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The Volusp: Shamanism of Europe. How Humans became gods*Books I'm Currently Reading!*

Funny One Star Reviews: Strange the Dreamer ✨VLOGMAS DAY 4 + 5✨ BROMANCE BOOK CLUB WORTH THE HYPE? ✨ Lots of book haul and unboxings, finished Muse of Nightmare // Weekly Reading Vlog (7Sept-13Sept) ~~The Bromance Book Club Spoiler Free Review|| BR12~~ **ROMANCE MASHUP REVIEW!**

Ernest Hemingway and World War I*SEPTEMBER WRAP UP✨Books I Read in September* Muse Grip - Hack the North 2015 *EASY CONTEMPORARY ACRYLIC PAINTING TUTORIAL FOR BEGINNERS* ~~Reading The Bromance Project Muse~~

In Reading the Bromance: Homosocial Relationships in Film and Television, editor Michael DeAngelis has compiled a diverse group of essays that address the rise of this tricky phenomenon and explore the social and cultural functions it serves. Contributors consider selected contemporary film and television texts, as well as the genres that historically inspired them, in order to explore what needs bromance attempts to fulfill in relationships between men—straight or otherwise.

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Reading the Bromance: Homosocial Relationships in Film and Television Book collections on Project MUSE Contemporary Approaches to Film and Media UPCC book collections on Project MUSE.: Film, Theater and Performing Arts: Author: Michael DeAngelis: Edition: reprint: Publisher: Wayne State University Press, 2014: ISBN: 0814338992, 9780814338995: Length: 320 pages: Subjects

~~Reading the Bromance: Homosocial Relationships in Film and ...~~
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in the book reading the bromance homosocial relationships in film and television by project muse ghost and tommys relationship is presented to audiences as a bromance a bromance depends upon an elegant yet complex play with what popular media culture has consistently posited as the anticipated and desired out come of intensifying interpersonal intimacy in heterosexual relationships muse

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Reading the Bromance's remarkably sophisticated essays analyze the twisted generic complexity of a long history of representing male-male relations. Studying the formula's homosocial and heteronormative behaviors, these authors demonstrate how these texts permit fluid cultural and social adventures involving emotions, maturity, gender, taste, and physicality.

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In the middle of this century's first decade, "bromance" emerged as a term denoting an emotionally intense bond between straight men. Yet bromance requires an expression of intimacy that always toys with being coded as something other than "straight" male behavior, even as it insists that such intimacy must never be misinterpreted. In Reading the Bromance: Homosocial Relationships in Film ...

In the middle of this century's first decade, "bromance" emerged as a term denoting an emotionally intense bond between straight men. Yet bromance requires an expression of intimacy that always toys with being coded as something other than "straight" male behavior, even as it insists that such intimacy must never be misinterpreted. In Reading the Bromance: Homosocial Relationships in Film and Television, editor Michael DeAngelis has compiled a diverse group of essays that address the rise of this tricky phenomenon and explore the social and cultural functions it serves. Contributors consider selected contemporary film and television texts, as well as the genres that historically inspired them, in order to explore what needs bromance attempts to fulfill in relationships between men—straight or otherwise. Essays analyze films ranging from I Love You, Man to Superbad, Humpday, I Now Pronounce You Chuck and Larry, The Hangover, and the Jackass films, and include studies of representative examples in international cinema such as Y tu mama tambien and classic and contemporary films of the Bollywood genre. The volume also examines the increasingly prevalent appearance of the bromance phenomenon in television narratives, from the "male bonding" rituals of Friends and Seinfeld to more recent manifestations in House, The Wire, and the MTV reality series Bromance. From historical analysis to discourse analysis, sociological analysis, and queer theory, this volume provides a broad range of methodological and theoretical approaches to the phenomenon in the first booklength study of the bromance genre. Film and television scholars as well as readers interested in pop culture and queer studies will enjoy the insights of Reading the Bromance.

