

1. Record Nr.	UNINA9910467416403321
Autore	Login Emma
Titolo	Set in stone? : war memorialisation as a long-term and continuing process in the UK, France and the USA // Emma Login
Pubbl/distr/stampa	Oxford : , : Archaeopress, , [2015] ©2015
ISBN	1-78491-258-1
Descrizione fisica	1 online resource (xii, 181 pages) : illustrations
Collana	Archaeopress archaeology
Disciplina	940.439
Soggetti	War memorials - Great Britain Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910255076603321
Autore	Hill Wes
Titolo	Art after the Hipster : Identity Politics, Ethics and Aesthetics // by Wes Hill
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2017
ISBN	9783319685786 3319685783
Edizione	[1st ed. 2017.]
Descrizione fisica	1 online resource (VIII, 150 p. 1 illus. in color.)
Collana	Palgrave Pivot
Disciplina	306.01
Soggetti	Culture - Study and teaching Arts Culture Popular culture Digital media Cultural Theory Fine Art Global and International Culture Popular Culture Digital and New Media
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	"The hipster has become a crucial theoretical figure in the early 21st century. Wes Hill shows us why and points to the long genealogy behind the concept. The philosophical origins of the hipster might even go back to that most unhip philosopher, Immanuel Kant. One of the questions Hill leaves us with is whether the hipster's days are numbered, whether when we're all hip anybody is." -Rex Butler, Professor of Art History, Monash University Evoking a level of animosity from a bygone cultural moment, the hipster belongs to a time when the economic advantages of cultural innovation in the arts were seriously believed. What that time was, and where we are now, is this book's

subject, examined through the lens of art history and the creativity hype of neoliberalism. Marking a transition from a period in Western art when irony and high-minded nonchalance reigned, the hipster appears in the context of contemporary art not as a critical standpoint in itself but as the continually deferred subject position of creative practice. Today, given the increasing impotence of the term "hipster," proclamations of cultural discernment are overshadowed by ethical considerations of identity, making palpable an uncertainty about our capacity to untangle capitalism's thirst for reinvention from the artist's thirst for subverting norms. Wes Hill lectures in Art History and Visual Culture at Southern Cross University, Australia. Previous publications include *Emily Floyd: The Dawn* (2014) and *How Folklore Shaped Modern Art* (2016).

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