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# Bodies Of Subversion

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*Bodies Of Subversion*

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## LIVIA NIGEL

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*The Tattooed Lady* Reaktion Books  
 The author of "Gender Trouble" further develops her distinctive theory of gender by examining the workings of power at the most material dimensions of sex and sexuality. Butler examines how the power of heterosexual hegemony forms the matter of bodies, sex, and gender.  
[Tales from the Old School of Tattooing](#)  
 Vice Books  
 The memoir of iconic tattoo artist Hardy from his beginnings in 1960's California, to leading the tattoo renaissance and building his name into a hugely lucrative international brand.  
*The Catcher in the Rye* Macmillan  
 First Published in 2002. It is easy to see that we are living in a time of rapid and

radical social change. It is much less easy to grasp the fact that such change will inevitably affect the nature of those disciplines that both reflect our society and help to shape it. Yet this is nowhere more apparent than in the central field of what may, in general terms, be called literary studies. 'New Accents' is intended as a positive response to the initiative offered by such a situation. Each volume in the series will seek to encourage rather than resist the process of change. To stretch rather than reinforce the boundaries that currently define literature and its academic study.

### [The Invention of Oscar Wilde](#) Bodies of Subversion

"In this provocative work full of intriguing female characters from tattoo history, Margot Mifflin makes a persuasive case for the tattooed woman as an emblem of female self-expression." -Susan Faludi

Bodies of Subversion is the first history of women's tattoo art, providing a fascinating excursion to a subculture that dates back into the nineteenth-century and includes many never-before-seen photos of tattooed women from the last century. Author Margot Mifflin notes that women's interest in tattoos surged in the suffragist 20s and the feminist 70s. She chronicles: \* Breast cancer survivors of the 90s who tattoo their mastectomy scars as an alternative to reconstructive surgery or prosthetics. \* The parallel rise of tattooing and cosmetic surgery during the 80s when women tattooists became soul doctors to a nation afflicted with body anxieties. \* Maud Wagner, the first known woman tattooist, who in 1904 traded a date with her tattooist husband-to-be for an apprenticeship. \* Victorian society women who wore tattoos as custom couture, including Winston Churchill's mother, who

wore a serpent on her wrist. \* Nineteenth-century sideshow attractions who created fantastic abduction tales in which they claimed to have been forcibly tattooed. "In *Bodies of Subversion*, Margot Mifflin insightfully chronicles the saga of skin as signage. Through compelling anecdotes and cleverly astute analysis, she shows and tells us new histories about women, tattoos, public pictures, and private parts. It's an indelible account of an indelible piece of cultural history." -Barbara Kruger, artist

#### **The Landscapes of Alienation** U of Nebraska Press

Sean Hobden was the youngest member of the Old Timers Tattoo Club when it was formed in 1989. He was privileged to hear the stories of the last of the old time character showmen tattooists when tattooing was still a part of the underworld and hadn't yet gone mainstream and become popularised. Now you can hear the stories of the legends of tattooing from the last century that were told to the author first hand. Read how street shop walk in tattooists dealt with the many drunks and long queues. Humorous accounts and anecdotes of Ron Ackers, Painless Jeff, Cockney Paul, Benn Gun, Barry Louvaine, Charlie bell, Jock of Kings Cross and many more. Many old time trade secrets such as "Three waying" and the "Vanity sink" are revealed, as they are no longer needed in modern tattooing. The book also covers old school politics and serves as a social history of the last part of the previous century. The book now has its own website so that you can see photos of characters in the book please visit [seanhobden.com](http://seanhobden.com)"I found this book to be compulsive reading and incredibly hard to put down" Total Tattoo Magazine"I often find the best example of a good read is one that cannot be put down. I read this book in one night" Gladstone Magazine"Many of the stories are hilarious, full of dry wit and humour,blended with warmth and affection" Total Tattoo Magazine"A laugh a minute rollercoaster of tattoo madness.This is a book you need on your shelf"Tattoo Master Magazine

#### **Snow White** Camden House

An ethnography of the tattoo community, tracing the practice's transformation from a mostly male, working-class phenomenon to one adapted and propagated by a more middle-class movement in the period from the 1970s to the present.

