoupent. L'ambition de ce recueil consiste, par des études inédites, à interroger les liens qu'entretiennent ces deux champs dans l'Europe des XVI<sup>e</sup>, XVII<sup>e</sup> et XVIII<sup>e</sup> siècles. La perspective adoptée est large : les contributions abordent tant les productions princières que privées ou ecclésiastiques, dans de nombreuses zones géographiques. La variété des approches méthodologiques et l'abondance des sources historiques permettent de mieux cerner les rapports

entre théories et pratiques, hors de tout système prédéfini, et d'explorer les prérogatives des nombreux acteurs impliqués dans l'élaboration et la conduite d'un chantier.

*Claire Lozier · Isabelle Marc (éd.)*

## Carmen revisitée / revisiter Carmen

Nouveaux visages d'un mythe transversal

Bruxelles, 2020. 180 p., 10 ill. n/b.

Comparatisme et Société / Comparatism and Society. Vol. 41

br. • ISBN 978-2-8076-0900-6

CHF 52.– / €<sup>D</sup> 44.95 / €<sup>A</sup> 46.20 / € 42.– / £ 35.– / US-\$ 50.95

eBook (SUL) • ISBN 978-2-8076-0901-3

CHF 52.– / €<sup>D</sup> 49.95 / €<sup>A</sup> 50.40 / € 42.– / £ 35.– / US-\$ 50.95



Ce volume collectif examine la récente multiplication sur la scène internationale de créations artistiques multi-formes revisitant la figure de Carmen. En moins de deux siècles, Carmen a non seulement dépassé les frontières géoculturelles de l'Espagne fantasmée qui l'a inspirée et de la France postromantique qui l'a créée, mais elle a aussi débordé le cadre littéraire et opéra-tique de ses débuts. À travers les époques, les cultures et les arts, l'histoire de la cigarillière n'a cessé d'être réinventée, devenant un mythe à part

entière. Carmen est aujourd'hui une figure protéiforme, à la fois transnationale, transdisciplinaire et intersectionnelle, qui appartient à l'imaginaire collectif mondial. Ce livre, interdisciplinaire et cosmopolite à l'image de son sujet, propose une compréhension actualisée du mythe de Carmen par l'analyse d'une sélection de ses réécritures les plus récentes. Des spécialistes internationaux y étudient les invariants et la pertinence actuelle de cette figure mythique dans le contexte géopolitique global contemporain. Par ailleurs, en croisant les approches postcoloniale et féministe, ce livre contribue également à la réflexion sur la place de l'étranger et du féminin dans les structures sociales et les manifestations artistiques actuelles.

*Lucy Wasensteiner (ed.)*

## Sites of Interchange

Modernism, Politics and Culture between Britain and Germany, 1919–1955

Oxford, 2022. XXII, 314 pp., 24 fig. col., 53 fig. b/w.

German Visual Culture. Vol. 8

hb. • ISBN 978-1-78997-391-4

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

eBook (SUL) • ISBN 978-1-78997-392-1

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



Early twentieth-century Germany was a site of extremes, in which cultural production was entangled in the swiftly changing political and economic landscape. Radical utopias and pragmatic solutions for life and culture were proposed, modernism embraced and dramatically rejected. Britain in the same period can seem comparatively stable, a nation wedded to established cultural forms in the face of social change. Yet throughout the period, there remained a lively interchange between the two countries. This collection of essays, by scholars working between Britain and Germany, elsewhere in Europe and in North America, looks anew at the complicated cultural relationship between Britain and Germany in the years between 1919 and 1955. It sets out to explore the connections between the two countries during this time in the fields of fine art and arts institutions, architecture, design and craft, photography, art history and criticism. It explores how practitioners in the two countries learned from and influenced each other, seeking to highlight the relevance of these interchanges today.

David Maddock

## Roger Fry, Clive Bell and American Modernism

Oxford, 2020. XVIII, 278 pp., 21 fig. col.

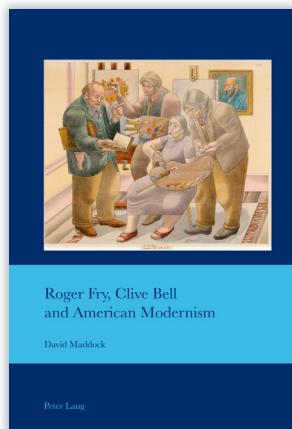
**Cultural Interactions: Studies in the Relationship between the Arts. Vol. 44**

pb. • ISBN 978-1-78874-927-5

CHF74.– / €<sup>D</sup> 63.95 / €<sup>A</sup> 65.20 / € 59.30 / £ 48.– / US-\$ 72.95

eBook (SUL) • ISBN 978-1-78874-924-4

CHF74.– / €<sup>D</sup> 62.27 / €<sup>A</sup> 65.23 / € 59.30 / £ 48.– / US-\$ 72.95



When the Bloomsbury critics Roger Fry and Clive Bell introduced an aesthetically conservative English public to recent Parisian avant-garde painting, they explained its disconcerting imagery by way of a late nineteenth-century metaphysical tradition which had long intrigued musicians and Symbolist writers on the European continent. The Post-Impressionist aesthetic they devised advocated a direct response to the formal ingenuity of the work of art without recourse to prior knowledge and emphasized the significance of visionary genius, albeit to the detriment of narrative acuity

and technical accomplishment, values hitherto upheld by the Edwardian art establishment. The provocation was calculated, the author suggests, and its domestic ramifications were predictable: the reaction of an Anglo-conformist public in New York, on the other hand, was anything but. Recreating an Anglo-American dialogue inspired by Fry and Bell, and framed within a period encompassing Fry's *Manet and the Post-Impressionists* exhibition in 1910 and Alfred Barr Jr's *Cubism and Abstract Art* exhibition in 1936, the author demonstrates how key components of Bloomsbury's aesthetic bypassed a pre-existent modernist practice in New York and were instead taken up by an urban intelligentsia which adapted them to the requirements of an increasingly professionalized institutional practice during the 1920s.

Bianca Matzek

## PLATEFORME 10

Ein Blick durch die Linse der Szenografie

Bern, 2022. 88 S., 21 farb. Abb., 13 s/w Abb.

br. • ISBN 978-3-0343-4484-5

CHF70.– / €<sup>D</sup> 59.95 / €<sup>A</sup> 61.60 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-0343-4486-9

CHF70.– / €<sup>D</sup> 59.95 / €<sup>A</sup> 61.70 / € 56.10 / £ 46.– / US-\$ 67.95



Am Beispiel von PLATEFORME 10, dem neuen Kunstbezirk von Lausanne, wurde die Rolle der Szenografie exemplarisch im Blick auf analoge und virtuelle Umsetzungspraktiken untersucht. Ziel der Studie ist es, anhand des Fallbeispiels PLATEFORME 10 Möglichkeiten für eine aktuelle, virtuell erweiterte Ausstellungsarchitektur aufzuzeigen. Dabei wird ein erster Ansatz einer Antwort auf die Frage gefunden, wie das virtuelle Museum der Zukunft aussehen kann. Es werden neue Wege und Werkzeuge in der Ver-

netzung der einzelnen Gestaltungsdisziplinen sowie die Umsetzung szenografischer Konzepte anhand der Parameter Inhalt, Objekt, Raum, Rezipient und Dramaturgie aufgezeigt. Indem die Dinge selbst zum Sprechen gebracht werden, wird ein Prozess in Gang gesetzt, der das Nicht-Ausstellbare ausstellt und das Nicht-Sichtbare sichtbar macht. Dabei verdichten sich zukünftig die architektonischen Dimensionen Objekt und Raum immer stärker. Sie werden vor dem Hintergrund der Manipulation der Zeit neu von (aktiven) Rezipienten erlebbar.

Valérie Morisson

## Locating the Self, Welcoming the Other

In British and Irish Art, 1990-2020

Oxford, 2022. XIV, 388 pp., 1 fig. col., 36 fig. b/w.

pb. • ISBN 978-1-80079-393-4

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

eBook (SUL) • ISBN 978-1-80079-394-1

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



This volume addresses how spatialized identities, belongingness and hospitality are interrogated in British and Irish contemporary art (painting, installation, video, photography, new public art) at a time when economic and political crises tend to encourage individual or exclusive usages of space. It sketches a cartography of encounters encompassing the home, the neighbourhood, the village or city, and the nation. Artists interrogate how intimacy is both facilitated and threatened by spatial devices, how space fashions our perception of gender, social or ethnic identity and activates

power relations. They explore the need for a home or a homeland and the various forms exile or placelessness can take. They may also take part in the restoration of the Commons and the constitution of alternative communities. Whether the analyses focus on the private sphere (in urban, suburban or rural contexts), or on shared communal spaces, they ponder the mechanisms of inclusion and exclusion at work in human encounters and shed light on how artistic apparatuses make the tensions between openness to the other and rejection or withdrawal perceptible. The approach, borrowing from art history as well as anthropology, lays emphasis on context, situationality and field work; it proposes to repoliticize relational art and concludes on the dialogical positionality which lies at the core of art.

*Eléonore Muhidine*

## Reconstruire la ville par les mots

Berlin et la critique architecturale après 1945

Berlin, 2021. 164 p., 54 ill. n/b.

br. • ISBN 978-3-631-85420-4

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

eBook (SUL) • ISBN 978-3-631-85986-5

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



1945, Berlin est une ville détruite. Elle se trouve à tournant de son histoire selon une génération d'historiens, journalistes, architectes et critiques de l'architecture. A travers leurs écrits et leurs engagements, ils vont œuvrer à la reconstruction matérielle et intellectuelle de l'ancienne capitale impériale. De la ville motorisée à la ville historique, du caractère habitable de la ville contemporaine à l'écriture d'une histoire de la modernité architecturale : leurs débats reflètent l'évolution des discours sur l'architecture après 1945. Cette synthèse s'appuie sur des recherches menées dans sept fonds d'archives de critiques, quatre fonds institutionnels et trois fonds de revues.

*Musées Royaux des Beaux-Arts de Belgique (éd.)*

## “Avec le noble crayon”

Lettres de James Ensor à la famille Rousseau

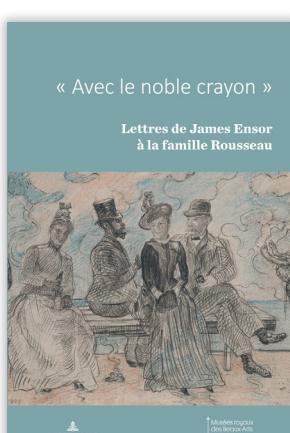
Bruxelles, 2022. 696 p.

rel. • ISBN 978-2-8076-1735-3

CHF 81.– / € 69.95 / €A 71.50 / € 65.– / £ 53.– / US-\$ 78.95

eBook (SUL) • ISBN 978-2-8076-1736-0

CHF 81.– / € 69.95 / €A 71.50 / € 65.– / £ 53.– / US-\$ 78.95



À partir de 1883, le peintre et graveur James Ensor (1860-1949) entretient avec la famille Rousseau, installée à Bruxelles, une importante correspondance étalée sur plusieurs décennies, qui témoigne d'une amitié sincère. Ernest Rousseau, professeur de physique devenu recteur de l'Université libre de Bruxelles, et son épouse la mycologue Mariette Hannon exercent une heureuse influence sur le jeune artiste ostendais, en contribuant à élargir son réseau au sein du monde culturel de la capitale. Leur fils Ernest nourrit également une évidente complicité avec James. Les Rousseau se révèlent être les confidents des angoisses, des doutes et des éclats d'enthousiasme de l'artiste, et comptent parmi ses principaux mécènes. Conservée aux Archives de l'Art contemporain en Belgique, cette correspondance non croisée, restée en grande partie inédite, rassemble près de 400 lettres, cartes-lettres, cartes postales et cartes de visite autographes de James Ensor pour l'essentiel, quelques lettres étant par ailleurs écrites par sa sœur Marie. Cet ensemble épistolaire lève le voile sur de nombreux aspects tant de la vie de l'artiste que de son œuvre

véritablement être les confidents des angoisses, des doutes et des éclats d'enthousiasme de l'artiste, et comptent parmi ses principaux mécènes. Conservée aux Archives de l'Art contemporain en Belgique, cette correspondance non croisée, restée en grande partie inédite, rassemble près de 400 lettres, cartes-lettres, cartes postales et cartes de visite autographes de James Ensor pour l'essentiel, quelques lettres étant par ailleurs écrites par sa sœur Marie. Cet ensemble épistolaire lève le voile sur de nombreux aspects tant de la vie de l'artiste que de son œuvre

peint et gravé. Sa transcription intégrale s'accompagne ici d'un commentaire critique richement documenté. Correspondance établie et annotée par Jean-Philippe Huys, avec la collaboration de Xavier Tricot Es-sais intégralement traduits en néerlandais, résumés en anglais

Open Access

*Maria Portmann*

## ‘Otherness’ in Space and Architecture

Jews, Muslims and Christians in Western European Art (1200-1650)

Bern, 2021. 212 pp., 43 fig. col., 4 fig. b/w.

pb. • ISBN 978-3-0343-3506-5

CHF 51.– / € 43.95 / €A 45.20 / € 41.10 / £ 34.– / US-\$ 49.95

eBook (SUL) • ISBN 978-3-0343-3554-6



Maria Portmann (ed.)

## ‘Otherness’ in Space and Architecture

Jews, Muslims and Christians in Western European Art (1200-1650)

PETER LANG

This conference proceeding (Sessions on “Otherness in Space and Architecture”, International Medieval Conference, Leeds, 2017 and 2018) is a compilation of articles written by both young and senior scholars, who are working on the question of the ‘self’ and the ‘other’ in Christian, Jewish and Islamic cultures. The articles examine how material, ‘oriental’ objects and knowledge originating in non-Western communities helped building and strengthening the identity of Iberia’s, southern France and northern Italian nobility and its lineages. It is shown how, in the perception of Christians,

the public image of Jews and Moslems became constructed as that of adversaries, while their cultural knowledge, at the same time, would be integrated into Christian culture in a paradox manner, in which the ‘self’ necessarily depends on the ‘other’ and how visual tensions in art and space have been used as symbols of power.

*Susanne Randhage*

## Die Seebilder des Jacob van Ruisdael

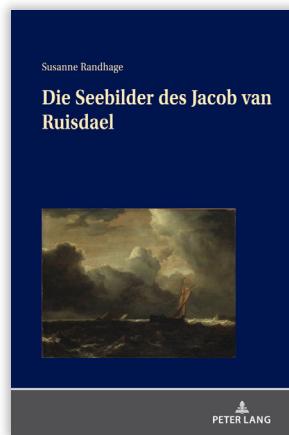
Berlin, 2021. 476 S., 2 s/w Abb., 7 Tab.

geb. • ISBN 978-3-631-84850-0

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

eBook (SUL) • ISBN 978-3-631-84851-7

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



Im Mittelpunkt dieser Untersuchung steht die umfassende Analyse der Seebilder Jacob van Ruisdaels. Dabei wird die künstlerische Leistung Ruisdaels unter dem Einfluss sowohl der Natur- und Kunstauffassung als auch der gesellschaftspolitischen Entwicklungen des Goldenen Jahrhunderts (der Niederlande des 17. Jh.) berücksichtigt. Gleichzeitig bietet diese Betrachtung einen Lösungsansatz für die Interpretation bestimmter Bildmotive auf festen Sinnbildern, die in den Meereslandschaften anzutreffen sind. Die Ge-

mälde enthalten emblematische Motive, ähnlich einem Gleichen, so dass die Bildinhalte und ihre Bedeutung auf vielfältige Weise interpretiert werden können. Darüber hinaus werden weitere spezifische Charakteristika der ruisdaelschen Marinen an den Gemälden selbst exemplarisch herausgearbeitet.

Anne-Marie Reboul (éd.)

### L'artiste et son œuvre dans la fiction contemporaine

Bruxelles, 2021. 388 p., 20 ill. en couleurs, 2 ill. n/b.

**Liminaires – Passages interculturels. Vol. 46**

br. • ISBN 978-2-8076-1593-9

CHF 79.– / €D 66.95 / €A 67.– / € 63.80 / £ 52.– / US-\$ 76.95

eBook (SUL) • ISBN 978-2-8076-1594-6

CHF 79.– / €D 66.95 / €A 67.– / € 63.80 / £ 52.– / US-\$ 76.95



Écrivains et cinéastes ne cessent, depuis un quart de siècle, de convoquer dans leurs fictions la figure de l'artiste créateur. De Haruki Murakami à Patrick Grainville ou Michel Houellebecq, de Jacques Rivette à Carlos Saura ou Milos Forman, le déploiement est tel qu'il interpelle. Il rappelle aussi l'intérêt suscité au XIX<sup>e</sup> siècle chez des auteurs prestigieux comme Goethe, Balzac, les Frères Goncourt, Wilde, Zola, Blasco Ibañez ou Huysmans – pour n'en citer que quelques-uns qui produirent des textes plus tard qualifiés de « romans de l'artiste ». Mais pourquoi, deux cents ans plus tard, le

retour d'une thématique si galvaudée ? La place des œuvres d'art devenues l'un des biens les plus cotisés de la société contemporaine est indubitablement liée au phénomène ; l'interrogation implicite des romanciers et cinéastes sur leur propre exercice créatif à travers l'œuvre d'autrui est aussi un atout de premier ordre. Toutefois, le renouveau d'un engouement qui dépasse cette fois-ci les frontières occidentales reste à expliquer. Fruit d'une recherche ciblée et circonscrite à deux univers spécifiques, francophone et hispanophone, cet ouvrage collectif se penche sur la question à travers les mutations de l'*Ut pictura poesis*, propres au nouveau paradigme littéraire et artistique. Ainsi, nous sommes-nous intéressés à des auteurs emblématiques, de Rafaël Chirbes à Dany Laferrière (Yves Bonnefoy, Jean Echenoz, Pierre Michon...), à des œuvres visuelles telles la bande dessinée, aux biopics de la chanson française et au cinéma d'auteur pour déterminer certaines motivations de ce retour thématique. Un regard élargi aux processus créatifs d'aujourd'hui et à la place réelle de l'*anecdote* dans l'histoire de l'art apporte le contrepoint du réel à la fiction littéraire et cinématographique.

Dagmar Reichardt · Gudrun Thiessen-Schneider (Hrsg.)

### Follow Arts

Texte zu digitalen Welten und analogen Formaten von Claus Friede

Berlin, 2020. 580 S., 41 farb. Abb., 3 s/w Abb.

**Transcultural Studies – Interdisciplinary Literature and Humanities for Sustainable Societies. Bd. 5**

geb. • ISBN 978-3-631-81471-0

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

eBook (SUL) • ISBN 978-3-631-81764-3

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



Dieses Buch präsentiert erstmals das Werk des Kurators, Kunsthistorikers und Kulturvermittlers Claus Friede als proaktiv schreibenden, überraschend vielseitigen und versatilen Autor. Ein Textkorpus von 85 repräsentativen Beiträgen aus den vergangenen 30 Jahren (1990–2020) illustriert Friedes breit angelegtes Themenspektrum aus den Bereichen Kunst, Musik, Film, Literatur und Kultur. Prächtig zeichnen sie seine intellektuelle und mediale Wende von der analogen zur digitalen Welt nach. Der zweite Buchteil lenkt den „fremden“ Blick auf Friedes Schaffen aus der Perspektive diverser Kollegen

und Freunde. Ein ausführlicher biobibliografischer Anhang sowie reichhaltiges Bildmaterial runden den prismatischen Einblick in die transkulturellen Wirkungskreise von Claus Friede ab.

Sally Debra Charnow (ed.)

### Artistic Expressions and the Great War, A Hundred Years On

Oxford, 2020. XVIII, 344 pp., 30 fig. col., 30 fig. b/w.

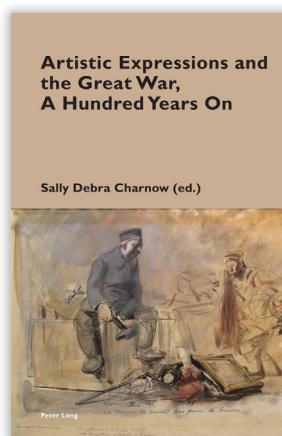
**Cultural Memories. Vol. 15**

pb. • ISBN 978-1-78997-404-1

CHF 74.– / €D 62.95 / €A 62.30 / € 59.30 / £ 48.– / US-\$ 72.95

eBook (SUL) • ISBN 978-1-78997-405-8

CHF 74.– / €D 62.95 / €A 62.30 / € 59.30 / £ 48.– / US-\$ 72.95



The Great War set in motion all of the subsequent violence of the twentieth century. The war took millions of lives, led to the fall of four empires, established new nations, and negatively affected others. During and after the war, individuals and communities struggled to find expression for their wartime encounters and communal as well as individual mourning. Throughout this time of enormous upheaval, many artists redefined their role in society, among them writers, performers, painters, and composers. Some sought to renew or re-establish their place in the postwar climate, while others longed for an irretrievable past, and still others tried to break with the past entirely. This volume offers a significant interdisci-

plinary contribution to the study of modern war, exploring the ways that artists contributed to wartime culture – both representing and shaping it – as well as the ways in which wartime culture influenced artistic expressions. Artists' places within and against reconstruction efforts illuminate the struggles of the day. The essays included represent a transnational perspective and seek to examine how artists dealt with the experience of conflict and mourning and their role in (re-)establishing creative practices in the changing climate of the interwar years.

Dany Sandron · Camilla Ceccotti · Emanuele Gallotta (éds)

### L'Architecture gothique, entre invention et réception (XII<sup>e</sup>-XX<sup>e</sup> siècle)

Bruxelles, 2020. 190 p., 46 ill. en couleurs, 19 ill. n/b.

Pour une histoire nouvelle de l'Europe. Vol. 14

br. • ISBN 978-2-8076-1513-7

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

eBook (SUL) • ISBN 978-2-8076-1514-4

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



Entre les XII<sup>e</sup> et XIII<sup>e</sup> siècles, l'architecture gothique se répand dans toute l'Europe et entre en contact avec les traditions constructives locales. La réception de modèles existants et l'invention de nouvelles expressions artistiques se conjuguent alors pour donner naissance à des œuvres inédites, créées dans des contextes historiques, géographiques et culturels différents par rapport au milieu français d'origine. Les travaux rassemblés dans ce volume étudient l'impact de ce phénomène au niveau européen. Après avoir examiné le rôle des cathédrales et des abbatiales dans la propagation de l'*Opus Francigenum* en France et en Italie, dans le Latium méridional, l'ouvrage analyse la persistance du gothique durant la Première Renaissance à travers les exemples de Pérouse et Poitiers, avant de s'achever sur un panorama de grandes restaurations à l'époque contemporaine. Impliquant une nouvelle génération de chercheurs, ce livre s'attache à ouvrir un dialogue interdisciplinaire. L'architecture se révèle être un véritable espace de rencontre d'idées, d'expérimentations méthodologiques et de nouvelles approches scientifiques, qui n'attendent finalement qu'une indispensable confrontation internationale. Avec des contributions d'Émilie Alexandre, Camilla Cannoni, Camilla Ceccotti, Mathias Dupuis, Emanuele Gallotta, Rafael-Florian Helfenstein, Didier Kreczman et Giuliana Mosca.

Małgorzata Stolarska-Fronia (ed.)

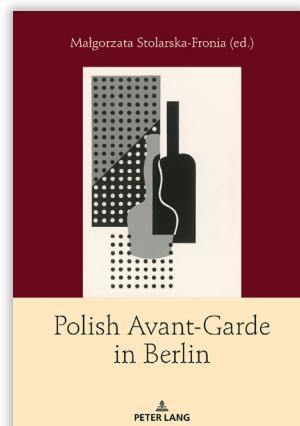
### Polish Avant-Garde in Berlin

Berlin, 2020. 290 pp., 24 fig. col., 31 fig. b/w.

hb. • ISBN 978-3-631-78053-4

CHF 70.– / €D 58.90 / €A 61.70 / € 56.10 / £ 46.– / US-\$ 67.95

eBook (SUL) • ISBN 978-3-631-81415-4



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.

Anat Tcherikover

### The Milan Church of Sant'Ambrogio

A Building History from 386 to 1200

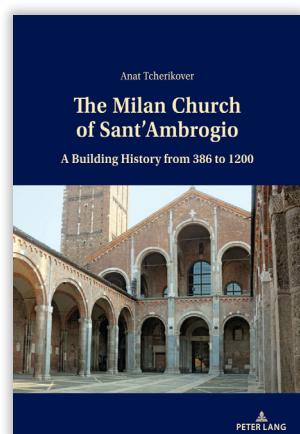
Bern, 2021. XII, 352 pp., 31 fig. col., 143 fig. b/w.

pb. • ISBN 978-3-0343-4155-4

CHF 99.– / €D 84.95 / €A 87.30 / € 79.40 / £ 65.– / US-\$ 95.95

eBook (SUL) • ISBN 978-3-0343-4241-4

CHF 99.– / €D 84.95 / €A 87.30 / € 79.40 / £ 65.– / US-\$ 95.95



The book concerns a major medieval monument in an urban environment. It discusses previously overlooked material which calls into question the conventional reconstruction of the building history. Correspondingly, it offers a reappraisal of the building's transmutations over several periods, from the Romano-Christian to the Romanesque. It examines each building phase from several viewpoints: the historical circumstances of construction, the expectations of patrons, the urban preconditions of the time, the structural issues faced by the builders, architectural design, usage, fixtures, decorations, and the significance of all for contemporary and subsequent generations.

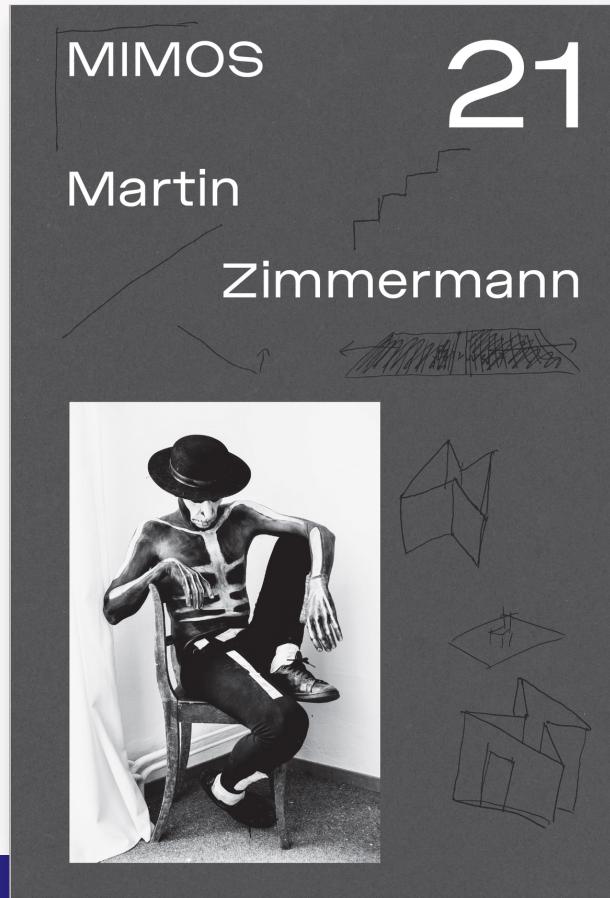
fixtures, decorations, and the significance of all for contemporary and subsequent generations.



Seiten / pages / pagine 124-125

# MIMOS 2021

**MARTIN  
ZIMMERMANN**



von / de / by / di

**PAOLA GILARDI (LEAD  
EDITOR), ANNE FOURNIER,  
ANDREAS KLAEUI,  
YVONNE SCHMIDT**

(Bandherausgeber:innen / éditeurs du volume /  
volume editors / Curatori di volumi)

MIMOS – Schweizer Jahrbuch Darstellende Künste, Band 83  
MIMOS – Annuaire suisse des arts de la scène, volume 83  
MIMOS – Swiss Performing Arts Yearbook, volume 83  
MIMOS – Annuario svizzero delle arti sceniche, volume 83

Bern, 2022. 332 pp., numerous fig. in b/w and col. German,  
English, French and Italian language

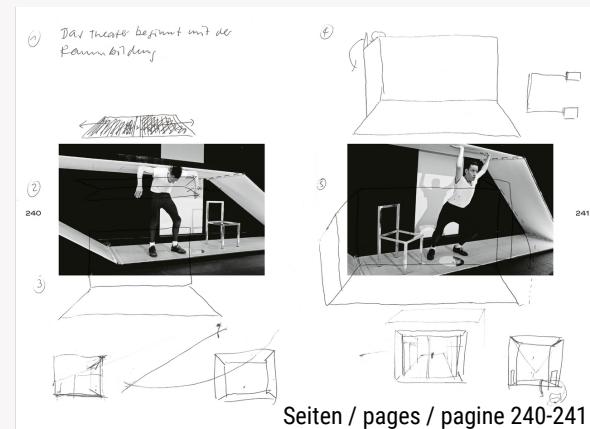
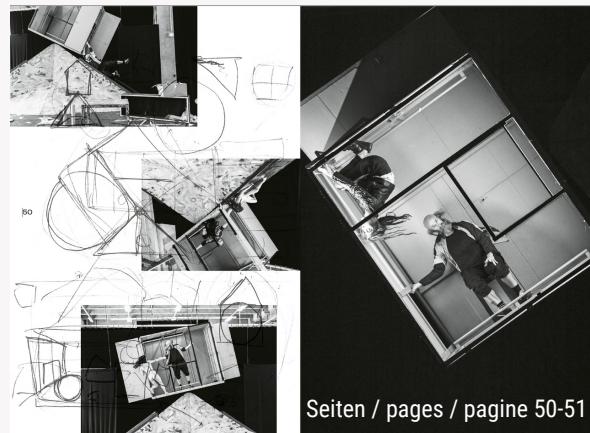
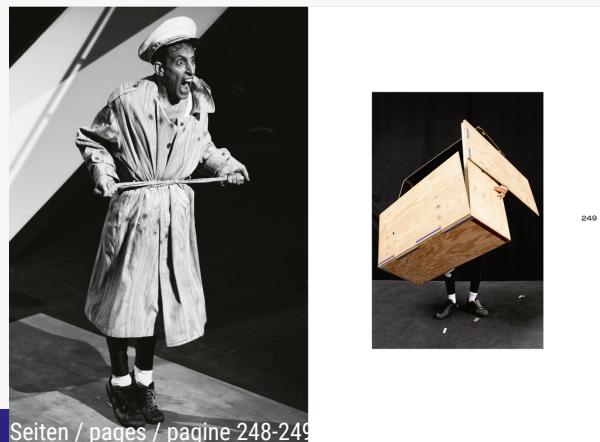
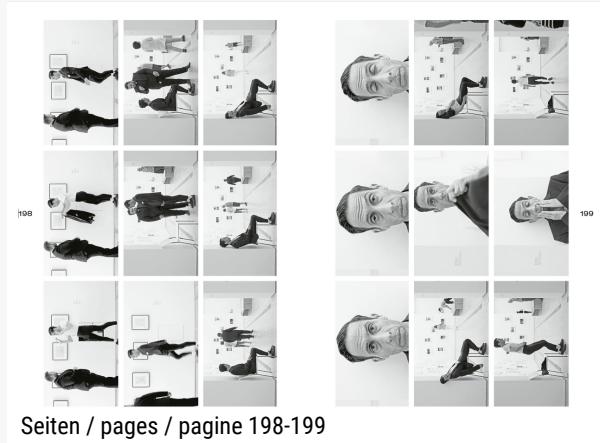
**COMING SOON**

## ER SPRENGT GRENZEN / IL SE JOUE DES FRONTIÈRES / HE SHATTERS BOUNDARIES / LUI ABBATTE I CONFINI FRA LE VARIE DISCIPLINE

## MARTIN ZIMMERMANN

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

Martin Zimmermann se joue des frontières : celles qui séparent les genres – danse, théâtre, installations scéniques, arts du cirque et clown – mais aussi celles qui délimitent les corps, les objets et l'espace, ou encore la réalité et le rêve. Grâce à des analyses et à des témoignages de compagnons de route, le présent ouvrage permet de plonger dans son œuvre transdisciplinaire.



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

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

Elisabeth Yota (éd.)

## Byzance et ses voisins, XIIIe-XVe siècle

Art, identité, pouvoir

Bruxelles, 2021. 280 p., 78 ill. en couleurs, 8 ill. n/b.

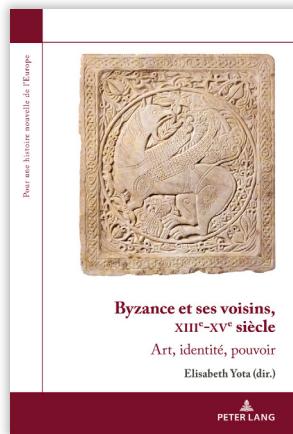
**Pour une histoire nouvelle de l'Europe. Vol. 17**

br. • ISBN 978-2-8076-1370-6

CHF 59.- / €D 49.95 / €A 50.- / € 47.60 / £ 39.- / US-\$ 57.95

eBook (SUL) • ISBN 978-2-8076-1371-3

CHF 59.- / €D 49.95 / €A 50.- / € 47.60 / £ 39.- / US-\$ 57.95



De l'occupation latine à la chute de Constantinople, l'Empire byzantin a connu un éclatement territorial. L'indépendance des peuples qui autrefois étaient sous l'autorité de Byzance, la présence des Latins et l'avancement des Ottomans ont forgé de nouveaux points de repère et créé des interactions dans tous les domaines. Cet ouvrage, issu d'un colloque organisé avec le soutien du LabEx EHNE, de Sorbonne Université et du Centre André Chastel, étudie et contextualise les productions artistiques et culturelles des centres géopolitiques sous l'autorité de l'Empire byzantin. Chaque partie vise à mettre en lumière une face différente de créativité et de transformation ou de nouveauté qui résulte de la profonde mutabilité de cette période, définie par l'affrontement et les échanges entre les différentes entités sociopolitiques dans toute la Méditerranée.

Yannelys Aparicio

## Cuba: memoria, nación e imagen

Siete acercamientos al séptimo arte desde la literatura

Bruxelles, 2021. 200 p.

