



# Download The Choreographic (The MIT Press)

Yeah, reviewing a ebook **The Choreographic (The MIT Press)** could be credited with your near contacts listings. This is just one of the solutions for you to be successful. As understood, completion does not recommend that you have extraordinary points.

Comprehending as competently as accord even more than supplementary will come up with the money for each success. adjacent to, the proclamation as competently as insight of this The Choreographic (The MIT Press) can be taken as competently as picked to act.

**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 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.

**Moving Without a Body**-Stamatia Portanova 2013 Looks at the ability of digital technologies to offer the possibility of capturing, storing and manipulating movement, abstracting it from the body and transforming it into numerical information, and considers what really happens when the physicality of movement is translated into a numerical code by a technological system.

**Dance**-André Lepecki 2012 This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards. 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.

**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.

**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.

**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.

**Move**-Stephanie Rosenthal 2011 Published on the occasion of an exhibition held at the Hayward Gallery, London, Oct. 13, 2010-Jan. 9, 2011 and at the Haus der Kunst, Munich, Feb. 10-May 15, 2011.

**Revisions**-Yvonne Rainer 2020-08-25 The final iteration of Rainer's dance rant *A Truncated History of the Universe for Dummies*, accompanied by texts offering a real-time account of Rainer's creative process. Choreographer and filmmaker Yvonne Rainer has long investigated the ways in which movement can be a political act in and of itself--on the stage, on the screen, or at the lectern. In *Revisions*, Rainer pushes her interest in embodied activism to a new arena: what she calls the "dance rant." This volume includes the final iteration of Rainer's latest dance rant, entitled *A Truncated History of the Universe for Dummies*. This performance piece evolved in live presentations in Dublin, Stockholm, and New York before being expanded and adapted in written form here. In this now-completed work, Rainer mobilizes her rage and bafflement at contemporary political events through the guise of Apollo, Leader of the Muses. *Revisions* also includes a compilation of emails and diary entries that provide a real-time account of Rainer's process of creating and workshopping a dance. "Pedagogical Vaudeville 3" reveals Rainer's consistent interest in reworking and reconsidering material across multiple mediums, formats, and contexts, and offers an unique glimpse at the working methods of one of this century's preeminent dance artists. Bookended with an introduction by artist and scholar Gregg Bordowitz and an analysis of Rainer's *AG Indexical with a Little Help from H. M.* by dance historian Anna Staniczenko, these texts serve not only as a revision of the conventional understanding of five decades of Rainer's production, but also as a timely manual for performance as an act of resistance.

**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

Downloaded from [stewartbrown.com](http://stewartbrown.com) on May 19, 2021 by guest

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.

**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 Schaffaff, Nina Schallenberg, Minnie Scott, Gregor Stemmrich,

Christian Tecker

**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.

**Feelings are Facts**-Yvonne Rainer 2006 *Memoir* by the avant-garde dancer, choreographer, and filmmaker recounting her childhood years, sexual misadventures, and artistic explorations.

**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.

**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.

**Closer**-Susan Kozel 2007 Susan Kozel draws on live performance practice, digital technologies & the philosophical approach of phenomenology. She places the human body at the centre of explorations of interactive interfaces, responsive systems & affective computing, asking what is to be discovered as we become closer to our computers?

**A Choreographic Mind**-Susan Rethorst 2012 "A Choreographic Mind began to take shape as I wrote out my thoughts in an attempt to make sense of the wall of difference I encountered on a move to Europe when I was in

my forties. My efforts to untangle the assumptions I saw around me necessitated a backward look into the origins of my own assumptions and influences, interior and exterior, nature and nurture. The book begins as I search my childscape for memories that shed light on the first inklings of my choreographic mind, and broadens out to life in the studio and then to the larger world of dance and its potentialities. These essays draw on my own life and experience to create a context for the reader and further the emphasis on what many of my students have termed a zpractical philosophy<sup>3</sup> of choreographic thought. It is a subjective account of how dance making brings the maker, and ideally the viewer, to understandings of self and the body's mind"--Back cover.

