

# The Choreographic The Mit Press

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**Face** Jessica Helfand 2019-11-12 An elaborately illustrated A to Z of the face, from historical mugshots to Instagram posts. By turns alarming and awe-inspiring, Face offers up an elaborately illustrated A to Z—from the didactic anthropometry of the late-nineteenth century to the selfie-obsessed zeitgeist of the twenty-first. Jessica Helfand looks at the cultural significance of the face through a critical lens, both as social currency and as palimpsest of history. Investigating everything from historical mugshots to Instagram posts, she examines how the face has been perceived and represented over time; how it has been instrumentalized by others; and how we have reclaimed it for our own purposes. From vintage advertisements for a “nose adjuster” to contemporary artists who reconsider the visual construction of race, Face delivers an intimate yet kaleidoscopic adventure while posing universal questions about identity.

The Choreographic Jenn Joy 2014-10-10 An investigation of dance and choreography that views them not only as artistic strategies but also as intrinsically theoretical and critical practices. The choreographic stages a conversation in which artwork is not only looked at but looks back; it is about contact that touches even across distance. The choreographic moves between the corporeal and cerebral to tell the stories of these encounters as dance trespasses into the discourse and disciplines of visual art and philosophy through a series of stutters, steps, trembles, and spasms. In *The Choreographic*, Jenn Joy examines dance and choreography not only as artistic strategies and disciplines but also as intrinsically theoretical and critical practices. She investigates artists in dialogue with philosophy, describing a movement of conceptual choreography that flourishes in New York and on the festival circuit. Joy offers close readings of a series of experimental works, arguing for the choreographic as an alternative model of aesthetics. She explores constellations of works, artists, writers, philosophers, and dancers, in conversation with theories of gesture, language, desire, and history. She choreographs a revelatory narrative in which Walter Benjamin, Pina Bausch, Francis Alÿs, and Cormac McCarthy dance together; she traces the feminist and queer force toward desire through the choreography of DD Dorvillier, Heather Kravas, Meg Stuart, La Ribot, Miguel Gutierrez, luciana achugar, and others; she maps new forms of communicability and pedagogy; and she casts science fiction writers Samuel R. Delany and Kim Stanley Robinson as perceptual avatars and dance partners for Ralph Lemon, Marianne Vitali, James Foster, and Janet Cardiff and George Bures Miller. Constructing an expanded notion of the choreographic, Joy explores how choreography as critical concept and practice attunes us to a more productively uncertain, precarious, and ecstatic understanding of aesthetics and art making.

Poiesis and Enchantment in Topological Matter Xin Wei Sha 2013-12-06 A groundbreaking conception of interactive media, inspired by continuity, field, and process, with fresh implications for art, computer science, and philosophy of technology.

**Move. Choreographing You** Susan Leigh Foster 2010 Move : choreographing you explores the interaction between visual art and dance since the 1960s. Focusing on visual artists and choreographers who create sculptures and installations that direct the movements of audiences, making them dancers as much as active participants, Move sets out to show that choreography is not merely about the notation of movement on paper or in film, but that it may be equally implied by sculptural works and installations. The publication presents some of the diverse yet interconnected ways that visual art and choreography have come together over the last fifty years.

Sensorium Caroline A. Jones 2006-10-06 Artists and writers reconsider the relationship between the body and electronic technology in the twenty-first century through essays, artworks, and an encyclopedic "Abecedarius of the New Sensorium." The relationship between the body and electronic technology, extensively theorized through the 1980s and 1990s, has reached a new technosensual comfort zone in the early twenty-first century. In Sensorium, contemporary artists and writers explore the implications of the techno-human interface. Ten artists, chosen by an international team of curators, offer their own edgy investigations of embodied technology and the technologized body. These range from Matthieu Briand's experiment in "controlled schizophrenia" and Janet Cardiff and Georges Bures Miller's uneasy psychological soundscapes to Bruce Nauman's uncanny night visions and François Roche's destabilized architecture. The art in Sensorium—which accompanies an exhibition at the MIT List Visual Arts Center—captures the aesthetic attitude of this hybrid moment, when modernist segmentation of the senses is giving way to dramatic multisensory mixes or transpositions. Artwork by each artist appears with an analytical essay by a curator, all of it prefaced by an anchoring essay on "The Mediated Sensorium" by Caroline Jones. In the second half of Sensorium, scholars, scientists, and writers contribute entries to an "Abecedarius of the New Sensorium." These short, playful pieces include Bruno Latour on "Air," Barbara Maria Stafford on "Hedonics," Michel Foucault (from a little-known 1966 radio lecture) on the "Utopian Body," Donna Haraway on "Compoundings," and Neal Stephenson on the "Viral." Sensorium is both forensic and diagnostic, viewing the culture of the technologized body from the inside, by means of contemporary artists' provocations, and from a distance, in essays that situate it historically and intellectually. Copublished with The MIT List Visual Arts Center.

**Continuous Replay** Arnie Zane 1999 Continuous Replay, which is titled after a dance work of Zane's, is the first comprehensive presentation of his photography.

