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Autore	Tapper Michael
Titolo	Swedish cops : from Sjowall and Wahloo to Stieg Larsson / / Michael Tapper ; cover designer, Stephanie Sarlos ; copy-editor, Lisa Cordaro ; production manager, Tim Elameer ; typesetting, John Teehan
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ISBN	1-78320-280-7 1-78320-279-3
Descrizione fisica	1 online resource (394 p.)
Disciplina	823.087209581
Soggetti	Police in literature Detective and mystery stories, Swedish - History and criticism Police films - Sweden - History Electronic books.
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	Front Cover; Half-title; Title; Copyright; Contents; Acknowledgements; Preface; Introduction; Chapter 1 The Crime Genre; Origins; Crime and the Law; Chapter 2 Enter the Police; A Genre is Born; The Police and the Welfare State; Backlash; Dirty Harry; Crime and Civilization; Crime Dystopia: The Psychopath and the Serial Killer; Chapter 3 Crime Scene: Sweden; A Beginning; Gemeinschaft and Gesellschaft and the Nation; Crime and Nationality; The Young Savages of the Asphalt Jungles; The Hoodlum Film; The Politics of Crime; From Punishment to Reform and Back Again; Moral Panics and Crime Journalism Print the Faction! Chapter 4 The 1960's and 1970's: Sjöwall and Wahloo; Liberal-Conservative Criticism of the Welfare State; Criticism from within the Labour Movement; New Left Criticism of the Welfare State; Eco-humanist or Green Criticism of the Welfare State; Per Wahloo and Maj Sjöwall before Sjöwall and Wahloo; The Story of a Crime: Sjöwall and Wahloo from Freud to Marx; The Film Adaptations; Chapter 5 The 1980's: Leif G.W. Persson and Jan Guillou; Leif G.W. Persson; Jan Guillou; Chapter 6 The 1990's: Henning Mankell and Hakan Nesser;

Henning Mankell

Hakan Nesser and the Eurocop from Neverland Chapter 7 Millennium Cops; Crime and Punishment in the Age of the War on Terror; 'Europudding' Police; Son of Dirty Harry: Beck and the Iconic Rise of Gunvald Larsson; Roslund and Hellstrom; Stieg Larsson; Leif G.W. Persson: Downfall of the Welfare State; Chapter 8 Into the Twilight; Cops and the Gemeinschaft/Gesellschaft Dichotomy; The Vigilante Cop and Right-wing Extremism; The Vigilante Cop and Fascism; The Challenge of Evil; References; Index: Names; Index: Titles of Works; BackCover

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Sommario/riassunto

Michael Tapper considers Swedish culture and ideas from the period 1965 to 2012 as expressed in detective fiction and film in the tradition of Maj Sjöwall and Per Wahlöö. Believing the Swedish police narrative tradition to be part and parcel of the European history of ideas and culture, Tapper argues that, from being feared and despised, the police emerged as heroes and part of the modern social project of the welfare state after World War II. Establishing themselves artistically and commercially in the forefront of the genre, Sjöwall and Wahlöö constructed a model for using the police novel

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2. Record Nr.	UNINA9910462746003321
Autore	Whiteley Nigel
Titolo	Art and pluralism [[electronic resource] ] : Lawrence Alloway's cultural criticism / / Nigel Whiteley
Pubbl/distr/stampa	Liverpool, : Liverpool University Press, 2012
ISBN	1-78138-614-5 1-78138-907-1 1-84631-670-7
Descrizione fisica	1 online resource (986 p.)
Collana	Value art politics ; ; 6
Disciplina	701
Soggetti	Art, Modern - 20th century Pluralism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Half-title Page; Title Page; Copyright; Dedication; Contents; Acknowledgements; Section A: Introduction; 1. Alloway and pluralism; 2. Background; 3. The British art scene; 4. Early career; Section B: Continuum, 1952-1961; 1. Art criticism, 1951-1952; 2. The ICA in the early 1950s; 3. The Independent Group: aesthetic problems; 4. The Independent Group: popular culture; 5. Art criticism, 1953-; 6. Alloway and abstraction; 7. Alloway and figurative art; 8. This Is Tomorrow, 1956; 9. Information Theory; 10. Group 12 and Information Theory; 11. Science fiction 12. The cultural continuum model13. Writings about the movies; 14. Graphics and advertising; 15. Design; 16. Architecture and the city; 17. Channel flows; 18. Art autre; 19. The human image; 20. Modern Art in the United States, 1956; 21. Action Painting; 22. First trip to the USA; 23. The New American Painting,; 24. Alloway and Greenberg; 25. Cold wars; 26. British art and the USA: The Middle Generation; 27. A younger generation and the avant-garde; 28. Hard Edge; 29. Place and the avant-garde,; 30. Situation and its legacy; 31. The emergence of Pop art; 32. Alloway's departure Section C: Abundance, 1961-19711. Arrival in the USA and