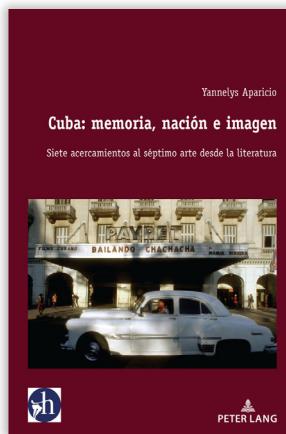
**Hybris: Literatura y Cultura Latinoamericanas. Tomo 2**

en rústica • ISBN 978-2-8076-1261-7

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

eBook (SUL) • ISBN 978-2-8076-1262-4

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



La literatura ha sido siempre un firme aliado del cine: le ha dado argumentos, guiones, personajes, ambientes líricos o épicos, ha implicado a escritores, dramaturgos, músicos, intelectuales, críticos literarios. En este libro pretendemos dar cuenta, en primer lugar, de todas esas combinaciones entre el cine y la literatura desde lo que esta ha aportado a aquél, aludiendo a novelas, textos poéticos, obras teatrales y demás manifestaciones literarias, que han contribuido a enriquecer al cine cubano. Hemos hecho referencia asimismo a los mejores textos críticos que se han escrito sobre el particular. Los tres primeros capítulos completan la sección del "acercamiento histórico" que recorre todas las etapas del cine cubano, desde los comienzos del siglo XX hasta 2020. La segunda sección de este ensayo propone un "acercamiento analítico", desde el punto de vista del aprovechamiento que el cine ha hecho de los recursos y los protagonistas de la literatura cubana, y centrado sobre todo en tres figuras: Alejo Carpentier, Tomás Gutiérrez Alea y Humberto Solás. Se describe, para comenzar, la estrecha relación del autor de *El reino de este mundo* con el ámbito del cine, las adaptaciones de sus obras, y su huella en el cine actual. Más adelante, se estudian dos aspectos de las obras maestras de Tomás Gutiérrez Alea: *Memorias del subdesarrollo* y *Fresa y chocolate*. El primero consiste en una comparación entre las adaptaciones de las dos novelas de Edmundo Desnoes, y el segundo trata la figura del intelectual en Cuba a través de las adaptaciones de *Memorias...* y del cuento de Senel Paz. Finalmente, se cierra este ensayo con el análisis de los personajes femeninos en tres adaptaciones literarias realizadas por Humberto Solás: *Cecilia, Amada y El siglo de las luces*.

Brian Arkins

## Irish Appropriation of Greek Tragedy

Oxford, 2020. X, 166 pp

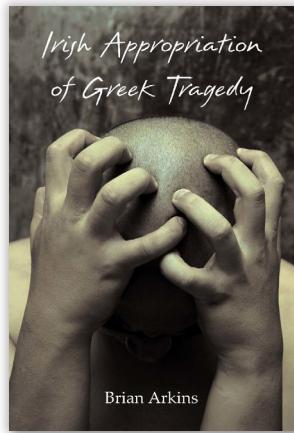
Caryfort Press Ltd.

pb. • ISBN 978-1-78874-870-4

CHF 31.– / €D 26.30 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95

eBook (SUL) • ISBN 978-1-78874-871-1

CHF 31.– / €D 26.25 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95



This book presents an analysis of more than 30 plays written by Irish dramatists and poets that are based on the tragedies of Sophocles, Euripides and Aeschylus. These plays proceed from the time of Yeats and Synge through MacNeice and the Longfords on to many of today's leading writers. A special feature of the book is that, in order to cater for those who may know little about Greek tragedy, it begins with a chapter entitled 'A Brief Reading of Greek Tragedy', and then, in regard to each Greek play analysed, it presents a mini-essay on that play, before coming to the Irish version(s) of

it. Three features of these Irish appropriations stand out. Firstly, there are three methods of using a Greek tragedy: straight translation, which requires us to interrogate the original play; version, which preserves the invariant core of the original, but which can add or subtract material; loose adaptation, which often moves the action into the modern world. Secondly, there is a considerable stress on Sophocles whose emphasis on the theme of *recognition* resonates in a postcolonial society that must define itself. Thirdly, there is a considerable stress on the experience of women – such as Antigone and Medea – that can relate to the position of women in Irish society after independence.

Simon Bacon (ed.)

## Monsters

A Companion

Oxford, 2020. XX, 280 pp., 65 fig. col., 11 fig. b/w.

Genre Fiction and Film Companions. Vol. 5

pb. • ISBN 978-1-78874-664-9

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

eBook (SUL) • ISBN 978-1-78874-665-6

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



What are Monsters? Monsters are everywhere, from cyberbullies online to vampires onscreen: the twenty-first century is a monstrous age. The root of the word «monster» means «omen» or «warning», and if monsters frighten us, it's because they are here to warn us about something amiss in ourselves and in our society. Humanity has given birth to these monsters, and they grow and change with us, carrying the scars of their birth with them. This collection of original and accessible essays looks at a variety of contemporary

monsters from literature, film, television, music and the internet within their respective historical and cultural contexts. Beginning with a critical introduction that explores the concept of the monster in the work of Jeffrey Jerome Cohen, Jack Halberstam, Elaine Showalter and more, the book takes a broad approach to the monster, including not only classic slasher films, serial killers (*Bates Motel*), the living dead (*Game of Thrones*) and aliens (*District 9*), but also hyper-contemporary examples like clones (*Orphan Black*), cyberbullies (*Cyberbully*), viral outbreaks (*The Strain*) and celebrities (Lady Gaga). Gender and culture are especially emphasized in the volume, with essays on the role of gender and sexuality in defining the monster (*AHS Apocalypse*) and global monsters (*Cleverman*, La Llorona). This compact guide to the monster in contemporary culture will be useful to teachers, students and fans looking to expand their understanding of this important cultural figure.

Simon Bacon (ed.)

## Transmedia Cultures

A Companion

Oxford, 2021. X, 290 pp., 36 fig. col., 5 fig. b/w.

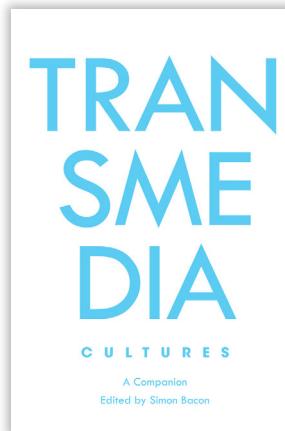
Genre Fiction and Film Companions. Vol. 6

pb. • ISBN 978-1-78997-179-8

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

eBook (SUL) • ISBN 978-1-78997-180-4

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



What is Transmedia? The *Transmedia Cultures* companion demonstrates that transmedia, and indeed transmedia storytelling, are fundamental to the human experience of being in the world and creating the stories of who we are, both as individuals and communities. Transmedia is not just limited to the *Star Wars* or *Harry Potter* franchises nor narratives exclusive to new media platforms and devices, though both these areas will necessarily be discussed. Indeed, transmedia embraces a multiplicity of media platforms (old and new, online and offline), content expansion, and evolving

forms of audience engagement. This collection of concise, readable essays takes a holistic approach, expanding the areas of everyday life implicated in transmedia worldbuilding and the levels of immersion that they, purposely or otherwise, create. Beginning with a comprehensive introduction and historical overview, the volume explores contemporary transmedia worlds like *Buffy the Vampire Slayer*, *The Walking Dead*, *Life is Strange* and BTS Universe as well as urgent topics such as COVID-19, Black Lives Matter, and human rights on the internet. User-created worlds (*Magic: A Gathering*) and ones that express individual identities (*Queerskins*) are also of particular interest. This volume offers a fresh approach to transmedia cultures, revealing the ever-increasing levels of entanglement they have within our real lives and with those we experience in other more imaginative or creative ones, bringing into focus exactly what is at stake in the «worlds» we choose to call our own.

Ewa Bal

## In the Footsteps of Harlequin and Pulcinella

Cultural Mobility and Localness of Theatre

Berlin, 2020. 394 pp., 18 fig. col., 27 fig. b/w.

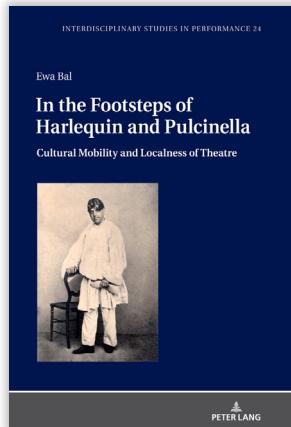
**Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 24**

hb. • ISBN 978-3-631-82225-8

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

eBook (SUL) • ISBN 978-3-631-82644-7

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



The author takes readers on a journey in the footsteps of Harlequin and Pulcinella, two well-known *commedia dell'arte* masks, to show the historically fluctuating way in which they participated in building "Italianness" in the eyes of foreign theatre audiences (the history of the Harlequin mask in France, Italy and Poland in the XVII and XVIII century) and local ones (the history of the Pulcinella mask, or the Italian dialect theatre of the nineteenth and twentieth centuries, which historians, at a certain point, erased from the process of the creation and construction of the Italian national community).

Using modern performance studies methodologies, this book effectively cuts the distance between past and present theatre practices, opening new prospects for an active and clearly situated epistemology for theatre studies, cultural studies, media studies, and performance studies.

Simona Bartoli Kucher · Fabrizio Iurlano (Hrsg.)

## Quo vadis, italiano? Letteratura, cinema, didattica e fumetti Literatur, Film, Didaktik und Comic

Scenari multimodali e transdisciplinari Multimodale und transdisziplinaire Konstellationen

Berlin, 2022. 252 S., 4 farb. Abb., 44 s/w Abb.

**Transcultural Studies – Interdisciplinary Literature and Humanities for Sustainable Societies. Bd. 9**

geb. • ISBN 978-3-631-84716-9

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

eBook (SUL) • ISBN 978-3-631-86649-8

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



Questa raccolta di saggi su parole, immagini e testi, mettendo al centro il legame tra lingua e creatività, si rivolge a docenti, studenti e a chiunque si interessi di lingue e letterature, con l'obiettivo di rinnovare l'attenzione sulla cultura italiana in una prospettiva di incontro interdisciplinare, interculturale e plurilingue. Dieser Sammelband über Worte, Bilder und Texte beabsichtigt, einen Beitrag zu den vielfältigen Beziehungen zwischen Sprache und Kreativität zu leisten. Er richtet sich an Sprach- und Literaturinter-

essierte, Lehrende und Studierende mit dem Ziel, die italienische Sprache und Kultur in interdisziplinärer, interkultureller und mehrsprachiger Perspektive in den Blick zu nehmen.

Kimberly Eckel Beasley · James P. Beasley

## Dramatism and Musical Theater

Experiments in Rhetorical Performance

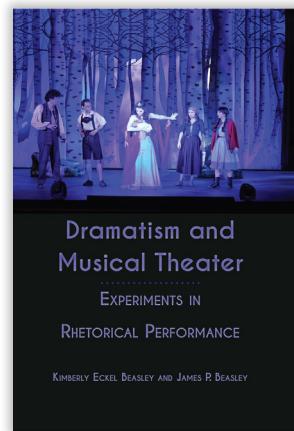
New York, 2021. XIV, 226 pp., 9 b/w ill., 16 tables.

pb. • ISBN 978-1-4331-8134-4

CHF 50.– / €D 40.95 / €A 44.– / € 40.– / £ 32.– / US-\$ 47.95

eBook (SUL) • ISBN 978-1-4331-7285-4

CHF 50.– / €D 40.95 / €A 44.– / € 40.– / £ 32.– / US-\$ 47.95



*Dramatism and Musical Theater: Experiments in Rhetorical Performance* is an innovative workbook for both students and teachers in advanced communication performance. Meeting at the nexus of English composition, advanced rhetoric, theater, music, and drama, this book utilizes Kenneth Burke's method of dramatism to discover the motives inherent in performance practices, whether they be in the classroom or on the stage. In this book Kimberly Eckel Beasley and James P. Beasley take the five corners of the dramaticistic pentad (act, scene, agent, agency, and purpose) and demonstrate their utilization in performance analysis. The authors then correlate those performance practices with the production of five contemporary musicals: *Little Women*, *Aida*, *Street Scene*, *Into the Woods*, and *Children of Eden* in order to emphasize the use of the dramatistic pentad in character, scene, and staging direction. By doing so, the book highlights dramatism as a performance practice necessary for effective participation in artistic communities. *Dramatism and Musical Theater: Experiments in Rhetorical Performance* is also an indispensable guide for teachers and directors to successfully navigate the challenges of collegiate theatrical production.

## Open Access

Ilias Ben Mna

### **Echoes of Reaganism in Hollywood Blockbuster Movies from the 1980s to the 2010s**

Berlin, 2021. 378 pp., 16 fig. col.

**American Culture, Vol. 15**

hb. • ISBN 978-3-631-83780-1

CHF 89.– / €<sup>D</sup> 76.95 / €<sup>A</sup> 79.10 / € 72.– / £ 59.– / US-\$ 86.95

eBook (SUL) • ISBN 978-3-631-84349-9

Ilias Ben Mna

Echoes of Reaganism in  
Hollywood Blockbuster  
Movies from the  
1980s to the 2010s



15

PETER LANG

This book examines the reverberations of key components of Ronald Reagan's ideology in selected Hollywood blockbuster movies. The aim of this analysis is to provide a clearer understanding of the intertwining of cinematic spectacles with neoliberalism and neoconservatism. The analysis comprises a dissection of Reagan's presidential rhetoric and the examination of four seminal Hollywood blockbuster movies. The time range for analysis stretches from the 1980s until the 2010s. Among the key foci are filmic content as well as production and distribution contexts. It is concluded that Reagan's political metaphors and the corporatization of film studios in the 1970s and 1980s continue to shape much of Hollywood blockbuster filmmaking.

production and distribution contexts. It is concluded that Reagan's political metaphors and the corporatization of film studios in the 1970s and 1980s continue to shape much of Hollywood blockbuster filmmaking.

Mélanie Boissonneau · Gilles Menegaldo · Anne-Marie Paquet-Deyris (eds.)

### **Dark Recesses in the House of Hammer**

New York, 2022. XXIV, 352 pp., 36 b/w ill., 31 ill.

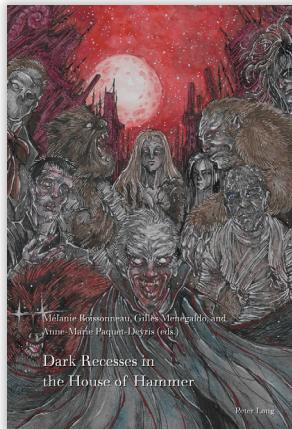
**Film Cultures, Vol. 11**

hb. • ISBN 978-1-4331-8658-5

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

eBook (SUL) • ISBN 978-1-4331-8659-2

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



Twenty years after Universal horror movies, the Hammer studio brought back to life the great mythical figures inspired from British literature as well as French and European folklore (Dracula, Frankenstein, the Werewolf, the Phantom of the Opera, etc.). It invented new incarnations rooted in a precise historical context and revisited according to the evolution of British society. This independent studio constitutes a notable stage in the history of the genre between the Gothic horror of the 1930s and the more radical productions of the 1970s, which eventually contributed to its demise. Focusing on the peculiar balance between Hammer's inventiveness and classicism, this volume mainly explores the lesser-known productions, examining as well its contradictions, paradoxes and limitations. The book raises the question of the paradoxical modernity of films that are innovative in various respects (themes, modes of representation challenging censorship, aesthetics), but are also trying to resurrect a dying tradition, mostly offering a rather surprisingly conservative discourse

ing on the peculiar balance between Hammer's inventiveness and classicism, this volume mainly explores the lesser-known productions, examining as well its contradictions, paradoxes and limitations. The book raises the question of the paradoxical modernity of films that are innovative in various respects (themes, modes of representation challenging censorship, aesthetics), but are also trying to resurrect a dying tradition, mostly offering a rather surprisingly conservative discourse

despite their efforts to comply with the expectations of new audiences. The films born from the recent Hammer renaissance are still referring to this bygone Golden Age of the horror film. One may wonder whether the Hammer studio was a mere factory churning out mostly conventional horror films now buried in the dust of a gothic dungeon, or a true laboratory of modern cinematic horror whose past glory still inspires contemporary filmmakers. This volume will provide some answers and raise quite a few questions.

Fiona Brennan

### **George Fitzmaurice: 'Wild in his Own Way'**

Biography of an Abbey Playwright

Oxford, 2021. XXIII, 192 pp., 34 fig. b/w.

**Carysfort Press Ltd.**

pb. • ISBN 978-1-78874-974-9

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

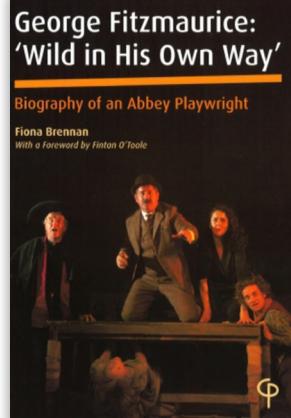
eBook (SUL) • ISBN 978-1-78874-975-6

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

### **George Fitzmaurice: 'Wild in His Own Way'**

Biography of an Abbey Playwright

Fiona Brennan  
With a Foreword by Fintan O'Toole



Patrick Burke (ed.)

### **«Mirror up to Nature»**

The Fourth Seamus Heaney Lectures

Oxford, 2020. VIII, 120 pp.

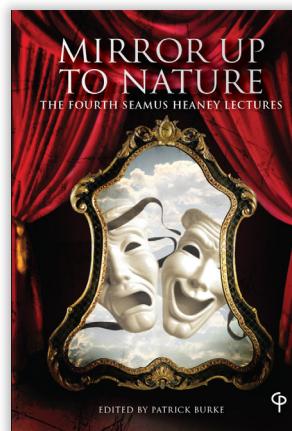
**Carysfort Press Ltd.**

pb. • ISBN 978-1-78997-052-4

CHF 19.– / €<sup>D</sup> 15.95 / €<sup>A</sup> 16.50 / € 15.– / £ 13.– / US-\$ 18.95

eBook (SUL) • ISBN 978-1-78997-053-1

CHF 19.– / €<sup>D</sup> 15.75 / €<sup>A</sup> 16.50 / € 15.– / £ 13.– / US-\$ 18.95



Ours would appear to be an era of unprecedented variation in the mediation of meaning – television, computer, the older forms of radio and print. Since, however, such profusion of resources has not of itself guaranteed enhanced profundity or sophistication in our modes of understanding – psychological, sociological, philosophical, historical, and theological – the issue of the continued relevance of cultural forms, dependent both on the human voice and on ritualization, presents itself for consideration. How may

modern people most tellingly relate to such overwhelmingly verbal processes as teaching, be it an erudite lecture or a classroom lesson with infants? Is singing, in the words of Tom Murphy, ‘the only way to tell people who you are?’ What, in particular, is the contemporary usefulness for the building of societies of one of our oldest and culturally valued rituals, that of drama? The Fourth Seamus Heaney Lectures, ‘Mirror up to Nature’: Drama and Theatre in the Modern World, given at St Patrick’s College, Drumcondra, between October 2006 and April 2007, addressed these and related questions. The gifted play director, Patrick Mason, spoke with exceptional insight on the essence of theatre. Thomas Kilroy, distinguished playwright and critic, dealt with the topic of Ireland’s contribution to the art of theatre. Two world authorities, Cecily O’Neill and Jonothan Neelands, gave inspiring accounts of the rich potential of drama in the classroom. Brenna Katz Clarke, Head of English at St Patrick’s College, offered a delightful examination of the relationship between drama and film. Finally, John Buckley, internationally acclaimed composer, spoke on opera and its history, while giving an illuminating account of his own *Words Upon The Window-Pane*.

Anita Wen-Shin Chang

### Third Digital Documentary

A Theory and Practice of Transmedia Arts Activism, Critical Design and Ethics

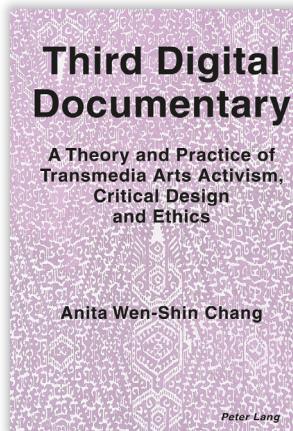
Oxford, 2020. XVIII, 218 pp., 35 fig. b/w

hb. • ISBN 978-1-78997-329-7

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

eBook (SUL) • ISBN 978-1-78997-330-3

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



plex sociopolitical issues while working with multiple communities across territorial/national boundaries. In the context of the growing field of transmedia documentaries, the author discusses the potentials and benefits of a critical design practice and production ethics that can transform this field to pilot new collaborations in documentary and digital media platforms towards a *third digital documentary*.

Charlotte Baker · Elvis Imafidon (eds.)

### Cultural Representations of Albinism in Africa

Narratives of Change

Oxford, 2022.

**Disability, Media, Culture. Vol. 2**

hb. • ISBN 978-1-80079-139-8

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

eBook (SUL) • ISBN 978-1-80079-140-4

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

**Coming soon**

«The authors in this inspiring volume focus on the socially transformative potential narrative has to shape understandings of albinism in Africa. Scholars and activists, they reflect on how traditional beliefs, literary fiction, radio, music, photography, film and the arts can bring about social change, and also educate publics about albinism.» – Carli Coetze, Editor, *Journal of African Cultural Studies* «Highly intriguing and skillfully nuanced, this book evaluates several methods of advocacy on behalf of people with albinism from Africa, who often face stigma and physical attacks. The result is a

rich commentary on what has worked, what didn’t and why. This is recommended reading for anyone engaging in advocacy for any marginalized group in parts of Africa and elsewhere.» – Ikponwosa Ero, Former UN Independent Expert on the enjoyment of human rights by persons with albinism. The challenges currently faced by people with albinism in many African countries are increasingly becoming a focus of African writers, storytellers, artists and filmmakers across the continent. At the same time, a growing number of advocates and activists are taking account of the power of cultural representation and turning to the arts to convey important messages about albinism – and disability more broadly – to audiences locally and internationally. This volume focuses on the power of cultural representations of albinism, taking into account their real-world effects and implications. Contributions from academics and albinism advocates range across traditional beliefs, literature, radio, newsprint, the media, film and the arts for public engagement, contending that all forms of representation have an important role to play in building sensitivity to the issues related to albinism amongst national and international audiences. Contributors draw attention to the implications of different forms of cultural representation, the potential of these different forms to open up new discursive spaces for the expression of identities and the articulation or critique of particularly difficult issues, and their potential to evoke far-reaching social change.

Ezekiel Crago

## Raggedy Men

Masculinity in the *Mad Max* Films

New York, 2020. X, 224 pp.

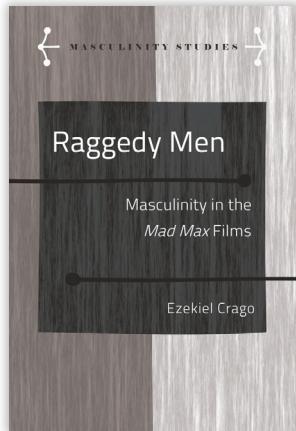
**Masculinity Studies. Literary and Cultural Representations. Vol. 10**

hb. • ISBN 978-1-4331-7810-8

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

eBook (SUL) • ISBN 978-1-4331-7811-5

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



This book investigates anxieties over the role of white masculinity in American society after World War Two articulated in post-apocalyptic film. Using an interdisciplinary approach that employs methods of cultural studies, gender studies, and critical race theory, it argues that masculinity acts as a technology for being-in-the-world that can be used by subjects with bodies coded male or female, employing it as a vehicle for agency. The *Mad Max* films denaturalize white masculinity by revealing the ways in which it defines the roles of men in a violent hypermasculine masquerade that harms everyone.

The films trace Max's disenfranchisement as he embraces a fugitive masculinity, fleeing social relation and responsibility, finding human connection once more in Miller's most recent addition to the franchise. This work is useful for anyone teaching masculinity studies as well as those whom wish to better understand the phenomenon of angry white manhood and why masculinity often assumes a life-or-death apocalyptic position in postmodern America.

Eurydice da Silva

## Filmer sous la contrainte

Le cinéma portugais pendant l'État nouveau de Salazar (1933-1974)

Bruxelles, 2022. 372 p., 21 ill. n/b.

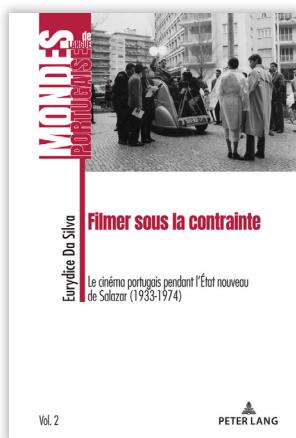
**Mondes de langue portugaise. Vol. 2**

br. • ISBN 978-2-8076-1832-9

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

eBook (SUL) • ISBN 978-2-8076-1833-6

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



De 1926 à 1974, le Portugal a connu la plus longue dictature d'Europe au XX<sup>e</sup> siècle. Premier ouvrage en langue française sur l'histoire du cinéma portugais en période salazariste, ce livre traite du rôle de la censure pendant l'État nouveau, de son institution par António de Oliveira Salazar en 1933, à la Révolution des Œilletts en 1974. À la lumière de documents d'archives inédits, cet ouvrage retrace l'évolution de la censure dans un système autoritaire alliant surveillance, propagande et répression. Le regard porté sur des décrets de loi, des scénarios censurés,

des rapports de censure, des dossiers de demande de financement, des films analysés, révèle les arcanes de l'administration de l'État nouveau. La spécificité de la censure, ses enjeux et ses effets sur les individus et dans le milieu cinématographique deviennent visibles, tout comme la dynamique à l'œuvre entre cinéma et pouvoir. Le contenu filmique, mais aussi les modes de production et de distribution se trouvent traversés par une pensée politique indissociable de toute création artistique. Cette étude de fond sur 48 ans de dictature est une plongée dans le septième art portugais à une période charnière de l'histoire du Portugal.

Jennifer Debenham

## Celluloid Subjects to Digital Directors

Changing Aboriginalities and Australian Documentary Film, 1901–2017

Oxford, 2020. XVI, 232 pp., 12 fig.

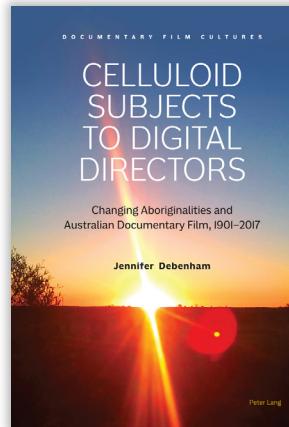
**Documentary Film Cultures. Vol. 2**

hb. • ISBN 978-1-78997-478-2

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

eBook (SUL) • ISBN 978-1-78997-479-9

CHF 85.– / €D 71.30 / €A 74.69 / £ 67.90 / £ 55.– / US-\$ 82.95



How did Australia's Aboriginal and Torres Strait Islander population go from being the objectified subjects of documentary films to the directors and producers in the digital age? What prompted these changes and how and when did this decolonisation of documentary film production occur? Taking a long historical perspective, this book is based on a study of a selection of Australian documentary films produced by and about Aboriginal peoples since the early twentieth century. The films signpost significant shifts in Anglo-Australian attitudes about Aboriginal and Torres Strait Islanders

and trace the growth of the Indigenous filmmaking industry in Australia. Used as a form of resistance to the imposition of colonialism, filmmaking gave Aboriginal people greater control over their depiction on documentary film and the medium has become an avenue to contest widely held assumptions about a peaceful colonial settlement. This study considers how developments in camera and film stock technologies along with filmic techniques influenced the depiction of Aboriginal and Torres Strait Islanders. The films are also examined within their historical context, employing them to gauge how social attitudes, access to funding and political pressures influenced their production values. The book aims to expose the course of race relations in Australia through the decolonisation of documentary film by Aboriginal filmmakers, tracing their struggle to achieve social justice and self-representation.

*James Downs*

## Anton Walbrook

### A Life of Masks and Mirrors

Oxford, 2020. XII, 438 pp., 5 fig. col., 20 fig. b/w.

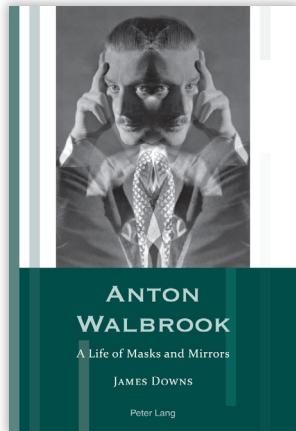
#### **Exile Studies. Vol. 19**

pb. • ISBN 978-1-78997-710-3

CHF 77.– / €<sup>D</sup> 64.95 / €<sup>A</sup> 64.90 / € 61.80 / £ 50.– / US-\$ 75.95

eBook (SUL) • ISBN 978-1-78997-711-0

CHF 77.– / €<sup>D</sup> 64.95 / €<sup>A</sup> 64.90 / € 61.80 / £ 50.– / US-\$ 75.95



Viennese-born actor Adolf Wohlbrück enjoyed huge success on both stage and screen in Germany during the 1920s and 1930s, becoming one of the first truly international stars. After leaving Nazi Germany for Hollywood in 1936, he changed his name to Anton Walbrook and then settled in Britain, where he won filmgoers' hearts with his portrayal of Prince Albert in two lavish biopics of Queen Victoria. Further film success followed with *Dangerous Moonlight* and *Gaslight*, several collaborations with Michael Powell and Emeric Pressburger – including his striking performance as

Lermontov in *The Red Shoes* – and later work with Max Ophuls and Otto Preminger. Despite great popularity and a prolific career of some forty films, alongside theatre, radio and television work, Walbrook was an intensely private individual who kept much of his personal life hidden from view. His reticence created an aura of mystery and «otherness» about him, which coloured both his acting performances and the way he was perceived by the public – an image that was reinforced in Britain by his continental background. Remarkably, this is the first full-length biography of Walbrook, drawing on over a decade of extensive archival research to document his life and acting career.

*Struan Gray*

## Picturing Ghosts

Memories, Traces and Prophesies of Rebellion in Postdictatorship Chilean Film

Oxford, 2022. X, 240 pp., 9 fig. b/w.

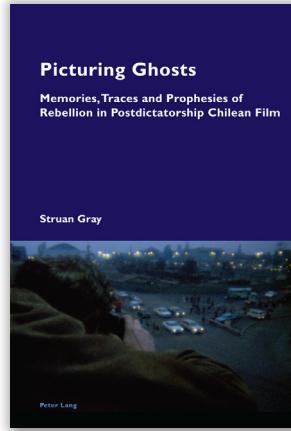
#### **Cultural Memories. Vol. 17**

pb. • ISBN 978-1-80079-119-0

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

eBook (SUL) • ISBN 978-1-80079-120-6

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



How can the afterlives of anticapitalist and antidictatorship resistance enliven contemporary imaginaries of social justice? Where can the legacies of authoritarianism be spatially located and challenged? And what roles can film play in reckoning with these spectral inheritances? *Picturing Ghosts* addresses these questions in relation to postdictatorship Chile, a country that has become a nodal point in global geopolitical narratives about the obsolescence of socialism, the birth of neoliberalism and «the end of history». Exploring how the Chilean «transition to democracy» has been narrated in

film, the book focuses on stories of haunting and rebellion that unsettle hegemonic temporalities and frameworks of memory. Engaging with the idea of haunting as a trope, a conceptual metaphor and a structure of feeling, it considers different approaches to reckoning with the present past as an emancipatory presence – a multiplicity of unfinished projects and unanswered questions that the cultural imaginary of late capitalism hastens to smooth over. Through a cartographic approach to analysis, this study looks beyond established landscapes of memorialisation in Chile, encountering rebellious subjects and stories in houses and *haciendas*, *poblaciones*, the presidential palace, the Atacama Desert, shopping malls, public schools and university campuses. In doing so, it contributes to an emerging field of research that problematises the dominant spatial and temporal imaginaries of «post-conflict» transitions, striving to construct more inclusive and transformative conceptions of truth, justice and emancipation.

Gary James Jason

## Cinematic Thoughts

Essays on Film and the Philosophy of Film

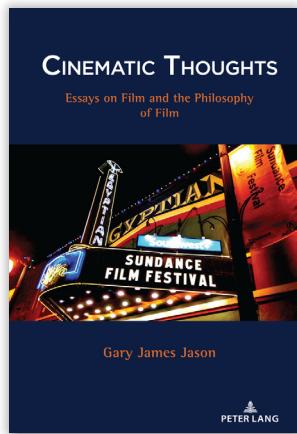
New York, 2021. XII, 472 pp., 1 table.

hb. • ISBN 978-1-4331-8529-8

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

eBook (SUL) • ISBN 978-1-4331-8530-4

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



*Cinematic Thoughts: Essays on Film and the Philosophy of Film* is an anthology of essays Gary Jason published (mainly) between 2012 and 2018. The book has seven parts. Part One consists of essays on propaganda films. The topics include how the Nazi Regime used film as a tool of propaganda, and its use of radio for propaganda. Part Two contains articles on genocide and film. These include two broad surveys of Holocaust documentaries, ranging from those that were done at the end of WWII to Claude Lanzmann's work. Also included are pieces reviewing the five major propaganda films the Nazi

Regime produced aimed at arousing anti-Semitism in the populace leading up to the Holocaust. Part Three of the anthology concerns ethical theory as explored in film. Included here are three essays surveying how egoism is portrayed in classic movies, as well as one showing how Rossian ethical theory can be used to analyze conflicts of loyalty in classic war movies, and pieces illustrating virtue ethics. Part Four includes various articles on the history of cinema. One of the topics raised was whether the American film industry produced better films under the old, allegedly "monopolistic" studio system. Part Five of the anthology contains articles on the aesthetics of film. The topics here include how creativity can be portrayed in film, and why some great actors never win Oscars. Part Six contains pieces on classical liberalism in film, and Part Seven has miscellaneous articles on topics ranging from artists to criminals.

Patricia Williams Lessane (ed.)

## Teaching *Daughters of the Dust* as a Womanist Film and the Black Arts Aesthetic of Filmmaker Julie Dash

New York, 2020. XVI, 180 pp., 4 b/w ill.

pb. • ISBN 978-1-4331-8299-0

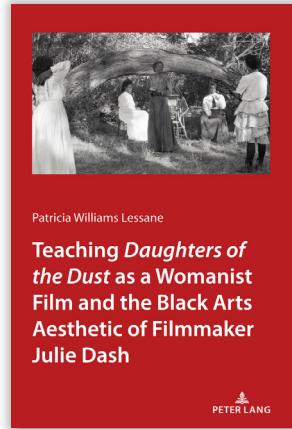
CHF 41.– / €<sup>D</sup> 35.95 / €<sup>A</sup> 36.70 / € 33.30 / £ 27.– / US-\$ 39.95

hb. • ISBN 978-1-4331-6648-8

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

eBook (SUL) • ISBN 978-1-4331-6649-5

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



An anthology of essays devoted to the examination of filmmaker Julie Dash's ground-breaking film, *Daughters of the Dust*, this book celebrates the importance and influence of this film and positions it within the discourses of Black Feminism, Womanism, the LA Rebellion, New Black Cinema, Great Migration, The Black Arts tradition, Oral History, African American/Black/African diasporan Studies, and Black film/cinema studies. Employing a transdisciplinary approach to examining the film, the anthology includes chapters which examine unique aspects/themes of the film. At the core

of each chapter, however, is a recognition of the influence of Black feminist/Womanist theory and politics and African American history—from enslavement to freedom/Reconstruction, Black political identity and liberation movement(s)—and African/African diasporan cosmology on Dash's work and how all work in concert in her masterful narrative of Black family, 20th Black women's identities, and the tension between modernity/tradition experienced by Gullah-Geechee people at the turn of the 20th century.

Ángel Miquel

## Ponchos y sarapes

El cine mexicano en Buenos Aires (1934–1943)

New York, 2021. XII, 184 p., 4 il. blanco/negro, 4 il. en color, 18 tabla/s.