#### Lying Bodies Universe

With intellectual reference points that include Foucault and Freud, Wittig, Kristeva and Irigaray, this is one of the most talked-about scholarly works of the

past fifty years and is perhaps the essential work of contemporary feminist thought.

#### **Bodies of Inscription** Red Wheel/Weiser

In recent years there has been both a renewed interest in theories of social reproduction and an explosion of women's struggles and strikes across the world. This collection offers both historical and contemporary Marxist feminist analysis of how the reproduction of labor and life functions under capitalism, using Dalla Costa's insights into the vibrant and combative women's movement that emerged in Italy and across the world in the early 1970s. Since the first publication of *Women and the Subversion of the Community* in 1972, Dalla Costa has been a central figure in the development of autonomist thought. Her detailed research and provocative thinking deepens our understanding of the role of women's struggles for autonomy and control over their bodies and labor.

#### Conscious Ink: The Hidden Meaning of Tattoos بلومانيا للنشر والتوزيع

Lesley Arfin kept a diary during the apocalypse that was her adolescence, chronicling her depression from being bullied in the 10th grade and her discovery of heroin. Lesley told her diary everything. Now in her 20s, Lesley has returned to her journal and added new comments that only an adult looking back on their own life can perceive. Most of these are in the vein of 'What the hell was I talking about?' Lesley's hilarious updates remind readers how heavy it all seemed back then and how irrelevant it all really is in the face of adulthood.'

#### *Ancient Ink* Yale University Press

In this provocative work, full of intriguing female characters from tattoo history, Margot Mifflin makes a persuasive case for the tattooed woman as an emblem of female self expression. Illustrated with over 200 photographs, this is the seminal and first book of its type to discuss and portray women and tattoos, which have traditionally been a male preserve.

#### Transgression and Subversion powerHouse Books

Tattoos have gone from badges of rebellion to fashion statements fully absorbed into mainstream culture. They are enjoying a renaissance, with graphic designers and artists creating specialty tattoos for a growing audience, unleashing a revival of interest in the bawdy vintage tattoo. Old school tattoos are being rediscovered (sometimes ironically, sometimes not) by a new generation. Originally embraced by rebels, sailors, and gangsters, these tattoos—broken hearts, naked girls, floral motifs, and maritime

emblems—are now showing up on the fashion runway and in music videos. This book chronicles vintage motifs in thematic chapters interspersed with profiles of influential tattoo artists and their distinctive designs: Sailor Jerry Collins, Don Ed Hardy ("the Godfather of Tattoos"), Mike "Rollo Banks" Malone, Bert Grimm, Japan's Horiyoshi III, and Shanghai's Pinky Yun.

#### *Vintage Tattoos* powerHouse Books

*Subaltern Women's Narratives* brings together intersectional feminist scholarship from the Humanities and Social Sciences and explores subaltern women's narratives of resistance and subversion. Interdisciplinary in nature, the collection focuses on fictional texts, archival records, and ethnographic research to explore the lived experiences of subaltern women in different marginalised communities across a wide geographical landscape, as they negotiate their way through modes of labour and activism. Thematically grouped, the focus of this book is two-fold: to look at the lived experiences of subaltern women as they negotiate their lives in a world of political flux and conflicts; and to examine subaltern women's dissenting practices as recorded in texts and archives. This collection will push the boundaries of scholarship on decolonial and postcolonial feminism and subaltern studies, reading women's subversive practices especially in the themes of epistemology and embodiment. This book is aimed primarily at scholars, postgraduates, and undergraduates working in the fields of colonial and postcolonial studies. It will appeal to both historians and scholars of nineteenth century and contemporary literature. Specifically scholars working on subaltern theory, feminist theory, indigenous cultures, anticolonial resistance, and the Global South will find this book particularly relevant.

