cosmetics, Oriental effeminacy, and primitive ornament. Inheriting this patriarchal, colonial perspective—which treats decorative style as foreign or sexually perverse—filmmakers, critics, and theorists have often denigrated colorful, picturesque, and richly patterned visions in cinema. Condemning the exclusion of the “pretty” from modernist film culture, conventional film studies focused little on the decorative.regular lines worthy film critics to canonical and professional film theory. The pretty remains a site of unacknowledged, non-valued, visually engaging, and often evocative content in world cinema.

From a heteronormative art cinema to the films of Wong Kar-wai and Santosh Sivan, from the experimental films of Derek Jarman to the popular pleasures of Moulin Rouge!, the pretty is a potent element of contemporary cinema, communicating distinct sexual and political identities. Inverting the logic of anti-pretty thought, Rosalind Galt firmly establishes the decorative image as a queer aesthetic, uniquely able to figure cinema’s perverse pleasures and cross-cultural encounters. Combining extensive research with extensive filmography, Galt reclaims prettiness as a radically transgressive style, shimmering with threads of political agency.

Moving Objects
By Damon Taylor 2020 09 17 Moving Objects deals with emotive design: designed objects that demand to be engaged with rather than simply used. If postmodernism depended upon ironic distance, and Critical Design is all about questions, then emotive design takes further these themes, exploring how designers are defining objects that allow for maximal engagement. Damon Taylor’s original study considers the emotional, highly authored work of designers such as a designer that makes use of cuddly toys, a leather sofa that resembles a cow, and a jewellery box fashioned from human hair. Tracing the phenomenon back to the ‘Dutch inflection’ that began with Droog designers like Jurgen Bey and Hella Jongerius, Taylor conducts an analysis of the development of Design Art and looks for its origins in the uncanny explorations of surrealism. Offering a critique of Speculative Design, and an examination of the work of designers such as Harston, Black Film British Cinema II
By Clive Nwonka 2021 03 02 The politics of race in British screen culture over the last 30 years vis-a-vis the institutional, textual, cultural and political shifts that have occurred during this period. This book examines the politics of race in British screen culture over the last thirty years, addressing the institutional, textual, cultural, and political shifts that have occurred during this period. An edited collection of essays by Bidisha, Ashley Clark, Shelley Cobb, James Harvey, Melanie Hoyes, Melina Jameela, Kara Keeling, Oslem Koskal, Rabz Lansiquot, Sarita Malik, Richard Martin, So Mayer, Alessandra Raengo, Richard T. Rodriguez, Tess S. Skadegård Thorsen, Natalie Wreyford.