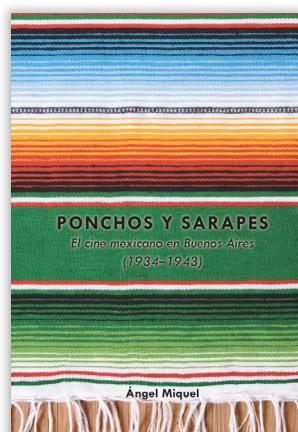
**Transamerican Film and Literature. Tomo 4**

enc. • ISBN 978-1-4331-7651-7

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

eBook (SUL) • ISBN 978-1-4331-7652-4

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



En este libro se da cuenta de la presencia del cine mexicano en Buenos Aires desde la exhibición de las primeras películas de esa procedencia en 1934, hasta el afianzamiento de la esfera de la distribución y el arraigo entre los espectadores porteños de algunas figuras populares, diez años después. La narración, ordenada de forma cronológica, aborda la distribución, la exhibición y la recepción de las películas mexicanas, así como las visitas que hicieron a la ciudad actores, directores y otros profesionales del cine

mexicano para acompañar el lanzamiento de producciones, participar en cintas locales o considerar la realización de proyectos. La obra ofrece así conocimiento sobre un periodo poco estudiado, en el que se sentaron las bases de expansión de los llamados "cines clásicos". También, desde una perspectiva transnacional, pone en juego una discusión acerca por un lado de la producción, la distribución y el consumo de objetos culturales, y por otro de los intercambios industriales y profesionales. Los principales destinatarios del libro son quienes, en el ámbito universitario, se interesan en la historia de las cinematografías latinoamericanas. En este sentido, es un volumen que puede incorporarse a bibliotecas de instituciones que ofrezcan licenciaturas o posgrados de historia, cine o humanidades relativos a América Latina. Pero por los temas que trata y su narración amena y clara, la obra también puede resultar interesante a lectores que, fuera del mundo académico, se sientan atraídos por el conocimiento del cine, la música, la literatura y la cultura general del continente.

*Tom Murphy*

### The Drunkard

Oxford, 2020. X, 102 pp.

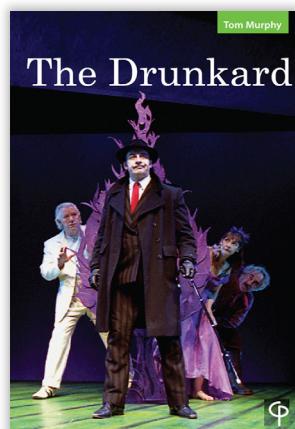
**Caryfort Press Ltd. Vol. 237**

pb. • ISBN 978-1-78874-990-9

CHF 15.– / € 12.95 / €A 13.20 / £ 12.– / £ 10.– / US-\$ 14.95

eBook (SUL) • ISBN 978-1-78874-991-6

CHF 15.– / € 12.60 / €A 13.20 / £ 12.– / £ 10.– / US-\$ 14.95



'The Drunkard is a wonderfully eloquent play.' Young Edward Kilcullen's life is blighted by alcohol. Lawyer McGinty desires possession of all the Kilcullens ever owned and relishes the prospect of his demise. However, the temperance preacher and philanthropist Sir Arden Rencelaw is at hand... Can the young Kilcullen be saved? And what is Agnes, the maniac's, hidden secret? Comedy, tragedy, heroics, villainy and song in this exuberant, life affirming version of *The Drunkard*'.

César A. Núñez

### **Distinto amanecer: Max Aub en México, 1943-1944**

Industria cinematográfica y política cultural

New York, 2021. XII, 210 p., 2 il. blanco/negro.

**Exiles and Transterrados. Exile in the Twentieth-Century Hispanic World. Tomo 6**

enc. • ISBN 978-1-4331-8119-1

CHF 98.– / € 83.95 / €A 83.10 / £ 79.20 / £ 64.– / US-\$ 94.95

eBook (SUL) • ISBN 978-1-4331-8120-7

CHF 98.– / € 83.95 / €A 83.10 / £ 79.20 / £ 64.– / US-\$ 94.95



En 1943 se filmó la película *Distinto amanecer*, basada en la obra teatral *La vida conyugal*, de Max Aub. A partir de entonces, el escritor trabajará en la industria cinematográfica mexicana, que experimentaba un notable desarrollo, una verdadera "época de oro", y será una de sus principales fuentes de ingresos con las que subsistir en su vida de exiliado republicano. Las tensiones resultantes de la primera relación con esa industria tendrán consecuencias sobre su posterior inserción en el ámbito cultural del refugio. Revisar esas tensiones ayuda a comprender los primeros tiempos de Aub en

México tanto como a vislumbrar rasgos del mundo intelectual en el que desenvolvió su trabajo. La película, en fin, permite hilar una compleja red de nexos entre la política, la industria cultural y la esfera artística, para mostrar una imagen no siempre perceptible a simple vista. Dado que la adaptación de la obra teatral al film generó una serie de conflictos entre Aub y el director, Julio Bracho, se estudia aquí esa polémica, a partir no sólo de los documentos rescatados por diversos investigadores, sino también, por primera vez, del guion original de la película. Este guion, olvidado desde 1943, es un interesante testimonio que echa luz sobre los objetivos y pretensiones de una producción con la que, a pesar de todo, Aub comenzaba su extenso vínculo con el cine mexicano.

Radha O'Meara · Tessa Dwyer · Stayci Taylor · Craig Batty (eds.)

## TV Transformations & Transgressive Women

From Prisoner: Cell Block H to Wentworth

Oxford, 2022. XVIII, 474 pp., 3 fig. col.

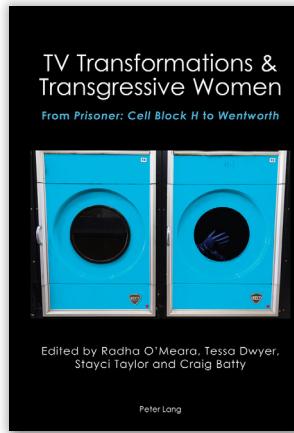
**Australian Studies: Interdisciplinary Perspectives. Vol. 4**

hb. • ISBN 978-1-78997-506-2

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

eBook (SUL) • ISBN 978-1-78997-507-9

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



«Just like *Prisoner* and *Wentworth*, this book is an instant cult classic. Written with love by a collective of expert aca-fans, *TV Transformations & Transgressive Women* takes us on a fascinating journey through the cultural legacies of Australia's favourite prison TV dramas. Contributors use a rich palette of methods, from genre analysis to production research, to unpack the significance of these shows. An exemplary textual study, this richly multi-perspectival collection is essential reading for anyone interested in television genres.» (Ramon Lobato, Associate Professor, RMIT University) «This

collection is a wonderful example of how certain TV shows can have tremendous impact, not only in the time of their making, but for several decades, when suddenly there's the opportunity to travel even further in an on-demand age and meet new audiences, academics and analytical approaches. The chapters offer a wide range of interesting interpretations and discussions, not the least on the way women have been represented on screen then and now. A good read for academics, fans and aca-fans.» (Eva Novrup Redvall, Associate Professor, University of Copenhagen) A deep dive into iconic 1980s Australian women-in-prison TV drama *Prisoner* (aka *Cell Block H*), its contemporary reimagining as *Wentworth*, and its broader, global industry significance and influence, this book brings together a range of scholarly and industry perspectives, including an interview with actor Shareena Clanton (*Wentworth*'s Doreen Anderson). Its chapters draw on talks with producers, screenwriters and casting; fan voices from the *Wentworth* twitterverse; comparisons with Netflix's *Orange is the New Black*; queer and LGBTQ approaches; and international production histories and contexts. By charting a path from *Prisoner* to *Wentworth*, the book offers a new mapping of TV shifts and transformations through the lens of female transgression, ruminating on the history, currency, industry position and cultural value of women-in-prison series.

Magalí Daniela Pérez Riedel (ed.)

## Transmedia and Public Representation

Transgender People in Film and Television

New York, 2022. VIII, 172 pp., 1 b/w ill.

**Cultural Media Studies. Vol. 3**

pb. • ISBN 978-1-4331-7033-1

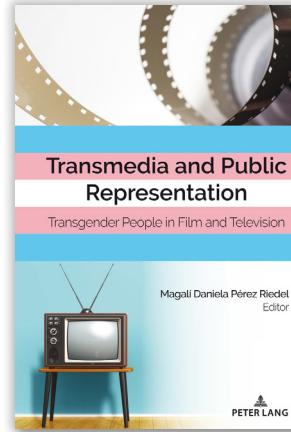
CHF 42.– / €<sup>D</sup> 36.95 / €<sup>A</sup> 37.60 / £ 34.20 / £ 28.– / US-\$ 40.95

hb. • ISBN 978-1-4331-7032-4

CHF 118.– / €<sup>D</sup> 102.95 / €<sup>A</sup> 105.40 / £ 95.80 / £ 77.– / US-\$ 114.95

eBook (SUL) • ISBN 978-1-4331-7034-8

CHF 42.– / €<sup>D</sup> 36.95 / €<sup>A</sup> 37.60 / £ 34.20 / £ 28.– / US-\$ 40.95



Is media changing the way we see transgender people or is it the other way around? In the past twenty to thirty years, transgender people have gradually appeared in films and television shows with more and more frequency. However, more visibility does not always translate to a higher degree of acceptance of trans people. Authors in this book studied the most popular programs and movies of all times to see how much (and how little) media portrayals have changed when it comes down to trans folks. Although in recent years openly transgender celebrities and fictional characters have

broken into the mainstream to challenge hegemonic understandings of this population, productions such as *Transparent* and *Orange Is the New Black* fall victim to commonplace portrayals, repeating the negative tropes they were trying to resist. Nevertheless, nuanced interpretations and thorough analyses from this collection show evidence that movies and programs with transgender people make progress from total erasure or invisibility. *Transmedia and Public Representation: Transgender People in Film and Television* is as complex and diverse as the authors, productions, and characters in it. It is a must-have, must-read book for anyone who studies or works in areas related to media, social sciences, and LGBTQ studies and activism. But it is also an appealing invitation to understand the current media landscape through the eyes and voices of trans and queer people, their relatives, and their allies.

Josiane Ranguin

## Mediating the Windrush Children

Caryl Phillips and Horace Ové

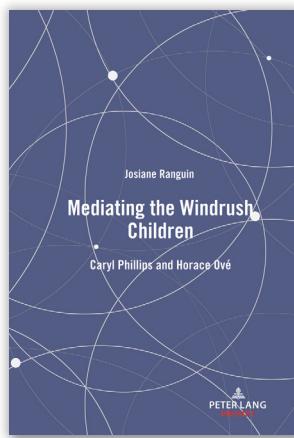
New York, 2020. VI, 78 pp., 1. b/w ill.

hb. • ISBN 978-1-4331-7424-7

CHF 47.– / €<sup>D</sup> 39.40 / €<sup>A</sup> 41.30 / € 37.50 / £ 30.– / US-\$ 44.95

eBook (SUL) • ISBN 978-1-4331-7428-5

CHF 47.– / €<sup>D</sup> 39.38 / €<sup>A</sup> 41.25 / € 37.50 / £ 30.– / US-\$ 44.95



*Mediating the Windrush Children* analyses three plays by St. Kitts-born British playwright Caryl Phillips: *Strange Fruit* (1981), *Where There is Darkness* (1982), *The Shelter* (1984), and a film by Trinidadian-British filmmaker Horace Ové, *Pressure* (1975), as artistic depictions of the experience of the Windrush generation, a term that refers to the Anglo-Caribbean islanders recruited to help rebuild Britain in the aftermath of World War II. These works are vibrant calls to resist visuality as an authoritarian medium, and tools of resilience. The revival of Caryl Phillips's *Strange Fruit* at the Bush Theatre, and 'Get Up, Stand Up Now', the celebration of Black British artists, among whom Horace Ové, took place in London during the summer of 2019. Both events put into perspective the 2018 Windrush scandal that saw members of the Windrush generation denied their rights as British citizens.

*Mediating the Windrush Children* should appeal to students engaged in drama studies, film studies and postcolonial literature, as well as members of the general public interested in artistic works focusing on the Windrush generation.

Melissa Rérat

## Les mots de la vidéo

Construction discursive d'un art contemporain

Open Access

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

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

br. • ISBN 978-3-0343-4467-8

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

eBook (SUL) • ISBN 978-3-0343-4514-9



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

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

Ludger Scherer (Hrsg.)

## Märchenfilme diesseits und jenseits des Atlantiks

Berlin, 2020. 198 S., 45 farb. Abb., 11 s/w Abb., 2 Tab.

**Kinder- und Jugendkultur, -literatur und -medien. Theorie – Geschichte – Didaktik. Bd. 124**

geb. • ISBN 978-3-631-80083-6

CHF 59.– / €<sup>D</sup> 49.95 / €<sup>A</sup> 50.– / € 47.60 / £ 39.– / US-\$ 57.95

eBook (SUL) • ISBN 978-3-631-82828-1

CHF 59.– / €<sup>D</sup> 49.95 / €<sup>A</sup> 50.– / € 47.60 / £ 39.– / US-\$ 57.95



Märchenfilme haben weltweit Konjunktur, sie weisen aber diesseits und jenseits des Atlantiks auch deutliche Unterschiede auf. Die Beiträge dieses Bandes untersuchen interkulturelle und intermediale Differenzen und Interferenzen in zeitgenössischen Märchenfilmen und -serien aus Amerika und Europa. Dabei gerät das Modell Disney als kritisch zu reflektierende Referenzgröße und Ausgangspunkt einer internationalen Disneyfizierung des Films in den Fokus. Exemplarische Analysen, theoretische Überlegungen zum Genre und transatlantische Reflexionen vermitteln vielfältige Einstiege in das aktuelle Kulturphänomen Märchenfilm.

Malcolm Scott

## Hollywood's Long Civil War

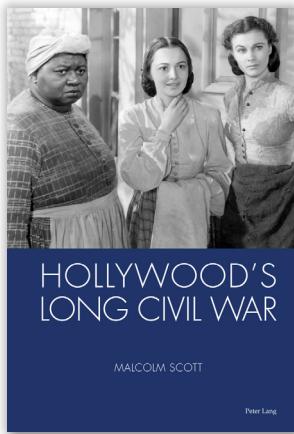
Oxford, 2021. XIV, 282 pp., 25 fig. b/w.

hb. • ISBN 978-1-80079-422-1

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

eBook (SUL) • ISBN 978-1-80079-423-8

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



This study of films relating to the American Civil War extends beyond the four-year military phase of the war, looking forward to the cinema of the twentieth-century Civil Rights period and backward to films about the pre-war years in which the origins and causes of the conflict are also reflected. This is the «long» Civil War of the book's title, underpinning its originality as a discussion of Hollywood's concern with the unresolved racial tensions that led to the war and which persist in different but related forms long after its ending. All the major films about the Civil War and a large number of

lesser known films are discussed here. There are separate chapters on the two most famous and controversial films of the genre, the 1915 work *The Birth of a Nation* and *Gone with the Wind*, and on the Civil War Western that helps to perpetuate the memory of the United States' most costly and nation-forming armed struggle. The film industry's reluctance during the silent era to portray the realities of slavery and its exclusion of African American actors from major screen roles are also important themes, and cinema's eventual self-emancipation in the wake of liberating Civil Rights films is presented as a final Hollywood success story.

Dafydd Sills-Jones · Elin Haf Gruffydd Jones (eds.)

## Documentary in Wales

Cultures and Practices

Oxford, 2021. XIV, 314 pp., 20 fig. col., 4 fig. b/w, 12 tables.

**Documentary Film Cultures. Vol. 1**

hb. • ISBN 978-1-78874-533-8

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

eBook (SUL) • ISBN 978-1-78874-534-5

CHF 85.– / €<sup>D</sup> 71.95 / €<sup>A</sup> 71.30 / € 67.90 / £ 55.– / US-\$ 82.95



Documentary, in a small, bilingual nation such as Wales, experiences many of the same challenges that it faces across the world. As the costs of professional documentary production lessen, and the potentialities of internet distribution loosen the grip of its traditional tele-cinematic gatekeepers, documentary production communities face both the potential of new distribution avenues and severe professional precarity. In Wales, the dynamics of this transformation unfolds according to a specific historical, political and cultural situation. With

funding, regulatory frameworks, audience taste, viewing figures, and contractual territories all mostly emanating or controlled from across the border in England, at times it is difficult to identify texts that can and can't be claimed as «Welsh». But then again, contingency and struggle have always been fundamental aspects of Welsh cultural identity. What emerges is not so much the documentary culture of a small nation, but a documentary culture that is still struggling to come to terms with itself, giving Welsh documentary a character defined by a specific set of features: the political and cultural interplay of two languages, a continuation of older British public service broadcasting traditions, the acceptance of the marginal, the close interconnectedness of key players and the often paralysing effect of underfunding.

Tyson Stewart

## Cinema Derrida

The Law of Inspection in the Age of Global Spectral Media

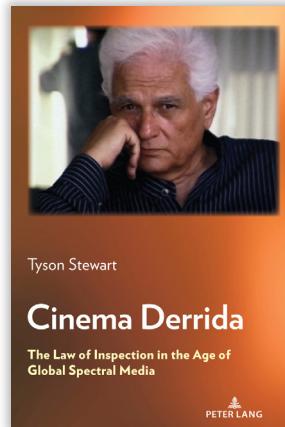
New York, 2020. X, 160 pp., 2 b/w ill.

hb. • ISBN 978-1-4331-7947-1

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

eBook (SUL) • ISBN 978-1-4331-8003-3

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



*Cinema Derrida* charts Jacques Derrida's collaborations and appearances in film, video, and television beginning with 1983's *Ghost Dance* (dir. Ken McMullen, West Germany/UK) and ending with 2002's biographical documentary *Derrida* (dir. Dick and Ziering, USA). In the last half of his working life, Derrida embraced popular art forms and media in more ways than one: not only did he start making more media appearances after years of refusing to have his photo taken in the 1960s and 1970s, but his philosophy also started to draw more explicitly from visual culture and artistic endeavours.

While this book offers explanations of this transition, it contends the image of "Jacques Derrida" that emerges from film and TV appearances remains spectral, constantly deferring a complete grasp of him. Tyson Stewart draws out the main tenets of spectrality from Derrida's seminal texts *Of Grammatology* and *Specters of Marx* and other writings, like *Echographies of Television*, in order to fill a gap in studies of Derrida and film. Throughout the book, he explains how various techniques and spectral effects such as slow motion, stillness, repetition, *mise-en-abîme*, direct address, and focus on body parts/bodily presence bring about a structure of spectrality wherein the past other returns to make impressions and ethical demands on the viewer. Drawing on communication theory and film and media studies, *Cinema Derrida* makes a major intervention in classical communication thought.

Monika Talarczyk · Łukasz Andrzej Mojsak

## Wanda Jakubowska Revisited

Berlin, 2022. 198 pp., 4 fig. col., 26 fig. b/w.

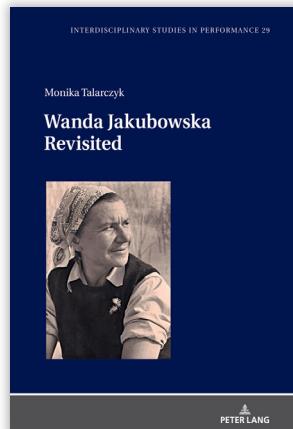
**Interdisciplinary Studies in Performance. Historical Narratives. Theater. Public Life. Vol. 29**

hb. • ISBN 978-3-631-86834-8

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

eBook (SUL) • ISBN 978-3-631-86543-9

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



The book by Monika Talarczyk is devoted to the life and work of Wanda Jakubowska (1907–1998), author of *The Last Stage* (1948), an icon of women's cinema, said to be the Mother of All Holocaust Films. The author discovers previously unknown facts in Jakubowska's biography from the period of her childhood in Russia and her youth, associated with Polish socialists. She also provides a closer look at the director's activity in post-war production culture as a chairwoman of the film units and a teacher at the Łódź Film School. Talarczyk presents Jakubowska's works in the context of

Holocaust studies as well as women's cinema. The publication includes Jakubowska's descriptive filmography. The director's achievements are illustrated by previously unpublished photos from film sets as well as film stills from Jakubowska's private archive.

*Textes et Cultures* (ed.)

## El cine documental histórico de Patricio Guzmán

Bruxelles, 2022. 170 p., 14 il. blanco/negro.

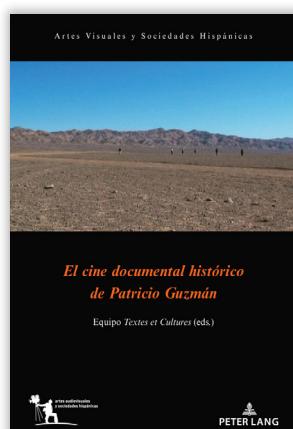
**Artes visuales y sociedades hispánicas. Tomo 1**

en rústica • ISBN 978-2-87574-385-5

CHF 47.- / €D 39.95 / €A 41.10 / € 37.40 / £ 31.- / US-\$ 45.95

eBook (SUL) • ISBN 978-2-87574-386-2

CHF 47.- / €D 39.95 / €A 41.10 / € 37.40 / £ 31.- / US-\$ 45.95



El presente volumen está íntegramente dedicado a los documentales de tema histórico dirigidos por Patricio Guzmán, que constituyen la mayor parte de su producción y tratan principalmente la historia contemporánea de Chile, y a sus aspectos sociopolíticos que abarcan desde principios de los años 70 del siglo XX –época de la Unidad Popular presidida por Salvador Allende– hasta los procesos de recuperación de la memoria histórica sobre ese periodo y sobre la época de la dictadura de Pinochet. Un grupo internacional de investigadores proporciona las claves de interpretación que

permiten formarse una visión crítica sobre los documentales de tema histórico de Patricio Guzmán. En la introducción se establecen las pautas generales para entender la evolución del estilo y de las intenciones del director, y cada capítulo está dedicado a uno o varios de los documentales en cuestión. Se insiste en la dimensión pragmática de cada

obra y en su alcance social, desde el registro de 'historia viva' de la célebre trilogía La Batalla de Chile hasta la especial configuración ético-estética de su última trilogía, compuesta por Nostalgia de la luz, El botón de nácar y La cordillera de los sueños, pasando por los documentales en los que es más directo el compromiso para dar voz a los afectados por violaciones de derechos humanos, como Chile, la memoria obstinada o El caso Pinochet. Este amplio panorama crítico permitirá apreciar o redescubrir los aspectos contextuales y las características específicas más relevantes de una de las obras cinematográficas más premiadas de las últimas décadas y cuya influencia ha sobrepasado el marco hispánico.

Shai Tubali

## Cosmos and Camus

Science Fiction Film and the Absurd

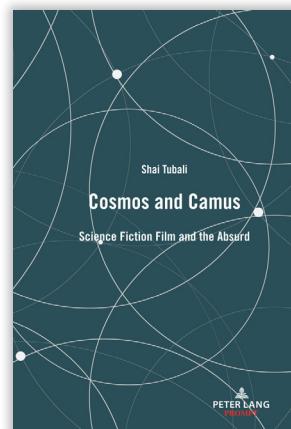
Oxford, 2020. XII, 148 pp.

hb. • ISBN 978-1-78997-664-9

CHF 47.- / €D 39.95 / €A 40.80 / € 37.10 / £ 30.- / US-\$ 45.95

eBook (SUL) • ISBN 978-1-78997-665-6

CHF 47.- / €D 39.95 / €A 40.80 / € 37.10 / £ 30.- / US-\$ 45.95



Over the last two decades, philosophers have been increasingly inclined to consider science fiction films as philosophical exercises that center on the nature of human consciousness and existence. Albert Camus' philosophy of the absurd, however, has almost never been employed as a constructive perspective that can reveal unexplored aspects of these films. This is surprising, since science fiction films seem to be packed with visions and dialogues that echo the Sisyphean universe. *Cosmos and Camus* endeavors to set foot in this uncharted terrain.

Its first part introduces the main components of Camus' absurdity so that it can be easily applied to the analysis of the films later. Equipped with these Camusean essentials, the book delves into an in-depth analysis of two first-encounter films (*Contact* and *Arrival*) and two A.I. films (*A.I.* and *Her*). These analyses yield more than an insightful reflection of the absurd contents in science fiction film. Indeed, imaginative collisions with nonhumans seem to tell us a lot about the nature of the absurd in the human condition, as well as raising the question of whether absurdity is exclusively a human matter. Ultimately, the interpretation of the films illuminates the films themselves just as much as it illuminates, challenges, and expands Camus' concept of absurdity.

*Reba Wissner*

## **Music and the Atomic Bomb on American Television, 1950–1969**

New York, 2020. X, 202 pp., 20 b/w ill.

**Mediating American History, Vol. 14**

pb. • ISBN 978-1-4331-4668-8

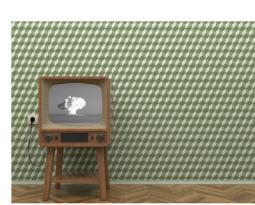
CHF 50.– / €<sup>D</sup> 42.95 / €<sup>A</sup> 44.– / € 40.– / £ 32.– / US-\$ 47.95

hb. • ISBN 978-1-4331-4669-5

CHF 129.– / €<sup>D</sup> 111.95 / €<sup>A</sup> 114.60 / € 104.20 / £ 84.– / US-\$ 124.95

eBook (SUL) • ISBN 978-1-4331-4670-1

CHF 50.– / €<sup>D</sup> 42.95 / €<sup>A</sup> 44.– / € 40.– / £ 32.– / US-\$ 47.95



REBA WISSNER

**Music and the Atomic Bomb on American Television, 1950–1969**

PETER LANG

During the 1950s and 1960s, the Cold War and the potential for nuclear attack were on everyone's mind. It should therefore come as no surprise that despite an initial reluctance, several television shows that aired during this period focused on the atomic and hydrogen bombs ("the Bomb") and their potential for destruction. *Music and the Atomic Bomb on American Television, 1950–1969* is the first book to consider the important role that music and sound play in the destruction narratives about the Bomb on Cold War-era television. This book not only examines the television shows that deal

with the nuclear weapons in various forms and genres, but also contextualizes these shows through an analysis of primary source documents such as government pamphlets and documents, newspaper and periodical reports, presidential records, composer and television production records, and informational trade paperbacks.

*Alois Woldan · Katalin Blaskó (Hrsg.)*

## **Moritz Benjowsky – ein (mittel)europäischer Held**

Materialien der internationalen wissenschaftlichen Konferenz, Wien, 22.–26. Mai 2019

Berlin, 2021. 300 S., 6 farb. Abb, 3 s/w Abb., 1 s/w Tab.

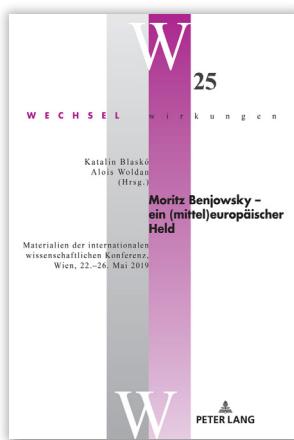
**Wechselwirkungen. Österreichische Literatur im Internationalen Kontext. Bd. 25**

geb. • ISBN 978-3-631-83447-3

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

eBook (SUL) • ISBN 978-3-631-84262-1

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



Die Beiträge dieses Bandes untersuchen das große Erbe, das der Abenteurer und Weltreisende Moritz Benjowsky (1741–1786) in Literatur, Theater und Film vieler europäischer Kulturen hinterlassen hat. Benjowsky ist Autor berühmter Memoiren und Held literarischer Werke in einem. Die Autoren dieses Bandes analysieren Werke über Benjowsky in deutscher, ungarischer, polnischer, slowakischer und russischer Sprache vom 18. bis zum 20. Jahrhundert, sie untersuchen die Verflechtungen innerhalb dieser Texte und die Bedingungen ihrer Entstehung. Sie

zeigen, wie in diesen Texten ein Mythos von Benjowsky geschaffen wird, der auch als nationaler Erinnerungsort von Bedeutung ist. Ethnische Stereotypen in diesen Texten werden aufgezeigt, koloniale Mythen dekonstruiert.

*Meimei Xu*

## **Cinema in China prior to WWI**

A Case Study of West-Eastern Culture Transfer

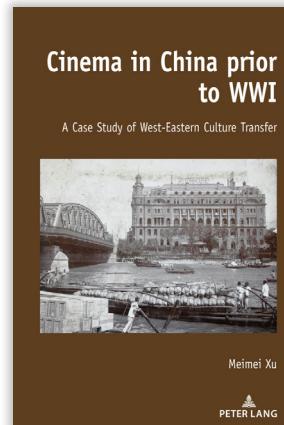
Berlin, 2020. 290 p., 4 fig. col., 2 fig. b/w, 5 tables.

hb. • ISBN 978-3-631-76540-1

CHF 71.– / €<sup>D</sup> 59.95 / €<sup>A</sup> 60.– / € 57.10 / £ 47.– / US-\$ 68.95

eBook (SUL) • ISBN 978-3-631-83034-5

CHF 70.– / €<sup>D</sup> 58.95 / €<sup>A</sup> 58.90 / € 56.10 / £ 46.– / US-\$ 67.95



This book looks at the earliest history of exhibiting firms in China at the turn of the century. The spread of cinema in China as a continuation of the lantern tradition is contextualized and conventionalized in the late Qing sociopolitical milieu, featuring a strong foreign monopoly and regional imbalance. However, the key element for cinema's development in China is Chinese audience per se. "The book has produced something truly remarkable and tremendous."

—Frank Bren

"The work offers a lot of new insights into the history of the cinema in China.

Though the film business was brought from abroad to the mainland, the candidate was never nationalistic in her approach to the phenomenon of foreign entertainment in China."

—Wolfgang Kubin

"The author painstakingly combed through a large number of historical newspapers, especially English-language newspapers published both in and outside China, and pieced together a convincing picture of the earliest history of Chinese cinema."

—Xuelei Huang

## Open Access

Stefanie Acquavella-Rauch

### **Musikgeschichten: Von vergessenen Musikern und verlorenen Residenzen im 18. Jahrhundert**

Amateure und Hofmusiker – Edinburgh und Hannover

Berlin, 2019. 424 S., 20 s/w Abb., 6 Tab.

**Methodology of Music Research. Bd. 11**

geb. • ISBN 978-3-631-80600-5

CHF 93.– / €D 79.95 / €A 82.20 / £ 74.80 / £ 61.– / US-\$ 90.95

eBook (SUL) • ISBN 978-3-631-81211-2



Im Mittelpunkt des Buches steht das Erzählen von Musikgeschichten. Exemplarisch werden an der Musikkultur der beiden verlorenen Residenzen Edinburgh und Hannover im 18. Jahrhundert neue methodische und darstellerische Ansätze herausgearbeitet. Das Zusammenführen mikro- und makrohistorischer sowie regional- und alltagsgeschichtlicher Erkenntnisse spielt dabei ebenso eine Rolle wie das Entwickeln eines multifokalen Blickes auf musikgeschichtliche Phänomene abseits großer Künstler\*innen oder kunstliebender Herrscher\*innen und fernab des Kanons. Geleitet von der übergeordneten Frage danach, wie Forscher\*innen als Autor\*innen ihre Ergebnisse finden und präsentieren – wie sie also was warum erzählen –, geht es dabei auch um das Erzielen größtmöglicher wissenschaftlicher Transparenz und um den Einfluss der dabei involvierten Wissenschaftler\*innen.

## Open Access

Stefanie Acquavella-Rauch · Birger Petersen (Hrsg.)

### **Neue Ansätze zur Skizzenforschung für die Musik des langen 19. Jahrhunderts**

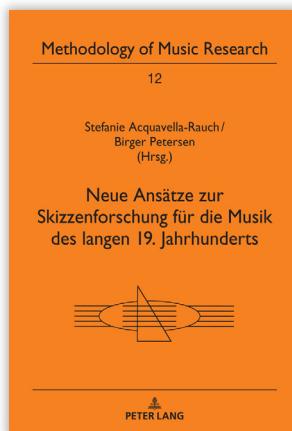
Berlin, 2020. 206 S., 15 farb. Abb., 50 s/w Abb., 2 Tab.

**Methodology of Music Research. Bd. 12**

geb. • ISBN 978-3-631-79734-1

CHF 59.– / €D 49.95 / €A 50.– / € 47.60 / £ 39.– / US-\$ 57.95

eBook (SUL) • ISBN 978-3-631-83597-5



Komponieren – im Sinne eines Entwerfens und Entwickelns von Musik als Schreibvorgang und gedanklicher Prozess – ist direkt verbunden mit einem jeweils spezifischen neuzeitlichen Künstlerbild und Kunstbegriff. Dieser Band hat zum Ziel, die musikalische Skizzenforschung aus der unmittelbaren Verbindung zur philologischen Erschließung von Werkgenesen zu lösen und in den größeren Kontext einer Schreib- und Kreativitätsforschung zu stellen. Bezogen auf die drei Schwerpunkte Schriftbildlichkeit, Rekonstruktion des musikalischen Denkens und interdisziplinärer Methodendiskurs werden neue Ansätze für die Musik des langen 19. Jahrhunderts diskutiert. Übergeordnet soll der Band dazu beitragen, das Studium der Skizzen als eine als Problemgeschichte des Komponie-

rens zu definierenden Kulturgeschichte musicalischen Schaffens formulieren zu können.

Julia Adams

### **Musical Humor and Antonín Dvořák's Comic Operas**

Berlin, 2022. 386 pp., 171 fig. b/w, 7 tables.

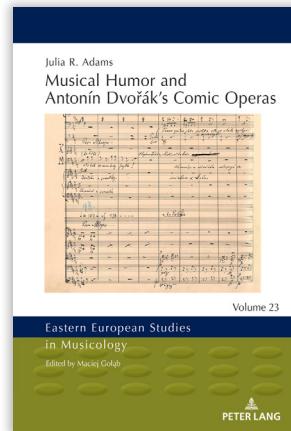
**Eastern European Studies in Musicology. Vol. 23**

hb. • ISBN 978-3-631-87478-3

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

eBook (SUL) • ISBN 978-3-631-87856-9

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



Antonín Dvořák was a clever and highly communicative humorist and musical dramatist. His masterful compositional strategies underscore, heighten, and construct sonic humor in his six (!!) comic operas. He crafts musical slapstick, satire, parody, and merriment using sudden breaks in rhythmic patterns, explosive harmonic shifts, excessive repetition, and startling pauses, as well as incongruous tempi, dynamics, range, and instrumentation. Dvořák also gives the orchestra its own “voice,” breaking the metaphorical “fourth wall” to reveal humor outside of the characters’ awareness. Narrative description and comprehensive music examples guide the reader through all six of Dvořák’s works in this genre, revealing a significantly under-appreciated side of the composer’s immense creative skills.

