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A translation of Raoul Vaneigem's autobiography, originally published in French in 2014.

This book is the first to present in a single volume a complete guide to one of the most notorious and radical art movements of the twentieth century, the Situationist International (SI). Comprising a comprehensive history that includes an examination of the SI's far-reaching ideas about our 'society of the spectacle', this book also provides an insight into the Situationist legacy together with extensive visual material. Tracing its development back to the European avant-garde and groups such as COBRA, the Lettrists and the International Movement for an Imaginist Bauhaus, Ford provides a comprehensive historical background

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to the 1957 foundation of the Situationist International under its self-proclaimed leader, the brilliant Guy Debord. Looking at painting, architecture and cinema, Ford includes detailed profiles of the main members such as the Asger Jorn, Constant, Pinot-Gallizio and Ralph Rumney. The final chapter looks at how the SI's legacy, following its disintegration in 1972, can be traced within subsequent artistic and activist movements, from punk through to culture jamming and media activism.

Présente la vie et la pensée d'un des écrivains les plus originaux de mai 1968. Un des théoriciens majeurs de l'Internationale situationniste avec Guy Debord, R. Vaneigem est auteur du "Traité de savoir-vivre à l'usage des jeunes générations" qui inspirera



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les graffiti les plus surprenants. Il revendique constamment les droits de la subjectivité poétique et de l'hédonisme sous toutes ses formes.

This collection of essays focuses on addressing the imaginative wake of the rebellious late 1960s, with a particular, but not exclusive, focus on word-and-image relations. The volume showcases and discusses the impact of such processes on literature and the arts of that mythologized historical period. It explores the impact of its defining causes, hopes and regrets on the creative imagination. The awakening moment for that extraordinary momentous period in the global socio-political memory was May 1968, which came

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to be seen as the culmination and epitome of a series of processes involving protest, and the affirmation of previously silent or subaltern causes. Such processes and causes were predicated on challenges to established powers and mindsets, and hence on demands for change, which have had rich consequences in literature and the arts.

The main focus of *Literary Subterfuge and Contemporary Persian Fiction* is to identify components and elements which define Persian modernist fiction, placing an emphasis on literary concepts and devices which provide the dynamics of the evolutionary trajectory of this modernism. The question of 'who writes Iran' refers to a contested area which goes beyond the

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discipline of literary criticism. Non-literary discourses have made every effort to impose their "committed" readings on literary texts; they have even managed to exert influence on the process of literary creation. In this process, inevitably, many works, or segments of them, and many concepts which do not lend themselves to such readings have been ignored; at the same time, many of them have been appropriated by these discourses. Yet components and elements of Persian literary tradition have persistently engaged in this discursive confrontation, mainly by insisting on literature's relative autonomy, so that at least concepts such as conformity and subterfuge, essential in terms of defining modern and modernist Persian fiction, could be defined in a

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literary manner. Proffering an alternative in terms of literary historiography; this book supports a methodological approach that considers literary narratives which occur in the margins of dominant discourses, and indeed promote non-discursivity, as the main writers of Persian modernist fiction. It is an essential resource for scholars and researchers interested in Persian and comparative literature, as well as Middle Eastern Studies more broadly.

"Puisque s'avérait photogénique ce qui bouge, ce qui mue, ce qui vient pour remplacer ce qui va avoir été, la photogénie, en qualité de règle fondamentale, vouait d'office le nouvel art au service des forces de

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transgression et de révolte." Jean Epstein, *Le Cinéma du Diable* (1947).

Une série de meurtres sauvages affecte le mode suave et dissimulé de la diplomatie française. Tous ont une portée symbolique, dénonçant exactions et délits de diplomates au-dessus des lois comme des soupçons. Une jeune énarque aussi décapante que déséquilibrée et un rond-de-cuir en rupture de ban vont tenter de mettre à jour une réalité minable avant de comprendre qu'ils sont les jouets d'une formidable manipulation qui vise à dénoncer l'impudence des hauts fonctionnaires du Quai d'Orsay. Trop tard...

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