**Assign & Arrange** Maren Butte 2014 Assign & Arrange: Methodologies of Presentation in Art and Dance aims to map the exchanges and transgressions between art and dance that characterize the manifold variety of relations between art and dance that can be observed today: dance performances taking place in art galleries or public spaces, for example, or visual artists developing specific presentational formats or exhibition displays that generate dimensions of dramaturgy and choreography for their visitors. Terms like *mise-en-scène*, situation, setting, choreography, and installation are being almost coevally used not only by theoreticians but also by contributors from both art and dance in order to define modes of

presentation or to specify visitors' aesthetic experience. Taking into account historical and current examples, and involving perspectives from art history, dance studies, and architecture, the book explores similarities and differences in the respective practices, as well as in the theoretical concepts they correspond with. Contributors Ina Blom, Franziska Bork Petersen, Andrea Bozic, Gabriele Brandstetter, Ramsay Burt, Maren Butte, Fiona McGovern, Adrian Heathfield, Liz Kotz, Kirsten Maar, Marie-France Rafael, Jörn Schafaff, Nina Schallenberg, Minnie Scott, Gregor Stemmrich, Christian Tecker

*Polarized America* Nolan McCarty 2008-01-25 The idea of America as politically polarized--that there is an unbridgeable divide between right and left, red and blue states--has become a cliché. What commentators miss, however, is that increasing polarization in recent decades has been closely accompanied by fundamental social and economic changes--most notably, a parallel rise in income inequality. In *Polarized America*, Nolan McCarty, Keith Poole, and Howard Rosenthal examine the relationships of polarization, wealth disparity, immigration, and other forces, characterizing it as a dance of give and take and back and forth causality. Using NOMINATE (a quantitative procedure that, like interest group ratings, scores politicians on the basis of their roll call voting records) to measure polarization in Congress and public opinion, census data and Federal Election Commission finance records to measure polarization among the public, the authors find that polarization and income inequality fell in tandem from 1913 to 1957 and rose together dramatically from 1977 on; they trace a parallel rise in immigration beginning in the 1970s. They show that Republicans have moved right, away from redistributive policies that would reduce income inequality. Immigration, meanwhile, has facilitated the move to the right: non-citizens, a larger share of the population and disproportionately poor, cannot vote; thus there is less political pressure from the bottom for redistribution than there is from the top against it. In "the choreography of American politics" inequality feeds directly into political polarization, and polarization in turn creates policies that further increase inequality.

*Design in Motion* Laura A. Frahm 2022-07-19 The first comprehensive history in English of film at the Bauhaus, exploring practices that experimented with film as an adaptable, elastic "polymedium." With *Design in Motion*, Laura Frahm proposes an alternate history of the Bauhaus—one in which visual media, and film in particular, are crucial to the Bauhaus's visionary pursuit of integrating art and technology. In the first comprehensive examination in English of film at the Bauhaus, Frahm shows that experimentation with film spanned a range of Bauhaus practices, from textiles and typography to stage and exhibition design. Indeed, Bauhausler deployed film as an adaptable, elastic "polymedium," malleable in shape and form, unfolding and refracting into multiple material, aesthetic, and philosophical directions. Frahm shows how the encounter with film imbued the Bauhaus of the 1920s and early 1930s with a flexible notion of design, infusing painting with temporal concepts, sculptures with moving forms, photographs with sequential aesthetics, architectural designs with a choreography of movement. Frahm considers, among other things, student works that explored light and the transparent features of celluloid and cellophane; weaving practices that incorporate cellophane; experimental films, social documentaries, and critical reportage by Bauhaus women; and the proliferation of film strips in posters, book covers, and other typographic work. Viewing the Bauhaus's engagement with film through a media-theoretic lens, Frahm shows how film became a medium for "design in motion." Movement and process, rather than stability and fixity, become the defining characteristics of Bauhaus educational, aesthetic, and philosophical ethos.

Making Time on Mars Zara Mirmalek 2020-04-07 An examination of how the daily work of NASA's Mars Exploration Rovers was organized across three sites on two planets using local Mars time. In 2004, mission scientists and engineers working with NASA's Mars Exploration Rovers (MER) remotely operated two robots at different sites on Mars for ninety consecutive days. An unusual feature of this successful mission was that it operated on Mars time—the daily work was organized across three sites on two planets according to two Martian time zones. In *Making Time on Mars*, Zara Mirmalek shows that this involved more than a resetting of wristwatches; the team's struggle to synchronize with Mars time involved technological and communication breakdowns, informal workarounds, and extra work to support the technology that was intended to support people. Her account of how NASA created an entirely new temporality for the MER mission offers insights about the assumptions behind the organizational relationship between clock time and work. Mirmalek, herself a member of the mission team, offers an insider's view of the MER workplace and community. She describes the discord among MER's multiple temporalities and examines issues of professional identity that helped shape the experience of working according to Mars time. Considering time and work relationships through a multidisciplinary lens, Mirmalek shows how contemporary and historical human-technology relationships inform assumptions about the unalterability of clock time. She argues that the organizational connection between clock time and work, although still operational, is outdated.