Anthony Arnone

### **The Art of Listening**

Conversations with Cellists

New York, 2020. X, 334 pp.

pb. • ISBN 978-1-4331-8650-9

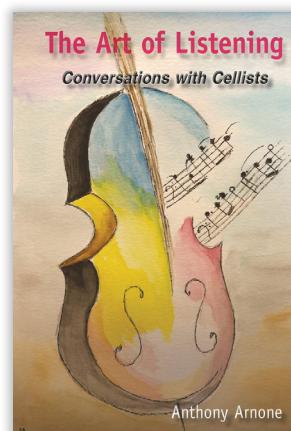
CHF 50.– / €D 42.95 / €A 44.– / £ 40.– / £ 32.– / US-\$ 47.95

hb. • ISBN 978-1-4331-6293-0

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

eBook (SUL) • ISBN 978-1-4331-6294-7

CHF 50.– / €D 42.95 / €A 44.– / £ 40.– / £ 32.– / US-\$ 47.95



In *The Art of Listening*, Anthony Arnone interviews 13 of the top cello teachers of our time, sharing valuable insights about performing, teaching, music, and life. While almost every other aspect of twenty-first-century life has been changed by technological advancements, the art of playing and teaching the cello has largely remained the same. Our instruments are still made exactly the same way and much of what we learn is passed on by demonstration and word of mouth from generation to generation. We are as much historians of music as

we are teachers of the instrument. The teaching lineage in the classical music world has formed a family tree of sorts with a select number of iconic names at the top of the tree, such as Pablo Casals, Gregor Piatigorsky, and Leonard Rose. A large percentage of professional cellists working today studied with these giants of the cello world, or with their students. In addition to discussing the impact of these masters and their personal experience as their students, the renowned cellists interviewed in this book touch on a variety of topics from teaching philosophies to how technology has changed classical music.

Claudio Bacciagaluppi · Marilena Laterza

### Studi Pergolesiani- Pergolesi Studies

Bern, 2021. XVI, 370 p., 47 ill. a colori, 101 ill. b/n, 17 tabs.

**Studi Pergolesiani / Pergolesi Studies. Vol. 11**

br. • ISBN 978-3-0343-3077-0

CHF 98.– / €D 84.95 / €A 86.90 / € 79.– / £ 65.– / US-\$ 95.95

eBook (SUL) • ISBN 978-3-0343-3078-7

CHF 98.– / €D 93.95 / €A 94.80 / € 79.– / £ 65.– / US-\$ 95.95

Studi Pergolesiani  
Pergolesi Studies

10

Già sotto di / edited by  
Claudio Bacciagaluppi  
Angela Fiore



Peter Lang

For decades now, scholars of music theory have firmly established the supranational importance of the pedagogical tradition that flourished in the Neapolitan conservatories from the 17th to the 19th century. Beyond its potential in today's teaching practice, many questions remain open about the didactic tools peculiar to this tradition. As is well known, Neapolitan maestri did not produce theoretical treatises, but drafted short exercises such as partimenti and solfeggi to be realized extempore, which were at the core of their composition teaching. But what about the mechanisms of

creation and transmission of these tools? And to what extent were Neapolitan methods imitated or adapted across Europe? This volume brings together contributions from an international conference (Milan - Bern, 2017) addressing these issues.

Felicity Baker · Magnus Tessing Schneider

### Don Giovanni's Reasons

Thoughts on a masterpiece

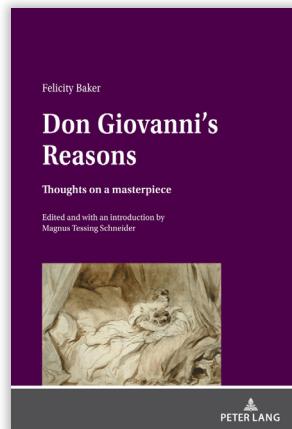
Berlin, 2021. 218 pp., 3 fig. col.

pb. • ISBN 978-3-631-81796-4

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

eBook (SUL) • ISBN 978-3-631-85118-0

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



PETER LANG

Although Mozart's *Don Giovanni* (1787) is the most analysed of all operas, Lorenzo Da Ponte's libretto has rarely been studied as a work of poetry in its own right. The author argues that the libretto, rather than perpetuating the conservative religious morality implicit in the story of Don Juan, subjects our culture's myth of human sexuality to a critical rewriting. Combining poetic close reading with approaches drawn from linguistics, psychoanalysis, anthropology, political theory, legal history, intellectual history, literary history, art history and theatrical performance analysis, she studies the *Don Giovanni* libretto

as a radical political text of the Late Enlightenment, which has lost none of its ability to provoke. The questions it raises concerning the nature of compassion, seduction and violence, and the autonomy and responsibility of the individual, are still highly relevant for us today.

Barbara Barry

### The Musical Matrix Reloaded

Contemporary Perspectives and Alternative Worlds in the Music of Beethoven and Schubert

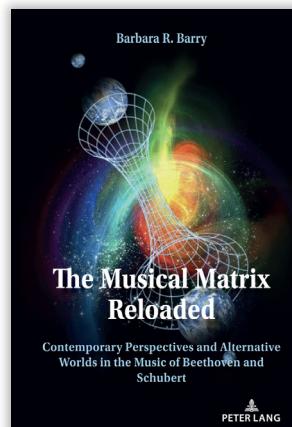
Berlin, 2020. 372 pp., 11 fig. col., 148 fig. b/w.

hb. • ISBN 978-3-631-82410-8

CHF 83.– / €D 69.95 / €A 70.– / € 66.70 / £ 55.– / US-\$ 80.95

eBook (SUL) • ISBN 978-3-631-84085-6

CHF 83.– / €D 69.95 / €A 70.– / € 66.70 / £ 55.– / US-\$ 80.95



PETER LANG

The Musical Matrix Reloaded proposes a striking new scenario for the music of Beethoven and Schubert in the contemporary world. It draws on the theory of Multiple Worlds in physics, and on sci-fi and movies, as powerful contemporary models of alternative realities to explain radical features of interpolation, dislocation, and ultimately of return. Confronting familiar assumptions about Beethoven's and Schubert's music as long-range consonance, the book proposes instead that musical action is predicated on an underlying disruptive energy, Nietzsche's Dionysian disruptive background re-interpreted in the contemporary world. When it breaks through the musical surface, it dislocates continuity and re-routes tonal narrative into new, unforeseen directions. These unforeseen paths enable us to glimpse in Beethoven's and Schubert's music the beautiful, and often haunting, reality of another world.

background re-interpreted in the contemporary world. When it breaks through the musical surface, it dislocates continuity and re-routes tonal narrative into new, unforeseen directions. These unforeseen paths enable us to glimpse in Beethoven's and Schubert's music the beautiful, and often haunting, reality of another world.

*Paul-André Bempéchat*

## Jean Cras, Polymath of Music and Letters

Second Edition

Berlin, 2022. XXII, 604 pp., 10 fig. col., 286 fig. b/w.

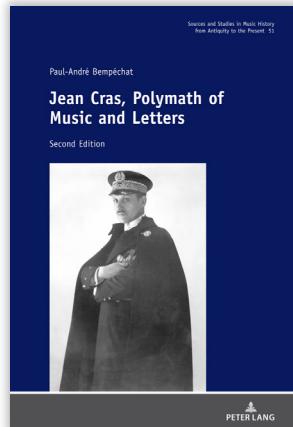
**Quellen und Studien zur Musikgeschichte von der Antike bis in die Gegenwart.  
Sources and Studies in Music History from Antiquity to the Present. Vol. 51**

hb. • ISBN 978-3-631-74251-8

CHF 122.– / €D 105.95 / €A 107.90 / € 98.20 / £ 80.– / US-\$ 118.95

eBook (SUL) • ISBN 978-3-631-81520-5

CHF 122.– / €D 104.95 / €A 108.– / € 98.20 / £ 80.– / US-\$ 118.95



This revised, enhanced edition of the life and works of composer and Admiral Jean Cras traces, through new research, the remarkable career of this celebrated composer, decorated war hero, scientist and inventor. As Henri Duparc's only protégé, his "spiritual son" enjoyed the same level of esteem during the 1920s as his friends Ravel and Roussel. This edition sustains the renaissance of Jean Cras and includes a new chapter devoted to the composer's early songs, to be released concurrently. « Le Canadien Paul-André Bempéchat, est parfaitement francophone mais c'est en anglais qu'il rédige cette

somme dédiée à Jean Cras ... Tout y est, ... sa carrière marine, ... l'inventeur brillant, l'esthète pétri d'humanisme, le musicien dans son oeuvre. ... Le portrait est vivant, Jean Cras se tient devant vous et tous les secrets de son art subtil sont démontrés. » – *Diapason* "There is no doubt that, in subsequent studies of Jean Cras's life and works, this book will be the first source to which the researcher turns. Bempéchat's deft and skilful blending of a beautifully written and engaging biography with lucid and erudite musical analysis, interspersed with tales of military history and scientific discovery, has resulted in a book that is absolutely engaging on its own, as it tells the life story of a most extraordinary man." – *Nineteenth-Century Music Review*

*Thomas Betzwieser · Richard Erkens · Arnold Jacobshagen · Peter Ross (Hrsg.)*

## Libretto – Partitur – Szene. Studien zum Musiktheater

Festschrift für Jürgen Maehder zum 70. Geburtstag

Berlin, 2021. 550 S., 1 farb. Abb., 62 s/w Abb., 5 Tab.

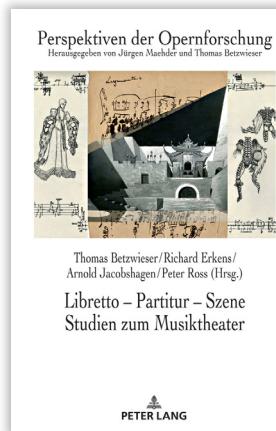
**Perspektiven der Opernforschung. Bd. 27**

geb. • ISBN 978-3-631-84499-1

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

eBook (SUL) • ISBN 978-3-631-84989-7

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



Diese Festschrift ist dem Musikwissenschaftler Jürgen Maehder anlässlich seines 70. Geburtstags gewidmet und versammelt Beiträge internationaler Wissenschaftlerinnen und Wissenschaftler. Mit 'Libretto, Partitur, Szene' fokussiert der Band Forschungsfelder des Jubilars, die seine wissenschaftliche Vita nicht nur begleitet haben, sondern von ihm auch wesentlich geprägt worden sind. Sein 'ganzheitlicher' Blick auf das Phänomen Musiktheater hat viele in ihrem akademischen Leben nachhaltig beeinflusst: seine Doktorandinnen und Doktoranden ebenso wie langjährige Weggefährten in den unterschiedlichen Communitys der Opernforschung. Ein Großteil dieser Kolleginnen und Kollegen ist in der vorliegenden Festgabe vertreten.

*June Boyce-Tillman · Liesl Van der Merwe · Janelize Morelli (eds.)*

## Ritualised Belonging

Musicing and Spirituality in the South African Context

Oxford, 2021. XXVI, 406 pp., 19 fig. b/w.

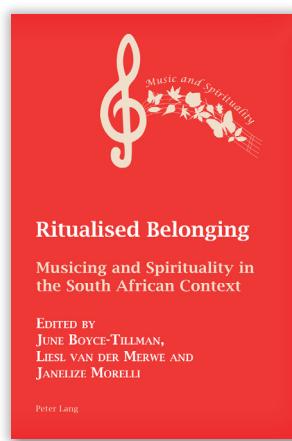
**Music and Spirituality. Vol. 15**

pb. • ISBN 978-1-80079-584-6

CHF 65.– / €D 55.95 / €A 57.10 / € 51.90 / £ 42.– / US-\$ 63.95

eBook (SUL) • ISBN 978-1-80079-560-0

CHF 65.– / €D 55.95 / €A 57.10 / € 51.90 / £ 42.– / US-\$ 63.95



This book interrogates the notion of belonging through musicing rituals in the South African context. The authors raise questions such as «What can we learn from musicing rituals?», «What does it mean to belong through musicing?» and «In what ways could musicing address marginalization and transform a broken society?» To answer these questions, the editors employ a range of perspectives from micro-sociological theory to personal accounts of marginalization and belonging through musicing. The contributors employ both established and novel qualitative strategies of inquiry

including case studies, narrative inquiry, performative autoethnography, practice as research, and interpretive phenomenological analysis, amongst others. Although this book focuses on musicing in the South

African context, international readers will also benefit from the rich theoretical and methodological contributions in this volume. It investigates the potentiality of cultivating a sense of belonging through musicing rituals to heal a mutilated world. The contributions will inform and enhance readers' repertoire of musicing strategies in both community and educational contexts. *This work is based on the research supported in part by the National Research Foundation of South Africa (Grant Numbers: 118579). The Grantholder, Prof Liesl van der Merwe, acknowledges that opinions, findings and conclusions or recommendations expressed in Ritualised Belonging, generated by the NRF supported research (Grant Numbers: 118579), is that of the authors, and that the NRF accepts no liability whatsoever in this regard.*

Lorraine Byrne Bodley

### A Hazardous Melody of Being

Seóirse Bodley's Song Cycles on the Poems of Micheal O'Siadhail

Oxford, 2022. XL, 92 pp., 80 fig. b/w.

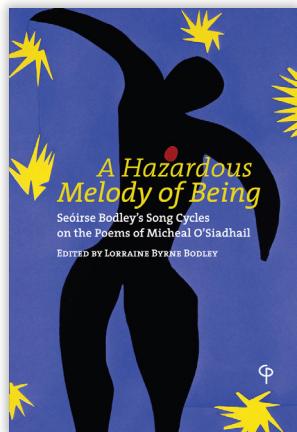
**Caryfort Press Ltd.**

pb. • ISBN 978-1-78997-089-0

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

eBook (SUL) • ISBN 978-1-78997-090-6

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



Lorraine Byrne Bodley (ed.)

### Proserpina

Goethe's Melodrama with Music by Carl Eberwein, Orchestral Score, Piano Reduction, and Translation

Oxford, 2018. LII, 188pp., 445. b/w ill.

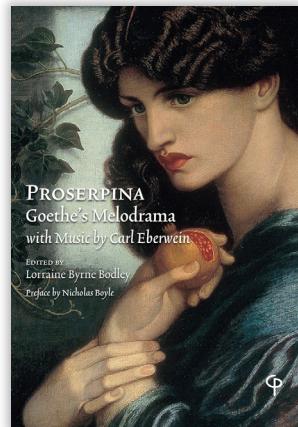
**Caryfort Press Ltd.**

pb. • ISBN 978-1-78997-093-7

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

eBook (SUL) • ISBN 978-1-78997-094-4

CHF 31.– / €D 26.25 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95



In his early twenties Goethe wrote Proserpina for the Weimar court singer Corona Schröter to perform. His interest in presenting Weimar's first professional singer-in-residence in a favourable light was not the only reason why this monologue with music (now lost) by Seckendorff is important. Goethe's memories of his sister Cornelia, who had recently died in childbirth, were in fact the real catalyst: through this work Goethe could level accusations against his parents about Cornelia's marriage, of which he had not approved. Goethe used the melodramatic form to transform private

and cultural issues for women of the time into public discourses and so to manipulate public opinion. His work reveals an astute understanding of musical melodrama and the important impact it had on the cultural dynamics of the late eighteenth and early nineteenth centuries. Whatever the source of inspiration, it is clear that Goethe was very preoccupied with Proserpina. When he returned to this melodrama forty years later he collaborated closely with Carl Eberwein, the court, theatre, and church music director, who composed a new setting which accords with Goethe's clear understanding of musical declamation in 19<sup>th</sup> century melodrama. In the intensive collaboration which took place while the production was being prepared in January 1815, Goethe was already anticipating the idea of a Gesamtkunstwerk. He paid close attention to every aspect of the production, especially to its music and its staging. When discussing contemporary settings of the poet's works, scholars often lapse into regret that Goethe did not have someone of comparable rank at his side for musical collaborations. Yet Eberwein's willingness to go along with Goethe's wishes was an advantage here: the selfless striving of the young composer to satisfy the poet's intentions is everywhere apparent in the score and it is the nearest thing we have to a 'composition by Goethe'. Despite critics' positive reception of the first performance on 4 February 1815, the work has never been published before. Musically and dramatically this unknown melodrama is a superb work for solo voice, choir, and orchestra, and deserves to be brought before the public today.

Alicia Chavira-Prado

## Mucho Corazón

Stages in the Life of a Pioneer Female Mariachi

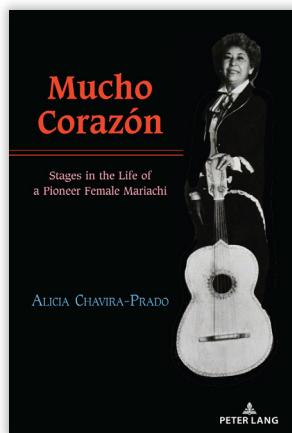
New York, 2022. XIV, 230 pp., 28 b/w ill.

pb. • ISBN 978-1-4331-9056-8

CHF 44.– / €D 38.95 / €A 39.40 / € 35.80 / £ 29.– / US-\$ 42.95

eBook (SUL) • ISBN 978-1-4331-9057-5

CHF 44.– / €D 38.95 / €A 39.40 / € 35.80 / £ 29.– / US-\$ 42.95



In 1960s East Los Angeles, La Estrella de la Canción Romántica interpreted boleros and other music from the collective memory of Mexico. Though an untrained, local artist, her musical performance was as trans-racial, trans-class, trans-generational, and trans-national as the most celebrated artists of the music of *latinidad*. That stage of her artistic career would be key when she later helped deconstruct the machismo that framed the mariachi tradition, as a founding member of the first all-female mariachi group, Las Generalas. *Mucho Corazón*, a biography/autoethnography written by the protagonist's daughter, relates the life- and performing stages of Aurora Prado Pastrano, who against overwhelming odds, followed her heart to become a bolerista, songwriter, and the first professional woman guitarrón player in United States history. Seamless storytelling advances the long-neglected history of Chicana grassroots artists. Framed by allusions to the music popular during her Texas-Mexican American childhood, her young adult life in Mexico, to her artistic rise in East Los Angeles, the story vividly exemplifies how gendered subjectivity infuses public performance of what the author coins "cultural music." This is a resource on regional history and its music of the 1940s-1970s. Written for anyone interested in women's participation in the production and performance of mariachi music in the United States, Mexican, Mexican American, Chicano, and Latino music, and the cultural history of the Southwest, it is especially valuable to ethnomusicology, cultural studies, women's history, women's and gender studies, Latinx studies, Chicana studies, cultural anthropology, ethnology, and sociology, and accessible to levels from high school to higher education professionals.

protagonist's daughter, relates the life- and performing stages of Aurora Prado Pastrano, who against overwhelming odds, followed her heart to become a bolerista, songwriter, and the first professional woman guitarrón player in United States history. Seamless storytelling advances the long-neglected history of Chicana grassroots artists. Framed by allusions to the music popular during her Texas-Mexican American childhood, her young adult life in Mexico, to her artistic rise in East Los Angeles, the story vividly exemplifies how gendered subjectivity infuses public performance of what the author coins "cultural music." This is a resource on regional history and its music of the 1940s-1970s. Written for anyone interested in women's participation in the production and performance of mariachi music in the United States, Mexican, Mexican American, Chicano, and Latino music, and the cultural history of the Southwest, it is especially valuable to ethnomusicology, cultural studies, women's history, women's and gender studies, Latinx studies, Chicana studies, cultural anthropology, ethnology, and sociology, and accessible to levels from high school to higher education professionals.

Marie-Alexis Colin • Emilie Corswarem • Charles-Yvan Élissèche • Jorge Morales (éds)

## Marquer la ville, affirmer l'identité

Musique, dévotion et espaces nationaux (Italie et anciens Pays-Bas espagnols xvie-xviie siècles)

Bruxelles, 2022. 174 p., 13 ill. en couleurs, 3 ill. n/b, 2 tabl.

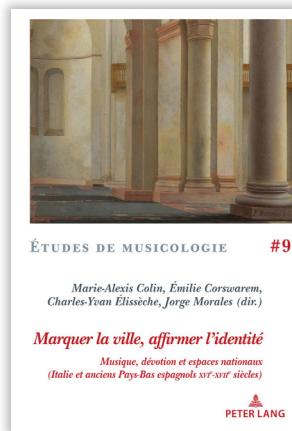
**Études de Musicologie/Musicological Studies. Vol. 9**

br. • ISBN 978-2-8076-1723-0

CHF 47.– / €D 40.95 / €A 41.80 / € 38.– / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-2-8076-1724-7

CHF 47.– / €D 40.95 / €A 41.80 / € 38.– / £ 31.– / US-\$ 45.95



À l'époque moderne, l'Italie et les Pays-Bas espagnols constituent deux pôles d'attraction pour les communautés étrangères. Les représentants des diverses « nations » catholiques convergent massivement à Rome où les églises nationales s'imposent parmi les principaux centres musicaux de la ville. Dans les Pays-Bas espagnols, les communautés étrangères sont aussi très actives sur les plans politique, religieux et artistique. Cet ouvrage se propose d'analyser les pratiques culturelles des communautés étrangères comme clé de lecture de leurs systèmes de représentation

à une époque où les pratiques s'articulent entre défense des particularismes locaux et uniformité triomphante. Ces communautés déploient en terre étrangère des stratégies d'adaptation et développent des formes d'expression qui marquent le territoire d'accueil et façonnent sa géographie urbaine et sociale. À travers les études de cas ici présentées, ce sont aussi les liens unissant l'identité d'une communauté donnée et ses pratiques artistiques ou dévotionnelles qui sont explorés.

Luigi Collarile (Hrsg.)

## Missa una cum tribus Mottetis 1681

Valentin Müller (Molitor) OSB

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

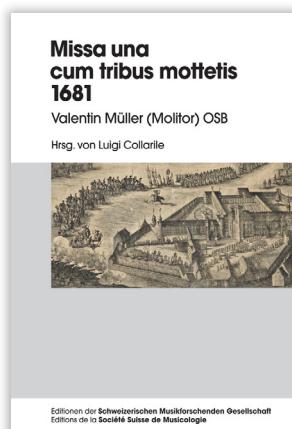
**Editionen der Schweizerischen Musikforschenden Gesellschaft / Editions de la Société Suisse de Musicologie. Bd. 3**

br. • ISBN 978-3-0343-1043-7

CHF 77.– / €D 65.95 / €A 67.80 / € 61.70 / £ 51.– / US-\$ 74.95

eBook (SUL) • ISBN 978-3-0343-3368-9

CHF 77.– / €D 65.95 / €A 67.90 / € 61.70 / £ 51.– / US-\$ 74.95



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

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

**Leonardo D'Amico**

## Audiovisual Ethnomusicology

Filming musical cultures

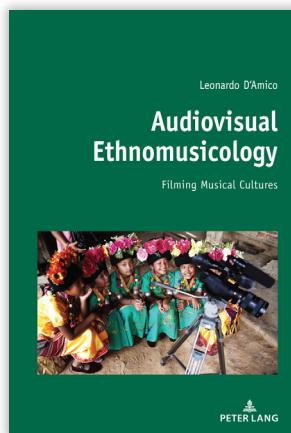
Bern, 2020. 302 pp., 213 fig. b/w.

pb. • ISBN 978-3-0343-3609-3

CHF 77.– / €D 64.95 / €A 65.– / € 61.90 / £ 51.– / US-\$ 74.95

eBook (SUL) • ISBN 978-3-0343-4090-8

CHF 75.– / €D 63.95 / €A 63.70 / € 60.70 / £ 50.– / US-\$ 73.95



The growing interest in the visual dimension of musical performance practice and the use of film as a medium of presentation and research in Ethnomusicology is related to the increasingly wide use of visual ethnographic methods of research and representation and to the technological development of modern visual tools used today in field research. Film can document both the aural and visual dimensions of a musical performance and has the capability to represent the lives of musicians in their physical and temporal context, to analyse musical structures and to have an ethnographic approach of musical performance. All features are related to contextualization that can best be communicated and represented by audiovisual means. Audiovisual Ethnomusicology, whose subject is the ethnomusicological film, is being configured as a new branch of Ethnomusicology. The main aim of this book is to outline its history, the diverse theoretical and methodological approaches adopted by the ethno-film-makers, as well as the different ways to use the visual medium in the "re-presentation" of musical cultures.

Nico de Villiers • Kathryn Kalinak • Asing Walthaus

## Richard Hageman

From Holland to Hollywood

New York, 2020. XIV, 252 pp., 16 b/w ill.

pb. • ISBN 978-1-4331-5581-9

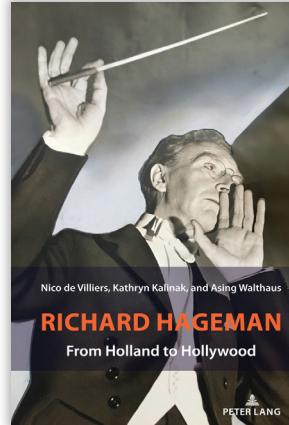
CHF 50.– / €D 42.95 / €A 44.– / € 40.– / £ 32.– / US-\$ 47.95

hb. • ISBN 978-1-4331-5473-7

CHF 129.– / €D 111.95 / €A 114.60 / € 104.20 / £ 84.– / US-\$ 124.95

eBook (SUL) • ISBN 978-1-4331-5582-6

CHF 50.– / €D 42.95 / €A 44.– / € 40.– / £ 32.– / US-\$ 47.95



Richard Hageman (1881-1966) was celebrated during his lifetime as a conductor, pianist, vocal coach, and composer. His art songs put him solidly in the vanguard of mid-century composers and he was routinely referred to in the same context as Aaron Copland, Virgil Thomson, William Grant Still, and Erich Wolfgang Korngold. His opera *Caponsacchi* was the first American opera to premiere in Freiburg-im-Breisgau and Vienna. A conductor at the Metropolitan Opera, Hageman knew the great singers of the age, conducting Enrico Caruso and Geraldine Farrar, and accompanying Nellie Melba

and Emmy Destinn. He wrote songs for John McCormack and Lotte Lehmann. By the late 1930s Hageman was composing in Hollywood, scoring westerns for John Ford and earning six Academy Award nominations. In Hollywood, he had drinks with John Wayne, rubbed shoulders with Jeanette MacDonald and Nelson Eddy, and shared the screen with Louis Armstrong and Elizabeth Taylor. *Richard Hageman: From Holland to Hollywood* is the first critical biography to reconstruct Hageman's colorful life while recreating the cultural milieu in which he flourished: opera in America during the first half of the twentieth century and film scoring in Hollywood in the heyday of the studio system. Here Hageman's most important works are analyzed in depth for the first time, from his famous art song, "Do Not Go, My Love" and his opera *Caponsacchi*, to his film scores such as *She Wore a Yellow Ribbon* and *3 Godfathers*. This biography offers a compelling read for opera lovers, film fans, and American history enthusiasts alike.

*Benjamin Dwyer*

## Britten and the Guitar

Critical Perspectives for Performers

Oxford, 2020. X, 264 pp., 14. b/w ill.

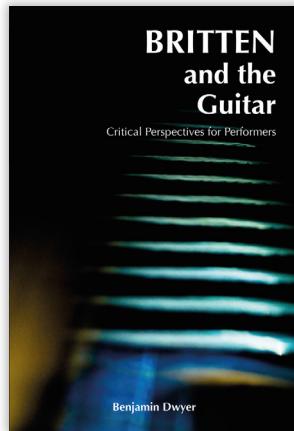
**Caryfort Press Ltd. Vol. 789**

pb. • ISBN 978-1-78997-076-0

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

eBook (SUL) • ISBN 978-1-78997-077-7

CHF 31.– / €D 26.25 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95



Benjamin Dwyer's *Britten and the Guitar: Critical Perspectives for Performers* is the first complete study of the guitar works of Benjamin Britten. This book offers more than an objective analytical study of these compositions. Dwyer draws upon his expertise as a classical guitarist, composer and musicologist to deliver a multi-lensed examination of this music providing broad contexts and unique insights. Dwyer not only explores the intricate relationship between Britten, his life-long partner, the tenor Peter Pears, and the guitarist Julian Bream, for whom all the guitar works were written, but goes further in situating Renaissance composer and lutenist John Dowland as a central and inspirational figure who hovers over all of Britten's guitar works. In so doing, he offers new perspectives into Britten's compositional approach demonstrating how techniques of musical rhetoric, exemplified by Dowland, are central to his musical language. *Britten and the Guitar: Critical Perspectives for Performers* is an essential guide for the professional guitarist and singer, the committed teacher, and those who simply wish to understand more about the guitar music of one Britain's foremost composers.

written, but goes further in situating Renaissance composer and lutenist John Dowland as a central and inspirational figure who hovers over all of Britten's guitar works. In so doing, he offers new perspectives into Britten's compositional approach demonstrating how techniques of musical rhetoric, exemplified by Dowland, are central to his musical language. *Britten and the Guitar: Critical Perspectives for Performers* is an essential guide for the professional guitarist and singer, the committed teacher, and those who simply wish to understand more about the guitar music of one Britain's foremost composers.

*Benjamin Dwyer*

## Constellations

The Life and Music of John Buckley

Oxford, 2020. XIV, 226 pp., 112. b/w ill.

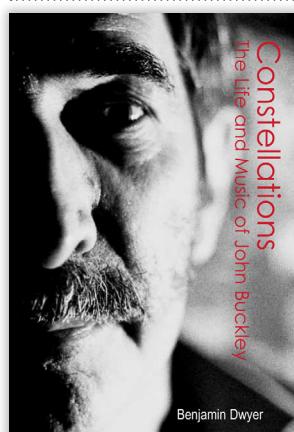
**Caryfort Press Ltd. Vol. 794**

pb. • ISBN 978-1-78997-085-2

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

eBook (SUL) • ISBN 978-1-78997-086-9

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



As well as providing a very readable and comprehensive study of the life and music of John Buckley, *Constellations* also offers an up-to-date and informative catalogue of compositions, a complete discography, translations of set texts and the full libretto of his chamber opera, making this book an essential guide for both students and professional scholars alike.

*Bengt Edlund*

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

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

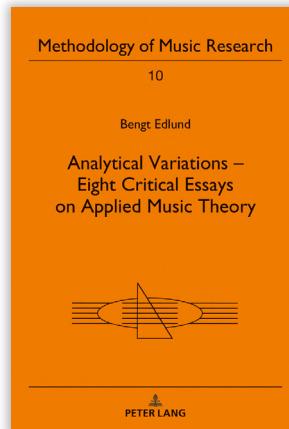
**Methodology of Music Research. Vol. 10**

hb. • ISBN 978-3-631-77065-8

CHF 116.– / €D 98.20 / €A 102.90 / € 93.50 / £ 76.– / US-\$ 112.95

eBook (SUL) • ISBN 978-3-631-79797-6

CHF 116.– / €D 98.18 / €A 102.85 / € 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.

*Leila Gudlin*

## „... in tausend schimmernden Klangfarben ...“

Glanz und Schatten der gitarristischen Virtuosität im 19. Jahrhundert – eine Untersuchung der Spielpraxis

Berlin, 2020. 426 S., 261 s/w Abb., 3 s/w Tab.

**Interdisziplinäre Studien zur Musik / Interdisciplinary Studies of Music. Bd. 11**

geb. • ISBN 978-3-631-74697-4

CHF 95.– / €D 79.95 / €A 83.80 / € 76.20 / £ 62.– / US-\$ 91.95

eBook (SUL) • ISBN 978-3-631-74698-1

CHF 95.– / €D 79.95 / €A 83.80 / € 76.20 / £ 62.– / US-\$ 91.95



Die gitarenbezogene historische Auffassung der Virtuosität sowie die Verbalisierung spielpraktischer Ansätze aus dem 19. Jahrhundert sind die Hauptthemen dieses Bandes. Die Untersuchung der Virtuosität basiert auf einer vergleichenden Analyse zwischen Bearbeitungen und deren Vorlagen, welche durch das Heranziehen von Gesangslehrbüchern, Instrumentalschulen und Konzertberichten ergänzt wird. Der Klang und die unterschiedlichen Klangkonzepte wie z. B. die musikalische Gestaltung mit Klangfarben oder das instrumentale Singen bilden den Kern der gitarristischen Virtuosität und werden praxisnah dargelegt.

Virtuosität und werden praxisnah dargelegt.

Karin Hendricks · June Boyce-Tillman

## Authentic Connection

Music, Spirituality, and Wellbeing

Oxford, 2021. XIV, 382 pp., 12 fig. b/w, 3 tables.

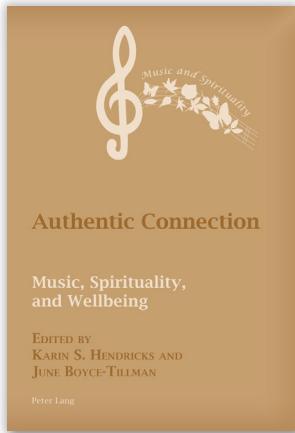
**Music and Spirituality. Vol. 13**

pb. · ISBN 978-1-80079-159-6

CHF 65.– / €<sup>D</sup> 55.95 / €<sup>A</sup> 57.10 / € 51.90 / £ 42.– / US-\$ 63.95

eBook (SUL) · ISBN 978-1-80079-160-2

CHF 67.– / €<sup>D</sup> 56.95 / €<sup>A</sup> 58.40 / € 53.10 / £ 43.– / US-\$ 64.95



This volume focuses on the ways in which mutual musical engagement might play a role in creating healthful, life-giving experiences. Scholarly chapters and reflective interludes illustrate how people use music to forge authentic spiritual and emotional connections with others, including in times of physical isolation and political unrest. Chapters and interludes address topics such as relationship building, community, wellbeing, therapy, education, and ecology. Each describes various ways in which individuals connect authentically with themselves, others, the music they make,

and the physical and spiritual world around them. Many authors address current global crises including the COVID-19 pandemic, racism, nationalism, environmental injustice, and associated climate catastrophes. Authors articulate various qualities of authentic human connections, and discuss various ways in which music might be poised to facilitate emotional and spiritual connections in some of the most challenging and physically isolating times.

Karin Hendricks · June Boyce-Tillman (eds.)

## Living Song

Singing, Spirituality, and Wellbeing

Oxford, 2021. XII, 308 pp., 8 fig. b/w.

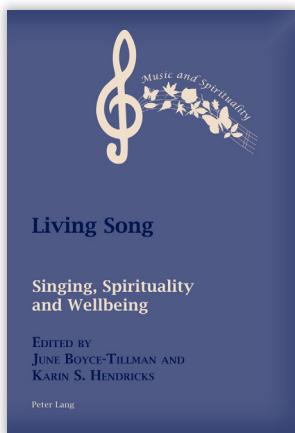
**Music and Spirituality. Vol. 14**

pb. · ISBN 978-1-80079-075-9

CHF 65.– / €<sup>D</sup> 55.95 / €<sup>A</sup> 57.10 / € 51.90 / £ 42.– / US-\$ 63.95

eBook (SUL) · ISBN 978-1-80079-076-6

CHF 65.– / €<sup>D</sup> 55.95 / €<sup>A</sup> 57.10 / € 51.90 / £ 42.– / US-\$ 63.95



There is an immense and growing literature on singing in relation to a number of areas, often associated with well-being of various kinds – physical, mental, emotional, communal, public and spiritual. Although spirituality is mentioned in much of the literature it is often as an addendum to other more measurable aspects of the experience/ event. This volume consists of various approaches to the spirituality of the singing experience, particularly how these have changed or even been heightened during the current pandemic. This collection offers a number of very wide-ranging perspectives

from across the world. The chapters are drawn from several cultures and include a number referring to the various lockdowns that have characterized the pandemic. The book includes a mixture of chapters – which incorporate academic references and discourse – and interludes that are more reflective accounts of individual experiences.