**Nightwork**-T. F. Peterson 2011 An MIT "hack" is an ingenious, benign, and anonymous prank or practical joke, often requiring engineering or scientific expertise and often pulled off under cover of darkness --instances of campus mischief sometimes coinciding with April Fool's Day, final exams, or commencement. (It should not be confused with the sometimes nonbenign phenomenon of computerhacking.) Noteworthy MIT hacks over the years include the legendary Harvard--Yale Football Game Hack (when a weather balloon emblazoned "MIT" popped out of the ground near the 50-yard line), the campus police car found perched on the Great Dome, the apparent disappearance of the Institute president's office, and a faux cathedral (complete with stained glass windows, organ, and wedding ceremony) in a lobby. Hacks are by their nature ephemeral, although they live on in the memory of both perpetrators and spectators. *Nightwork*, drawing on the MIT Museum's unique collection of hack-related photographs and other materials, describes and documents the best of MIT's hacks and hacking culture. This generously illustrated updated edition has added coverage of such recent hacks as the cross-country abduction of rival Caltech's cannon (a prank requiring months of planning, intricate choreography, and last-minute improvisation), a fire truck on the Dome that marked the fifth anniversary of 9/11, and numerous pokes at the celebrated Frank Gehry-designed Stata Center, and even a working solar-powered Red Line subway car on the Great Dome. Hacks have been said to express the essence of MIT, providing, as alumnus Andre DeHon observes, "an opportunity to demonstrate creativity and know-how in mastering the physical world." What better way to mark the 150th anniversary of MIT's founding than to commemorate its native

Downloaded from [stewartbrown.com](http://stewartbrown.com) on May 19, 2021 by guest

ingenuity with this new edition of Nightwork?

**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.

**Dance and American Art**-Sharyn R. Udall 2012-06-19 From ballet to burlesque, from the frontier jig to the jitterbug, Americans have always loved watching dance, whether in grand ballrooms, on Mississippi riverboats, or in the streets. Dance and American Art is an innovative look at the elusive, evocative nature of dance and the American visual artists who captured it through their paintings, sculpture, photography, and prints from the early nineteenth century through the mid-twentieth century. The scores of artists discussed include many icons of American art: Winslow Homer, George Caleb Bingham, Mary Cassatt, James McNeill Whistler,

Alexander Calder, Joseph Cornell, Edward Steichen, David Smith, and others. As a subject for visual artists, dance has given new meaning to America's perennial myths, cherished identities, and most powerful dreams. Their portrayals of dance and dancers, from the anonymous to the famous—Anna Pavlova, Isadora Duncan, Loïe Fuller, Josephine Baker, Martha Graham—have testified to the enduring importance of spatial organization, physical pattern, and rhythmic motion in creating aesthetic form. Through extensive research, sparkling prose, and beautiful color reproductions, art historian Sharyn R. Udall draws attention to the ways that artists' portrayals of dance have defined the visual character of the modern world and have embodied culturally specific ideas about order and meaning, about the human body, and about the diverse fusions that comprise American culture.

**Scripting Reading Motions**-Manuel Portela 2013-09-13 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

Downloaded from [stewartbrown.com](http://stewartbrown.com) on May 19, 2021 by guest

edition of this book is missing some of the images found in the physical edition.

**Performing Image**-Isobel Harbison 2019 An examination of how artists have combined performance and moving image for decades, anticipating our changing relation to images in the internet era. In *Performing Image*, Isobel Harbison examines how artists have combined performance and moving image in their work since the 1960s, and how this work anticipates our changing relations to images since the advent of smart phones and the spread of online prosumerism. Over this period, artists have used a variety of DIY modes of self-imaging and circulation--from home video to social media--suggesting how and why Western subjects might seek alternative platforms for self-expression and self-representation. In the course of her argument, Harbison offers close analyses of works by such artists as Robert Rauschenberg, Yvonne Rainer, Mark Leckey, Wu Tsang, and Martine Syms. Harbison argues that while we produce images, images also produce us--those that we take and share, those that we see and assimilate through mass media and social media, those that we encounter in museums and galleries. Although all the artists she examines express their relation to images uniquely, they also offer a vantage point on today's productive-consumptive image circuits in which billions of us are caught. This unregulated, all-encompassing image performativity, Harbison writes, puts us to work, for free, in the service of global corporate expansion. Harbison offers a three-part interpretive framework for understanding this new proximity to images as it is negotiated by these artworks, a detailed outline of a set of connected practices--and a declaration of the value of art in an economy of attention and a crisis of representation.

**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.

**Being Watched**-Carrie Lambert-Beatty 2008 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.

**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.

Downloaded from [stewartbrown.com](http://stewartbrown.com) on May 19, 2021 by guest