Pulitzer Prize–winning art critic Sebastian Smee tells the fascinating story of four pairs of artists—Manet and Degas, Picasso and Matisse, Pollock and de Kooning, Freud and Bacon—whose fraught, competitive friendships spurred them to new creative heights. Rivalry is at the heart of some of the most famous and fruitful relationships in history. The Art of Rivalry follows eight celebrated artists, each linked to a counterpart by friendship, admiration, envy, and ambition. All eight are household names today. But to achieve what they did, each needed the influence of a contemporary—one who was equally ambitious but possessed sharply contrasting strengths and weaknesses. Edouard Manet and Edgar Degas were close associates whose personal bond frayed after Degas painted a portrait of Manet and his wife. Henri Matisse and Pablo Picasso swapped paintings, ideas, and influences as they jostled for the support of collectors like Leo and Gertrude Stein and vied for the leadership of a new avant-garde. Jackson Pollock's uninhibited style of "action painting" triggered a breakthrough in the work of his older rival, Willem de Kooning. After Pollock's sudden death in a car crash, de Kooning assumed Pollock's mantle and became romantically involved with his late friend's mistress. Lucian Freud and Francis Bacon met in the early 1950s, when Bacon was being hailed as Britain's most exciting new painter and Freud was working in relative obscurity. Their intense but asymmetrical friendship came to a head when Freud painted a portrait of Bacon, which was later stolen. Each of these relationships culminated in an early flashpoint, a rupture in a budding intimacy that was both a betrayal and a trigger for great innovation. Writing with the same exuberant wit and psychological insight that earned him a Pulitzer Prize for art criticism, Sebastian Smee explores here the way that coming into one's own as an artist—finding one's voice—almost always involves willfully breaking away from some intimate's expectations of who you are or ought to be. Praise for The Art of Rivalry "Gripping . . . Mr. Smee's skills as a critic are evident throughout. He is persuasive and vivid. . . . You leave this book both nourished and hungry for more about the art, its creators and patrons, and the relationships that seed the ground for moments spent at the canvas."—The New York Times "With novella-like detail and incisiveness [Sebastian Smee] opens up the worlds of four pairs of renowned artists. . . . Each of his portraits is a biographical gem. . . . The Art of Rivalry is a pure, informative delight, written with canny authority."—The Boston Globe

"Once he met her, it was and always would be Lyla." They were the gentlemen bad boys of rock. Forming in a garage in a small town in Indiana. Taking their licks on the road. Going balls to the wall until they made their big break. And then Preacher McCade and the Roadmasters redefined rock and roll. Guided by their tortured lead singer and songwriter, the Roadmasters changed the face of music in the 80s and 90s. And on their journey to becoming one of the most enduring bands in history—dogged by rumors and myth and fueled by drugs and booze—the Roadmasters had one touchstone. Lyla. Preacher's muse, the love of his life, and the band's moral compass, from the beginning, Lyla is along for the ride. But with fame and acclaim in their grasp, they've entered the fast lane. And they didn't know it, but they were headed for a crash.

"HONEY GIRL is an emotional, heartfelt, charming debut, and I loved every moment of it." — Jasmine Guillory, New York Times bestselling author of The Proposal With her newly completed PhD in astronomy in hand, twenty-eight-year-old Grace Porter goes on a girls' trip to Vegas to celebrate. She's a straight A, work-through-the-summer certified high achiever. She is not the kind of person who goes to Vegas and gets drunkenly married to a woman whose name she doesn't know…until she does exactly that. This one moment of departure from her stern ex-military father's plans for her life has Grace wondering why she doesn't feel more fulfilled from completing her degree. Staggering under the weight of her parent's expectations, a struggling job market and feelings of burnout, Grace flees her home in Portland for a summer in New York with the wife she barely knows. In New York, she's able to ignore all the constant questions about her future plans and falls hard for her creative and beautiful wife, Yuki Yamamoto. But when reality comes crashing in, Grace must face what she's been running from all along—the fears that make us human, the family scars that need to heal and the longing for connection, especially when navigating the messiness of adulthood.

An essential introduction to a rapidly growing field of study, The Fan Fiction Studies Reader gathers in one place the key foundational texts of the fan studies corpus, with a focus on fan fiction. Collected here are important texts by scholars whose groundbreaking work established the field and outlined some of its enduring questions. Editors Karen Hellekson and Kristina Busse provide cogent introductions that place each piece in its historical and intellectual context, mapping the historical development of fan studies and suggesting its future trajectories. Organized into four thematic sections, the essays address fan-created works as literary artifacts; the relationship between fandom, identity, and feminism; fandom and affect; and the role of creativity and performance in fan activities. Considered as literary artifacts, fan works pose important questions about the nature of authorship, the meaning of "originality," and modes of transmission. Sociologically, fan fiction is and long has been a mostly female enterprise, from the fanzines of the 1960s to online forums today, and this fact has shaped its themes and its standing among fans. The questions of how and why people become fans, and what the difference is between liking something and being a fan of it, have also drawn considerable scholarly attention, as has the question of how fans perform their fannish identities for diverse audiences. Thanks to the overlap between fan studies and other disciplines related to popular and cultural studies—including social, digital, and transmedia studies—an increasing number of scholars are turning to fan studies to engage their students. Fan fiction is the most extensively explored aspect of fan works and fan engagement, and so studies of it can often serve as a basis for addressing other aspects of fandom. These classic essays introduce the field's key questions and some of its major figures. Those new to the field or in search of context for their own research will find this reader an invaluable resource.