Una Hunt

## The Thomas Moore Songbook

Oxford, 2022. VI, 128 pp.

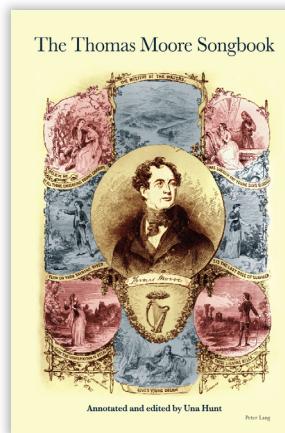
**Caryfort Press Ltd.**

pb. · ISBN 978-1-78997-976-3

CHF 54.– / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 / £ 35.– / US-\$ 52.95

eBook (SUL) · ISBN 978-1-80079-513-6

CHF 54.– / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 / £ 35.– / US-\$ 52.95



The Irish songwriter, Thomas Moore (1779–1852) enjoyed enormous popularity during and after his lifetime and his celebrity was summed up by his friend, Lord Byron, who declared him: «The poet of all circles and the idol of his own». Yet, despite his seminal role in the development of Irish national song, few modern editions have been made available and none focus on the earliest piano arrangements published during Moore's lifetime and the decades following his death. This new critical edition collects together for the first time in one volume selected original arrangements of the world-famous

famous *Irish Melodies* for solo voice and duet along with other successful English-language songs to texts by Moore and foreign-language settings by Schumann, Mendelssohn, Berlioz and Duparc. Several aspects were considered in choosing songs such as their historical significance as well as their usefulness to the performer and impact in performance and the beauty of the vocal content and the partnering accompaniments. *The Thomas Moore Songbook* will appeal to a broad spectrum of academics, practitioners and teachers of singing as well as those with a deep interest in Irish history, culture and heritage.

Bertrand Jaeger

## L'œuvre de Frédéric Chopin

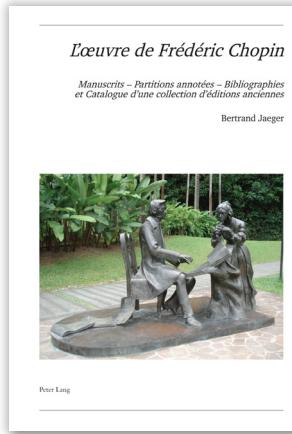
Manuscrits – Partitions annotées – Bibliographies

Bern, 2020. 904 p., 1 ill. en couleurs, 193 ill. n/b, 5 tabl.

**Publikationen der Schweizerischen Musikforschenden Gesellschaft. Serie II / Publications de la Société Suisse de Musicologie. Série II. Vol. 60**

rel. • ISBN 978-3-0343-0446-7

CHF 149.– / € 128.40 / €A 132.– / £ 120.– / £ 98.– / US-\$ 144.95



L'œuvre de Frédéric Chopin. Manuscrits – Partitions annotées – Bibliographies, offre au musicien, pianiste ou musicologue, une base documentaire autour de l'œuvre publié de Chopin, son approche, son analyse et son interprétation, tenant compte des nouvelles orientations de la recherche et de ses développements sur le web. La description d'une collection de premières éditions inédite y contribue dans la même perspective dans le domaine éditorial à l'échelle européenne. Pour chaque œuvre, le recensement des manuscrits est mis à jour, les annotations de Chopin dans les partitions de ses élèves sont

détaillées mesure par mesure, les dédicataires situés dans leurs généalogies familiales et les bibliographies à la pointe de la recherche. Une vaste bibliographie thématique transversale documente des aspects généraux de technique, style, analyse et interprétation. Un catalogue préliminaire des premières éditions milanaises et suisses de Chopin ouvre la voie à des recherches nouvelles sur la place de Chopin dans l'Italie du XIX<sup>e</sup> siècle.

Alicja Jarzębska · Lindsay Davidson

## Stravinsky

His Thoughts and Music

Berlin, 2020. 390 pp., 6 fig. col., 96 fig. b/w

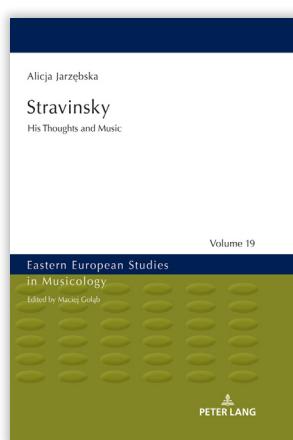
**Eastern European Studies in Musicology. Vol. 19**

hb. • ISBN 978-3-631-81690-5

CHF 99.– / € 79.95 / €A 88.– / £ 80.– / £ 65.– / US-\$ 96.95

eBook (SUL) • ISBN 978-3-631-81851-0

Open Access



This book is an attempt at a new interpretation of Stravinsky's thoughts about music and art, an interpretation made in dialogue with the philosophy of new music and 19th-century artistic ideas. It is also a proposal for a new method of analysing the construction of his musical masterpieces (for example a proposal of new formal sound-units: partons with perceptual invariance), a method inspired by research into cognitive psychology. Furthermore, in the analysis of Stravinsky's music, the author emphasises its connection with the Eastern and Western traditions of European culture and links with Plato's triad of values.

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

## The Fractured Self

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

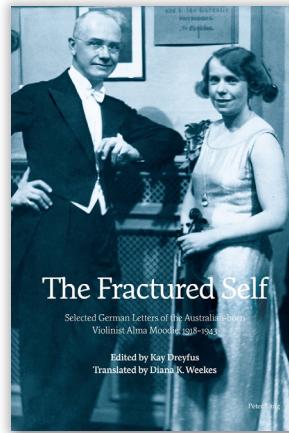
Oxford, 2021. XXVIII, 642 pp., 32 fig. b/w.

pb. • ISBN 978-1-80079-021-6

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

eBook (SUL) • ISBN 978-1-80079-022-3

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



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

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

Aneta Markuszewska · Jan Burzyński

## Festa and Music at the Court of Marie Casimire Sobieska in Rome (1699–1714)

Berlin, 2021. 424 pp., 29 fig. b/w, 9 tables.

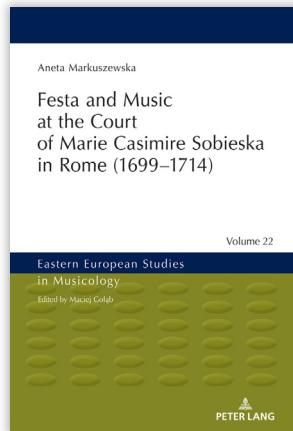
**Eastern European Studies in Musicology. Vol. 22**

hb. • ISBN 978-3-631-84257-7

CHF 71.– / €D 59.95 / €A 60.– / € 57.10 / £ 47.– / US-\$ 68.95

eBook (SUL) • ISBN 978-3-631-84427-4

CHF 71.– / €D 60.95 / €A 62.80 / € 57.10 / £ 47.– / US-\$ 68.95



Polish queen Marie Casimire Sobieska, French by birth, left the Polish-Lithuanian Commonwealth after the death of her husband king John III and settled in Rome in 1699. Supported by her son, Prince Aleksander Sobieski, the queen dowager created at her Roman residence in Palazzo Zuccari one of Rome's most important opera theatres. She used music and drama to uphold her social status and political plans, satisfy her aesthetic needs, and provide entertainment for the granddaughter under her care, along with her ever more ailing son. This is the first monograph about Sobieska's music patronage. The book describes works by such eminent artists as Carlo S. Copece, Filippo Juvarra, and Domenico Scarlatti, along with the atmosphere of Rome of that time, the sociopolitical role of the festa, and the music theatre genres it employed.

music patronage. The book describes works by such eminent artists as Carlo S. Copece, Filippo Juvarra, and Domenico Scarlatti, along with the atmosphere of Rome of that time, the sociopolitical role of the festa, and the music theatre genres it employed.

Open Access

Urszula Mizia · Jan Burzyński

## The Mimetic Strand in the Cello Literature

Within the Context of History, Instrument Design, Iconography and Cello Performance

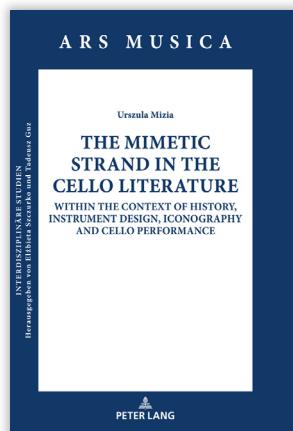
Berlin, 2020. 334 pp., 34 fig. b/w, 2 tables.

**Ars Musica. Interdisziplinäre Studien. Vol. 7**

hb. • ISBN 978-3-631-80614-2

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

eBook (SUL) • ISBN 978-3-631-82628-7



This book is the first integral study of the history of imitative or co-creative artistic work that has led to the creation of cello transcriptions and arrangements. Of an interdisciplinary character, it explores the views that have shaped approaches to the art of cello performance and describes the role of cello transcriptions and the development of instrument making. The book also addresses issues related to philosophy, history of aesthetics and visual arts, including iconography presenting historical images of the cello. The theoretical part contains definitions and systematics that make it possible to categorise the vast amount of transcriptions, as well as descriptions and suggested recordings of a selection of those transcriptions.

This book is the first integral study of the history of imitative or co-creative artistic work that has led to the creation of cello transcriptions and arrangements. Of an interdisciplinary character, it explores the views that have shaped approaches to the art of cello performance and describes the role of cello transcriptions and the development of instrument making. The book also addresses issues related to philosophy, history of aesthetics and visual arts, including iconography presenting historical images of the cello. The theoretical part contains definitions and systematics that make it possible to categorise the vast amount of transcriptions, as well as descriptions and suggested recordings of a selection of those transcriptions.

Gemma Pérez-Zalduondo · Iván Iglesias (eds.)

## Music and the Spanish Civil War

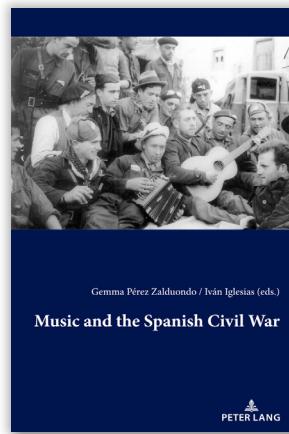
Bern, 2021. 432 pp., 32 fig. b/w, 7 tables.

pb. • ISBN 978-3-0343-3127-2

CHF 99.– / €D 84.95 / €A 87.30 / € 79.40 / £ 65.– / US-\$ 95.95

eBook (SUL) • ISBN 978-3-0343-3246-0

CHF 99.– / €D 84.95 / €A 87.30 / € 79.40 / £ 65.– / US-\$ 95.95



The Spanish Civil War has been the most important, decisive and traumatic event in contemporary Spain, but also one of the most iconic events in the recent history of the Western world. However, musicology has not devoted a great deal of attention to the war of 1936–1939 until very recently. This volume is the first collective book dedicated to music and the Spanish Civil War. The contributions, drawn from musicologists, historians and anthropologists from Spain, Mexico, Australia, and the United States, explore the songs at the front, war soundscapes, propaganda and music policies, censorship, music in prisons, different music genres, exiled composers and critics, musical diplomacy, memory, and Spanish Civil War as a topic in contemporary music.

Christoph Riedo

## Kirchenmusik in Mailand von 1743 bis 1783

Biritualität im Kontext der ambrosianischen und römischen Liturgie

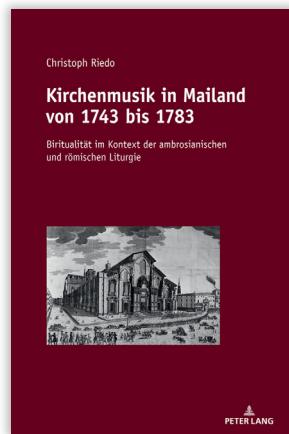
Bern, 2021. 436 S., 72 farb. Abb., 14 s/w Abb., 46 Tab.

br. • ISBN 978-3-0343-3909-4

CHF 97.– / €D 83.95 / €A 86.30 / € 78.50 / £ 64.– / US-\$ 94.95

eBook (SUL) • ISBN 978-3-0343-4100-4

CHF 97.– / €D 83.95 / €A 86.40 / € 78.50 / £ 64.– / US-\$ 94.95



Der Band untersucht das Verhältnis zwischen Liturgie und Musik im birituellen Mailand im 18. Jahrhundert. Die Rituszugehörigkeit einer Kirche bestimmte ihre liturgische Musik. Während in den meist den römischen Ritus zelebrierenden Klöstern ein ausgelassener Theaterstil mit üppigem Orchesterpart vorherrschte, war den ambrosianischen Bistumskirchen ein auf Textverständlichkeit ausgerichteter a cappella-Stil eigen. Letzterer stand im Geiste der katholischen Aufklärung, des Tridentinums und der Dekrete Carlo Borromeos von 1565. Der Autor geht der Frage nach, wie der jeweilige Ritus, d.h. der ambrosianische wie auch der römische, ?gural-musikalisch vertont wurde und wie sich die Biritualität insgesamt auf die liturgische Musik Mailands auswirkte.

*John O. Robison*

## The Symphonies of Zhu Jianer

A Western Perspective

New York, 2022. XXII, 198 pp., 177 b/w ill.

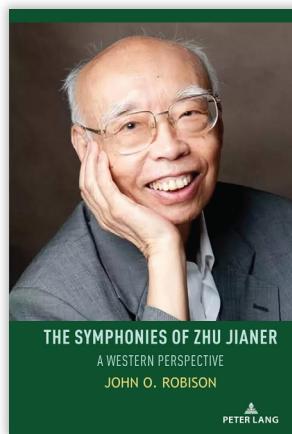
**Music and Society in Asia. Vol. 1**

hb. • ISBN 978-1-4331-8973-9

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

eBook (SUL) • ISBN 978-1-4331-9069-8

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



This book is devoted to one of the world's greatest late twentieth-century symphonists, Chinese composer Zhu Jianer. Each of his 10 symphonies is discussed in detail and can be grouped into such concepts as the Cultural Revolution (nos. 1-2), an emphasis on human topics (nos. 3-4-5), and his continuous expansion of traditional symphonic boundaries (nos. 6-7-8-9-10). Zhu's symphonies can be relevant to all peoples and all cultures due to his concern for heaven, earth, and humankind. This in-depth discussion of Chinese and Western elements in Zhu's symphonies includes such topics as his free use of

twelve-tone rows, his exploration of sound possibilities, his diverse and fascinating approaches to musical form, the concept of the lonely individual struggling within a decadent society, and his belief that humans must be ethical and responsible to ensure future hope for humankind. Courses in symphonic literature, Asian composers, or intercultural composers would benefit significantly from this book.

*Sarah M. Ross (Hrsg.)*

## Jüdisches Kulturerbe MUSIK – Divergenzen und Zeitlichkeit

Überlegungen zu einer kulturellen Nachhaltigkeit aus Sicht der Jüdischen Musikstudien

Berlin, 2021. 238 S., 8 s/w Abb.

**Jüdische Musikstudien. Jewish Music Studies. Bd. 2**

geb. • ISBN 978-3-631-83022-2

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

eBook (SUL) • ISBN 978-3-631-83548-7

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



Seit den 1960er Jahren steigt in Europa die Zahl der jüdischen Kulturerbeprojekte. Im Gedenken an die Schoa suchen Nichtjuden die Relikte der Vergangenheit zu bewahren und lassen dabei nicht selten die gegenwärtigen jüdischen Gemeinden außer Acht. Die Autorinnen unterziehen diese Praxis des „authorized heritage“ einer kritischen Betrachtung. Mit Blick auf das jüdische Kulturerbe Musik enthüllen sie vor dem Hintergrund aktueller Debatten um kulturelle Nachhaltigkeit die Gefahren von Konstruktion, kultureller Aneignung und Instrumen-

talisierung des Erbes. Mit der Diskussion innerjüdischer Nachhaltigkeitskonzepte, flankiert von philosophischen Thesen zum Erbe und zur Verantwortung für den Anderen, werden Denkanstöße für einen neuen, zukunftsorientierten Umgang mit jüdischem Kulturerbe gegeben.

*Rina Schiller*

## The Elusive Celt

Perceptions of Traditional Irish Music Communities in Europe

Oxford, 2022. XXX, 180 pp., 39 b/w ill., 5 colour ill.

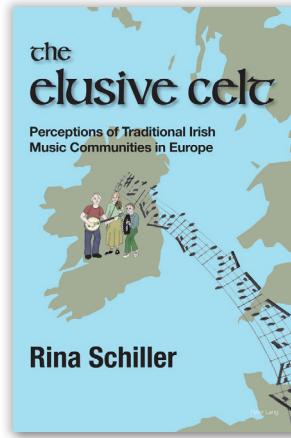
**Carysfort Press Ltd.**

pb. • ISBN 978-1-80079-572-3

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

eBook (SUL) • ISBN 978-1-80079-573-0

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



The *Elusive Celt* departs from previous work in the wider ethnomusicological field about traditional Irish music within its home contexts and the English-speaking main destination countries of Irish emigration, by adding a central and eastern European perspective on perceptions of Irish musical culture and images of «the Celtic». Specific attention is given to influences of recent European history on these perceptions. Detailed ethnographies of community music-making contexts in six different countries from the Baltic to the Bosphorus, along both sides of the former Iron Curtain, introduce

the reader to cultural intimacies of local community musicians with a long-term dedication to playing traditional Irish music. The emerging images differ widely from common stereotypes. The reader gains an insight into processes of how musical and extra-musical detail is communicated between local native Irish and non-Irish musicians at these locations, for which Rina was able to draw on her knowledge of different European languages.

Mamarame Seck

## Youssou Ndour

A Cultural Icon and Leader in Social Advocacy

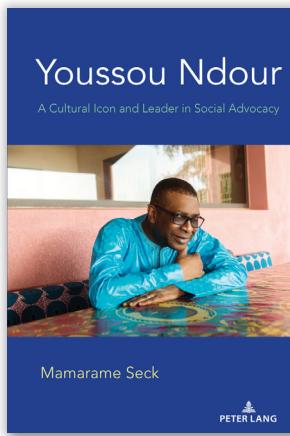
New York, 2020. XX, 158 pp., 10 b/w ill.

hb. • ISBN 978-1-4331-7186-4

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

eBook (SUL) • ISBN 978-1-4331-7187-1

CHF 93.– / €<sup>D</sup> 80.95 / €<sup>A</sup> 90.– / € 75.– / £ 60.– / US-\$ 89.95



This book is about Senegalese Pop star Youssou Ndour, also known as the king of *mbalax* music. The word *mbalax* was the name given to a specific drumming beat. Today, it is used to name a musical genre played by Wolof and Serer percussionists to entertain people at almost every family event such as naming and wedding ceremonies, storytelling, dances, and others, generally held by Senegalese women. Almost all social and family events are, or can be, musicalized in Senegal: there is music for every social gathering and *mbalax* is the music genre that most often accompanies such events. *Mbalax*

music groups mix *sabar* instruments, which include the *cóol*, *làmb*, *ndénd*, *mbèñ-imbèñ*, *ndeer*, *tunjune*, and *tama*, also known as “talking drum,” with modern elements such as electric and bass guitars, trumpets and keyboards. Ndour has substantially contributed to the popularity of *mbalax* music throughout the world. The book retraces the artist’s early career and life-changing events and encounters, song repertoire themes and hits, conquest of the international scene and years of glory and international recognition, interests in media and television businesses, activism and political engagement of one among the one hundred most influential personalities of the world, according to *Time* magazine in 2007. The author analyzes Ndour’s philosophical stance, religious beliefs, and wisdom through analysis of his rich song repertoire.

Olugbenga Taiwo

## The Return Beat - Interfacing with Our Interface

A Spiritual Approach to the Golden Triangle

Oxford, 2021. XXXIV, 274 pp., 44 fig. col., 19 fig. b/w, 4 tables.

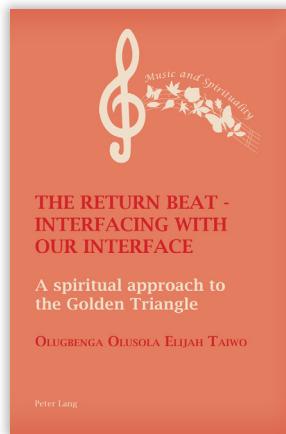
**Music and Spirituality. Vol. 12**

pb. • ISBN 978-1-78707-939-7

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

eBook (SUL) • ISBN 978-1-78707-940-3

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



This book represents a significant contribution to debates about identity, the arts and spirituality. Written in an autoethnographic style, the author charts his own journey into understanding the interface between himself, culture and digital technology. He charts a course through West African orate and literate traditions and their relationship to the transatlantic trade of enslaved Africans, describing how they became a source of so many dance traditions in Europe and the Americas, such as capoeira, Afro Brazilian and Cuban movement, Hip Hop and Samba. He enters into a detailed

analysis of Western linear time and the African curved time; the flux of the Return Beat. He sets out a description of the Yoruba religion of the Orishas; centred around the figure of Olodumare and the concept of Ashe, the animating force of the natural world. As a practitioner of T’ai Chi Ch’uan, he draws comparisons with Chinese spiritual practice and other philosophical traditions, always linking these with the movement of the body both as generative forces and reflective frames. He constructs the framework of the Return Beat, physical journal and mobile studio practice from an understanding of many intercultural, conceptual and performative practices, embodied over his career as a performer.

Open Access

Małgorzata Sieradz • Lindsay Davidson

## The Beginnings of Polish Musicology

Berlin, 2020. 576 pp.

**Eastern European Studies in Musicology. Vol. 20**

hb. • ISBN 978-3-631-80958-7

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

eBook (SUL) • ISBN 978-3-631-82377-4



The book presents the history of the only strictly scientific Polish musicological periodical *Kwartalnik Muzyczny*. It shows how the editorial board of the periodical met with true approval and harsh criticism. The subject allows the author to present the beginnings of Polish musicology and its evolution through three epochs: the late partitioning period, the interwar period of Poland’s independence, and the early years after the Second World War.

Alicja Usarek-Topper

## Béla Bartók's 1907 Violin Concerto

### Genesis and Fate

Bern, 2021. 156 pp., 24 fig. b/w.

**Quellen und Studien zur Musikgeschichte von der Antike bis in die Gegenwart.**

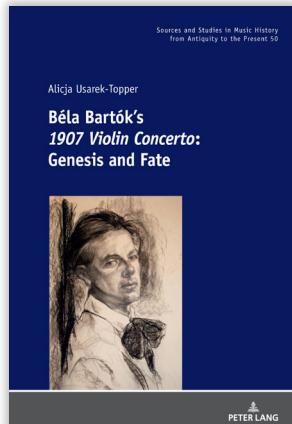
**Sources and Studies in Music History from Antiquity to the Present. Vol. 50**

pb. • ISBN 978-3-0343-3574-4

CHF 47.– / €<sup>D</sup> 39.95 / €<sup>A</sup> 40.– / € 38.10 / £ 31.– / US-\$ 45.95

eBook (SUL) • ISBN 978-3-0343-4039-7

CHF 48.– / €<sup>D</sup> 39.95 / €<sup>A</sup> 40.– / € 38.10 / £ 31.– / US-\$ 45.95



The genesis and genius of Bartók's *Concerto* was mingled with his love for Stefi Geyer. As Hungarian Tristan pursuing his Isolde, he sounds allusions to Wagner's paean of unfulfilled love. In transposing the ideal into the real, Bartók enlists folk sources voicing pristine truths of peasants. While biography and Tristan allusions supply the keys to Stefi's Concerto, the Tristan grief motif serves as bridge from idealized romance to the pentatonic simplicity of peasant realism. In these tensions private love and public life, and esoteric romance and raw worldliness are provoked and reconciled. The rise and fall of living romance and its musical mirroring against peasant scales and rhythms is background to "Tristan" ruling a score that incites and resolves the clash of two conflicting worlds.

and fall of living romance and its musical mirroring against peasant scales and rhythms is background to "Tristan" ruling a score that incites and resolves the clash of two conflicting worlds.

Uwe Schütte (eds.)

## German Pop Music in Literary and Transmedial Perspectives

Oxford, 2021. VI, 260 pp., 5 fig. col., 1 fig. b/w.

**Studies in Modern German and Austrian Literature. Vol. 11**

hb. • ISBN 978-1-78997-654-0

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

eBook (SUL) • ISBN 978-1-78997-655-7

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



Pop music is a deeply transmedial art form, a hybrid of images, attitudes, performances and texts. This bilingual volume examines the diverse transmedial processes in which German-language pop music and other forms of art enrich each other. It aims to make an important contribution to the emerging field of German Pop Music Studies, which is currently enjoying an upsurge in interest. Consisting of chapters by a range of scholars from both the Anglophone world and Germany, it explores how German pop music interacts transnationally with political issues as well as art forms such as film, performance art and fine art. It has a particular focus on the manifold processes of mutual exchange and hybridization between German-language literature and German pop music. The artists exam-

ined include Kraftwerk, Einstürzende Neubauten, Tocotronic, Ja, Panik, Gerhard Richter and R. W. Fassbinder. Dieser zweisprachige Band untersucht die vielfältigen transmedialen Prozesse, in denen sich deutschsprachige Pop-Musik und Kunstrichtungen wie Film, Kunst oder Performance gegenseitig befruchten. Er versteht sich damit als deutsch-britischer Brückenschlag, der die sich in der englischen Germanistik herausbildende German Pop Music Studies an die deutschen Vorarbeiten anzuschließen sucht. Ein besonderer Fokus des Bandes liegt auf den vielgestaltigen Interaktionen zwischen deutscher Pop-Musik und Literatur.

Helga Várdi · Dominik Sackmann (Hrsg.)

## Stefi Geyer

Materialien zur ihrer Biographie

Bern, 2020. 522 S.

**Zürcher Musikstudien. Bd. 11**

geb. • ISBN 978-3-0343-3769-4

CHF 103.– / €<sup>D</sup> 86.95 / €<sup>A</sup> 87.– / € 82.90 / £ 68.– / US-\$ 99.95

eBook (SUL) • ISBN 978-3-0343-4075-5

CHF 103.– / €<sup>D</sup> 86.95 / €<sup>A</sup> 87.10 / € 82.90 / £ 68.– / US-\$ 99.95



Stefi Geyer (1888–1956), die aus Ungarn stammende Violinistin, lebte von 1920 bis zu ihrem Tod in Zürich. Béla Bartók, Othmar Schoeck und Willy Burkhardt schrieben für sie Violinkonzerte. Zum ersten Mal wird ihre gesamte Lebensgeschichte, soweit sich diese rekonstruieren liess, nacherzählt, ergänzt um Fotografien und eine Liste sämtlicher Konzerte unter ihrer Mitwirkung. Ein gesondertes Kapitel ist der künstlerischen Beziehung zwischen Béla Bartók und Stefi Geyer gewidmet.

Der Band enthält in deutscher Übersetzung erstmals den gesamten Briefwechsel zwischen Stefi Geyer und Béla Bartók sowie Stefi Geyers Korrespondenz mit der Familie ihres Cousins mütterlicherseits.

*Sławomir Wieczorek*

## On the Music Front. Socialist-Realist Discourse on Music in Poland, 1948 to 1955

Berlin, 2020. 292 pp., 1 fig. b/w.

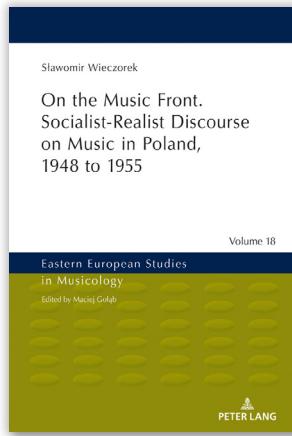
*Eastern European Studies in Musicology. Vol. 18*

hb. • ISBN 978-3-631-66942-6

CHF 58.– / €D 49.95 / €A 51.35 / € 46.70 / £ 38.– / US-\$ 56.95

eBook (SUL) • ISBN 978-3-653-06553-4

CHF 61.– / €D 49.04 / €A 51.37 / € 46.70 / £ 38.– / US-\$ 56.95



*On the Music Front. Socialist-Realist Discourse on Music in Poland, 1948–1955* is a monograph on one of the key aspects of Poland's musical culture during the Stalinist period. Among the many texts analysed in this book are addresses given by leading party officials, minutes of musical meetings and conferences, talks before informal 'get-to-know-the-music' concerts, and papers on aesthetics and music history. Detailed discussion is devoted to the musicological works of Zofia Lissa, to productions of Stanisław Moniuszko's operas directed by Leon Schiller, to museum exhibitions on music history, and to the mega-production of the Polish Socialist-Realist film,

*Chopin's Youth*, directed by Aleksander Ford.

Piotr Wilk · John Comber

## The Venetian Instrumental Concerto During Vivaldi's Time

Berlin, 2020. 534 pp., 129 fig. b/w, 2 tables.

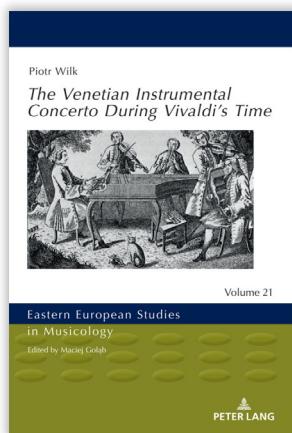
*Eastern European Studies in Musicology. Vol. 21*

hb. • ISBN 978-3-631-83325-4

CHF 71.– / €D 59.95 / €A 60.– / € 57.10 / £ 47.– / US-\$ 68.95

eBook (SUL) • ISBN 978-3-631-84062-7

CHF 71.– / €D 60.95 / €A 62.80 / € 57.10 / £ 47.– / US-\$ 68.95



It is the first monograph in which the concertos of all composers active in this field in the Republic of Venice in the years 1695–1740 are methodically discussed. The Venetian instrumental concerto from Vivaldi's time is portrayed here through an extensive and thorough survey of the most complete and representative musical material that allowed for the making of conclusions as to its typology, form, style and technique. The concertos discussed here include 974 works by fifteen composers active in Venice, Brescia, Bergamo and Padua. Such an approach not only gives an exhaustive but also a more objective view on the history of the Baroque concerto in its Venetian variant. It shows Vivaldi's work in a new and broad context, which allows us to better understand its unique character.

a more objective view on the history of the Baroque concerto in its Venetian variant. It shows Vivaldi's work in a new and broad context, which allows us to better understand its unique character.

*Michelle Ziegler*

## Musikalische Geometrie

Die bildlichen Modelle und Arbeitsmittel im Klavierwerk Hermann Meiers

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

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

br. • ISBN 978-3-0343-4452-4

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

eBook (SUL) • ISBN 978-3-0343-4453-1

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



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

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

Open Access

Luca Zoppelli (Hrsg.)

## Schweizer Jahrbuch für Musikwissenschaft- Annales Suisses de Musicologie- Annuario Svizzero di Musicologia- Annuario Svizzero di Musicologia

Schweizer Jahrbuch für Musikwissenschaft- Annales Suisses de Musicologie- Annuario Svizzero di Musicologia Neue Folge / Nouvelle Série / Nuova Serie- 37 (2017)- Redaktion / Rédaction / Redazione: Luca Zoppelli

Bern, 2020, 154 S.

*Schweizer Jahrbuch für Musikwissenschaft. Neue Folge / Nouvelle Série / Nuova Serie. Bd. 37*

br. • ISBN 978-3-0343-4086-1

CHF 53.– / €D 46.95 / €A 47.40 / € 43.10 / £ 35.– / US-\$ 51.95

eBook (SUL) • ISBN 978-3-0343-4108-0



Der vorliegende Band *Schweizer Jahrbuch für Musikwissenschaft* empfängt (in Übereinstimmung mit der aktuellen redaktionellen Linie der Zeitschrift) Arbeiten von aktiven schweizerischen und ausländischen Forschern. So wird eine Vielschichtigkeit, nicht nur linguistisch, sondern auch kulturell und methodologisch garantiert, die die wunderbare Vielfalt der Schweizerischen Eidgenossenschaft reflektiert. Im *Jahrbuch* Nr. 37 berühren die Essays Themen mit antropologisch-kulturellen Ansätzen zur Archivforschung, die

vom Mittelalter bis ins 20. Jahrhundert und von der Sakralmusik zur Instrumentalmusik reichen. Sie legen den Schwerpunkt vor allem auf die symbolischen Mechanismen der Parodie in der gesungenen Liturgie (Therese Bruggisser-Lanker), auf die kompositorischen Gründe der Nichtvollendung der 7. Sinfonie von Schubert (Yusuke Takamatsu) und auf die ästhetische Autonomie der Kunst in Krisenzeiten dank den Vergleichen von verschiedenen künstlerischen Erfahrungen in der Mitte des 19. Jahrhunderts (Klaus Heinrich Kohrs). Die Briefe des berühmten Komponisten aus der französischen Schweiz, Gustave Doret, an wichtige französische Musiker (Delphine Vincent) sind in der neuen Dokumentenserie publiziert.

Judit Zsovář

### **Anna Maria Strada, Prima Donna of G. F. Handel**

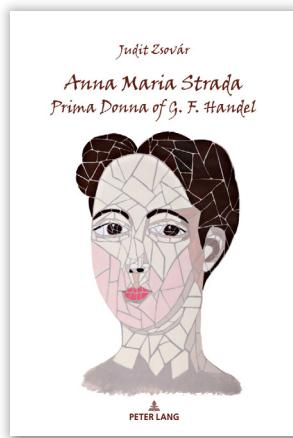
Berlin, 2020. 312 pp., 1 fig. col., 140 fig. b/w, 9 tables.

pb. • ISBN 978-3-631-79243-8

CHF 75.– / €D 63.70 / €A 66.80 / € 60.70 / £ 50.– / US-\$ 73.95

eBook (SUL) • ISBN 978-3-631-81290-7

CHF 75.– / €D 63.74 / €A 66.77 / € 60.70 / £ 50.– / US-\$ 73.95



George Frideric Handel's longest continuous collaboration with a leading singer took place between 1729 and 1737 with Anna Maria Strada del Pò (1703–1775), a soprano who may have sung 'entirely *di petto*'; that is, with a chest-like vocal production in the head range as well: powerfully and sonorously. The investigation of her peculiar vocal features and career, in connection with the music written for her by Handel and other composers, involved musicological research methods and findings of the historically informed performance practice. The conclusions rest on three main pillars:

musical sources; surviving descriptions of her singing; and period treatises, completed with the author's practical experiences as a classical singer.