**Women, Art, and Technology** Sean Cubitt 2003 A sourcebook to the intersection between art and technology identifies the major female players in this movement, featuring a series of essays exploring the line between these two fields written by artists and promoters who are well respected in their fields. (Fine Arts)

Singularities Andre Lepecki 2016-06-17 How does the production of performance engage with the fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of 'performance' in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five 'singularities' in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of Mette Ingvarsten, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of 'singularity'—the resistance of categorization and aesthetic identification—to examine the function of dance and performance in political and artistic debate.

**Entangled** Chris Salter 2010 How technologies, from the mechanical to the computational, have transformed artistic performance practices. This ambitious and comprehensive book explores technology's influence on artistic performance practices in the twentieth and twenty-first centuries. In *Entangled*, Chris Salter shows that technologies, from the mechanical to the computational--from a "ballet of objects and lights" staged by Diaghilev's Ballets Russes in 1917 to contemporary technologically-enabled "responsive environments"--have been entangled with performance across a wide range of disciplines. Salter examines the rich and extensive history of performance experimentation in theater, music, dance, the visual and media arts, architecture, and other fields; explores the political, social, and economic context for the adoption of technological practices in art; and shows that these practices have a set of common histories despite their disciplinary borders. Each chapter in *Entangled* focuses on a different form: theater scenography, architecture, video and image

making, music and sound composition, body-based arts, mechanical and robotic art, and interactive environments constructed for research, festivals, and participatory urban spaces. Salter's exhaustive survey and analysis shows that performance traditions have much to teach other emerging practices--in particular in the burgeoning fields of new media. Students of digital art need to master not only electronics and code but also dramaturgy, lighting, sound, and scenography. Entangled will serve as an invaluable reference for students, researchers, and artists as well as a handbook for future praxis.

**Motion and Representation** Nicolás Salazar Sutil 2015-05-08 An examination of the ways human movement can be represented as a formal language and how this language can be mediated technologically.

**Mark Leckey** Mitch Speed 2020-02-11 An illustrated examination of Mark Leckey's celebrated video montage. In 1999, the British artist Mark Leckey released his video-montage Fiorucci made me Hardcore, a dreamscape vignette that communes with the rapturous promises of youth. Putting archive material to use, Leckey entwined footage of underground dance and street culture in Britain with audio gifted and recorded in the artist's studio. In this illustrated study, the first comprehensive examination of the work, Mitch Speed argues that by interweaving personal and collective memory, this work gives voice to the complexities of class and cultural transformation during Britain's Thatcherite era. Oscillating between local and expansive resonances, Fiorucci made me Hardcore takes form as a homage, love letter, and work of criticism that eschews analysis, instead incanting the deeper implications of its subject.

**Cryopolitics** Joanna Radin 2017-03-24 The social, political, and cultural consequences of attempts to cheat death by freezing life. As the planet warms and the polar ice caps melt, naturally occurring cold is a resource of growing scarcity. At the same time, energy-intensive cooling technologies are widely used as a means of preservation. Technologies of cryopreservation support global food chains, seed and blood banks, reproductive medicine, and even the preservation of cores of glacial ice used to study climate change. In many cases, these practices of freezing life are an attempt to cheat death. Cryopreservation has contributed to the transformation of markets, regimes of governance and ethics, and the very relationship between life and death. In Cryopolitics, experts from anthropology, history of science, environmental humanities, and indigenous studies make clear the political and cultural consequences of extending life and deferring death by technoscientific means. The contributors examine how and why low temperatures have been harnessed to defer individual death through freezing whole human bodies; to defer nonhuman species death by freezing tissue from endangered animals; to defer racial death by preserving biospecimens from indigenous people; and to defer large-scale human death through pandemic preparedness. The cryopolitical lens, emphasizing the roles of temperature and time, provokes new and important questions about living and dying in the twenty-first century. Contributors Warwick Anderson, Michael Bravo, Jonny Bunning, Matthew Chrulew, Soraya de Chadarevian, Alexander Friedrich, Klaus Hoeyer, Frédéric Keck, Eben Kirksey, Emma Kowal, Joanna Radin, Deborah Bird Rose, Kim TallBear, Charis Thompson, David Turnbull, Thom van Dooren, Rebecca J. H. Woods

**Choreographies of 21st Century Wars** Gay Morris 2016-03-03 Wars in this century are radically different from the major conflicts of the 20th century--more amorphous,

asymmetrical, globally connected, and unending. *Choreographies of 21st Century Wars* is the first book to analyze the interface between choreography and wars in this century, a pertinent inquiry since choreography has long been linked to war and military training. The book draws on recent political theory that posits shifts in the kinds of wars occurring since the First and Second World Wars and the Cold War, all of which were wars between major world powers. Given the dominance of today's more indeterminate, asymmetrical, less decisive wars, we ask if choreography, as an organizing structure and knowledge system, might not also need revision in order to reflect on, and intercede in, a globalized world of continuous warfare. In an introduction and sixteen chapters, authors from a number of disciplines investigate how choreography and war in this century impinge on each other. Choreographers write of how they have related to contemporary war in specific works, while other contributors investigate the interconnections between war and choreography through theatrical works, dances, military rituals and drills, the choreography of video war games and television shows. Issues investigated include torture and terror, the status of war refugees, concerns surrounding fighting and peacekeeping soldiers, national identity tied to military training, and more. The anthology is of interest to scholars in dance, performance, theater, and cultural studies, as well as the social sciences.