"Clemsville"; 2. Junk art; 3. American Pop; 4. Curator at the Guggenheim; 5. Six Painters and the Object and Six More;; 6. Other writings on Pop; 7. Art as human evidence; 8. Alexander Liberman and Paul Feeley; 9. Systemic Painting;; 10. Abstraction and iconography; 11. The communications network; 12. Departure from the Guggenheim; 13. Exile in Carbondale; 14. Arts Magazine; 15. The Venice Biennale; 16. Return to New York: SVA, SUNY, and The Nation; 17. Options; 18. Expanding and disappearing works of art; 19. Alloway's Nation criticism 20. Newness and the avant-garde 21. Post-Minimal radicalism; 22. Historical revisions: Abstract Expressionism and Picasso; 23. Mass communications; 24. Film criticism; 25. Violent America; 26. Pluralism as a "unifying theory"; Section D: Alternatives, 1971-1988; 1. Disorientation and dissent in the art world; 2. Alloway and the politicization of art, 1968-1970; 3. Changing values, 1971-1972; 4. Artforum and the art world as a system; 5. 1973 and a new pluralism; 6. The uses and limits of art criticism; 7. Criticism and women's art, 1972-1974; 8. Women's art and criticism, 1975 9. The realist "renewal" 10. Photo-Realism; 11. The realist "revival"; 12. Realist revisionism; 13. The decline of the avant-garde; 14. "Legitimate variables"; 15. Earth art; 16. Public art; 17. In praise of plenty; 18. Crises in the art world: criticism; 19. Crises in the art world: feminism; 20. Crises in the art world: curatorship; 21. The co-ops and "alternative" spaces; 22. Turn of the decade decline; 23. Mainstream...; 24. ... and "alternative"; 25. The last years; 26. The complex present; Section E: Summary and Conclusion; 1. Pluralism; 2. "Post-Modernism"; 3. Art history; 4. Art criticism 5. Alloway's reputation

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## Sommario/riassunto

Lawrence Alloway (1926-1990) was one of the most influential and widely respected (as well as prolific) art writers of the post-war years. His many books, catalogue essays and reviews manifest the changing paradigms of art away from the formal values of modernism towards the inclusiveness of the visual culture model in the 1950s, through the diversity and excesses of the 1960s, to the politicisation in the wake of 1968 and the Vietnam war, on to postmodern concerns in the 1970s. Alloway was in the right places at the right times. From his central involvement with the Independent Group and the

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3. Record Nr.	UNISALENTO991000829859707536
Autore	Biggs, Norman L.
Titolo	Discrete mathematics / Norman L. Biggs
Pubbl/distr/stampa	Oxford : Clarendon Press New York : Oxford University Press, 1989 (1990 printing)
ISBN	0198534272
Edizione	[Rev. ed.]
Descrizione fisica	xiv, 480 p. : ill. ; 23 cm
Collana	Oxford science publications
Classificazione	AMS 05-01 AMS 05-XX AMS 05C AMS 20-XX LC QA76.9.M35B54
Disciplina	512.1
Soggetti	Electronic data processing - Mathematics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index