Ben Barnes

### **Plays and Controversies**

Abbey Theatre Diaries 2000-2005

Oxford, 2020. XXXII, 490 pp., 32 fig. b/w

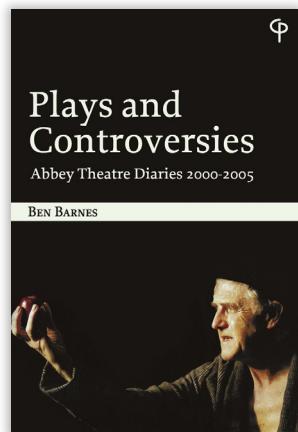
Carysfort Press Ltd.

pb. • ISBN 978-1-78874-899-5

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

eBook (SUL) • ISBN 978-1-78874-900-8

CHF 31.– / €D 26.25 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95



In diaries covering the period of his artistic directorship of the Abbey (2000-2005) Ben Barnes offers a frank, honest, probing account of a much commented upon and controversial period in the history of the national theatre. These diaries also provide fascinating personal insights into the day to day pressures, joys and frustrations of running one of Ireland's most iconic institutions. For over a century now the Abbey has conducted its love/hate relationship with the Irish public and the wider international audience, and in *Plays and Controversies* Ben Barnes illuminates his own eventful chapter in that absorbing story.

Kimberly Eckel Beasley • James P. Beasley

### **Dramatism and Musical Theater**

Experiments in Rhetorical Performance

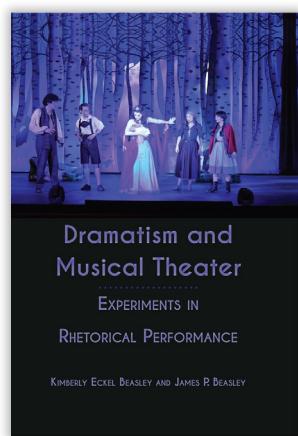
New York, 2021. XIV, 226 pp., 9 b/w ill., 16 tables.

hb. • ISBN 978-1-4331-7284-7

CHF 129.– / €D 104.95 / €A 114.60 / € 104.20 / £ 84.– / US-\$ 124.95

eBook (SUL) • ISBN 978-1-4331-7285-4

CHF 50.– / €D 40.95 / €A 44.– / € 40.– / £ 32.– / US-\$ 47.95



*Dramatism and Musical Theater: Experiments in Rhetorical Performance* is an innovative workbook for both students and teachers in advanced communication performance. Meeting at the nexus of English composition, advanced rhetoric, theater, music, and drama, this book utilizes Kenneth Burke's method of dramatism to discover the motives inherent in performance practices, whether they be in the classroom or on the stage. In this book Kimberly Eckel Beasley and James P. Beasley take the five corners of the dramatistic pentad (act, scene, agent, agency, and purpose) and demonstrate their utilization in performance analysis. The authors then correlate those performance practices with the production of five contemporary musicals: *Little Women*, *Aida*, *Street Scene*, *Into the Woods*, and *Children of Eden* in order to emphasize the use of the dramatistic pentad in character, scene, and staging direction. By doing so, the book highlights dramatism as a performance practice necessary for effective participation in artistic communities. *Dramatism and Musical Theater:*

*Experiments in Rhetorical Performance* is also an indispensable guide for teachers and directors to successfully navigate the challenges of collegiate theatrical production.

Susan Bradley Smith

## A Splendid Adventure

Australian Suffrage Theatre on the World Stage

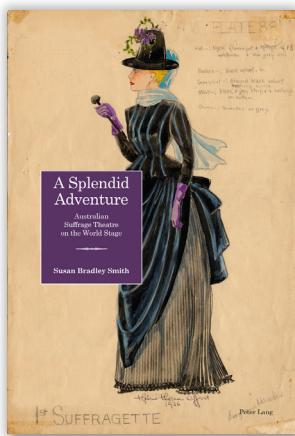
Oxford, 2020. XIV, 408 pp., 70 fig. b/w.

hb. • ISBN 978-1-906165-90-1

CHF 93.– / €D 77.95 / €A 81.50 / € 74.10 / £ 60.– / US-\$ 90.95

eBook (SUL) • ISBN 978-1-78997-324-2

CHF 93.– / €D 77.95 / €A 81.50 / € 74.10 / £ 60.– / US-\$ 90.95



Australia led the world in the achievement of woman's suffrage and the nation's cultural history reflects this ambitious and progressive atmosphere. The impressive achievements of suffrage feminists in Australian theatre, however, are an untold story, as is their contribution to the development of international women's theatre of the time. *A Splendid Adventure* brings these experiences and experiments to light through a group biography exploring the theatrical careers of Katharine Susannah Prichard, Stella Miles Franklin, and Inez Isabel Bensusan. Chosen because of their expatriate involvement in the women's movement, their international profile as enfranchised Australian women, and their exceptional contribution to both the development of Australian drama and international feminist theatre, these women embody the energies and passions of Australian suffrage playwrights. The biographies of these major figures are accompanied by the dramatic stories of the New Women playwrights, the theatrical endeavours of women university students, and a consideration of international feminist theatre on tour in Australia, including the work of migrant suffragette Adela Pankhurst. The volume also includes the full text of a play by each playwright. Australian suffrage playwrights emerge from this study as exceptional feminists, expatriates, and theatre workers, whose «splendid adventures» have considerable implications for international women's theatre, feminist dramatic criticism, and Australian theatre historiography.

ment in the women's movement, their international profile as enfranchised Australian women, and their exceptional contribution to both the development of Australian drama and international feminist theatre, these women embody the energies and passions of Australian suffrage playwrights. The biographies of these major figures are accompanied by the dramatic stories of the New Women playwrights, the theatrical endeavours of women university students, and a consideration of international feminist theatre on tour in Australia, including the work of migrant suffragette Adela Pankhurst. The volume also includes the full text of a play by each playwright. Australian suffrage playwrights emerge from this study as exceptional feminists, expatriates, and theatre workers, whose «splendid adventures» have considerable implications for international women's theatre, feminist dramatic criticism, and Australian theatre historiography.

Alix de Morant · Helga Finter · Eva Holling · Didier Plassard · Bernhard Siebert · Gerald Siegmund (eds.)

## Narrativity and Intermediality in Contemporary Theatre / Narrativité et intermédialité sur la scène contemporaine

Bern, 2021. 472 pp., 25 fig. col.

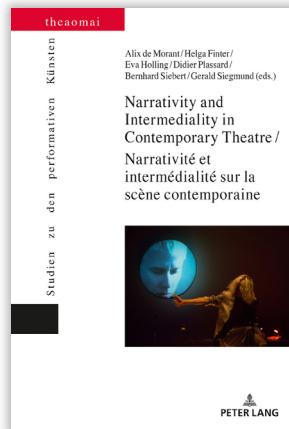
**Theaomai – Studien zu den performativen Künsten. Vol. 11**

hb. • ISBN 978-3-0343-3964-3

CHF 107.– / €D 91.95 / €A 94.50 / € 86.– / £ 70.– / US-\$ 103.95

eBook (SUL) • ISBN 978-3-0343-4138-7

CHF 107.– / €D 91.95 / €A 94.60 / € 86.– / £ 70.– / US-\$ 103.95



This book assembles the contributions to the international symposium *Narrativity and Intermediality on the Contemporary Stage* in Montpellier 2016. The symposium was based on the hypothesis that, despite the rise of performative and postdramatic theatre and a subsequent abandonment of the plot, theatre performances tell stories after all. The variety of positions in this book now discuss and reflect the relation between narration, theatre and intermediality nowadays.

Ce livre rassemble les actes du Colloque international *Narrativité & Intermédialité sur la scène contemporaine*, manifestation qui s'est tenue à Montpellier en 2016. Les contributions réunies dans cet ouvrage ont trait aux modalités par lesquelles la scène contemporaine, qu'elle soit théâtrale, chorégraphique ou performative, continue de produire du récit. Depuis l'analyse des œuvres, et dans un dialogue avec les artistes, elles se consacrent aux interrogations qui relèvent de l'intermédialité.

Aikaterini Delikostantinidou

## Latinx Reception of Greek Tragic Myth: Healing (and) Radical Politics

Berlin, 2020. 294 pp.

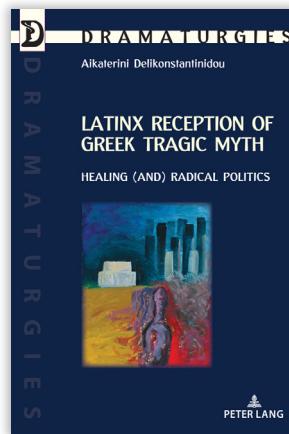
**Dramaturgies. Textes, Cultures et Représentations / Texts, Cultures and Performances. Vol. 41**

pb. • ISBN 978-2-8076-1524-3

CHF 57.– / €D 48.95 / €A 50.60 / € 46.– / £ 38.– / US-\$ 55.95

eBook (SUL) • ISBN 978-2-8076-1521-2

CHF 57.– / €D 48.95 / €A 50.60 / € 46.– / £ 38.– / US-\$ 55.95



A compelling contribution to the largely understudied field of Latinx theatre, this book unpacks new developments in the Latinx and American cultural landscape registered by contemporary plays inspired and based on Greek tragic myths. It examines dramatic revisions of the myths of Medea, Oedipus, Electra, and Iphigenia by notable playwrights Carlos Morton, Cherrie Moraga, Luis Alfaro, and Caridad Svich for what they reveal about the increasingly complex, diverse, and globalized *Latinidades* of the post-Civil Rights Movement era.

Through its discussion of six Greek-inflected mythoplays, the book brings to light emergent and transhemispheric dimensions taken on by *mestizaje*; the latter construed as an ethos, reality, and discourse central to any conception of *Latinidad*, however plural. *Mestizaje* is shown to be tuned to a tragic key in the theatrical corpus of works on which the analysis focuses, and it is to this tragic key that the book attributes the works' singular sociocultural and political import. Emphasis is placed on the tragic mode as a rich source and potent ally in the plays' attempt at configuring and applying a distinct kind of radical politics and a healing function while targeting, principally but not exclusively, Latinx communities of/in crisis—including barrio, LGBTQ+, and borderland communities. By aligning the plays' decolonizing impulse with the productive question mark of the tragic, the book calls attention to the brisk energy that the tragic myth's reception by Latinx theatre infuses into the afterlife of the tragic, as it breaks new, syncretic ground in the latter's reception history and contemporary rethinking.

*Louis Fantasia (ed.)*

### Playing Shakespeare's Monarchs and Madmen

New York, 2020. VIII, 220 pp., 3 b/w ill.

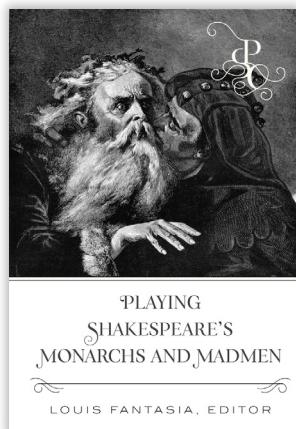
**Playing Shakespeare's Characters. Vol. 3**

hb. • ISBN 978-1-4331-7522-0

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

eBook (SUL) • ISBN 978-1-4331-7523-7

CHF 93.– / €<sup>D</sup> 78.75 / €<sup>A</sup> 82.50 / € 75.– / £ 60.– / US-\$ 89.95



Shakespeare's plays? This volume looks at the Henrys, Richards, Hamlets, Lears and various other dukes and monarchs and explores the ways in which men—and women—approach these portrayals of power and the lessons they hold for us today.

*Dan Farrelly (ed.)*

### Under the Curse

Oxford, 2020. XVI, 64 pp., 2 fig. b/w

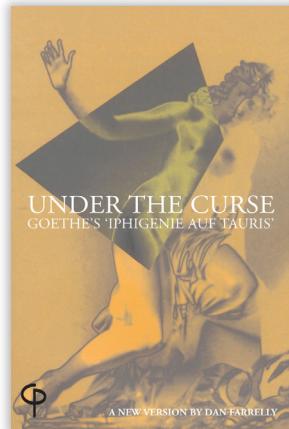
**Carysfort Press Ltd. Vol. 806**

pb. • ISBN 978-1-78997-129-3

CHF 15.– / €<sup>D</sup> 12.95 / €<sup>A</sup> 13.20 / € 12.– / £ 10.– / US-\$ 14.95

eBook (SUL) • ISBN 978-1-78997-130-9

CHF 15.– / €<sup>D</sup> 13.95 / €<sup>A</sup> 14.40 / € 12.– / £ 10.– / US-\$ 14.95



This is no cold, marble statue, Greek or otherwise.

IT IS CLEAR THAT, IF THE PLAY IS TO LIVE, it must live largely off the dialogue, and that the dialogue has to be based on psychological tensions which are recognisable as part of our modern life. The production of Goethe's play has to guarantee that the plot gathers momentum and that the tension mounts to an almost unbearable degree for Iphigenie when she sings the song of the fates at the end of Act Four. Faced with the dilemma of betraying Thoas or destroying the Greeks, tempted to despair of the gods - to curse them an accept that her family is cursed - Iphigenie is a breaking point.

*Lisa Fitzpatrick • Maria Kurdi (eds.)*

### 'I love craft. I love the word'

The Theatre of Deirdre Kinahan

Oxford, 2022. XII, 304 pp., 5 fig. b/w.

**Carysfort Press Ltd.**

pb. • ISBN 978-1-80079-626-3

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

eBook (SUL) • ISBN 978-1-80079-627-0

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



Over the last twenty years Deirdre Kinahan has emerged as a significant and original female voice in Irish theatre, with her plays produced in Ireland, the UK, the USA and across mainland Europe. Her work explores issues of personal and communal identity, bringing forward the difficulties that arise for individuals when accepted narratives of identity diverge from contemporary experience. In this collection of ten original essays, and an interview with the playwright, the authors address the ways in which Kinahan's plays interrogate and seek to renegotiate value systems of family, class, ethnicity, age and gender in the 21st century neoliberal, secular state, with an emphasis on experimental forms and the renewal of the genre of the family play. Theoretical frameworks rely on feminism, intersectionality, genre studies, and age studies, among other approaches, by authors from Ireland, the UK, Hungary, the USA, Nigeria, Canada and Taiwan.

Adrian Frazier

## Playboys of the Western World

### Production Histories

Oxford, 2004. XIV, 182 pp., 22 b/w ill.

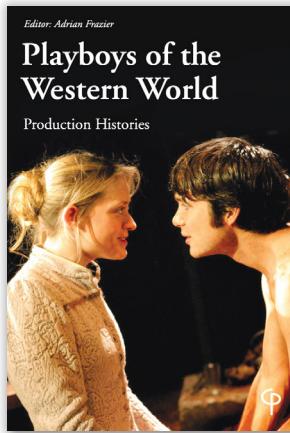
**Carysfort Press Ltd. Vol. 234**

pb. • ISBN 978-1-78874-978-7

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

eBook (SUL) • ISBN 978-1-78874-979-4

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



'Playboys of the Western World is a model of contemporary performance studies.' The book is remarkably well-focused: half is a series of production histories of Playboy performances through the twentieth century in the UK, Northern Ireland, the USA, and Ireland. The remainder focuses on one contemporary performance, that of Druid Theatre, as directed by Garry Hynes. The various contemporary social issues that are addressed in relation to Synge's play and this performance of it give the volume an additional interest: it shows how the arts matter.'

Lauren Friesen • Dennis R. Koehn (eds.)

## Anabaptist ReMix

### Varieties of Cultural Engagement in North America

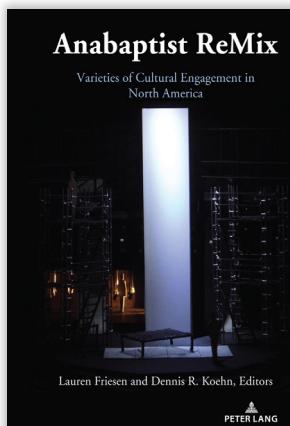
New York, 2022. XIV, 478 pp., 3 b/w ill., 1 table.

hb. • ISBN 978-1-4331-8792-6

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

eBook (SUL) • ISBN 978-1-4331-8793-3

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



live out the wisdom of that original revolution. Theology is re-imagined as a conversation about human nature and emergent images of the divine. In this volume, the arts are re-framed as an examination of conflict, catharsis, and justice. Christian pacifism is given new partners with those in the just-war tradition. Women find a new voice to tell stories of abuse, oppression, and healing. Native American, Black, and Latinx voices call attention to buried stories calling for resurrection. The power of institutional structures is interrogated and challenged to act on prophetic missions of equality, healing, and justice.

Nicholas Grene • Chris Morash (eds.)

## Shifting Scenes

### Irish theatre-going 1955-1985

Oxford, 2008. 108 pp., 42. b/w ill.

**Carysfort Press Ltd. Vol. 218**

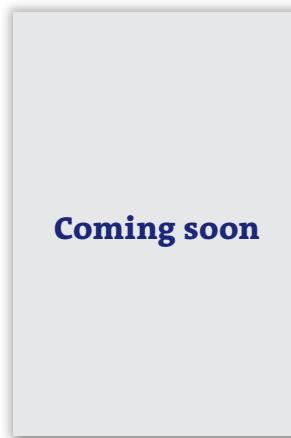
pb. • ISBN 978-1-78874-911-4

CHF 15.– / €D 12.95 / €A 13.20 / € 12.– / £ 10.– / US-\$ 14.95

eBook (SUL) • ISBN 978-1-78874-912-1

CHF 15.– / €D 13.95 / €A 14.40 / € 12.– / £ 10.– / US-\$ 14.95

## Coming soon



From the late 1940s, until shortly before his death in 2007, John Devitt was one of Dublin's most avid and discerning theatre-goers. For John, attending the theatre was something more than an evening out: it was a passion, a commitment, almost a vocation. A born raconteur, John could talk about productions from the 1950s, 1960s or 1970s as if he had just stepped out of the theatre, fresh from the experience that meant so much to him. This book is much more than a record of the oral history of Dublin theatre-going that his memories contained — it is a glimpse into a life that was witty, argumentative, and vigorous, but never dull.

Françoise Heulot-Petit

## Dramaturgies de la guerre pour le jeune public

### Vers une résilience espérée

Bruxelles, 2020. 538 p.

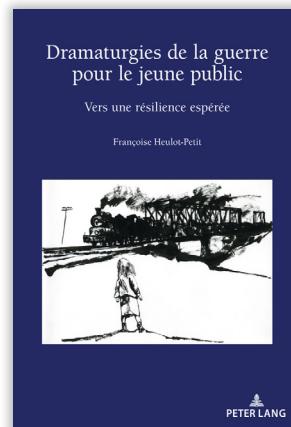
**Recherches comparatives sur les livres et le multimédia d'enfance. Vol. 11**

br. • ISBN 978-2-8076-1574-8

CHF 72.– / €D 61.95 / €A 63.80 / € 58.– / £ 48.– / US-\$ 69.95

eBook (SUL) • ISBN 978-2-8076-1575-5

CHF 72.– / €D 61.95 / €A 63.80 / € 58.– / £ 48.– / US-\$ 69.95



Comment dire la guerre au jeune public ? C'est la question à laquelle répondent les auteurs de théâtre étudiés dans cet ouvrage qui ont fait le choix, au sein de leur écriture, d'une épure radicalisant le conflit. Face à la violence du rapport au réel, ils cherchent une juste distance et produisent une dramaturgie de l'intermittence. L'avant et l'après de l'action, le passé et le présent sont des moments de doute du personnage de l'enfant face à l'action de guerre imposée : celle de tuer ou de fuir. Il se tourne alors vers le jeu ou l'imaginaire du rêve. Avec le temps, le personnage de l'enfant-survivant réanime le conflit passé dans un écho constant. Il devient résilient, en parcourant des territoires d'apprentissage, dans lequel il emporte avec lui des objets symboles. Ces plus petits territoires intimes, débris d'un monde perdu, font tenir debout une fois retrouvés. Les souvenirs sont prégnants dans une dramaturgie du témoignage qui mobilise le monologue. Nous y retrouvons une tendance du théâtre contemporain à faire reposer la dimension documentaire sur l'introspection individuelle,

où le personnage de l'enfant-témoin a toute sa place. Toutefois, l'écriture se creuse bien souvent d'une faille qui traduit l'impossibilité pour l'enfant de tout comprendre. Il bute sur les mots comme sur le réel et réinvente un langage. Ainsi, cet ouvrage interroge la possibilité d'une présence, inscrite dans le moment de l'adresse et dans la matérialité de la scène, entre surgissement et effacement des signes de la guerre, au sein d'un corpus dont l'étude se révèle d'une grande richesse.

*Christina Hunt Mahony (ed.)*

### Out of History

Essays on the Writings of Sebastian Barry

Oxford, 2006. XII, 264 pp., 9 fig. b/w

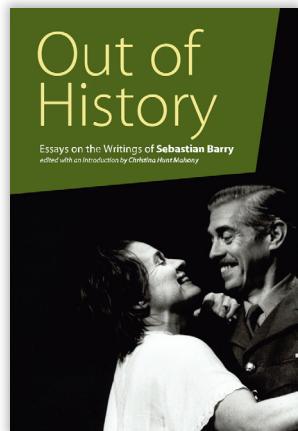
**Caryfort Press Ltd. Vol. 227**

pb. • ISBN 978-1-78874-950-3

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

eBook (SUL) • ISBN 978-1-78874-951-0

CHF 31.– / €D 26.25 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95



*Out of History* is the first book to appear on the work of award-winning Irish author Sebastian Barry. Barry is recognized as one of Ireland's greatest living writers and his works now appear regularly on syllabuses in U.S.colleges, in Irish Studies and in Drama departments. This book, edited by Christina Hunt Mahony, presents twelve essays that trace the development of the writer's career and the individual achievement of his works, concentrating largely, but not exclusively, on the plays. The essays address Barry's engagement with the contemporary cultural debate in Ireland and also with issues that inform postcolonial critical theory. The essays in this volume include contributions from the most prominent of Irish Studies critics from Ireland, Britain, and the United States. Among the contributors are two prize-winning novelists, a historian and recent biographer of the poet W.B. Yeats, a former editor of *Poetry Ireland*, and several theatre historians and critics. The range and selection of contributors to this volume has ensured a high level of critical expression and an insightful assessment of Barry and his works.

*Deborah J. Johnson • Wendy Oliver (eds.)*

### Women Making Art

Women in the Visual, Literary, and Performing Arts Since 1960, Second Edition

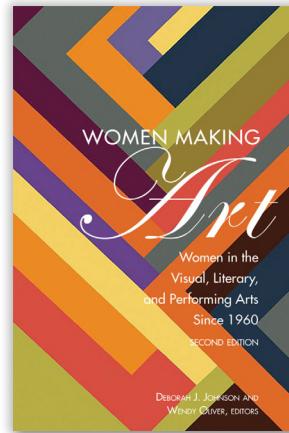
New York, 2020. XVIII, 334 pp., 26 b/w ill., 1 tables

pb. • ISBN 978-1-4331-5390-7

CHF 50.– / €D 42.95 / €A 44.– / € 40.– / £ 32.– / US-\$ 47.95

eBook (SUL) • ISBN 978-1-4331-5392-1

CHF 50.– / €D 47.95 / €A 48.– / € 40.– / £ 32.– / US-\$ 47.95



This important interdisciplinary book is a unique and timely contribution to the field of women in the arts. Each chapter is devoted to a single artist and a single ground-breaking work that altered the course of its art form in a full array of genres, including dance, music, installation, photography, architecture, poetry, literature, theater, film, performance art, and popular culture. These discussions are preceded by a comprehensive introduction to art by women over the past century that sets the artists who follow in a context that insightfully illuminates their struggles, their achievements,

and their places in history at a critical moment in the contemporary world. In this second edition, the authors have made a significant update with six new chapters, new photos, and a revised introduction. The new chapters take as their subjects the contributions of Yoko Ono, Crystal Pite, Caroline Shaw, Beyoncé, Kara Walker, and Diane Paulus. Each of the new chapters represents an artist or a category of art that has grown in prominence or engaged a significant redefinition in the contemporary world that was not addressed in the original edition of the book. Updating this material re-establishes the book's priority and relevance, especially in its expansion of representation of artists of color and artists in popular culture, and reinforces its appeal not only as a popular read, but as a classroom textbook or resource at the university level.

Julia Lind · Clara-Franziska Petry · Laura Brechmann (Hrsg.)

## Partizipation, Vermittlung und Ästhetik im (Musik-)Theater für Kinder und Jugendliche

Diskurse zwischen Wissenschaft und Praxis

Berlin, 2022. 174 S., 9 farb. Abb., 2 s/w Abb.

### Kinder-, Schul- und Jugendtheater - Beiträge zu Theorie und Praxis. Bd. 17

geb. • ISBN 978-3-631-86254-4

CHF 41.– / €D 34.95 / €A 35.90 / € 32.70 / £ 27.– / US-\$ 39.95

eBook (SUL) • ISBN 978-3-631-87400-4

CHF 41.– / €D 34.95 / €A 36.– / € 32.70 / £ 27.– / US-\$ 39.95



Der Band vereint vierzehn Beiträge zu Theorie und Praxis im zeitgenössischen (Musik-)Theater für Kinder und Jugendliche. Neben WissenschaftlerInnen kommen ExpertInnen aus der Theaterpraxis wie Oper- und TheaterpädagogInnen, SchauspielerInnen und TheaterverlegerInnen zu Wort. Die Beiträge geben Einblick in Produktions- und Vermittlungsprozesse an Theaterhäusern wie der Oper Frankfurt, dem Staatstheater Mainz sowie in Kulturprojekten an Schulen und im öffentlichen Raum. Die Abhandlungen diskutieren kulturelle Teilhabe und Partizipation, Formen kultureller und ästhetischer Bildung sowie aktuelle Inszenierungen. Mit Blick auf die Corona-Krise stellt das Buch auch Möglichkeiten des digitalen Theaters für Kinder und Jugendliche vor.

ästhetischer Bildung sowie aktuelle Inszenierungen. Mit Blick auf die Corona-Krise stellt das Buch auch Möglichkeiten des digitalen Theaters für Kinder und Jugendliche vor.

Patrick Lonergan · Nicholas Grene (eds.)

## Interactions

Dublin Theatre Festival 1957-2007

Oxford, 2020. XIV, 388 pp.

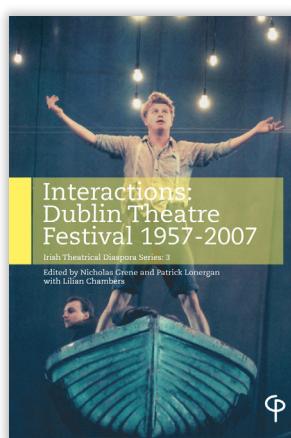
### Caryfort Press Ltd. Vol. 216

pb. • ISBN 978-1-78874-903-9

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

eBook (SUL) • ISBN 978-1-78874-904-6

CHF 31.– / €D 26.25 / €A 27.50 / € 25.– / £ 21.– / US-\$ 30.95



For over fifty years, the Dublin Theatre Festival has been one of Ireland's most important cultural events, bringing countless events, bringing countless new Irish plays to the world stage, while introducing Irish audiences to the most important international theatre companies and artists. With contributions from leading scholars and practitioners, Interactions explores and celebrates the Festival's achievements since 1957 featuring essays on major Irish writers, directors and theatre companies, as well as the impact of visiting directors and companies from abroad. This book includes specially commissioned memoirs from past organizers and observers of the Festival, offering a unique perspective on the controversies and successes that have marked the event's history. An especially valuable fea-

ture of the volume, also, is a complete listing the shows that have appeared at the Festival from 1957 to 2008. Contributors: Lewis Clohessy, Tanya Dean, Ros Dixon, Christopher Fitz-Simon, Lisa Fitzpatrick, David Grant, John P. Harrington, Sara Keating, Thomas Kilroy, Peter Kuch, Cathy Leeney, Fergus Linehan, Tony Ó Dálaigh, Fintan O'Toole, Lionel Pilkington, Emilie Pine, Alexandra Poulain, Shaun Richards, Carmen Szabó. With a preface by Loughlin Deegan.

Jacqueline Malchow

## Die Illusion des Illusionstheaters

Friedrich Ludwig Schröder, Shakespeare und der natürliche Schauspielstil

Berlin, 2022. 452 S., 2 farb. Abb., 9 s/w Abb.

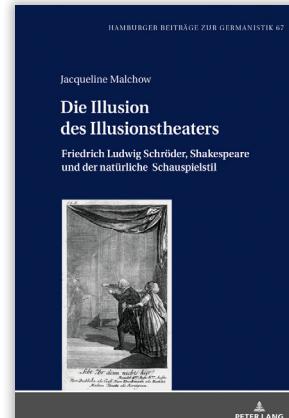
### Hamburger Beiträge zur Germanistik. Bd. 67

geb. • ISBN 978-3-631-84828-9

CHF 93.– / €D 79.95 / €A 82.20 / € 74.80 / £ 61.– / US-\$ 90.95

eBook (SUL) • ISBN 978-3-631-87386-1

CHF 93.– / €D 79.95 / €A 82.30 / € 74.80 / £ 61.– / US-\$ 90.95



Shakespeares Karriere auf deutschen Bühnen begann 1776 in Hamburg mit einer Aufführung des *Hamlet*. Die Bearbeitung des Stücks stammte von Friedrich Ludwig Schröder – Schauspieler, Dramatiker, Regisseur und Direktor des Hamburger Theaters. Er schrieb damit Theatergeschichte. Untersucht werden seine während der Spielzeiten mehrfach überarbeiteten Aufführungsskripte von *Hamlet* und *Der Kaufmann von Venedig* sowie zeitgenössische Theaterkritiken und Briefwechsel. Diese interdisziplinäre Studie belegt die komplexen Einflüsse der Diskurse des 18. Jahrhunderts auf die Bühnentexte und ihre schauspielerische Interpretation. Dabei treten insbesondere die Bearbeitungen und ihre performativen Umsetzungen als essenzielle Zeugnisse aufklärerischer Theaterästhetik und Shakespeare-Rezeption hervor. Sie verlangen somit eine neue Wertschätzung,

specially commissioned memoirs from past organizers and observers of the Festival, offering a unique perspective on the controversies and successes that have marked the event's history. An especially valuable fea-

Hiroko Mikami · Minako Okamuro · Naoko Yagi (eds.)

## Ireland on Stage

### Beckett and After

Oxford, 2020. X, 198 pp.

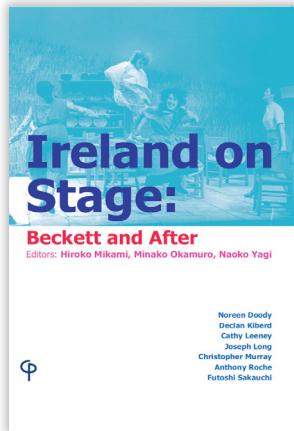
**Carysfort Press Ltd. Vol. 224**

pb. • ISBN 978-1-78874-935-0

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

eBook (SUL) • ISBN 978-1-78874-936-7

CHF 31.– / €<sup>D</sup> 26.25 / €<sup>A</sup> 27.50 / € 25.– / £ 21.– / US-\$ 30.95



Ireland on Stage: Beckett and After, a collection of ten essays on contemporary Irish theatre, focuses primarily on Irish playwrights and their works, both in text and on the stage, in the latter half of the twentieth century. It is symbolic that most of the editorial work for this book was carried out in 2006, the centenary year of the birth of Samuel Beckett. While the editors consider Beckett to be the most important playwright in post-1950 Irish theatre, it should be noted that the contributors to the book are not bound in any sense by Beckettian criticism of any kind. The contributors draw freely on Beckett and his work: some examine Beckett's plays in detail, while others, for whom Beckett remains an indispensable springboard to their discussions, pay closer attention to his or their own contemporaries, ranging from Brian Friel and Frank McGuinness to Marina Carr and Conor McPherson. The editorial policy of the book was flexible enough to allow contributors to go as far back as a hundred years in their attempt to contextualise post-1950 Irish theatre. The works of Oscar Wilde, W.B. Yeats, J.M. Synge, Bernard Shaw, Sean O'Casey, and James Joyce are frequently mentioned throughout the book; this undoubtedly added to the dynamics of the book, as well as to the rigour which the editors believe should be apparent in the collection as a whole

Thomas Murphy

## The Informer

Oxford, 2020. X, 82 pp.

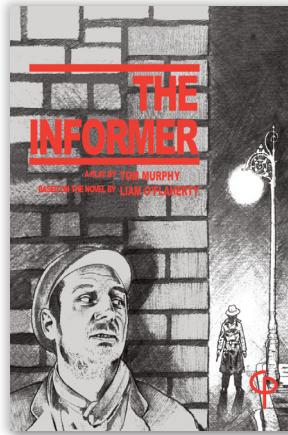
**Carysfort Press Ltd. Vol. 217**

pb. • ISBN 978-1-78874-907-7

CHF 15.– / €<sup>D</sup> 12.95 / €<sup>A</sup> 13.20 / € 12.– / £ 10.– / US-\$ 14.95

eBook (SUL) • ISBN 978-1-78874-908-4

CHF 15.– / €<sup>D</sup> 12.60 / €<sup>A</sup> 13.20 / € 12.– / £ 10.– / US-\$ 14.95



*The Informer*, Tom Murphy's stage adaptation of Liam O'Flaherty's novel, was produced in the 1981 Dublin Theatre Festival, directed by the playwright himself, with Liam Neeson in the leading role. The central subject of the play is the quest a character at the point of emotional and moral breakdown for some source of meaning or identity. In the case of Gypo Nolan, the informer of the title, this involves a nightmarish progress through a Dublin underworld in which he changes from a Judas figure to a scapegoat surrogate for Jesus, taking upon himself the sins of the world. A cinematic style, with flashback and intercut scenes, is used rather than a conventional theatrical structure to catch the fevered and phantasmagoric progression of Gypo's mind. The language, characteristically for Murphy, mixes graphically colloquial Dublin slang with the haunted inarticulateness of the central character groping for the meaning of his own actions. The dynamic rhythm of the action builds towards an inevitable but theatrically satisfying tragic catastrophe.

freely on Beckett and his work: some examine Beckett's plays in detail, while others, for whom Beckett remains an indispensable springboard to their discussions, pay closer attention to his or their own contemporaries, ranging from Brian Friel and Frank McGuinness to Marina Carr and Conor McPherson. The editorial policy of the book was flexible enough to allow contributors to go as far back as a hundred years in their attempt to contextualise post-1950 Irish theatre. The works of Oscar Wilde, W.B. Yeats, J.M. Synge, Bernard Shaw, Sean O'Casey, and James Joyce are frequently mentioned throughout the book; this undoubtedly added to the dynamics of the book, as well as to the rigour which the editors believe should be apparent in the collection as a whole

Anne F. O'Reilly

## Sacred Play

Soul-Journeys in Contemporary Irish Theatre

Oxford, 2020. XII, 338 pp.