[Music and the Making of Modern Science](#) Peter Pesic 2022-09-13 A wide-ranging exploration of how music has influenced science through the ages, from fifteenth-century cosmology to twentieth-century string theory. In the natural science of ancient Greece, music formed the meeting place between numbers and perception; for the next two millennia, Pesic tells us in *Music and the Making of Modern Science*, "liberal education" connected music with arithmetic, geometry, and astronomy within a fourfold study, the quadrivium. Peter Pesic argues provocatively that music has had a formative effect on the development of modern science—that music has been not just a charming accompaniment to thought but a conceptual force in its own right. Pesic explores a series of episodes in which music influenced science, moments in which prior developments in music arguably affected subsequent aspects of natural science. He describes encounters between harmony and fifteenth-century cosmological controversies, between musical initiatives and irrational numbers, between vibrating bodies and the emergent electromagnetism. He offers lively accounts of how Newton applied the musical scale to define the colors in the spectrum; how Euler and others applied musical ideas to develop the wave theory of light; and how a harmonium prepared Max Planck to find a quantum theory that reengaged the mathematics of vibration. Taken together, these cases document the peculiar power of music—its autonomous force as a stream of experience, capable of stimulating insights different from those mediated by the verbal and the visual. An innovative e-book edition available for iOS devices will allow sound examples to be played by a touch and shows the score in a moving line.

**Northern Sparks** Michael Century 2022-06-28 An "episode of light" in Canada sparked by Expo 67 when new art forms, innovative technologies, and novel institutional and policy frameworks emerged together. Understanding how experimental art catalyzes technological innovation is often prized yet typically reduced to the magic formula of "creativity." In *Northern Sparks*, Michael Century emphasizes the role of policy and institutions by showing how novel art forms and media technologies in Canada emerged during a period of political and social reinvention, starting in the 1960s with the energies unleashed by Expo 67. Debunking conventional wisdom, Century reclaims innovation from both its present-day

devotees and detractors by revealing how experimental artists critically challenge as well as discover and extend the capacities of new technologies. *Century* offers a series of detailed cross-media case studies that illustrate the cross-fertilization of art, technology, and policy. These cases span animation, music, sound art and acoustic ecology, cybernetic cinema, interactive installation art, virtual reality, telecommunications art, software applications, and the emergent metadiscipline of human-computer interaction. They include Norman McLaren's "proto-computational" film animations; projects in which the computer itself became an agent, as in computer-aided musical composition and choreography; an ill-fated government foray into interactive networking, the videotext system Telidon; and the beginnings of virtual reality at the Banff Centre. *Century* shows how Canadian artists approached new media technologies as malleable creative materials, while Canada undertook a political reinvention alongside its centennial celebrations. *Northern Sparks* offers a uniquely nuanced account of innovation in art and technology illuminated by critical policy analysis.

**Good Science** Charis Thompson 2013-12-20 An examination of a decade and a half of political controversy, ethical debate, and scientific progress in stem cell research. After a decade and a half, human pluripotent stem cell research has been normalized. There may be no consensus on the status of the embryo—only a tacit agreement to disagree—but the debate now takes place in a context in which human stem cell research and related technologies already exist. In this book, Charis Thompson investigates the evolution of the controversy over human pluripotent stem cell research in the United States and proposes a new ethical approach for "good science." Thompson traces political, ethical, and scientific developments that came together in what she characterizes as a "procurial" framing of innovation, based on concern with procurement of pluripotent cells and cell lines, a pro-cures mandate, and a proliferation of bio-curatorial practices. Thompson describes what she calls the "ethical choreography" that allowed research to go on as the controversy continued. The intense ethical attention led to some important discoveries as scientists attempted to "invent around" ethical roadblocks. Some ethical concerns were highly legible; but others were hard to raise in the dominant procurial framing that allowed government funding for the practice of stem cell research to proceed despite controversy. Thompson broadens the debate to include such related topics as animal and human research subjecthood and altruism. Looking at fifteen years of stem cell debate and discoveries, Thompson argues that good science and good ethics are mutually reinforcing, rather than antithetical, in contemporary biomedicine.

*Move* Susan Leigh Foster 2010 "Published on the occasion of the exhibition *Move: Choreographing You*, Hayward Gallery, London, 13 October 2010-9 January 2011; Haus der Kunst, Munich, 10 February-15 May 2011; Kunstsammlung Nordrhein-Westfalen, Deusseldorf, 16 July-25 September 2011."--T.p. verso.

