

1. Record Nr.	UNINA990000767700403321
Titolo	French fashion illustrations of the twenties : 634 cuts from la Vie Parisienne / edited and arranged by Carol Belanger Grafton
Pubbl/distr/stampa	New York : Dover, c1987
ISBN	0-486-254585
Descrizione fisica	89 p. : tutte ill. ; 29 cm
Collana	Pictorial Archive
Disciplina	741.672 746.92
Locazione	FARBC
Collocazione	GRA.DE C 80
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910480701103321
Autore	Khalip Jacques
Titolo	Last Things : Disastrous Form from Kant to Hujar / / Jacques Khalip
Pubbl/distr/stampa	New York, NY : , : Fordham University Press, , [2018] ©2018
ISBN	0-8232-8157-4 0-8232-7956-1 0-8232-7957-X
Edizione	[First edition.]
Descrizione fisica	1 online resource (1 PDF (139 pages) :) : illustrations (some color)
Collana	Lit Z
Disciplina	809/.9145
Soggetti	Literature - Philosophy Romanticism - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- List of Color Plates -- Has- Been -- Introduction -- 1. The Unfinished World -- 2. Life Is Gone -- 3. As If That Look Must Be the Last -- Acknowledgments -- Notes -- Index
Sommario/riassunto	The arrival of the Anthropocene brings the suggestion that we are only now beginning to speculate on an inhuman world that is not for us, only now confronting fears and anxieties of ecological, political, social, and philosophical extinction. While pointing out that reflections on disaster were not foreign to what we historically call romanticism, Last Things pushes romantic thought toward an altogether new way of conceiving the “end of things,” one that treats lastness as neither privation nor conclusion. Through quieter, non-emphatic modes of thinking the end of human thought, Khalip explores lastness as what marks the limits of our life and world. Reading the fate of romanticism—and romantic studies—within the key of the last, Khalip refuses to elegize or celebrate our ends, instead positing romanticism as a negative force that exceeds theories, narratives, and figures of survival and sustainability. Each chapter explores a range of romantic and contemporary materials: poetry by John Clare, Emily Dickinson, John Keats, Percy Shelley, and William Wordsworth; philosophical texts

by William Godwin, David Hume, Immanuel Kant, and Jean-Jacques Rousseau; paintings by Hubert Robert, Caspar David Friedrich, and Paterson Ewen; installations by Tatsuo Miyajima and James Turrell; and photography by John Dugdale, Peter Hujar, and Joanna Kane. Shuttling between temporalities, *Last Things* undertakes an original reorganization of romantic thought for contemporary culture. It examines an archive on the side of disappearance, perishing, the inhuman, and lastness.

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