A Lacanian approach to murder scene investigation. What if Jacques Lacan—the brilliant and eccentric Parisian psychoanalyst—had worked as a police detective, applying his theories to solve crimes? This may conjure up a mental film clip starring Peter Sellers in a trench coat, but in Lacan at the Scene, Henry Bond makes a serious and provocative claim: that apparently impenetrable events of violent death can be more effectively unraveled with Lacan's theory of psychoanalysis than with elaborate, technologically advanced forensic tools. Bond's exposition on murder expands and develops a resolutely Žižekian approach. Seeking out radical and unexpected readings, Bond unpacks his material utilizing Lacan's neurosis-psychosis-perversion grid. Bond places Lacan at the crime scene and builds his argument through a series of archival crime scene photographs from the 1950s—the period when Lacan was developing his influential theories. It is not the horror of the ravished and mutilated corpses that draws his attention; instead, he interrogates seemingly minor details from the everyday, isolating and rephotographing what at first seems insignificant: a single high heeled shoe on a kitchen table, for example, or carefully folded clothes placed over a chair. From these mundane details he carefully builds a robust and comprehensive manual for Lacanian crime investigation that can stand beside the FBI's standard-issue Crime Classification Manual.

The book is not about works of art that simply document criminal acts. Rather, it is about a strain of art that presents the art object as a clue to absent meanings or actions.

A groundbreaking and extensively researched account of the 1960s London art scene In the 1960s, London became a vibrant hub of artistic production. Postwar reconstruction, jet air travel, television arts programs, new color supplements, a generation of young artists, dealers, and curators, the influx of international film companies, the projection of “creative Britain” as a national brand—all nurtured and promoted the emergence of London as “a new capital of art.” Extensively illustrated and researched, this book offers an unprecedented, rich account of the social field that constituted the lively London scene of the 1960s. In clear, fluent prose, Tickner presents an innovative sequence of critical case studies, each of which explores a particular institution or event in the cultural life of London between 1962 and 1968. The result is a kaleidoscopic view of an exuberant decade in the history of British art.
This original study discovers the bourgeois in the modernist and the dissenting style of Bohemia in the new artistic movements of the 1910s. Brooker sees the bohemian as the example of the modern artist, at odds with but defined by the codes of bourgeois society. It renews once more the complexities and radicalism of the modernist challenge.

Virginia Woolf and the Common(wealth) Reader presents twenty-eight essays and four poetic invocations delivered at the 23rd Annual International Conference on Virginia Woolf, hosted by Simon Fraser University in Vancouver, British Columbia. The theme of the conference, the concept of "common(wealth)," addresses geographical, political, and imaginary spaces in which different readers and readings vie for primacy of place. The essays in this collection, including keynote addresses by Rosemary Ashton, Paul Delany, Christine Froula, Mary Ann Gillies, Sonita Sarker, and Jane Stafford, reflect upon "common(wealth)" as a constructed entity, one that necessarily embodies tensions between the communal and individual, traditional culture and emergent forms, indigenous people and colonial powers, and literary insiders and outsiders.

This book argues that Freud's mapping of trauma as a scene is central to both his clinical interpretation of his patients’ symptoms and his construction of successive theoretical models and concepts to explain the power of such scenes in his patients' lives. This attention to the scenic form of trauma and its power in determining symptoms leads to Freud's break from the neurological model of trauma he inherited from Charcot. It also helps to explain the affinity that Freud and many since him have felt between psychoanalysis and literature (and artistic production more generally), and the privileged role of literature at certain turning points in the development of his thought. It is Freud's scenography of trauma and fantasy that speaks to the student of literature and painting. Overall, the book develops the thesis of Jean Laplanche that in Freud's shift from a traumatic to a developmental model, along with the undoubted gains embodied in the theory of infantile sexuality, there were crucial losses: specifically, the recognition of the role of the adult other and the traumatic encounter with adult sexuality that is entailed in the ordinary nurture and formation of the infantile subject.