#### *Representation, Subversion, and Eugenics in Günter Grass's The Tin Drum* Springer

"A grand tour of the world's great tattoos"-Atlas Obscura "This book--part global art historical tome, part coffee-table book of visual wonders--is a valuable corrective to many silly things that we assume about tattooing."--The New Republic A lavishly illustrated global exploration of the vast array of styles and most significant practitioners of tattoo from ancient times to today Tattoo art and practice has seen radical changes in the 21st century, as its popularity has exploded. An expanding number of tattoo artists have been mining the past for lost traditions and innovating with new technology. An enormous diversity of styles, genres, and techniques

has emerged, ranging from geometric blackwork to vibrant, painterly styles, and from hand-tattooed works to machine-produced designs. With over 700 stunning color illustrations, this volume considers historical and contemporary tattoo practices in Europe, the Americas, the Middle East, North and Sub-Saharan Africa, Asia, Australia, and the Pacific Islands. Each section, dedicated to a specific geographic region, features fascinating text by tattoo experts that explores the history and traditions native to that area as well as current styles and trends. The *World Atlas of Tattoo* also tracks the movement of styles from their indigenous settings to diasporic communities, where they have often been transformed into creative, multicultural, hybrid designs. The work of 100 notable artists from around the globe is showcased in this definitive reference on a widespread and intriguing art practice.

*Body and Character in Luke and Acts*  
Rowman & Littlefield

In *Bodies That Matter*, Judith Butler further develops her distinctive theory of gender by examining the workings of power at the most "material" dimensions of sex and sexuality. Deepening the inquiries she began in *Gender Trouble*, Butler offers an original reformulation of the materiality of bodies, examining how the power of heterosexual hegemony forms the "matter" of bodies, sex, and gender. Butler argues that power operates to constrain "sex" from the start, delimiting what counts as a viable sex. She offers a clarification of the notion of "performativity" introduced in *Gender Trouble* and explores the meaning of a citational politics. The text includes readings of Plato, Irigaray, Lacan, and Freud on the formation of materiality and bodily boundaries; "Paris is Burning," Nella Larsen's "Passing," and short stories by Willa Cather; along with a reconsideration of "performativity" and politics in feminist, queer, and radical democratic theory.

*Fantasy* Routledge

Early Christianity developed in a world where moral significance was often judged based upon physical appearance alone. Exploring the manifestations of this ancient "science" of physiognomy, Parsons rightly shows how Greco-Roman society, and by consequence the author of *Luke and Acts*, was steeped in this tradition. *Luke*, however, employs these principles in his writings in order to subvert the paradigm. Using as examples the bent woman (Luke 13), Zacchaeus (Luke 18), the lame man (Acts 3-4), and the Ethiopian eunuch (Acts 8), Parsons shows that the Christian community--both early and

present-day--is established only in the image of Jesus Christ.

*Tatau* University of Washington Press

"This book is as seductive as the phenomenon that it explores. With courage, love, and joy, Frueh crosses into unexplored terrains of beauty and pleasure, where she finds a grotesquely captivating creature: *Monster/Beauty*. By illuminating her journey with thoughtful insight and engaging prose, she encourages readers to join her in her quest to articulate fresh ways of thinking about the aesthetic and the erotic and of theorizing the flux of lived experience."

—John Alan Farmer, senior editor of *Art Journal* "*Monster/Beauty* is a daringly provocative experiment in personal and erotic writing and an important book for anyone interested in breaking normative codes of beauty, pedagogy, and authorial methodology. In a richly self-revealing text, Frueh proposes nothing less than a Rabellaisian re-ordering of aesthetic embodiments within social relations."