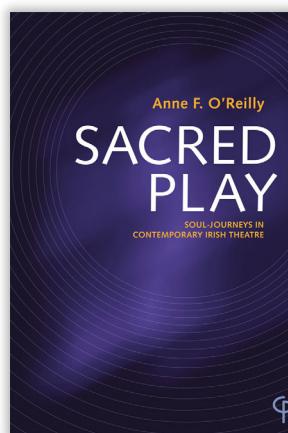
**Carysfort Press Ltd. Vol. 236**

pb. • ISBN 978-1-78874-986-2

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

eBook (SUL) • ISBN 978-1-78874-987-9

CHF 31.– / €<sup>D</sup> 26.25 / €<sup>A</sup> 27.50 / € 25.– / £ 21.– / US-\$ 30.95



This is a book of insight and imagination. It is a literary tour de force, where 28 Irish plays are examined and their rich cultural context exposed in a way that educates and excites. To read Anne O'Reilly's analysis leaves one longing to return to theatre and to play. While the text is utterly readable, the ideas shared are profound. The theme 'journey' is common in every play but it is explored from different angles; we glimpse understandings of the journey in search of soul, of self, of healing, of sacred meaning, of the possible, even of transformation. One of the captivating aspects of this book is that, while it's about plays and their stories, it also challenges the reader

to rethink and re-imagine his/her own story. It is indeed a literary work of art. –Ann Louise Gilligan

*Elisa Serra Porteiro*

## Performing Irishness

Irish Drama on the Galician Stage

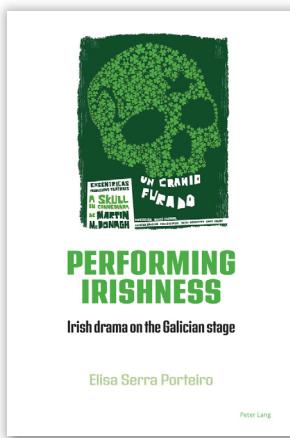
Oxford, 2021. XII, 240 pp., 20 fig. b/w.

pb. • ISBN 978-1-78874-100-2

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

eBook (SUL) • ISBN 978-1-78874-101-9

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



*Performing Irishness* analyses the presence and impact of Irish drama in Galicia, a minorised cultural context where Ireland has historically been viewed as a recognisable, often inspirational, «other». Through her exploration of the ways in which translation choices interweave with theatre practice, the author reveals context and on-the-spot decisions as crucial elements in the adaptation and staging of the plays. This study traces the multiplicity of factors that determined the plays' path from one culture to the other by means of interviews with theatre practitioners and a wealth of unpublished documents around the translation and production processes, resulting from extensive archival research. The voices behind the scenes provide us with a viewpoint that goes beyond the texts to generate a pluridimensional map of how Irish drama has travelled not only to Galicia but also to – and through – other Iberian stages.

documents around the translation and production processes, resulting from extensive archival research. The voices behind the scenes provide us with a viewpoint that goes beyond the texts to generate a pluridimensional map of how Irish drama has travelled not only to Galicia but also to – and through – other Iberian stages.

*Síomón Solomon*

## Hölderlin's Poltergeists

A Drama for Voices

Oxford, 2020. XXX, 148 pp., 1 fig. col., 20 fig. b/w.

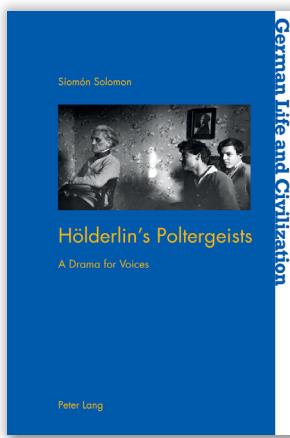
*German Life and Civilization. Vol. 72*

pb. • ISBN 978-1-78997-706-6

CHF 54.– / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 / £ 35.– / US-\$ 52.95

eBook (SUL) • ISBN 978-1-78997-707-3

CHF 54.– / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 / £ 35.– / US-\$ 52.95



Depicting the literary, erotic, political and clinical trajectory of the Swabian *Frühromantiker* Friedrich Hölderlin (1770–1843), Solomon's shapeshifting study presents an audacious English «remix» of Stephan Hermlin's 1970 radio drama *Scardanelli*, amplifying the complex contexts of Hölderlin's psychiatric committal and subsequent discharge into the home of a Tübingen carpenter in May 1807. Supplemented by a new translation of Hermlin's memoir essay «Hölderlin 1944» and the author's interdiscipli-

nary texts and commentaries, this provocative volume furnishes a creative reinterpretation of a contribution to modern audio drama that will speak to playmakers and scholars engaged with German Romanticism, the poetics of translation and the cultural history of radio.

*Colm Toibin (ed.)*

## Synge: A Celebration

Oxford, 2020. XIII, 164 pp., 12 fig. b/w

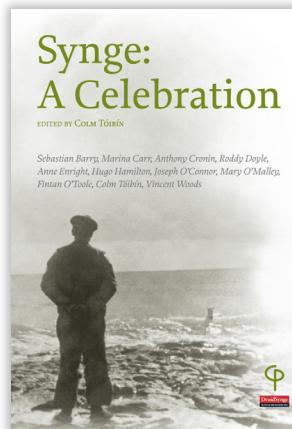
*Caryfort Press Ltd. Vol. 231*

pb. • ISBN 978-1-78874-966-4

CHF 25.– / €<sup>D</sup> 20.95 / €<sup>A</sup> 22.– / € 20.– / £ 17.– / US-\$ 24.95

eBook (SUL) • ISBN 978-1-78874-967-1

CHF 25.– / €<sup>D</sup> 21.– / €<sup>A</sup> 22.– / € 20.– / £ 17.– / US-\$ 24.95



Last year when Garry Hynes asked me to edit a book on Synge, I realised that a great seachange had taken place in relation to his work. Once, he would have been viewed by many readers and writers as an old-fashioned figure whose influence was harmful, whose stage-Irishness was not to be taken seriously. Now, he has become a fascinating and ambiguous genius, whose language is rich with wit and nuance and unpredictability. He worked, as Yeats said, with a living speech, and the way he worked, his ingenuity, his style, has come to mean a lot to contemporary writers. The gap between

his own shyness, his quietness and the noise his characters make is a great example of the gap between the being who suffers and the mind which creates. Although he was mild-mannered, he had no respect for current pieties, and he made this part of the fierce and uncompromising energy of his plays. Also, his book on the Aran Islands, so careful, watchful, respectful, is understood by all of us to be a masterpiece. Thus it was not hard to approach writers to contribute a piece on Synge, to help produce a book as varied and unpredictable as Synge's own work. The brief was open — use any form, any length, to pay homage to Synge, or argue with him, or conjure up the writer who has become our contemporary. It meant a lot that we were doing this for the Druid Synge Season — when all six major plays will be presented in repertory for the first time — because the Druid Synge productions over the past quarter century have, more than anything else, been responsible for our fresh understanding of Synge's genius.

Mara Ruth Wesemüller

## Kooperationen im Theater. Institutioneller Wandel der freien darstellenden Künste

Berlin, 2022, 342 S., 3 Tab.

Literatur – Kultur – Ökonomie / Literature – Culture – Economy, Bd. 11

geb. • ISBN 978-3-631-85526-3

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

eBook (SUL) • ISBN 978-3-631-87644-2

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



In der Freien Szene arbeiten, das heißt primär, dezidiert nicht am „Stadttheater“ zu arbeiten. Diese historisch gewachsene Opposition scheint allerdings aufzuweichen, angesichts wachsender Kooperationstätigkeiten und vielfältiger Interorganisationsbeziehungen zwischen Akteur:innen der Freien Szene und öffentlich getragenen Theatern seit den 2000er Jahren – von Koproduktionen und Kooperationen, über Kurator:innen der darstellenden Künste bis hin zu hybriden Strukturen. Warum kooperieren freie Gruppen mit öffentlich getragenen Theatern, angesichts der historischen

Entwicklung der Freien Szene und der dezidierten Abkehr freier Theaterschaffender von Strukturen und Arbeitsweisen öffentlich getragener Theater? Diese Frage steht im Zentrum des hier vorliegenden interdisziplinären Forschungsbeitrags.



## eBOOKS FOR LIBRARIES

### WE ARE WORKING TO MEET THE NEEDS OF LIBRARIES IN AN INCREASINGLY DIGITAL WORLD.

Currently, the Peter Lang platform has over **15,000 DRM-free eBooks** in **English, German, French** and other languages across the Arts, the Humanities and Social Sciences. **Over 1,400 titles** are added annually to our portfolio and new book data is updated continuously via our Access Management System. We aim to make every title accessible in digital format, so you and your users can access our publications at any time.

 [Contact us today](#)

### WE OFFER FLEXIBLE BUSINESS MODELS

- Evidence Based Selection
- Subject Collections
- Pick & Choose
- Outright Purchase
- Subscriptions

### YOUR BENEFITS OF EVIDENCE BASED SELECTION

- Low risk - 12 months free access to all eBook titles with decreased cost per download
- Retain control of the final selection process based on clean and easy to use interface
- COUNTER5-compliant usage statistics
- Free MARC records

# Food For Thought?

Looking for a monthly, comprehensive overview of our most recent publications?

Want to regularly explore and discover what's new in our continuously growing publishing program?

Then sign up for our monthly electronic New Publications catalogue at  
**[www.peterlang.com](http://www.peterlang.com)**

---

Want to stay informed about new books published in your fields of interest?

Sign up for our free electronic newsletter at **[www.peterlang.com](http://www.peterlang.com)**  
and benefit from regular updates in your selected subject areas.





ISSN: 2235-2759

[www.peterlang.com/view/serial/AKT](http://www.peterlang.com/view/serial/AKT)

Bern, 2021. 236 S., 20 farb. Abb.,  
26 s/w Abb.

br. • ISBN 978-3-0343-3562-1  
CHF 111.– €<sup>D</sup> 95.95 / €<sup>A</sup> 98.60 / € 89.70 /  
£ 73.– / US-\$ 108.95  
eBook (SUL) • ISBN 978-3-0343-4295-7  
CHF 111.– €<sup>D</sup> 95.95 / €<sup>A</sup> 98.50 / € 89.50 /  
£ 73.– / US-\$ 107.95

Bern, 2021. 384 pp., 42 fig. col., 17 fig. b/w.  
pb. • ISBN 978-3-0343-3491-4  
CHF 87.– €<sup>D</sup> 74.95 / €<sup>A</sup> 77.10 / € 70.10 /  
£ 57.– / US-\$ 84.95  
eBook (SUL) • ISBN 978-3-0343-4197-4  
CHF 87.– €<sup>D</sup> 74.95 / €<sup>A</sup> 77.10 / € 70.10 /  
£ 57.– / US-\$ 84.95

Bern, 2019. 240 pp., 70 fig.  
pb. • ISBN 978-3-0343-1215-8  
CHF 58.80 / €<sup>D</sup> 49.60 / €<sup>A</sup> 52.– / € 47.25 /  
£ 38.90 / US-\$ 57.70  
eBook (SUL) • ISBN 978-3-0343-2949-1  
CHF 56.– €<sup>D</sup> 47.25 / €<sup>A</sup> 49.50 / € 45.–  
£ 37.– / US-\$ 54.95

Bern, 2017. 286 pp., 40 b/w ill.,  
35 coloured ill.  
pb. • ISBN 978-3-0343-2612-4  
CHF 89.30 / €<sup>D</sup> 76.30 / €<sup>A</sup> 79.90 / € 72.66 /  
£ 58.80 / US-\$ 87.10  
eBook (SUL) • ISBN 978-3-0343-2613-1  
CHF 97.60 / €<sup>D</sup> 79.38 / €<sup>A</sup> 83.16 / € 75.60 /  
£ 60.90 / US-\$ 90.25

## Art – Knowledge – Theory

*Edited by Suzanne Anker and Sabine Flach*

Art Knowledge Theory is a book series that explores artistic modes of expression as forms of knowledge production. It focuses on transdisciplinary, epistemological and methodological approaches to contemporary art. Linking artistic and scientific practices, tools, techniques and theories, the volumes investigate the cultures of aesthetics and science studies as they relate to works of art. Art Knowledge Theory analyzes the role of art in contemporary culture by probing the philosophical, historical and social parameters by which images are accessed and assessed. As an amplification - as well as intervention or even a correction to historical research, this series questions the state of the art and knowledge within a culture, characterized by technology and science.

### Volume 9

*Sabine Flach (Hrsg.)*

### Sense Sensibility / Die Sinne spüren

Aesthetics, Aisthesis and Media of Embodiment / Ästhetik, Aisthesis und Medien der Verkörperung

### Volume 8

*Suzanne Anker · Sabine Flach (eds.)*

### Axis of Observation II: Frank Gillette

### Volume 7

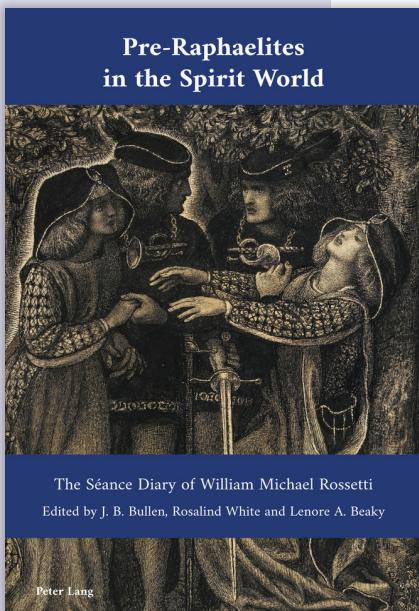
*Suzanne Anker · Sabine Flach*

### Axis of Observation: Frank Gillette

### Volume 5

*Sabine Flach · Gary Sherman (eds.)*

### Naturally Hypernatural III: Hypernatural Landscapes in the Anthropocene



ISSN: 1662-0364

[www.peterlang.com/view/serial/  
CISRA](http://www.peterlang.com/view/serial/CISRA)

Oxford, 2022. XII, 176 pp., 8 fig. col.,  
1 fig. b/w.

pb. • ISBN 978-1-78997-442-3  
CHF 54.- / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 /  
£ 35.- / US-\$ 52.95  
eBook (SUL) • ISBN 978-1-78997-443-0  
CHF 54.- / €<sup>D</sup> 46.95 / €<sup>A</sup> 47.60 / € 43.30 /  
£ 35.- / US-\$ 52.95

Oxford, 2022. XVIII, 398 pp., 34 b/w ill.,  
4 colour ill.

pb. • ISBN 978-1-78997-606-9  
CHF 70.- / €<sup>D</sup> 59.95 / €<sup>A</sup> 61.20 / € 55.60 /  
£ 45.- / US-\$ 67.95  
eBook (SUL) • ISBN 978-1-78997-607-6  
CHF 70.- / €<sup>D</sup> 59.95 / €<sup>A</sup> 61.20 / € 55.60 /  
£ 45.- / US-\$ 67.95

Oxford, 2021. XXXVI, 674 pp., 8 fig. col.,  
57 fig. b/w.

pb. • ISBN 978-1-80079-155-8  
CHF 93.- / €<sup>D</sup> 79.95 / €<sup>A</sup> 81.50 / € 74.10 /  
£ 60.- / US-\$ 90.95  
eBook (SUL) • ISBN 978-1-80079-156-5  
CHF 93.- / €<sup>D</sup> 79.95 / €<sup>A</sup> 81.50 / € 74.10 /  
£ 60.- / US-\$ 90.95

Oxford, 2021. X, 262 pp., 18 fig. col.,  
9 fig. b/w.

pb. • ISBN 978-1-78997-486-7  
CHF 70.- / €<sup>D</sup> 58.95 / €<sup>A</sup> 58.40 / € 55.60 /  
£ 45.- / US-\$ 67.95  
eBook (SUL) • ISBN 978-1-78997-487-4  
CHF 70.- / €<sup>D</sup> 58.95 / €<sup>A</sup> 58.40 / € 55.60 /  
£ 45.- / US-\$ 67.95

## Cultural Interactions: Studies in the Relationship between the Arts

Edited by J. B. Bullen

Interdisciplinary activity is now a major feature of academic work in all fields. The traditional borders between the arts have been eroded to reveal new connections and create new links between art forms. Cultural Interactions is intended to provide a forum for this activity. It will publish monographs, edited collections and volumes of primary material on points of crossover such as those between literature and the visual arts or photography and fiction, music and theatre, sculpture and historiography. It will engage with book illustration, the manipulation of typography as an art form, or the 'double work' of poetry and painting and will offer the opportunity to broaden the field into wider and less charted areas. It will deal with modes of representation that cross the physiological boundaries of sight, hearing and touch and examine the placing of these modes within their representative cultures. It will offer an opportunity to publish on the crosscurrents of nationality and the transformations brought about by foreign art forms impinging upon others. The interface between the arts knows no boundaries of time or geography, history or theory.

### Volume 48

J. B. Bullen • Rosalind White • Lenore A. Beaky (eds.)

#### Pre-Raphaelites in the Spirit World

The Séance Diary of William Michael Rossetti

### Volume 47

Jean-Alexandre Perras • Érika Wicky (eds.)

#### Mediality of Smells / Médialité des odeurs

### Volume 46

Caroline Patey • Cynthia E. Roman • Georges Letissier (eds.)

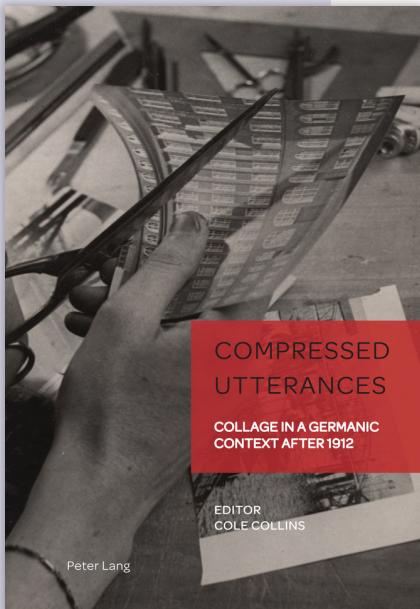
#### Enduring Presence

William Hogarth's British and European Afterlives

### Volume 45

Béatrice Laurent (ed.)

#### Water and Women in the Victorian Imagination



ISSN: 2296-0805

[www.peterlang.com/view/serial/GVC](http://www.peterlang.com/view/serial/GVC)

Oxford, 2022. XVIII, 316 pp., 32 b/w ill.,  
20 colour ill.

hb. • ISBN 978-1-78997-172-9  
CHF 85.– / €<sup>D</sup> 72.95 / €<sup>A</sup> 74.70 / € 67.90 /  
£ 55.– / US-\$ 82.95  
eBook (SUL) • ISBN 978-1-78997-173-6  
CHF 85.– / €<sup>D</sup> 72.95 / €<sup>A</sup> 74.70 / € 67.90 /  
£ 55.– / US-\$ 82.95

Oxford, 2022. XVIII, 314 pp., 37 b/w ill.,  
28 colour ill.

hb. • ISBN 978-1-80079-123-7  
CHF 85.– / €<sup>D</sup> 72.95 / €<sup>A</sup> 74.70 / € 67.90 /  
£ 55.– / US-\$ 82.95  
eBook (SUL) • ISBN 978-1-80079-124-4  
CHF 85.– / €<sup>D</sup> 72.95 / €<sup>A</sup> 74.70 / € 67.90 /  
£ 55.– / US-\$ 82.95

Oxford, 2022. XX, 284 pp., 79 fig. col.,  
14 fig. b/w.  
hb. • ISBN 978-1-80079-108-4  
CHF 85.– / €<sup>D</sup> 72.95 / €<sup>A</sup> 74.70 / € 67.90 /  
£ 55.– / US-\$ 82.95  
eBook (SUL) • ISBN 978-1-80079-109-1  
CHF 85.– / €<sup>D</sup> 72.95 / €<sup>A</sup> 74.70 / € 67.90 /  
£ 55.– / US-\$ 82.95

Oxford, 2021. X, 310 pp., 8 fig. col.,  
1 fig. b/w.  
hb. • ISBN 978-1-80079-179-4  
CHF 93.– / €<sup>D</sup> 79.95 / €<sup>A</sup> 81.50 / € 74.10 /  
£ 60.– / US-\$ 90.95  
eBook (SUL) • ISBN 978-1-80079-180-0  
CHF 93.– / €<sup>D</sup> 79.95 / €<sup>A</sup> 81.50 / € 74.10 /  
£ 60.– / US-\$ 90.95

## German Visual Culture

Edited by Christian Weikop

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

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

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

### Volume 12

*Cole Collins (ed.)*

### Compressed Utterances

Collage in a Germanic Context after 1912

### Volume 11

*Anne Reimers*

### Otto Dix and Weimar Media Culture

Time, Fashion and Photography in Portrait Paintings of the Neue Sachlichkeit

### Volume 10

*Galit Noga-Banai*

### A Medievalist's Gaze

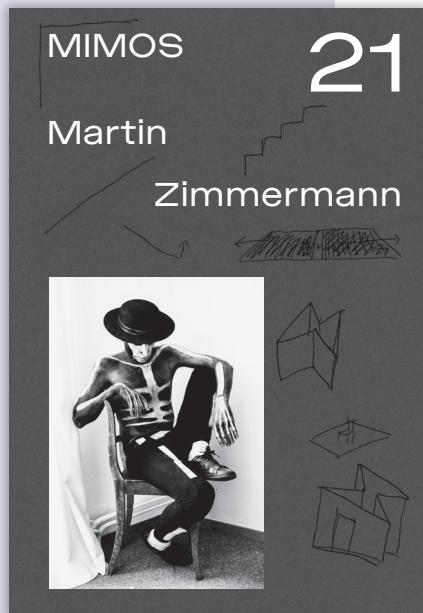
Christian Visual Rhetoric in Modern German Memorials (1950–2000)

### Volume 9

*Matt Wates*

### Disorders at the Borders

In Search of the Gesamtkunstwerk in the Paintings of Anselm Kiefer



ISSN: 0026-4385

[www.peterlang.com/view/serial/  
MIMOS](http://www.peterlang.com/view/serial/MIMOS)

Coming soon

Bern, 2021. 346 S., 39 farb. Abb.,  
6 s/w Abb.

br. • ISBN 978-3-0343-4337-4  
CHF 29.– / €<sup>D</sup> 24.95 / €<sup>A</sup> 25.50 / € 23.20  
£ 19.– / US-\$ 27.95

eBook (SUL) • ISBN 978-3-0343-4338-1  
CHF 40.– / €<sup>D</sup> 34.95 / €<sup>A</sup> 35.40 / € 32.20 /  
£ 27.– / US-\$ 38.95

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

br. • ISBN 978-3-0343-3965-0  
CHF 29.– / €<sup>D</sup> 24.80 / €<sup>A</sup> 26.– / € 23.60 /  
£ 19.– / US-\$ 28.95

eBook (SUL) • ISBN 978-3-0343-3966-7

Bern, 2018. 296 S., 19 farb. Abb., 5 s/w Abb.

br. • ISBN 978-3-0343-3700-7  
CHF 30.50 / €<sup>D</sup> 26.– / €<sup>A</sup> 27.30 / € 24.78 /  
£ 20.– / US-\$ 30.40

eBook (SUL) • ISBN 978-3-0343-3701-4

## MIMOS – Schweizer Theater-Jahrbuch

Edited by SGTK / SST

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. This responsibility has now been assumed by the Federal Office of Culture, while the Swiss Association for Theatre Studies remains responsible for providing in-depth coverage through MIMOS.

### Band 83

MIMOS 2021

### Band 82

Paola Gilardi (Hrsg.)

MIMOS 2020

Jossi Wieler

Open Access

### Band 81

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

MIMOS 2019

Cie Yan Duyvendak

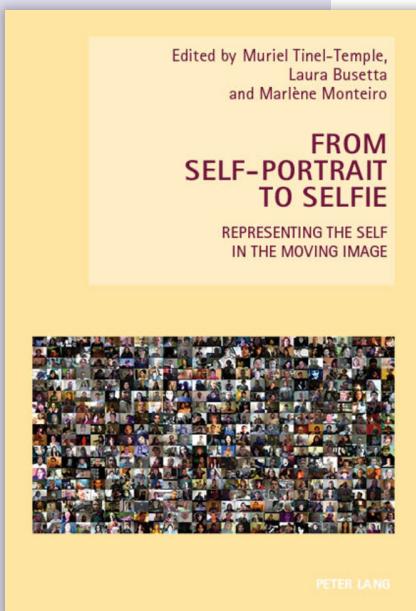
Open Access

### Band 80

Paola Gilardi · Delphine Abrecht · Andreas Klaeui · Yvonne Schmidt (Hrsg.)

MIMOS 2018

Theater Sgaramusch



ISSN: 1661-0261  
[www.peterlang.com/view/serial/NSEC](http://www.peterlang.com/view/serial/NSEC)

Oxford, 2019. XII, 276 pp, 10 fig. col,  
 18 fig. b/w  
 pb. • ISBN 978-1-78874-061-6  
 CHF 70.- / €<sup>D</sup> 58.40 / €<sup>A</sup> 61.20 / € 55.60 /  
 £ 45.- / US-\$ 67.95  
 eBook (SUL) • ISBN 978-1-78874-062-3  
 CHF 70.- / €<sup>D</sup> 58.38 / €<sup>A</sup> 61.16 / € 55.60 /  
 £ 45.- / US-\$ 67.95

Oxford, 2017. XXXII, 410 pp.,  
 4 coloured ill., 12 b/w ill.  
 pb. • ISBN 978-3-0343-1904-1  
 CHF 87.10 / €<sup>D</sup> 73.80 / €<sup>A</sup> 77.30 / € 70.30 /  
 £ 56.60 / US-\$ 86.05  
 eBook (SUL) • ISBN 978-1-78707-510-8  
 CHF 92.30 / €<sup>D</sup> 73.87 / €<sup>A</sup> 77.39 / € 70.35 /  
 £ 56.70 / US-\$ 86.05

Oxford, 2016. X, 300 pp., 28 b/w ill.,  
 1 table  
 pb. • ISBN 978-3-0343-1895-2  
 CHF 76.60 / €<sup>D</sup> 63.90 / €<sup>A</sup> 66.90 / € 60.85 /  
 £ 49.30 / US-\$ 73.45  
 eBook (SUL) • ISBN 978-1-78707-082-0  
 CHF 79.70 / €<sup>D</sup> 63.95 / €<sup>A</sup> 66.99 / € 60.90 /  
 £ 49.35 / US-\$ 73.45

Oxford, 2015. XIV, 209 pp., 26 b/w ill.,  
 22 coloured ill.  
 pb. • ISBN 978-3-0343-0998-1  
 CHF 74.50 / €<sup>D</sup> 63.90 / €<sup>A</sup> 66.90 / € 60.85 /  
 £ 49.30 / US-\$ 79.75  
 eBook (SUL) • ISBN 978-3-0353-0677-4  
 CHF 77.60 / €<sup>D</sup> 63.95 / €<sup>A</sup> 66.99 / € 60.90 /  
 £ 49.35 / US-\$ 79.75

## New Studies in European Cinema

*Edited by Fiona Handyside, Danielle Hipkins, Mariana Liz and Catherine Wheatley*

With its focus on new critical, theoretical, and cultural developments in contemporary film studies, this series encourages lively analytical debate within an innovative, multi-disciplinary, and transnational approach to European cinema. It aims to create an expansive sense of where the borders of European cinema may lie and to explore its interactions and exchanges within and between regional and national spaces, taking into account diverse audiences and institutions. The series reflects the range and depth of European cinema, while also attempting to revise and extend its importance within the development of cinema studies in the coming decades. Of particular interest is how European cinema may respond to the challenges of digital distribution and the new intermedial landscape, evolving issues in transnational funding and production, the significance of film festival culture, and questions of multivocality and pluralism at a time of global crisis. The impact of all such developments upon European culture and identity will be of fundamental interest in the coming decades and the New Studies in European Cinema series makes a key contribution to this debate.

Proposals for monographs and edited collections are welcome. All proposals and manuscripts undergo a rigorous peer review assessment prior to publication.

### Volume 22

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

### From Self-Portrait to Selfie

Representing the Self in the Moving Image

### Volume 21

*Tonia Kazakopoulou • Mikela Fotiou (eds.)*

### Contemporary Greek Film Cultures from 1990 to the Present

### Volume 20

*Julia Dobson • Jonathan Rayner (eds.)*

### Mapping Cinematic Norths

International Interpretations in Film and Television

### Volume 19

*Silvio Carta*

### Visual Anthropology in Sardinia

Pour une histoire nouvelle de l'Europe



## Déracinés, exilés, rapatriés ?

II. S'organiser, transmettre, mettre en récit

Olivier Dard et Anne Dulphy (dir.)

PETER LANG

ISSN: 2466-8893

[www.peterlang.com/view/serial/EHNE](http://www.peterlang.com/view/serial/EHNE)

Bruxelles, 2022. 166 p., 3 ill. n/b.

br. • ISBN 978-2-87574-441-8  
CHF 46.– / €D 39.95 / €A 40.70 / € 37.– /  
£ 31.– / US-\$ 44.95

eBook (SUL) • ISBN 978-2-87574-442-5  
CHF 46.– / €D 39.95 / €A 40.70 / € 37.– /  
£ 31.– / US-\$ 44.95

Bruxelles, 2021. 442 p., 82 ill. en couleurs,  
58 ill. n/b.

br. • ISBN 978-2-8076-0896-2  
CHF 62.– / €D 53.50 / €A 55.– / € 50.– /  
£ 41.– / US-\$ 60.95

eBook (SUL) • ISBN 978-2-8076-0897-9  
CHF 62.– / €D 53.50 / €A 55.– / € 50.– /  
£ 41.– / US-\$ 60.95

Bruxelles, 2021. 328 p., 101 ill. en couleurs,  
14 ill. n/b.

br. • ISBN 978-2-8076-1359-1  
CHF 59.– / €D 49.95 / €A 51.70 / € 47.– /  
£ 39.– / US-\$ 56.95

eBook (SUL) • ISBN 978-2-8076-1360-7  
CHF 59.– / €D 49.95 / €A 51.70 / € 47.– /  
£ 39.– / US-\$ 56.95

Bruxelles, 2021. 280 p., 78 ill. en couleurs,  
8 ill. n/b.

br. • ISBN 978-2-8076-1370-6  
CHF 59.– / €D 49.95 / €A 50.– / € 47.60 /  
£ 39.– / US-\$ 57.95

eBook (SUL) • ISBN 978-2-8076-1371-3  
CHF 59.– / €D 49.95 / €A 50.– / € 47.60 /  
£ 39.– / US-\$ 57.95

# Pour une histoire nouvelle de l'Europe

Édité par Olivier Dard

Cette collection a été conçue comme représentative des travaux du Labex (laboratoire d'excellence) EHNE, « Écrire une histoire nouvelle de l'Europe », créé en 2012. Renonçant à une approche dominée par les dimensions politique et institutionnelle, EHNE appréhende l'histoire selon une démarche thématique recouvrant une large palette de champs qu'elle saisit dans leurs évolutions autonomes. Elle revêt une dimension globale en ce qu'elle cherche à comprendre les transversalités et les modes d'interaction existant entre ces champs en vue d'une interprétation d'ensemble.

Les travaux du Labex EHNE s'articulent ainsi autour de sept axes : « L'Europe comme produit de la civilisation matérielle », « L'Europe dans une épistémologie du politique », « L'humanisme européen ou la construction d'une Europe « pour soi » entre affirmation et crise identitaires », « L'Europe, les européens et le monde », « L'Europe des guerres et des traces de guerre », « Genre et identités européennes », « Traditions nationales, circulations et identités dans l'art européen ».

La collection « Pour une histoire nouvelle de l'Europe » réunit les travaux, monographies, colloques ou tables rondes, issus des travaux d'EHNE. Ces derniers se veulent des contributions et synthèses partielles constitutives d'une entreprise d'ensemble se développant sur plusieurs années.

## Volume 20

Olivier Dard · Anne Dulphy (éds)

### Déracinés, exilés, rapatriés ?

II. S'organiser, transmettre, mettre en récit

## Volume 19

Jérémie Cerman (éd.)

### Les années 1910

Arts décoratifs, mode, design

## Volume 18

Marianne Grivel · Emmanuel Lurin (éds.)

### La lettre de l'estampe

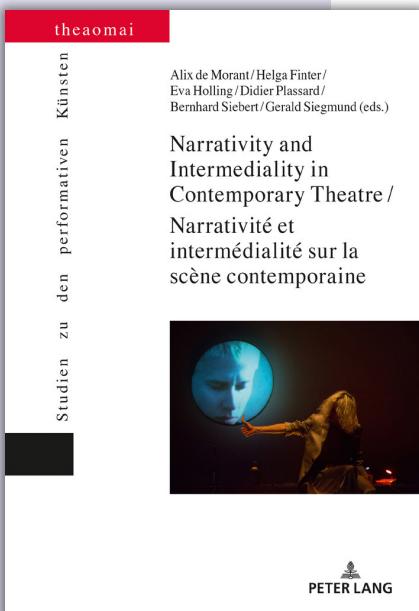
Les formes de l'écrit et ses fonctions dans la gravure européenne au xvie siècle

## Volume 17

Elisabeth Yota (éd.)

### Byzance et ses voisins, XIIIe-XVe siècle

Art, identité, pouvoir



ISSN: 1436-1981

[www.peterlang.com/view/serial/  
THEAOMAI](http://www.peterlang.com/view/serial/THEAOMAI)

Bern, 2021. 472 pp., 25 fig. col.

hb. • ISBN 978-3-0343-3964-3  
CHF 107.- / €<sup>D</sup> 91.95 / €<sup>A</sup> 94.50 / € 86.- /  
£ 70.- / US-\$ 103.95

eBook (SUL) • ISBN 978-3-0343-4138-7  
CHF 107.- / €<sup>D</sup> 91.95 / €<sup>A</sup> 94.60 / € 86.- /  
£ 70.- / US-\$ 103.95

Berlin, 2018. 206 pp., 21 b/w ill.

geb. • ISBN 978-3-631-67721-6  
CHF 69.30 / €<sup>D</sup> 58.70 / €<sup>A</sup> 61.40 / € 55.86 /  
£ 46.20 / US-\$ 68.20

eBook (SUL) • ISBN 978-3-653-07224-2  
CHF 73.50 / €<sup>D</sup> 58.65 / €<sup>A</sup> 61.45 / € 55.86 /  
£ 46.20 / US-\$ 68.20

Frankfurt am Main, 2017. 278 S.,  
6 farb. Abb.

geb. • ISBN 978-3-631-71367-9  
CHF 71.30 / €<sup>D</sup> 60.60 / €<sup>A</sup> 63.50 / € 57.70 /  
£ 48.20 / US-\$ 70.30

eBook (SUL) • ISBN 978-3-631-71376-1  
CHF 76.60 / €<sup>D</sup> 60.64 / €<sup>A</sup> 63.53 / € 57.75 /  
£ 48.30 / US-\$ 70.30

Frankfurt am Main, 2015. 410 S.,  
4 farb. Abb., 18 s/w Abb.

geb. • ISBN 978-3-631-66195-6  
CHF 91.30 / €<sup>D</sup> 80.40 / €<sup>A</sup> 84.30 / € 76.60 /  
£ 60.80 / US-\$ 98.65

eBook (SUL) • ISBN 978-3-653-05846-8  
CHF 96.50 / €<sup>D</sup> 80.48 / €<sup>A</sup> 84.32 / € 76.65 /  
£ 60.90 / US-\$ 98.65

## Theaomai – Studien zu den performativen Künsten

Edited by Helga Finter and Gerald Siegmund

The Old Greek verb *theaomai* – looking both with the mind's eye and the actual eye – since the very beginning of European theatre suggests a close relation between theatre and theory. Within the act of perception the spectators, theatres, relate the things they hear and see to the site of their memory and psyche. Of all the arts those who reflect the process of perception in the aesthetic form itself are performative arts. This series publishes interdisciplinary studies between theatre- and media studies as well as studies on the visual arts that analyse the social and subjective potential of the aesthetic process of looking, hearing, and reading.