**Dance, Architecture and Engineering** Adesola Akinleye 2021-03-25 This book was born from a year of exchanges of movement ideas generated in cross-practice conversations and workshops with dancers, musicians, architects and engineers. Events took place at key cultural institutions such as the Royal Academy of Arts, London; and The Lowry, Salford, as well as on-site at architectural firms and on the streets of London. The author engages with dance's offer of perspectives on being in place: how the 'ordinary person' is facilitated in experiencing the dance of the city, while also looking at shared cross-practice understandings in and about the body, weight and rhythm. There is a prioritizing of how embodied

knowledges across dance, architecture and engineering can contribute to decolonizing the production of place – in particular, how dance and city-making cultures engage with female bodies and non-white bodies in today's era of #MeToo and #BlackLivesMatter. Akinleye concludes in response conversations about ideas raised in the book with John Bingham-Hall, Liz Lerman, Dianne McIntyer and Richard Sennett. The book is a fascinating resource for those drawn to spatial practices from dance to design to construction.

*Technology and the Dream* Clarence G. Williams 2003-02-28 Transcripts of more than seventy-five oral history interviews in which the interviewees assess their MIT experience and reflect on the role of blacks at MIT and beyond. This book grew out of the Blacks at MIT History Project, whose mission is to document the black presence at MIT. The main body of the text consists of transcripts of more than seventy-five oral history interviews, in which the interviewees assess their MIT experience and reflect on the role of blacks at MIT and beyond. Although most of the interviewees are present or former students, black faculty, administrators, and staff are also represented, as are nonblack faculty and administrators who have had an impact on blacks at MIT. The interviewees were selected with an eye to presenting the broadest range of issues and personalities, as well as a representative cross section by time period and category. Each interviewee was asked to discuss family background; education; role models and mentors; experiences of racism and race-related issues; choice of field and career; goals; adjustment to the MIT environment; best and worst MIT experiences; experience with MIT support services; relationships with MIT students, faculty, and staff; advice to present or potential MIT students; and advice to the MIT administration. A recurrent theme is that MIT's rigorous teaching instills the confidence to deal with just about any hurdle in professional life, and that an MIT degree opens many doors and supplies instant credibility. Each interview includes biographical notes and pictures. The book also includes a general introduction, a glossary, and appendixes describing the project's methodology.

**Bad New Days** Hal Foster 2015-09-29 One of the world's leading art theorists dissects a quarter century of artistic practice *Bad New Days* examines the evolution of art and criticism in Western Europe and North America over the last twenty-five years, exploring their dynamic relation to the general condition of emergency instilled by neoliberalism and the war on terror. Considering the work of artists such as Thomas Hirschhorn, Tacita Dean, and Isa Genzken, and the writing of thinkers like Jacques Rancière, Bruno Latour, and Giorgio Agamben, Hal Foster shows the ways in which art has anticipated this condition, at times resisting the collapse of the social contract or gesturing toward its repair; at other times burlesquing it. Against the claim that art making has become so heterogeneous as to defy historical analysis, Foster argues that the critic must still articulate a clear account of the contemporary in all its complexity. To that end, he offers several paradigms for the art of recent years, which he terms "abject," "archival," "mimetic," and "precarious."

*The Choreographic* Jenn Joy 2014-10-17 An investigation of dance and choreography that views them not only as artistic strategies but also as intrinsically theoretical and critical practices. The choreographic stages a conversation in which artwork is not only looked at but looks back; it is about contact that touches even across distance. The choreographic moves between the corporeal and cerebral to tell the stories of these encounters as dance trespasses into the discourse and disciplines of visual art and philosophy through a series of stutters, steps, trembles, and spasms. In *The Choreographic*, Jenn Joy examines dance and

choreography not only as artistic strategies and disciplines but also as intrinsically theoretical and critical practices. She investigates artists in dialogue with philosophy, describing a movement of conceptual choreography that flourishes in New York and on the festival circuit. Joy offers close readings of a series of experimental works, arguing for the choreographic as an alternative model of aesthetics. She explores constellations of works, artists, writers, philosophers, and dancers, in conversation with theories of gesture, language, desire, and history. She choreographs a revelatory narrative in which Walter Benjamin, Pina Bausch, Francis Alÿs, and Cormac McCarthy dance together; she traces the feminist and queer force toward desire through the choreography of DD Dorvillier, Heather Kravas, Meg Stuart, La Ribot, Miguel Gutierrez, Luciana Acuña, and others; she maps new forms of communicability and pedagogy; and she casts science fiction writers Samuel R. Delany and Kim Stanley Robinson as perceptual avatars and dance partners for Ralph Lemon, Marianne Vitali, James Foster, and Janet Cardiff and George Bures Miller. Constructing an expanded notion of the choreographic, Joy explores how choreography as critical concept and practice attunes us to a more productively uncertain, precarious, and ecstatic understanding of aesthetics and art making.