—Mira Schor, author of *Wet: On Painting, Feminism, and Art Culture* "Giving new meaning to "embodied writing," this book goes farther than any other toward getting the body into the text. Joanna Frueh is a performance artist first—she is also an art historian, a singer, a poet, a bodybuilder, a professor, an academic celebrity of modest fame, but her performances collapse these distinctions. Frueh's intensely personal, intensely physical prose brings an aura of presence to the book that rivals the effect she achieves on stage." —Robyn Warhol, co-editor of *Feminisms* "This book is monstrous--full of gorgeous hypermuscular women, step-mothers, and vampires; full of ravishing muscular sex, classroom erotics, splendid aging. It is a performance in which Frueh explores and celebrates her body, its powers and beauties, and those of her friends and lovers."

—Alphonso Lingis, author of *Excesses, Abuses, and Dangerous Emotions* "A welcome voice in contemporary feminist theory, Frueh's *Monster/Beauty* reminds us of the pleasures of thinking, teaching and creating in wholly embodied, sensual and passionate acts. Frueh poetically enacts the self as an aesthetic/erotic project, affirming the many different and beautiful selves we can become. It is a joy to read."

—Marsha Meskimmon, author of *We Weren't Modern Enough: Women Artists and the Limits of German Modernism* "Joanna Frueh is a hero. I sleep better knowing she's out there writing and thinking." —Michael Cunningham, author of *The Hours*

*Scent and Subversion* Peter Lang

*The Catcher in the Rye*," written by J.D. Salinger and published in 1951, is a classic American novel that explores the themes of adolescence, alienation, and identity through the eyes of its protagonist, Holden Caulfield. The novel is set in the 1950s and follows Holden, a 16-year-old who has just been expelled from his prep school, Pencey Prep. Disillusioned with the world around him, Holden decides to leave Pencey early and spend a few days alone in New York City before returning home. Over the course of these days, Holden interacts with various people, including old friends, a former teacher, and strangers, all the while grappling with his feelings of loneliness and dissatisfaction. Holden is deeply troubled by the "phoniness" of the adult world and is haunted by the death of his younger brother, Allie, which has left a lasting impact on him. He fantasizes about being "the catcher in the rye," a guardian who saves children from losing their innocence by catching them before they fall off a cliff into adulthood. The novel ends with Holden in a mental institution, where he is being treated for a nervous breakdown. He expresses some hope for the future, indicating a possible path to recovery..

*Women and the Subversion of the Community* Routledge

For thousands of years, Native Americans used the physical act and visual language of tattooing to construct and reinforce the identity of individuals and their place within society and the cosmos. This book offers an examination into the antiquity, meaning, and significance of Native American tattooing in the Eastern Woodlands and Great Plains.--Publisher description.

**Looking for Miss America** CreateSpace  
A stylized noir retelling of Snow White set against the backdrop of Depression-era Manhattan.

*Bodies of Subversion* transcript Verlag  
From an author praised for writing "delicious social history" (Dwight Garner, *The New York Times*) comes a lively account of memorable Miss America contestants, protests, and scandals—and how the pageant, nearing its one hundredth anniversary, serves as an unintended indicator of feminist progress. *Looking for Miss America* is a fast-paced narrative history of a curious and contradictory institution. From its start in 1921 as an Atlantic City tourist draw to its current incarnation as a scholarship competition, the pageant has indexed women's status during periods of social change—the post-suffrage 1920s, the Eisenhower 1950s, the #MeToo era. This ever-changing institution has been shaped

by war, evangelism, the rise of television and reality TV, and, significantly, by contestants who confounded expectations. Spotlighting individuals, from Yolande Betbeze, whose refusal to pose in swimsuits led an angry sponsor to launch the rival Miss USA contest, to the first black winner, Vanessa Williams, who

received death threats and was protected by sharpshooters in her hometown parade, Margot Mifflin shows how women made hard bargains even as they used the pageant for economic advancement. The pageant's history includes, crucially, those it excluded; the notorious Rule Seven, which required contestants to be "of the white race," was retired in the 1950s, but

no women of color were crowned until the 1980s. In rigorously researched, vibrant chapters that unpack each decade of the pageant, *Looking for Miss America* examines the heady blend of capitalism, patriotism, class anxiety, and cultural mythology that has fueled this American ritual.

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