This book is a detailed and close examination of the rave club drugs market as it took place in nightclubs, dance parties, pubs and bars and among friendship networks in London, in the mid to late 1990s. It focuses on the organizational features of drugs purchasing and selling and differentiates anonymous drugs trading in public nightclub settings, from selling among extended networks of friends and others. The stories of different people and friendship groups illustrate the varied drug selling roles and highlight the enterprise and entrepreneurship supporting their involvement. Told from the perspective of author's own membership in this night-time leisure culture, and embracing the disciplines of urban sociology and cultural criminology, this book contributes to our knowledge of recreational drugs markets and night-time leisure cultures. It will be of interest to students and academics with interests in these fields, as well as the many other people whose lives became a part of this vibrant leisure scene.

A fake U2 concert. A deranged hypnotist. A book signing by a dead author. Welcome to the wild world of Improv Everywhere. From the infamous...
No Pants! Subway Ride to the legendary Grand Central Freeze, Improv Everywhere has been responsible for some of the most original and subversive pranks of the Internet age. In Causing a Scene, the group's agents provide a hilarious firsthand account of their mischievous antics. Learn how they created a time loop in a Starbucks and gave Best Buy eighty extra employees. Join in on the fun with this irreverent, behind-the-scenes look at Improv Everywhere's world-famous missions, and get inspired to create your own memorable mayhem.

PRAISE FOR QUEER CITY “Always entertaining . . . much to be recommended.”—The Spectator “A nimble, uproarious pocket history of sex in his beloved metropolis.”—Independent “Ackroyd has an encyclopedic knowledge of London, and a poet's instinct for its strange, mesmerizing drives and urges . . . Queer City contains something to alarm or fascinate on every page.”—The Mail on Sunday “Droll, provocative and crammed to bursting with startling facts.”—The Guardian “Succinct, perceptive and robust.”—Daily Telegraph In Queer City, the acclaimed Peter Ackroyd looks at London in a whole new way—through the complete history and experiences of its gay and lesbian population. In Roman Londinium, the city was dotted with lupanaria (“wolf dens” or public pleasure houses), fornes (brothels), and thermiae (hot baths). Then came the Emperor Constantine, with his bishops, monks, and missionaries. And so began an endless loop of alternating permissiveness and censure. Ackroyd takes us right into the hidden history of the city; from the notorious Normans to the frenzy of executions for sodomy in the early nineteenth century. He journeys through the coffee bars of sixties Soho to Gay Liberation, disco music, and the horror of AIDS. Ackroyd reveals the hidden story of London, with its diversity, thrills, and energy, as well as its terrors, dangers, and risks, and in doing so, explains the origins of all English-speaking gay culture.

It is a familiar sight late night in the centers of major cities like London and New York: the rush of people sneaking drunken kisses and fumbling exchanges before stumbling home. But travelling the opposite direction there is a select few who only come out after midnight. The 'Night Flowers' is an affectionate term that encompasses the loose-knit society of drag kings and queens, club kids, alternative-queer, transgender, goths, fetishists, cabaret and burlesque performers who bloom at night and burn brightly under the neon lights of central London. These portraits are the result of a project begun by Damien Frost in early 2014 where he went out every night to wander the streets of London in search of its most colourful inhabitants. In so doing, Damien first stumbled across the world of the 'Night Flowers' and he began documenting the people and their wild array of looks and creative expression. For the most part, the photographs are incidental portraits taken after chance encounters on the streets, down dark alleys or backstage in a club and often in cramped and crowded circumstances - the poise and grace of the subjects belying the quizzical looks or comments or event taunts thrown at them by passers-by. Damien's photographs reveal a massive array of artists, dancers, designers, performers and others who were turning themselves into an ephemeral artwork that would last for a few hours at most.