**Art School** Steven Henry Madoff 2009-09-11 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. *Art School (Propositions for the 21st Century)* brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

**Soft Is Fast** Meredith Morse 2016-02-19 An innovative analysis of Simone Forti's interdisciplinary art, viewing her influential 1960s “dance constructions” as negotiating the aesthetic strategies of John Cage and Anna Halprin. Simone Forti's art developed within the overlapping circles of New York City's advanced visual art, dance, and music of the early

1960s. Her “dance constructions” and related works of the 1960s were important for both visual art and dance of the era. Artists Robert Morris and Yvonne Rainer have both acknowledged her influence. Forti seems to have kept one foot inside visual art's frames of meaning and the other outside them. In *Soft Is Fast*, Meredith Morse adopts a new way to understand Forti's work, based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought. Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism, and prefigured the participatory art of recent decades. Morse shows that Forti's work negotiated John Cage's ideas of sound, score, and theater through the unique approach to movement, essentially improvisational and grounded in anatomical exploration, that she learned from performer and teacher Ann (later Anna) Halprin. Attentive to Robert Whitman's and La Monte Young's responses to Cage, Forti reshaped Cage's concepts into models that could accommodate Halprin's charged spaces and imagined, interpenetrative understanding of other bodies. Morse considers Forti's use of sound and her affective use of materials as central to her work; examines Forti's text pieces, little discussed in art historical literature; analyzes *Huddle*, considered one of Forti's signature works; and explicates Forti's later improvisational practice. Forti has been relatively overlooked by art historians, perhaps because of her work's central concern with modes of feeling and embodiment, unlike other art of the 1960s, which was characterized by strategies of depersonalization and affectlessness. *Soft Is Fast* corrects this critical oversight.

**Feelings are Facts** Yvonne Rainer 2006 If you're interested in Plato, you're reading the wrong book. If you're interested in difficult childhoods, sexual misadventures, aesthetics, cultural history, and the reasons that a club sandwich and other meals--including breakfast--have remained in the memory of the present writer, keep reading. --from *Feelings Are Facts* In this memoir, dancer, choreographer, and filmmaker Yvonne Rainer traces her personal and artistic coming of age. *Feelings Are Facts* (the title comes from a dictum by Rainer's one-time psychotherapist) uses diary entries, letters, program notes, excerpts from film scripts, snapshots, and film frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America. Rainer tells of a California childhood in which she was farmed out by her parents to foster families and orphanages, of sexual and intellectual initiations in San Francisco and Berkeley, and of artistic discoveries and accomplishments in the New York City dance world. Rainer studied with Martha Graham (and heard Graham declare, “when you accept yourself as a woman, you will have turn-out”--that is, achieve proper ballet position) and Merce Cunningham in the late 1950s and early 1960s, cofounded the Judson Dance Theater in 1962 (dancing with Trisha Brown, Steve Paxton, David Gordon, and Lucinda Childs), hobnobbed with New York artists including Robert Rauschenberg, Robert Morris (her lover and partner for several years), and Yoko Ono, and became involved with feminist and anti-war causes in the 1970s and 1980s. Rainer writes about how she constructed her dances--including *The Mind Is a Muscle* and its famous section, *Trio A*, as well as the recent *After Many a Summer Dies the Swan*--and about turning from dance to film and back to dance. And she writes about meeting her longtime partner Martha Gever and discovering the pleasures of domestic life. The mosaic-like construction of *Feelings Are Facts* recalls the composition-by-juxtaposition of Rainer's work in film and dance, displaying prismatic variations from what she calls her “reckless past” for our amazement and appreciation.

**Relationescapes** Erin Manning 2012-08-17 A new philosophy of movement that explores the

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active relation between sensation and thought through the prisms of dance, cinema, art, and new media. With *Relationescapes*, Erin Manning offers a new philosophy of movement challenging the idea that movement is simple displacement in space, knowable only in terms of the actual. Exploring the relation between sensation and thought through the prisms of dance, cinema, art, and new media, Manning argues for the intensity of movement. From this idea of intensity—the incipency at the heart of movement—Manning develops the concept of preacceleration, which makes palpable how movement creates relational intervals out of which displacements take form. Discussing her theory of incipient movement in terms of dance and relational movement, Manning describes choreographic practices that work to develop with a body in movement rather than simply stabilizing that body into patterns of displacement. She examines the movement-images of Leni Riefenstahl, Étienne-Jules Marey, and Norman McLaren (drawing on Bergson's idea of duration), and explores the dot-paintings of contemporary Australian Aboriginal artists. Turning to language, Manning proposes a theory of prearticulation claiming that language's affective force depends on a concept of thought in motion. *Relationescapes* takes a “Whiteheadian perspective,” recognizing Whitehead's importance and his influence on process philosophers of the late twentieth century—Deleuze and Guattari in particular. It will be of special interest to scholars in new media, philosophy, dance studies, film theory, and art history.