### Volume 11

Alix de Morant • Helga Finter • Eva Holling • Didier Plassard • Bernhard Siebert • Gerald Siegmund (eds.)

Narrativity and Intermediality in Contemporary Theatre / Narrativité et intermédialité sur la scène contemporaine

### Volume 10

André Eiermann

TO DO AS IF – Realitäten der Illusion im zeitgenössischen Theater

### Volume 9

Lorenz Aggermann • Georg Döcker • Gerald Siegmund (Hrsg.)

Theater als Dispositiv

Dysfunktion, Fiktion und Wissen in der Ordnung der Aufführung

### Volume 8

Juliane Howitz

HimmelsKartenWissen

Frühneuzeitliche Kartierungen des Himmels im Kontext einer theatralen Wissenskultur

- American University Studies. Series 20: Fine Arts**  
**American University Studies. Series 26: Theatre Arts**
- Ars Musica. Interdisziplinäre Studien**  
Herausgegeben von Elżbieta Szczurko
- Art / Knowledge / Theory**  
Edited by Suzanne Anker and Sabine Flach
- Art and Thought / Art et pensée**  
**Histories of the Avant-Garde / histoires des avant-gardes**  
Edited by Dawn Ades and Timothy Mathews
- Artes visuales y sociedades hispánicas**  
Edited by Jaime Céspedes
- Beiträge zur europäischen Musikgeschichte**  
Herausgegeben von Ekkehard Kreft
- Beiträge zur Geschichte der Musikpädagogik**  
Herausgegeben von Eckhard Nolte
- Berner Veröffentlichungen zur Musikforschung**  
Herausgegeben von Gerhard Anselm und Hanspeter Renggli-Zubler
- Bonner Schriften zur Musikwissenschaft**  
Herausgegeben von Renate Groth
- Carysfort Press Ltd.**  
Selected titles from Carysfort Press
- Contemporary German Writers & Filmmakers**  
Edited by Julian Preece and Frank Finlay
- Cultural Interactions: Studies in the Relationship between the Arts**  
Edited by J.B. Bullen
- Disability, Media, Culture**  
Edited by Alison Wilde
- Documentary Film Cultures**  
Edited by Dafydd Sills-Jones and Pietari Kääpä
- Dramaturgies**  
Texts, Cultures and Performances / Textes, Cultures et Représentations  
Edited by Marc Maufort
- Eastern European Studies in Musicology**  
Edited by Maciej Gołęb
- Editionen der Schweizerischen Musikforschenden Gesellschaft / Editions de la Société Suisse de Musicologie**  
Herausgegeben von der Schweizerischen Musikforschenden Gesellschaft
- Études de Musicologie / Musicological Studies**  
Collection dirigée par Henri Vanhulst
- Europäische Hochschulschriften / European University Studies / Publications Universitaires Européennes**  
Reihe 28: Kunstgeschichte / Series 28: History of Art / Série 28: Histoire de l'art
- Europäische Hochschulschriften / European University Studies / Publications Universitaires Européennes**  
Reihe 36: Musikwissenschaft / Series 36: Musicology / Série 36: Musicologie
- Europäische Hochschulschriften / European University Studies / Publications Universitaires Européennes**  
Reihe 30: Theater-, Film- und Fernsehwissenschaften / Series 30: Theatre, Film and Television / Série 30: Etudes cinématographiques et théâtrales
- Film Cultures**  
Edited by Andrew McGregor and Philippe Met

- Framing Film**  
**The History and Art of Cinema**  
Edited by Frank Beaver
- Friedensauer Schriftenreihe**  
**Reihe C: Musik – Kirche – Kultur**  
Herausgegeben von Friedbert Ninow, Wolfgang Kabus und Horst Friedrich Rolly
- Genre Fiction and Film Companions**  
Edited by Simon Bacon
- German Visual Culture**  
Edited by Christian Weikop
- Hamburger Jahrbuch für Musikwissenschaft**  
Herausgegeben vom Musikwissenschaftlichen Institut der Universität Hamburg
- Hybris: Literatura y Cultura Latinoamericanas**  
Edited by Àngel Esteban and Yannelys Aparicio
- ICCA – Industries culturelle, création, numérique**  
**ICCA – Cultural industries, artistic creation, digital technology**  
Collection dirigée par Bertrand Legendre et François Moreau
- Interdisziplinäre Studien zur Musik / Interdisciplinary Studies of Music**  
Herausgegeben von Tomi Mäkelä und Tobias R. Klein
- Interdisciplinary Studies in Performance**  
Historical Narratives. Theater. Public Life  
Edited by Miroslaw Kocur
- Internationalism and the Arts**  
Edited by Grace Brockington
- Interuniversitäre Schriften zur Musikpädagogik und Musikwissenschaft**  
Herausgegeben von Peter Maria Krakauer und Christoph Khittl
- Jazz under State Socialism**  
Edited by Gertrud Pickhan and Rüdiger Ritter
- Kinder-, Schul- und Jugendtheater – Beiträge zu Theorie und Praxis**  
Herausgegeben von Wolfgang Schneider
- Kunst im Ostseeraum**  
**Greifswalder Kunsthistorische Studien**  
Herausgegeben von Bergfried Lichtenau und Brigitte Hartel
- Kunstgeschichten der Gegenwart**  
Herausgegeben von Peter J. Schneemann
- L'atelier. Travaux d'Histoire de l'art et de Muséologie / Das Atelier. Arbeiten zur Kunstgeschichte und Museumskunde / The Workshop. Art History and Museum Studies**  
Collection dirigée par Pascal Griener et Pierre Alain Mariaux
- Literature and the Visual Arts**  
**New Foundations**  
Edited by Ernest B. Gilman
- Mahler-Studien**  
**Schriftenreihe der Gustav Mahler-Vereinigung Hamburg**  
Herausgegeben von Alexander Odefey
- Mannheimer Hochschulschriften**  
Herausgegeben von Hermann Jung
- Martinů-Studien**  
Herausgegeben von Aleš Březina
- Medien und Fiktionen**  
Herausgegeben von Helmut Schanze

**Medienästhetik und Mediennutzung. Media Production and Media Aesthetics**

Herausgegeben von Kerstin Stutterheim und Martina Schöngraf

**Methodology of Music Research**

Herausgegeben von Nico Schüler und Stefanie Acquavella-Rauch

**MIMOS – Schweizer Theater-Jahrbuch**

Herausgegeben von der Schweizerischen Gesellschaft für Theaterkultur (SGTK)

**Minding the Media**

**Critical Issues for Learning and Teaching**  
Edited by Shirley R. Steinberg and Pepi Leistyna

**Music/Meanings**

Edited by Steve Jones, Will Straw and Joli Jensen

**Music and Spirituality**

Edited by June Boyce-Tillman

**Musica poetica****Musik der Frühen Neuzeit**

Herausgegeben von Ivana Rentsch und Oliver Huck

**Mousikae Paideia**

Edited by Markus Csolvjecsek, Janet Hoskyns and Madeleine Zulauf

**Musik und Gesellschaft**

Herausgegeben von Alfred Smudits

**Musik und Literatur**

Herausgegeben von Edwin Vanecek

**Natur, Wissenschaft und die Künste /****Nature, Science and the Arts /****Nature, Science et les Arts**

Herausgegeben von Julia Burbulla, Bernd Nicolai, Ana-Stanca Tabarasi-Hoffmann, Philip Ursprung und Wolf Wucherpfennig

**Neue Berner Schriften zur Kunst**

Herausgegeben von Volker Hoffmann, Birgitt Borkopp-Restle, Oskar Bätschmann, Christine Goettler, Norberto Gramaccini, Institut für Kunstgeschichte und Bernd Nicolai

**New Studies in Aesthetics**

Edited by Robert Ginsberg

**New Studies in European Cinema**

Edited by Fiona Handyside, Danielle Hipkins, Mariana Liz and Catherine Wheatley

**Perspektiven der Opernforschung**

Herausgegeben von Jürgen Mähder und Thomas Betzwieser

**Playing Shakespeare's Characters**

Edited by Louis Fantasia

**Polish Studies – Transdisciplinary Perspectives**

Edited by Krzysztof Zajas and Jarosław Fazan

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

Herausgegeben von der Schweizerischen Musikforschenden Gesellschaft

**Quellen und Studien zur Musikgeschichte von der Antike bis in die Gegenwart /****Sources and Studies in Music History from Antiquity to the Present**

Herausgegeben von Eliot Antokoletz und Michael von Albrecht

**Raffael und seine Zeit / Raphael and His Time**

Herausgegeben von Jürg Meyer zur Capellen

**Reimagining Ireland**

Edited by Eamon Maher

**Repenser le cinéma / Rethinking Cinema**

Collection dirigée par Dominique Nasta

**Salzburger Beiträge zur Musik- und Tanzforschung**

Herausgegeben von Peter Maria Krakauer

**Schriften zur Bildenden Kunst**

Herausgegeben von Jürg Meyer zur Capellen

**Schriften zur Musikpsychologie und Musikästhetik**

Herausgegeben von Helga de la Motte-Haber

**Schriften zur Systematischen Musikwissenschaft**

Herausgegeben von Günther Rötter

**Schriftenreihe der Carl-Stumpf-Gesellschaft**

Herausgegeben von Martin Ebeling und Margret Kaiser-el-Safti

**Schweizer Jahrbuch für Musikwissenschaft****Neue Folge / Nouvelle Série / Nuova Serie**

Herausgegeben von der Schweizerischen Musikforschenden Gesellschaft

**Studi Pergolesiani / Pergolesi Studies**

A cura della Fondazione Pergolesi Spontini

**Studien und Dokumente zur Tanzwissenschaft**

Herausgegeben vom Deutschen Tanzarchiv Köln

**Studien zum Theater, Film und Fernsehen /****Studies in Theatre, Film and Television**

Herausgegeben von Renate Möhrmann, Lisa Gotto und Thomas Wortmann

**Studies in Shakespeare**

Edited by Alan Powers and Robert F. Willson, Jr.

**Studien zur Kulturpolitik / Cultural Policy**

Herausgegeben von Wolfgang Schneider

**The Art and Science of Music Teaching and Performance**

Edited by Adina Mornell

**Theaomai – Studien zu den performativen Künsten**

Herausgegeben von Helga Finter und Gerald Siegmund

**Transamerican Film and Literature**

Edited by James Ramey, Maricruz Castro Ricalde, and Lauro Zavalá

**Varia Musicologica**

Herausgegeben von Peter Maria Krakauer

**Vergleichende Musikwissenschaft**

Herausgegeben von Franz Födermayr, Michael Weber und August Schmidhofer

**World Science Fiction Studies**

Edited by Sonja Fritzsche and Gerry Canavan

**Zürcher Musikstudien**

Herausgegeben von Dominik Sackmann

# Publishing With The Peter Lang Group

An international publishing group that is deeply committed to academic excellence in the Humanities and Social Sciences, Peter Lang offers an extensive publishing program that enjoys a worldwide readership.

It is our professed aim to meet the needs and expectations of our authors and editors, serve the global research community, and address the requirements of an increasingly diverse and sophisticated marketplace.

**Interested in joining our outstanding roster of authors and editors?**

**We will guide you throughout the publishing process and offer you professional advice and support:**

- Personal contact with our experienced editorial staff
- High production values and quick time to market for your publication
- Publication in both printed and digital formats as well as Open Access, harnessing the latest e-technologies
- Global platform of marketing and publicity and exposure of key data utilizing industry-standard channels

**We welcome publishing enquiries at  
[www.peterlang.com](http://www.peterlang.com)**



- A** Abrecht, Delphine . . . . . 57  
 Acquavella-Rauch, Stefanie . . . . . 29  
 Adams, Julia . . . . . 29  
 Aggermann, Lorenz . . . . . 60  
 Anker, Suzanne . . . . . 1, 54  
 Aparicio, Yannelys . . . . . 15  
 Arkins, Brian . . . . . 16  
 Arnone, Anthony . . . . . 29  
 Audric, Thierry . . . . . 1
- B** Bacciagaluppi, Claudio . . . . . 30  
 Bacon, Simon . . . . . 16  
 Baker, Charlotte . . . . . 19  
 Baker, Felicity . . . . . 30  
 Bal, Ewa . . . . . 17  
 Barnes, Ben . . . . . 43  
 Barry, Barbara . . . . . 30  
 Bartoli Kucher, Simona . . . . . 17  
 Batty, Craig . . . . . 24  
 Beaky, Lenore A . . . . . 7, 55  
 Beasley, James P . . . . . 17, 43  
 Beasley, Kimberly Eckel . . . . . 17, 43  
 Bempéchat, Paul-André . . . . . 31  
 Ben Mna, Ilias . . . . . 18  
 Betzwieser, Thomas . . . . . 31  
 Blaskó, Katalin . . . . . 28  
 Bobrowska, Ewa . . . . . 1  
 Boissonneau, Mélanie . . . . . 18  
 Boudier, Valérie . . . . . 2  
 Bowie, Laura . . . . . 7  
 Boyce-Tillman, June . . . . . 31, 36  
 Bradley Smith, Susan . . . . . 44  
 Brechmann, Laura . . . . . 48  
 Brennan, Fiona . . . . . 18  
 Burke, Patrick . . . . . 18  
 Burzyński, Jan . . . . . 38  
 Busetta, Laura . . . . . 58  
 Byrne Bodley, Lorraine . . . . . 32
- C** Careri, Giovanni . . . . . 2  
 Carta, Silvio . . . . . 58  
 Caumon, Céline . . . . . 3  
 Ceccotti, Camilla . . . . . 12  
 Cerman, Jérémie . . . . . 3, 59  
 Chang, Anita Wen-Shin . . . . . 19  
 Chantoury-Lacombe, Florence . . . . . 3  
 Charnow, Sally Debra . . . . . 11  
 Chavira-Prado, Alicia . . . . . 33  
 Colin, Marie-Alexis . . . . . 33  
 Collarile, Luigi . . . . . 33  
 Collins, Cole . . . . . 4, 56  
 Comber, John . . . . . 42  
 Constantin, Cătălin D . . . . . 4  
 Corswarem, Emilie . . . . . 33  
 Crago, Ezekiel . . . . . 20
- D** D'Amico, Leonardo . . . . . 34  
 da Silva, Eurydice . . . . . 20  
 Dard, Olivier . . . . . 59  
 David Jackson, Kenneth . . . . . 7  
 Davidson, Lindsay . . . . . 37, 40  
 de Morant, Alix . . . . . 44, 60  
 de Villiers, Nico . . . . . 34  
 Debenham, Jennifer . . . . . 20  
 Delikostantinidou, Aikaterini . . . . . 44  
 Dobson, Julia . . . . . 58  
 Döcker, Georg . . . . . 60
- Downs, James . . . . . 21  
 Dreyfus, Kay . . . . . 37  
 Dryansky, Larisa . . . . . 4  
 Dulphy, Anne . . . . . 59  
 Dwyer, Benjamin . . . . . 35  
 Dwyer, Tessa . . . . . 24
- E** Edlund, Bengt . . . . . 35  
 Eiermann, André . . . . . 60  
 Élissèche, Charles-Yvan . . . . . 33  
 Erkens, Richard . . . . . 31
- F** Fantasia, Louis . . . . . 45  
 Farrelly, Dan . . . . . 45  
 Finter, Helga . . . . . 44, 60  
 Fitzpatrick, Lisa . . . . . 45  
 Flach, Sabine . . . . . 1, 5, 54  
 Fotiou, Mikela . . . . . 58  
 Fournier, Anne . . . . . 57  
 Frazier, Adrian . . . . . 46  
 Friesen, Lauren . . . . . 46  
 Fusillo, Massimo . . . . . 5
- G** Gallotta, Emanuele . . . . . 12  
 Gilardi, Paola . . . . . 57  
 Goarzin, Anne . . . . . 6  
 Gray, Struan . . . . . 21  
 Grene, Nicholas . . . . . 46, 48  
 Grishakova, Marina . . . . . 5  
 Grivel, Marianne . . . . . 59  
 Gudlin, Leila . . . . . 35
- H** Hallet, Wolfgang . . . . . 6  
 Hanenberg, Peter . . . . . 6  
 Hendricks, Karin . . . . . 36  
 Heulot-Petit, Françoise . . . . . 46  
 Hoffmann, Volker . . . . . 6  
 Holling, Eva . . . . . 44, 60  
 Howitz, Julianne . . . . . 60  
 Hunt Mahony, Christina . . . . . 47  
 Hunt, Una . . . . . 36
- I** Iglesias, Iván . . . . . 38  
 Imafidon, Elvis . . . . . 19  
 Iurlano, Fabrizio . . . . . 17
- J** J. B. Bullen . . . . . 7, 55  
 Jacobshagen, Arnold . . . . . 31  
 Jaeger, Bertrand . . . . . 37  
 Jarzębska, Alicja . . . . . 37  
 Jason, Gary James . . . . . 22  
 Johnson, Deborah J . . . . . 47  
 Jones, Elin Haf Gruffydd . . . . . 26
- K** Kalinak, Kathryn . . . . . 34  
 Kazakopoulou, Tonia . . . . . 58  
 Klaeui, Andreas . . . . . 57  
 Koehn, Dennis R . . . . . 46  
 Kurdi, Maria . . . . . 45
- L** Laterza, Marilena . . . . . 30  
 Laurent, Béatrice . . . . . 55  
 Le Gall, Guillaume . . . . . 4  
 Lessane, Patricia Williams . . . . . 22  
 Lettissier, Georges . . . . . 2, 55  
 Lett, Matthieu . . . . . 8  
 Lind, Julia . . . . . 48
- Lonergran, Patrick . . . . . 48  
 Lozier, Claire . . . . . 8  
 Lurin, Emmanuel . . . . . 59
- M** Maddock, David . . . . . 9  
 Magnusson, Carl . . . . . 8  
 Malchow, Jacqueline . . . . . 48  
 Marc, Isabelle . . . . . 8  
 Markuszevska, Aneta . . . . . 38  
 Marquaille, Léonie . . . . . 8  
 Matzek, Bianca . . . . . 9  
 Menegaldo, Gilles . . . . . 18  
 Mikami, Hiroko . . . . . 49  
 Miquel, Ángel . . . . . 22  
 Mizia, Urszula . . . . . 38  
 Mojsak, Łukasz Andrzej . . . . . 27  
 Monteiro, Marlène . . . . . 58  
 Morales, Jorge . . . . . 33  
 Morash, Chris . . . . . 46  
 Morelli, Janelize . . . . . 31  
 Morisson, Valérie . . . . . 9  
 Muhidine, Éléonore . . . . . 10  
 Murphy, Thomas . . . . . 49  
 Murphy, Tom . . . . . 23  
 Musées Royaux des Beaux-Arts de Belgique . . . . . 10  
 Myara Kelif, Elinor . . . . . 2
- N** Noga-Banai, Galit . . . . . 5, 56  
 Núñez, César A . . . . . 23
- O** O'Meara, Radha . . . . . 24  
 O'Reilly, Anne F . . . . . 49  
 Okamuro, Minako . . . . . 49  
 Oliver, Wendy . . . . . 47
- P** Paquet-Deyris, Anne-Marie . . . . . 18  
 Parsons, Maria . . . . . 6  
 Patey, Caroline . . . . . 2, 55  
 Pérez Riedel, Magalí Daniela . . . . . 24  
 Pérez-Zalduondo, Gemma . . . . . 38  
 Perras, Jean-Alexandre . . . . . 55  
 Petersen, Birger . . . . . 29  
 Petry, Clara-Franziska . . . . . 48  
 Plassard, Didier . . . . . 44, 60  
 Portmann, Maria . . . . . 10
- R** Randhage, Susanne . . . . . 10  
 Ranguin, Josiane . . . . . 25  
 Rayner, Jonathan . . . . . 58  
 Reboul, Anne-Marie . . . . . 11  
 Reichardt, Dagmar . . . . . 11  
 Reimers, Anne . . . . . 1, 56  
 Rérat, Melissa . . . . . 25  
 Riedo, Christoph . . . . . 38  
 Robison, John O . . . . . 39  
 Roman, Cynthia E . . . . . 2, 55  
 Ross, Peter . . . . . 31  
 Ross, Sarah M . . . . . 39
- S** Sackmann, Dominik . . . . . 41  
 Sandron, Dany . . . . . 12  
 Scherer, Ludger . . . . . 25  
 Schiller, Rina . . . . . 39  
 Schmidt, Yvonne . . . . . 57  
 Schütte, Uwe . . . . . 41  
 Scott, Malcolm . . . . . 26  
 Seck, Mamarame . . . . . 40

Serra Porteiro, Elisa . . . . .	50
Sherman, Gary . . . . .	54
Siebert, Bernhard . . . . .	44, 60
Siegmund, Gerald . . . . .	44, 60
Sieradz, Małgorzata . . . . .	40
Sills-Jones, Dafydd . . . . .	26
Solomon, Síomón . . . . .	50
Stewart, Tyson. . . . .	26
Stolarska-Fronia, Małgorzata. . . . .	12
<b>T</b> Taiwo, Olugbenga . . . . .	40
Talarczyk, Monika . . . . .	27
Taylor, Stayci . . . . .	24
Tcherikover, Anat . . . . .	12
Tessing Schneider, Magnus . . . . .	30
Textes et Cultures . . . . .	27
Thiessen-Schneider, Gudrun . . . . .	11
Tinel-Temple, Muriel . . . . .	58
Toibin, Colm . . . . .	50
Tubali, Shai . . . . .	27
<b>U</b> Usarek-Topper, Alicja . . . . .	41
<b>V</b> Van der Merwe, Liesl . . . . .	31
Varadi, Helga . . . . .	41
<b>W</b> Walthaus, Asing . . . . .	34
Wasensteiner, Lucy . . . . .	8
Wates, Matt . . . . .	56
Weekes, Diana K. . . . .	37
Wesemüller, Mara Ruth . . . . .	51
White, Rosalind. . . . .	7, 55
Wicky, Érika . . . . .	55
Wieczorek, Sławomir . . . . .	42
Wilk, Piotr . . . . .	42
Wissner, Reba . . . . .	28
Woldan, Alois . . . . .	28
<b>X</b> Xu, Meimei . . . . .	28
<b>Y</b> Yagi, Naoko . . . . .	49
Yota, Elisabeth. . . . .	15, 59
<b>Z</b> Ziegler, Michelle . . . . .	42
Zoppelli, Luca . . . . .	42
Zsovár, Judit . . . . .	43

**Head Office**

Peter Lang Group AG  
Place de la Gare 12  
1003 Lausanne  
Switzerland  
[info@peterlang.com](mailto:info@peterlang.com)

**Customer Service**

General enquiries  
[info@peterlang.com](mailto:info@peterlang.com)  
  
Book orders  
[orders@peterlang.com](mailto:orders@peterlang.com)  
  
Claims for damaged books, etc.  
[claims@peterlang.com](mailto:claims@peterlang.com)

**Bern**

Peter Lang Group AG  
Place de la Gare 12  
1003 Lausanne  
Switzerland

**Berlin**

Peter Lang GmbH  
Internationaler Verlag der  
Wissenschaften  
Gontardstraße 11  
10178 Berlin  
Deutschland  
[info@peterlang.com](mailto:info@peterlang.com)

**Brussels**

P.I.E. Peter Lang SA  
Éditions Scientifiques Internationales  
Avenue Maurice 1, 3e étage  
1050 Bruxelles  
Belgium  
[info@peterlang.com](mailto:info@peterlang.com)

**USA**

Peter Lang Publishing, Inc.  
80 Broad Street, 5th floor  
New York, NY 10004  
USA  
[info@peterlang.com](mailto:info@peterlang.com)

**UK and Ireland**

Peter Lang Ltd  
International Academic Publishers  
John Eccles House  
Science Park, Robert Robinson Ave  
Littlemore, OXFORD  
OX4 4GP  
UNITED KINGDOM  
[info@peterlang.com](mailto:info@peterlang.com)

**Poland**

Peter Lang GmbH  
Wydawnictwo Naukowe  
Przedstawicielstwo w Polsce  
Ul. Zimorowica 2 m.11  
02-062 Warszawa  
Poland  
Tel. +48 660 759467  
[info@peterlang.com](mailto:info@peterlang.com)

**Turkey**

Peter Lang GmbH  
Uluslararası Bilimsel Yayınevi  
Esra Bahşi  
Maden Mh. Baglar Sk. No. 6/3  
34450 Sarıyer İstanbul  
Turkey  
Tel. +90 212 271 77 55  
[info@peterlang.com](mailto:info@peterlang.com)

**Print & Digital Sales**

Contact our Sales Team via email:  
[Sales@peterlang.com](mailto:sales@peterlang.com)

**Rights & Licenses**

[rights@peterlang.com](mailto:rights@peterlang.com)

**Press and Corporate Communications**

[marketing@peterlang.com](mailto:marketing@peterlang.com)  
[reviews@peterlang.com](mailto:reviews@peterlang.com)

### Australia, New Zealand, Papua New Guinea and Fiji

Co Info Pty Ltd  
 Jade Wood  
 200A Rooks Road  
 Vermont, VIC 3133  
 Australia  
 Tel. +613 9210 7777  
 Fax +613 9210 7788  
[books@coinfo.com.au](mailto:books@coinfo.com.au)

### China

Ian Taylor Associates Ltd. Beijing Office  
 B1102 Building 4, BeijingINN  
 No. 11 East Shuijing Hutong  
 Dongcheng District  
 100010 Beijing  
 P.R. China  
 Tel. +86 (0)10 5864 3360  
 Fax +86 (0)10 5864 3320  
[ian@iantaylorassociates.com](mailto:ian@iantaylorassociates.com)

### Hong Kong and Taiwan

China Publishers Services Ltd  
 Edwin Chu  
 Room 718, Fortune Commercial Building  
 362 Sha Tsui Road, Tsuen Wan  
 N.T. Hong Kong SAR  
 Tel. +852 2491 1436  
 Fax +852 2491 1435  
[edwin@cps-hk.com](mailto:edwin@cps-hk.com)

### Middle East

International Publishers Representatives  
 David Atiyah  
 PO Box 25731  
 1311 Nicosia  
 Cyprus  
 Tel. +357 22 872355  
 Fax +357 22 872359  
[iprschl@spidernet.com.cy](mailto:iprschl@spidernet.com.cy)

### Morocco

Librairie Nationale  
 Mik Kerouach  
 Responsable Département Universitaire  
 El Farah II, Lot n° 3, Q.I  
 Mohammedia – Morocco  
 Tél. +212 661045776  
[m.kerouach@librairienationale.co.ma](mailto:m.kerouach@librairienationale.co.ma)

### Philippines

Edwin Makabenta  
 109 Talayan Street, Talayan Village  
 Quezon City  
 Philippines 1104  
 Tel. +63 2 703 9792  
 Fax +63 918 911 6384  
[adboxbooks@gmail.com](mailto:adboxbooks@gmail.com)

### South Africa, Botswana and Namibia

Academic Marketing Services (Pty) Ltd  
 PO Box 130  
 Woodlands 2080  
 South Africa  
 Tel. +27 (0)11 447 7441  
 Fax +27 (0)11 447 2314  
[info@academicmarketing.co.za](mailto:info@academicmarketing.co.za)

### South Korea

IMPACT KOREA  
 ChongHo Ra  
 Suite 715, Shinhan Nextel  
 14 Dosun-dong, Sungdong-gu  
 Seoul 133-714  
 South Korea  
 Tel. +82 2 2296 0140  
 Fax +82 2 2296 0143  
[impactkr@kornet.net](mailto:impactkr@kornet.net)

### Spain, Portugal and Gibraltar

Iberian Book Services  
 Charlotte Prout  
 Sector Islas 12, 1ºB  
 28760 Tres Cantos, Madrid  
 Spain  
[cprout@iberianbookservices.com](mailto:cprout@iberianbookservices.com)

### Canadian Distribution-print

University of Toronto Press Distribution  
 5201 Dufferin Street,  
 Toronto, M3H 5T8  
 Canada  
 Tel. +1-800-565-9523 (North America)  
 and (416) 667-7791  
 Fax +1-800-221-9985 (North America)  
 and (416) 667-7832  
[utpbooks@utpress.utoronto.ca](mailto:utpbooks@utpress.utoronto.ca)

**Australia and New Zealand**

Bezi Publishing Services  
 Mrs. Louise Valier-D'Abate  
 PO Box 1233  
 Mitcham North Vic 3132 Australia  
 Tel. +61 455 864 860  
 louise@bezi.com.au

**China Mainland**

Ian Taylor Associates Ltd. Beijing Office  
 B1102 Building 4, BeijingINN  
 No. 11 East Shuijing Hutong  
 Dongcheng District  
 100010 Beijing  
 P.R. China  
 Tel. +86 (0)10 5864 3360  
 Fax +86 (0)10 5864 3320  
 ian@iantaylorassociates.com

**China Mainland, Hong Kong, Taiwan**

China Publishers Services Ltd  
 Ben Bai  
 Room 718, Fortune Commercial Building  
 362 Sha Tsui Road, Tsuen Wan  
 N.T. Hong Kong SAR  
 Tel. +86 18910752902  
 benbai@cps-hk.com

**Hungary, Slovenia, Croatia and Bulgaria**

Scientific Knowledge Services  
 Mrs. Ángyán Katalin  
 Chamerstrasse 172  
 6300 Zug  
 Switzerland  
 Tel. +36 27 785 865  
 Mobile +36 70 272 6200  
 hu@scientificknowledgeservices.com

**Israel**

Inter View Information Resources  
 Menahem Dolinsky  
 P.O.B 7156 Ramat-Gan 52171, Israel  
 Tel. +972-(0)544-581872  
 Fax. +972-(0)537-978349  
 mdolinsky@inter.net.il

**Italy**

Cenfor International Srl  
 Mrs. Anna Merloe  
 Viale G. Palazzi 3/1/A  
 16145 Genova  
 Tel. +39 010 313 567  
 Fax +39 010 420 6942  
 Mobile +39 393 910 4923  
 amerlo@cenfor.it

**Middle East**

Avicenna Research  
 Mr. Nazim Mohammedi  
 Dubai  
 United Arab Emirates  
 Tel. +971 50 1138640  
 Tel. +44 7944 464122  
 info@avicenna-research.com

**Morocco**

Librairie Nationale  
 Mik Kerouach  
 Responsable Département Universitaire  
 El Farah II, Lot n° 3, Q.I  
 Mohammedia – Morocco  
 Tél. +212 661045776  
 m.kerouach@librairienationale.co.ma

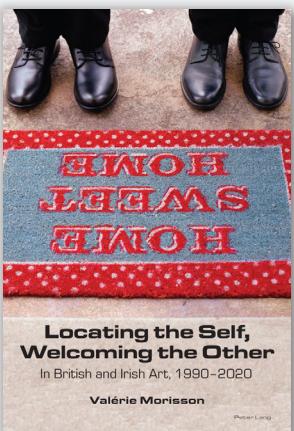
**Turkey**

Mr. Kivanc Cinar  
 Prof. Dr. Ahmet Taner Kislali Mahallesi  
 2830 Cadde No: 18  
 Cayyolu -Ankara  
 Turkey  
 Tel. +90 312 446 7792 Ext. 1005  
 Fax +90 312 446 7793  
 Mobile +90 544 618 36 18  
 kcinar@informascope.com

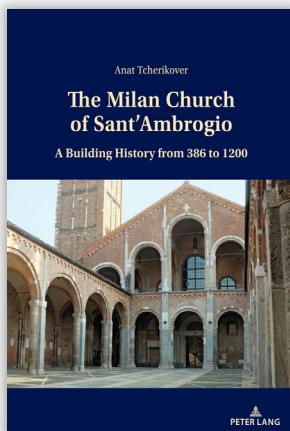
**Other Countries**

Contact our Sales Team via email:  
 Sales@peterlang.com

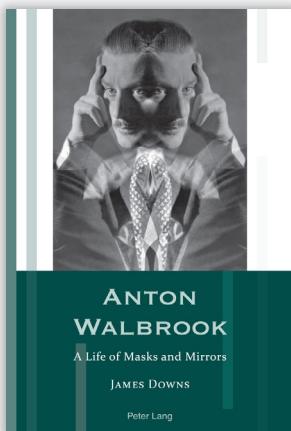
## Selected Highlights



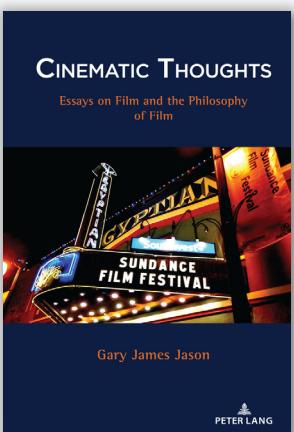
Page 9



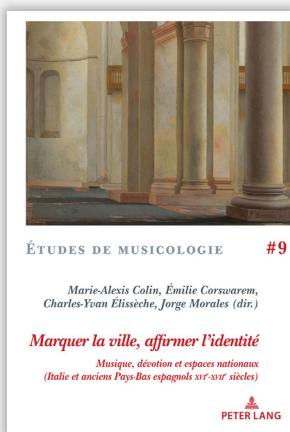
Page 12



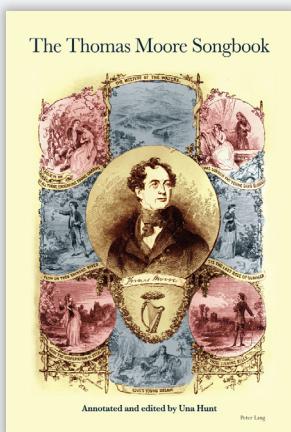
Page 21



Page 22



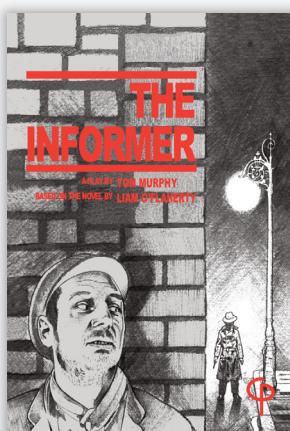
Page 33



Page 36



Page 48



Page 49



Page 51



[www.peterlang.com](http://www.peterlang.com)



@PeterLangGroup



[www.facebook.com/PeterLangPublishers](http://www.facebook.com/PeterLangPublishers)



[www.instagram.com/peterlangpublishing/](http://www.instagram.com/peterlangpublishing/)