These six essential essays capture Woolf at her best, exploring modern consciousness through the prism of 1930s London while simultaneously painting an intimate, touching portrait of this sprawling metropolis and its fascinating inhabitants. Adeline Virginia Woolf (25 January 1882 – 28 March 1941) was an English writer, and one of the foremost modernists of the twentieth century. During the interwar period, Woolf was a significant figure in London literary society and a central figure in the influential Bloomsbury Group of intellectuals.
In this thought-provoking study Mardock looks at Ben Jonson's epigrams, prose, and verse satire in order to focus on Jonson's theatrical appropriations of London space both in and out of the playhouse. Through this critical analysis, the author argues that the strategies of authorial definition that Jonson pursued throughout his career as a poet and playwright were in large part determined by two intersecting factors: first, his complicated relationship with London's physical places and its institutional topography, and secondly--challenging commonplace assumptions about Jonson's anti-theatricality--the distinctly theatrical model of spatial practice that he brought to bear on his representation of the urban experience. Although much criticism has focused on Jonson's role in the emergence of modern definitions of authorship, most has focused on the material contexts of the book trade, on the politics of Jonson's patronage, or on Jonson's self-construction as a neoclassical and primarily textual poet. Mardock engages with all these considerations, but with a focus on the dramatic practices of urban space--a growing concern among scholars of early-modern drama--as a consistent factor in Jonson's authorial claims.

These five sparkling essays on those aspects of London that have changed little since Virginia Woolf wrote of them in the 1930's show Woolf at the top of her form, blending together in her own unique fashion solid information and imaginative flights of fancy, fact and poetry. "London," she wrote, "is the city in the full tide and race of human life." It still is. The Docks, Oxford Street, the great men's houses within its confines -- Keats', Carlyle's - its abbeys and cathedrals, the House of Commons, today reflect those same enduring qualities that Virginia Woolf observed so perceptively.

This book explores the highly-valued, and often highly-charged, ideal of authenticity in hip-hop — what it is, why it is important, and how it affects the day-to-day life of rap artists. By analyzing the practices, identities, and struggles that shape the lives of rappers in the London scene, the study exposes the strategies and tactics that hip-hop practitioners engage in to negotiate authenticity on an everyday basis. In-depth interviews and fieldwork provide insight into the nature of authenticity in global hip-hop, and the dynamics of cultural appropriation, globalization, marketization, and digitization through a combined set of ethnographic, theoretical, and cultural analysis. Despite growing attention to authenticity in popular music, this book is the first to offer a comprehensive theoretical model explaining the reflexive approaches hip-hop artists adopt to ‘live out’ authenticity in everyday life. This model will act as a blueprint for new studies in global hip-hop and be generative in other authenticity research, and for other music genres such as punk, rock and roll, country, and blues that share similar issues surrounding contested artist authenticity.

'A strange and wonderful book, plausible as kitchens, but shapely as a folktale, and with the same disturbing resonance.' - Margaret Atwood

Discover the creatures of the wizarding world in stunning 3D scenes. Revisit the magic of Harry Potter through four intricate, multilayer dioramas that capture beloved moments from the films. From Harry’s pulse-pounding battle with the Hungarian Horntail dragon to his encounter with Thestrals in the Forbidden Forest, each pop-up is laser die-cut for precision and gorgeously detailed. Every scene is followed by essential information about the creatures and fun, behind-the-scenes facts from the films. Design to thrill both seasoned Harry Potter fans and younger
children, this volume is a treasured keepsake for the whole family.

London Fields is Amis’s murder story for the end of the millennium—"a comic murder mystery, an apocalyptic satire, a scatological meditation on love and death" (The New York Times). The murderee is Nicola Six, a "black hole" of sex and self-loathing intent on orchestrating her own extinction. The murderer may be Keith Talent, a violent lowlife whose only passions are pornography and darts. Or is the killer the rich, honorable, and dimly romantic Guy Clinch? Here, Amis is "by turns lyrical and obscene, colloquial and rhapsodic.” —Michiko Kakutani

The great eighteenth century portraitist comes to life in this “gritty, bawdy and funny” rags to riches novel told in the voice of the artist himself (The New York Times). William Hogarth was London’s artist par excellence, and his work—especially his satirical series of “modern moral subjects”—supplies the most enduring vision of the ebullience, enjoyments, and social iniquities of the eighteenth century. And in I, Hogarth, he tells a ripping good yarn. From a childhood spent in a debtor’s prison to his death in the arms of his wife, Hogarth recounts the incredible story of how he maneuvered his way into the household of prominent artist Sir James Thornhill, and from there to become one of England’s best portrait painters. Through his marriage to Jane Thornhill, his fight for the Copyright Act, his unfortunate dip into politics, and his untimely death, “the voice in which Dean’s Hogarth tells his own story is rich and persuasive . . . Like stepping into a Hogarth painting” (The New York Times). “A brilliant exercise in imagination and storytelling.” —Kirkus Reviews (starred review)

