IMAGE, ICON, ECONOMY: THE BYZANTINE ORIGINS OF THE CONTEMPORARY IMAGINARY (CULTURAL MEMORY IN THE PRESENT)

Matthew Brevik

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was the ostensible habitat of men, women were allocated their dwelling place in what I often refer to as a performance culture, a multifaceted conglomerate of media imagery and performative leisure activity, upon which the women in this book invariably cast a discerning, critical eye, even as they embraced their roles as performers.