

1. Record Nr.	UNINA9910781254803321
Autore	Singh J. P. <1961->
Titolo	Globalized arts : the entertainment economy and cultural identity // J. P. Singh
Pubbl/distr/stampa	New York : , : Columbia University, , 2011
ISBN	1-283-13597-3 9786613135971 0-231-51919-2
Descrizione fisica	1 online resource (xxv, 208 pages) : illustrations
Disciplina	306.4/7
Soggetti	Arts and globalization Culture and globalization Arts - Political aspects Arts - Economic aspects
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction. The creative voice and cultural identity -- Cultural politics and global anxieties -- Value, markets, patronage -- Culture wars -- UNESCO and the Europeans -- Cultural patrons in the developing world -- Culture by any other name -- The creative voice and cultural policy.
Sommario/riassunto	Our interactive world can take a creative product, such as a Hollywood film, Bollywood song, or Latin American telenovela, and transform it into a source of cultural anxiety. What does this artwork say about the artist or the world she works in? How will these artworks evolve in the global market? Film, music, television, and the performing arts enter the same networks of exchange as other industries, and the anxiety they produce informs a fascinating area of study for art, culture, and global politics. Focusing on the confrontation between global politics and symbolic creative expression, J. P. Singh shows how, by integrating themselves into international markets, entertainment industries give rise to far-reaching cultural anxieties and politics. With examples from Hollywood, Bollywood, French grand opera, Latin American television, West African music, postcolonial literature, and even the Thai sex trade, Singh cites not only the attempt to address cultural discomfort but also

the effort to deny entertainment acts as cultural. He connects creative expression to clashes between national identities, and he details the effect of cultural policies, such as institutional patronage and economic incentives, on the making and incorporation of art into the global market. Ultimately, Singh shows how these issues affect the debates on cultural trade being waged by the World Trade Organization, UNESCO, and the developing world.

2. Record Nr.	UNINA9910827166103321
Autore	Steven Mark
Titolo	Red modernism : American poetry and the spirit of communism / / Mark Steven
Pubbl/distr/stampa	Baltimore, Maryland : , : Johns Hopkins University Press, , 2017
ISBN	1-4214-2358-8
Descrizione fisica	1 online resource (pages cm.)
Collana	Hopkins studies in modernism
Disciplina	811/.509112
Soggetti	American poetry - 20th century - History and criticism Modernism (Literature) - United States Communism and literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	"In Red Modernism, Mark Steven asserts that modernism was highly attuned--and aesthetically responsive--to the overall spirit of communism. He considers the maturation of American poetry as a longitudinal arc, one that roughly followed the rise of the USSR through the Russian Revolution and its subsequent descent into Stalinism, opening up a hitherto underexplored domain in the political history of avant-garde literature. In doing so, Steven amplifies the resonance among the universal idea of communism, the revolutionary socialist state, and the American modernist poem. Focusing on three of the most significant figures in modernist poetry--Ezra Pound, William Carlos Williams, and Louis Zukofsky--Steven provides a theoretical and

historical introduction to modernism's unique sense of communism while revealing how communist ideals and references were deeply embedded in modernist poetry. Moving between these poets and the work of T. S. Eliot, Langston Hughes, Muriel Rukeyser, Gertrude Stein, Wallace Stevens, and many others, the book combines a detailed analysis of technical devices and poetic values with a rich political and economic context. Persuasively charting a history of the avant-garde modernist poem in relation to communism, beginning in the 1910s and reaching into the 1940s, *Red Modernism* is an audacious examination of the twinned history of politics and poetry"--