Auditory Scene Analysis addresses the problem of hearing complex auditory environments, using a series of creative analogies to describe the process required of the human auditory system as it analyzes mixtures of sounds to recover descriptions of individual sounds. In a unified and comprehensive way, Bregman establishes a theoretical framework that integrates his findings with an unusually wide range of previous research in psychoacoustics, speech perception, music theory and composition, and computer modeling.

Martin Gayford’s masterful account of painting in London from the Second World War to the 1970s, illustrated by documentary photographs and the works themselves The development of painting in London from the Second World War to the 1970s has never before been told before as a single narrative. R. B. Kitaj’s proposal, made in 1976, that there was a "substantial School of London” was essentially correct but it caused confusion because it implied that there was a movement or stylistic group at work, when in reality no one style could cover the likes of Francis Bacon and also Bridget Riley. Modernists and Mavericks explores this period based on an exceptionally deep well of firsthand interviews, often unpublished, with such artists as Victor Pasmore, John Craxton, Lucian Freud, Frank Auerbach, Allen Jones, R. B. Kitaj, Euan Uglow, Howard Hodgkin, Terry Frost, Gillian Ayres, Bridget Riley, David Hockney, Frank Bowling, Leon Kossoff, John Hoyland, and Patrick Caulfield. But Martin Gayford also teases out the thread weaving these individual lives together and demonstrates how and why, long after it was officially declared dead, painting lived and thrived in London. Simultaneously aware of the influences of Jackson Pollock, Giacometti, and (through the teaching passed down at the major art school) the traditions of Western art from Piero della Francesca to Picasso and Matisse, the postwar painters were bound by their confidence that this ancient medium could do fresh and marvelous things, and explored in their diverse ways, the possibilities of paint.
In the contemporary fascination with images of crime, violence gets under our skin and keeps us enthralled. The Scene of Violence explores the spectator's encounter with the cinematic scene of violence – rape and revenge, homicide and serial killing, torture and terrorism. Providing a detailed reading of both classical and contemporary films – for example, Kill Bill, Blue Velvet, Reservoir Dogs, The Matrix, Psycho, The Accused, Elephant, Seven, Thelma & Louise, United 93, Zodiac, and No Country for Old Men – Alison Young returns the affective processes of the cinematic image to the study of law, crime and violence. Engaging with legal theory, cultural criminology and film studies, the book unfolds both our attachment to the authority of law and our identification with the illicit. Its original contribution is to bring together the cultural fascination of crime with a nuanced account of what it means to watch cinema. The Scene of Violence shows how the spectator is bound by the laws of film to the judgment of the crime-image.

First serialized in Good Housekeeping in 1931 and 1932, a collection of essays by the renowned author of Mrs. Dalloway follows the writer on six walks through her hometown of London, England, painting an evocative portrait of the city, its landmarks, its political and cultural milieu, and its colorful inhabitants. 30,000 first printing.

In Woolf's last novel, the action takes place on one summer's day at a country house in the heart of England, where the villagers are presenting their annual pageant. A lyrical, moving valedictory.

In her mid-20s, Heidi Williamson was part of a Scottish community that suffered an inconceivable tragedy, the Dunblane Primary School shooting. Those years living in the town form the focus of her third poetry collection. Through rivers, rain, wildlife and landscape, Williamson revisits where 'the occasional endures' and discovers the healing properties of a beloved place that helped form her.