In virtually every aspect of culture-health, marriage, family, morals, politics, sex, race, economics-American men of the past two decades have faced changing social conditions and confronted radical questions about themselves. In Millennial Masculinity: Men in Contemporary American Cinema, editor Timothy Shary collects fourteen contributions that consider male representation in films made at the turn of the century to explore precisely how those questions have been dealt with in cinema. Contributors move beyond the recent wave of "masculinity in crisis" arguments to provide sophisticated and often surprising insight into accessible films. Chapters are arranged in four sections: "Performing Masculinity" includes a discussion of Adam Sandler and movies such as Milk; "Patriarchal Problems" looks at issues of fathers from directors such as Martin Scorsese, Wes Anderson, and David Fincher; "Exceptional Sexualities" examines male love and sex through movies like Brokeback Mountain and Wedding Crashers; and "Facing Race" explores masculinity through race in film. Sean Penn, Jackie Chan, Brad Pitt, Will Smith, and Philip Seymour Hoffman are some of the actors included in these analyses, while themes considered include police thrillers, psychotic killers, gay tensions, fashion sense, and the burgeoning "bromance" genre. Taken together, the essays in Millennial Masculinity shed light on the high stakes of masculine roles in contemporary American cinema. Film and television scholars as well as readers interested in gender and sexuality in film will appreciate this timely collection.

According to Mitchell, a "color-blind" post-racial world is neither achievable nor desirable. Against claims that race is an outmoded construct, he contends that race is not simply something to be seen but is a fundamental medium through which we experience human otherness. Race also makes racism visible and is thus our best weapon against it.

They say that the Thorn of Camorr can beat anyone in a fight. They say he steals from the rich and gives to the poor. They say he's part man, part myth, and mostly street-corner rumor. And they are wrong on every count. Only averagely tall, slender, and god-awful with a sword, Locke Lamora is the fabled Thorn, and the greatest weapons at his disposal are his wit and cunning. He steals from the rich - they're the only ones worth stealing from - but the poor can go steal for themselves. What Locke cons, wheedles and tricks into his possession is strictly for him and his band of fellow con-artists and thieves: the Gentleman Bastards. Together their domain is the city of Camorr. Built of Elderglass by a race no-one remembers, it's a city of shifting revels, filthy canals, baroque palaces and crowded cemeteries. Home to Dons, merchants, soldiers, beggars, cripples, and feral children. And to Capa Barsavi, the criminal mastermind who runs the city. But there are whispers of a challenge to the Capa's power. A challenge from a man no one has ever seen, a man no blade can touch. The Grey King is coming. A man would be well advised not to be caught between Capa Barsavi and The Grey King. Even such a master of the sword as the Thorn of Camorr. As for Locke Lamora ...

From the perspective of cultural conservatives, Hollywood movies are cesspools of vice, exposing impressionable viewers to pernicious sexually-permissive messages. Offering a groundbreaking study of Hollywood films produced since 2000, Abstinence Cinema comes to a very different conclusion, finding echoes of the evangelical movement's abstinence-only rhetoric in everything from Easy A to Taken. Casey Ryan Kelly tracks the surprising sex-negative turn that Hollywood films have taken, associating premarital sex with shame and degradation, while romanticizing traditional nuclear families, courtship rituals, and gender roles. As he demonstrates, these movies are particularly disempowering for young women, concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth. Locating these regressive sexual politics not only in expected sites, like the Twilight films, but surprising ones, like the raunchy comedies of Judd Apatow, Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years. Abstinence Cinema offers close readings of movies from a wide spectrum of genres, and it puts these films into conversation with rhetoric that has emerged in other arenas of American culture. Challenging assumptions that we are living in a more liberated era, the book sounds a warning bell about the powerful cultural forces that seek to demonize sexuality and curtail female sexual agency.

"In one sentence, Ms. Prentiss captures a sense of intoxication and possibility that six seasons of voice-overs from Sarah Jessica Parker never could...Ms. Prentiss concludes her novel on a note that's both ethereal and brutally realistic. She cauterizes wounds, but they're still visible and bare. But for her characters—for this promising author—it's enough." —The New York Times "An intoxicating Manhattan fairy tale...As affecting as it is absorbing. A thrilling debut." —Kirkus Reviews (starred review) "A vital, sensuous, edgy, and suspenseful tale of longing, rage, fear, compulsion, and love." —Booklist (starred review) An intoxicating and transcendent debut novel that follows a critic, an artist, and a desirous, determined young woman as they find their way—and ultimately collide—amid the ever-evolving New York City art scene of the 1980s. Welcome to SoHo at the onset of the eighties: a gritty, not-yet-gentrified playground for artists and writers looking to make it in the big city. Among them: James Bennett, a synesthetic art critic for The New York Times whose unlikely condition enables him to describe art in profound, magical ways, and Raul Engales, an exiled Argentinian painter running from his past and the Dirty War that has enveloped his country. As the two men ascend in the downtown arts scene, dual tragedies strike, and each is faced with a loss that acutely affects his relationship to life and to art. It is not until they are inadvertently brought together by Lucy Olliason—a small town beauty and Raul's muse—and a young orphan boy sent mysteriously from Buenos Aires, that James and Raul are able to rediscover some semblance of what they've lost. As inventive as Jennifer Egan's A Visit From The Goon Squad and as sweeping as Meg Wolitzer's The Interestings, Tuesday Nights in 1980 boldly renders a complex moment when the meaning and nature of art is being all but upended, and New York City as a whole is reinventing itself. In risk-taking prose that is as powerful as it is playful, Molly Prentiss deftly explores the need for beauty, community, creation, and love in an ever-changing urban landscape.

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