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This thesis examines the super 8 Films of Hélio Oiticica.

Academic, writer, figure of melancholy, aesthete - Claude Lévi-Strauss (1908-2009) not only transformed his academic discipline, he also profoundly changed the way that we view ourselves and the world around us. In this award-winning biography, historian Emmanuelle Loyer recounts Lévi-Strauss's childhood in an assimilated Jewish household, his promising student years as well as his first forays into political and intellectual movements. As a young professor, Lévi-Strauss left Paris in 1935 for São Paulo to teach sociology. His rugged expeditions into the Brazilian hinterland, where he discovered the Amerindian Other, made him into an anthropologist. The racial laws of the Vichy regime would force him to leave France yet again, this time for the USA in 1941, where he became Professor Claude L. Strauss - to avoid confusion with the jeans manufacturer. Lévi-Strauss's return to France, after the war, ushered in the period during which he produced his greatest works: several decades of intense labour in which he reinvented anthropology, establishing it as a discipline that offered a new view on the world. In 1955, *Tristes Tropiques* offered indisputable proof of this the world over. During those years, Lévi-Strauss became something of a French national monument, as well as a celebrity intellectual of global renown. But he always claimed his perspective was a 'view from afar', enabling him to deliver incisive and subversive diagnoses of our waning modernity. Loyer's outstanding biography tells the story of a true intellectual adventurer whose unforgettable voice invites us to rethink questions of the human and the

meaning of progress. She portrays Lévi-Strauss less as a modern than as our own great and disquieted contemporary.

"One of the greatest writers of the twentieth century . . . Simenon was unequalled at making us look inside, though the ability was masked by his brilliance at absorbing us obsessively in his stories." -The Guardian In this Georges Simenon classic, a Dutch clerk flees to Paris with his crooked boss's money and meets the woman behind the man "A certain furtive, almost shameful emotion . . . disturbed him whenever he saw a train go by, a night train especially, its blinds drawn down on the mystery of its passengers." Kees Poppinga is a respectable Dutch citizen and family man-until the day he discovers his boss has bankrupted the shipping firm he works for, and something snaps. Kees used to watch the trains go by on their way to exciting destinations. Now, on some dark impulse, he boards one at random, and begins a new life of recklessness and violence. The Man Who Watched the Trains Go By is a chilling portrayal of a man who breaks from society and goes on the run asks who we are, and what we are capable of.

Bde. 16, 18, 21, and 28 each contain section "Verlagsveränderungen im deutschen Buchhandel."

Most issues include also the sections: Anschriften der Verläge deutschsprachiger Schriften and Verlagsänderungen im deutschen Buchhandel.

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