London in the Fifties was a Mecca for artists: the painter Jack Smith, for instance, decreed that 'the wilderness starts ten miles from the centre of London in any direction'. The Bohemian underworlds of Fitzrovia and Soho attracted painters of the calibre of Francis Bacon, Frank Auerbach, Leon Kossoff, R. B. Kitaj and Lucian Freud. Kossoff was in no doubt as to what his subject should be: 'I hate leaving my studio', he said, 'I hate leaving London', and he painted the city from the age of twelve. Bacon became the most famous member of the circle centred on the legendary Colony Room in Soho, run by Muriel Belcher: a drinking den frequented by artists, critics and assorted hangers-on, eager to take advantage of the sexual freedom to be found in London, as nowhere else in the country, at a time when homosexuality was still against the law. The city was brimming over with ideas and movements: Neo-Romanticism, Social Realism, Pop Art, the Kitchen Sink School, Abstract Expressionism - all flourished in the Fifties and jostled for dominance. John Berger, then in his twenties and the enfant terrible of the art establishment, was one of the most influential critics of the time: passionately Marxist, his championing of Social Realism and the political responsibilities of art led him to clash with those painters he saw as failing in their duties to record 'the everyday and the ordinary'. The other great debate involved the relationship between high and low culture. To Lawrence Alloway, another important critic of the day, also in his twenties, popular culture had a vital role to play in 'high' art: he enthusiastically embraced American movies, music, magazines, all the paraphernalia of the newly invented 'teenager', and urged their incorporation into works of art. Bad press photographs, he held, were of more value to the artist than those striving
self-consciously to be 'artistic'. The debates that raged around these issues made such institutions as the Royal College of Art, the Institute of Contemporary Arts and the Slade School of Fine Art power-houses of creativity and new ideas.

Mrs. Dalloway is Virginia Woolf's best known novel. This landmark novel is a masterpiece. While the book seems to take place in a single day in the life of the eponymous Mrs. Dalloway, it is much more. Mrs. Dalloway is preparing for a dinner party to be held that evening. As she goes about her day, her mind wanders to the people who will be attending her party and her relationship with them. Her husband, Richard Dalloway; Peter Walsh, a man she might have married instead; Sally Seton, a woman with whom she shared a forbidden kiss; Septimus Warren Smith, a man slowly sinking into madness. The narrative focus shifts back and forth from Mrs. Dalloway to the characters who will be attending her dinner party in a groundbreaking stream of consciousness. The dinner party, like the novel, is a success.

In this volume, pioneering researchers address the visual cognition of scenes from neuroimaging, psychology, modeling, electrophysiology and computer vision perspectives.

A bestselling modern classic—both poignant and funny—about a boy with autism who sets out to solve the murder of a neighbor's dog and discovers unexpected truths about himself and the world. Nominated as one of America’s best-loved novels by PBS’s The Great American Read

Leigh Hunt’s contributions to English literature, although downplayed for several decades, are now acknowledged by scholars as key to our understanding of the Romantic period. He was not only a facilitator - in his support for the poetry of Shelley and Keats for example - but was also a major contributor in his own right to the literary and political world of the nineteenth century. Underscoring the literary innovations in his writing during the first three decades of the nineteenth century, this text focuses on the selected works that complement the current view of Hunt as a Romantic writer and show the independence in his critical approach and use of poetic language. With an episodic, chronological approach, this is an important reassessment of Hunt's substantial contributions to several different genres, providing a fascinating account of the significant impact of his works on audiences during the Romantic period.

The Chemsex Monologues explore the sexual, high world of the chillouts through six different characters. A nameless narrator meets a sexy boy on a Vauxhall night out, who introduces him to G’s pleasures; the poster boy for Room Service gets taken to Old Mother Meth’s place by a porn star; Fag Hag Cath is finding the chillouts have become more about the sex; Daniel is a sexual health worker who does community outreach in thesaunas; and the nameless narrator meets up with his sexy boy again in different circumstances. Explicit, funny and touching, The Chemsex Monologues display a realm that is sometimes dark, but populated by very real, loveable human beings.
Mise-en-scène: Film Style and Interpretation explores and elucidates constructions of this fundamental concept in thinking about film. In uncovering the history of mise-en-scène within film criticism, and through the detailed exploration of scenes from films as Imitation of Life and Lone Star, John Gibbs makes the case for the importance of a sensitive understanding of film style, and provides an introduction to the skills of close reading. This book thus celebrates film-making as well as film criticism that is alive to the creative possibilities of visual style.

Presents more than two dozen play scenes designed to help young actors improve their stage skills, including selections for beginning and more experienced performers.

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