**Is the Living Body the Last Thing Left Alive?** Cosmin Costinas 2018-02 The choreographic turn in the visual arts from 1958 to 1965 can be identified by the sudden emergence of works created by very different visual artists in very different places artists such as Allan Kaprow, Carolee Schneeman, and Robert Rauschenberg in the United States; Lygia Pape and Hlio Oiticica in Brazil; the Gutai group in Japan; and Yves Klein in France. Each explicitly or implicitly used dance or choreographic procedures to reinvent and reimagine the practice and its history. Dedicated to the renewed encounter between dance and performance, *Is the Living Body the Last Thing Left Alive?* is a collection of essays and writings taken from the 2014 conference organized by Para Site, Hong Kong. Thirty contributors, coming from a broad field of discourse, joined together to rethink performance as more than a medium but rather as a series of questions and reflections about how art mediates social relations among people. Contributors include Belkis Ayn, Claire Bishop, Boris Buden, Amy Cheng, Bojana Cvejic, Patrick D. Flores, and Simryn Gil, and Yangjiang Group, among many others.

*Making Parents* Charis Thompson 2005 Reproductive technologies, says Thompson, are part of the increasing tendency to turn social problems into biomedical questions and can be used as a lens to see the resulting changes in the relations between science and society.”--BOOK JACKET.

*Dance* André Lepecki 2012 This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, *Dance* establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography. *Dance*--because of its ephemerality, corporeality, precariousness, scoring, and performativity--is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. *Dance's*

ephemerality suggests the possibility of an escape from the regimes of commodification and fetishization in the arts.

**Closer** Susan Kozel 2008-04-04 As our computers become closer to our bodies, perspectives from phenomenology and dance can help us understand the wider social uses of digital technologies and design future technologies that expand our social, physical, and emotional exchanges. In *Closer*, Susan Kozel draws on live performance practice, digital technologies, and the philosophical approach of phenomenology. Trained in dance and philosophy, Kozel places the human body at the center of explorations of interactive interfaces, responsive systems, and affective computing, asking what can be discovered as we become closer to our computers—as they become extensions of our ways of thinking, moving, and touching. Performance, Kozel argues, can act as a catalyst for understanding wider social and cultural uses of digital technology. Taking this one step further, performative acts of sharing the body through our digital devices foster a collaborative construction of new physical states, levels of conscious awareness, and even ethics. We reencounter ourselves and others through our interactive computer systems. What we need now are conceptual and methodological frameworks to reflect this. Kozel offers a timely reworking of the phenomenology of French philosopher Maurice Merleau-Ponty. This method, based on a respect for lived experience, begins by listening to the senses and noting insights that arrive in the midst of dance, or quite simply in the midst of life. The combination of performance and phenomenology offered by *Closer* yields entwinements between experience and reflection that shed light on, problematize, or restructure scholarly approaches to human bodies using digital technologies. After outlining her approach and methodology and clarifying the key concepts of performance, technologies, and virtuality, Kozel applies phenomenological method to the experience of designing and performing in a range of computational systems: telematics, motion capture, responsive architectures, and wearable computing. The transformative potential of the alchemy between bodies and technologies is the foundation of *Closer*. With careful design, future generations of responsive systems and mobile devices can expand our social, physical, and emotional exchanges.

*Dance Data, Cognition, and Multimodal Communication* Carla Fernandes 2022-09-02 *Dance Data, Cognition, and Multimodal Communication* is the result of a collaborative and transdisciplinary effort towards a first definition of "dance data", with its complexities and contradictions, in a time where cognitive science is growing in parallel to the need of a renewed awareness of the body's agency in our manifold interactions with the world. It is a reflection on the observation of bodily movements in artistic settings, and one that views human social interactions, multimodal communication, and cognitive processes through a different lens—that of the close collaboration between performing artists, designers, and scholars. This collection focuses simultaneously on methods and technologies for creating, documenting, or representing dance data. The editors highlight works focusing on the dancers' embodied minds, including research using neural, cognitive, behavioural, and linguistic data in the context of dance composition processes. Each chapter deals with dance data from an interdisciplinary perspective, presenting theoretical and methodological discussions emerging from empirical studies, as well as more experimental ones. The book, which includes digital Support Material on the volume's Routledge website, will be of great interest to students and scholars in contemporary dance, neuro-cognitive science, intangible cultural heritage, performing arts, cognitive linguistics, embodiment, design, new media, and creativity studies.

*Scripting Reading Motions* Manuel Portela 2013-09-13 An exploration of what experimental literature in both print and programmable media tells us about the act of reading. In *Scripting Reading Motions*, Manuel Portela explores the expressive use of book forms and programmable media in experimental works of both print and electronic literature and finds a self-conscious play with the dynamics of reading and writing. Portela examines a series of print and digital works by Johanna Drucker, Mark Z. Danielewski, Rui Torres, Jim Andrews, and others, for the insights they yield about the semiotic and interpretive actions through which readers produce meaning when interacting with codes. Analyzing these works as embodiments and simulations of the motions of reading, Portela pays particular attention to the ways in which awareness of eye movements and haptic interactions in both print and electronic media feeds back onto the material and semantic layers of the works. These feedbacks, he argues, sustain self-reflexive loops that link the body of the reader to the embodied work. Readers' haptic actions and eye movements coconstitute the object that they are reading. Portela discusses typographic and graphic marks as choreographic notations for reading movements; examines digital recreations of experimental print literary artifacts; considers reading motions in kinetic and generated texts; analyzes the relationship of bibliographic, linguistic, and narrative coding in Danielewski's novel-poem, *Only Revolutions*; and describes emergent meanings in interactive textual instruments. The expressive use of print and programmable media, Portela shows, offers a powerful model of the semiotic, interpretive, and affective operations embodied in reading processes. Important Notice: The digital edition of this book is missing some of the images found in the physical edition.

*The Films of Laura Mulvey and Peter Wollen* Oliver Fuke 2021-04-13 An examination of renowned theorists Laura Mulvey and Peter Wollen's independent and collaborative films, and how they intersect with feminism, film theory and psychoanalysis. This book focuses on renowned theorists Laura Mulvey and Peter Wollen's independent and collaborative films, and how they intersect with feminism, film theory, and psychoanalysis. The aim of the volume is broadly threefold: to encourage further study of Mulvey and Wollen's contribution to the theory and practice of experimental film; to draw attention to their script's value as written texts; and to challenge a common misconception that their individual and collaborative film-making practices end at the close of the 1970s. The historical overview provided by Mulvey in her introduction underscores the sense that her and Wollen's individual and collaborative films were the result of sustained attempts to make political films under rapidly changing economic and political conditions.

*CHOREOGRAPHER'S HANDBOOK* Jonathan Burrows 2010-06-10 Internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how to navigate a course through the complex process of creating dance. He provides choreographers with an active manifesto and shares his wealth of experience of choreographic practice to allow each artist and dance-maker to find his or her own aesthetic process.

*Being Watched* Carrie Lambert-Beatty 2011-02-25 How Yvonne Rainer's art shaped new ways of watching as well as performing; how it connected 1960s avant-garde art to politics and activism. In her dance and performances of the 1960s, Yvonne Rainer famously transformed the performing body—stripped it of special techniques and star status, traded its costumes and leotards for T-shirts and sneakers, asked it to haul mattresses or recite texts rather than leap or spin. Without discounting these innovations, Carrie Lambert-Beatty argues in *Being*

Watched that the crucial site of Rainer's interventions in the 1960s was less the body of the performer than the eye of the viewer—or rather, the body as offered to the eye. Rainer's art, Lambert-Beatty writes, is structured by a peculiar tension between the body and its display. Through close readings of Rainer's works of the 1960s—from the often-discussed dance *Trio A* to lesser-known Vietnam war-era protest dances—Lambert-Beatty explores how these performances embodied what Rainer called “the seeing difficulty.” (As Rainer said: “Dance is hard to see.”) Viewed from this perspective, Rainer's work becomes a bridge between key episodes in postwar art. Lambert-Beatty shows how Rainer's art (and related performance work in *Happenings*, *Fluxus*, and *Judson Dance Theater*) connects with the transformation of the subject-object relation in minimalism and with emerging feminist discourse on the political implications of the objectifying gaze. In a spectacle-soaked era, moreover—when images of war played nightly on the television news—Rainer's work engaged the habits of viewing formed in mass-media America, linking avant-garde art and the wider culture of the 1960s. Rainer is significant, argues Lambert-Beatty, not only as a choreographer, but as a sculptor of spectatorship.

**Exhausting Dance** Andre Lepecki 2006-07-13 The only scholarly book in English dedicated to recent European contemporary dance, *Exhausting Dance: Performance and the Politics of Movement* examines the work of key contemporary choreographers who have transformed the dance scene since the early 1990s in Europe and the US. Through their vivid and explicit dialogue with performance art, visual arts and critical theory from the past thirty years, this new generation of choreographers challenge our understanding of dance by exhausting the concept of movement. Their work demands to be read as performed extensions of the radical politics implied in performance art, in post-structuralist and critical theory, in post-colonial theory, and in critical race studies. In this far-ranging and exceptional study, Andre Lepecki brilliantly analyzes the work of the choreographers: \* Jerome Bel (France) \* Juan Dominguez (Spain) \* Trisha Brown (US) \* La Ribot (Spain) \* Xavier Le Roy (France-Germany) \* Vera Mantero (Portugal) and visual and performance artists: \* Bruce Nauman (US) \* William Pope.L (US). This book offers a significant and radical revision of the way we think about dance, arguing for the necessity of a renewed engagement between dance studies and experimental artistic and philosophical practices.

*Is It All About Hips?* Sangita Shresthova 2011-08-22 The first comprehensive book on Bollywood dance culture, *Is It All About Hips?* traces Bollywood dances as they are interpreted, created, and produced in three locations: Mumbai (India), Kathmandu (Nepal), and Los Angeles (USA). In this pioneering work, Sangita Shresthova brings alive the world of Bollywood dance through the chronicling and analyses of live performances, dance classes, film spectatorship, and personal narratives. Watch how dances travel and meanings unravel...