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

**The World As an Architectural Project**-Hashim Sarkis 2020-02

Architects imagine the planet: fifty speculative world-scale projects from Patrick Geddes, Alison and Peter Smithson, Kiyonori Kikutake, Juan Navarro Baldeweg, Luc Deleu, and others. The world's growing vulnerability to planet-sized risks invites action on a global scale. The World as an Architectural Project shows how for more than a century architects have imagined the future of the planet through world-scale projects. With fifty speculative projects by Patrick Geddes, Alison and Peter Smithson, Kiyonori Kikutake, Saverio Muratori, Takis Zenetos, Sergio Bernardes, Juan Navarro Baldeweg, Luc Deleu, and many others, documented in text and images, this ambitious and wide-ranging book is the first compilation of its kind. Interestingly, architects begin to address the world as a project long before the advent of contemporary globalism and its assorted anxieties. The Spanish urban theorist and entrepreneur Arturo Soria y Mata, for example, in 1882 envisions a system that connects the entire planet in a linear urban network. In 1927, Buckminster Fuller's "World Town Plan--4D Tower" proposes to solve global housing problems with mobile structures delivered and installed by a Zeppelin. And Joyce Hsiang and Bimal Mendis visualize the conditions of a worldwide "City of Seven Billion" in a 2015-2019 project. Rather than indulging the cliché of the megalomaniac architect, this volume presents a discipline reflecting on its own responsibilities.

**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 Ingvartsen, 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.

**The Aging Body in Dance**-Nanako Nakajima 2017-01-06 What does it mean to be able to move? The Aging Body in Dance brings together leading scholars and artists from a range of backgrounds to investigate cultural ideas of movement and beauty, expressiveness and agility. Contributors focus on Euro-American and Japanese attitudes towards aging and performance, including studies of choreographers, dancers and directors from Yvonne Rainer, Martha Graham, Anna Halprin and Roemeo Castellucci to Kazuo Ohno and Kikuo Tomoeda. They draw a fascinating comparison between youth-oriented Western cultures and dance cultures like Japan's, where aging performers are celebrated as part of the country's living heritage. The first cross-cultural study of its kind, The Aging Body in Dance offers a vital resource for scholars and practitioners interested in global dance cultures and their differing responses to the world's aging population.

**Contemporary Choreography**-Jo Butterworth 2017-12-06 Fully revised and updated, this second edition of Contemporary Choreography presents a range of articles covering choreographic enquiry, investigation into the creative process, and innovative challenges to traditional understandings of dance making. Contributions from a global range of practitioners and researchers address a spectrum of concerns in the field, organized into seven broad domains: Conceptual and philosophical concerns Processes of making Dance dramaturgy: structures, relationships, contexts

Choreographic environments Cultural and intercultural contexts  
Challenging aesthetics Choreographic relationships with technology.  
Including 23 new chapters and 10 updated ones, Contemporary  
Choreography captures the essence and progress of choreography in the  
twenty-first century, supporting and encouraging rigorous thinking and  
research for future generations of dance practitioners and scholars.

**Handbook of Embodied Cognition and Sport Psychology**-Massimiliano

L. Cappuccio 2019-01-01 The first systematic collaboration between  
cognitive scientists and sports psychologists considers the mind-body  
relationship from the perspective of athletic skill and sports practice. This  
landmark work is the first systematic collaboration between cognitive  
scientists and sports psychologists that considers the mind-body  
relationship from the perspective of athletic skill and sports practice. With  
twenty-six chapters by leading researchers, the book connects and  
integrates findings from fields that range from philosophy of mind to  
sociology of sports. The chapters show not only that sports can tell  
scientists how the human mind works but also that the scientific study of  
the human mind can help athletes succeed. Sports psychology research has  
always focused on the themes, notions, and models of embodied cognition;  
embodied cognition, in turn, has found striking confirmation of its  
theoretical claims in the psychological accounts of sports performance and  
athletic skill. Athletic skill is a legitimate form of intelligence, involving  
cognitive faculties no less sophisticated and complex than those required by  
mathematical problem solving. After presenting the key concepts necessary  
for applying embodied cognition to sports psychology, the book discusses  
skill disruption (the tendency to “choke” under pressure); sensorimotor skill  
acquisition and how training correlates to the development of cognitive  
faculties; the intersubjective and social dimension of sports skills, seen in  
team sports; sports practice in cultural and societal contexts; the notion of  
“affordance” and its significance for ecological psychology and embodied  
cognition theory; and the mind's predictive capabilities, which enable  
anticipation, creativity, improvisation, and imagination in sports  
performance. Contributors Ana Maria Abreu, Kenneth Aggerholm, Salvatore  
Maria Aglioti, Jesús Ilundáin-Agurrúza, Duarte Araújo, Jürgen Beckmann,  
Kath Bicknell, Geoffrey P. Bingham, Jens E. Birch, Gunnar Breivik, Noel E.  
Brick, Massimiliano L. Cappuccio, Thomas H. Carr, Alberto Cei, Anthony

Chemero, Wayne Christensen, Lincoln J. Colling, Cassie Comley, Keith  
Davids, Matt Dicks, Caren Diehl, Karl Erickson, Anna Esposito, Pedro Tiago  
Esteves, Mirko Farina, Giolo Fele, Denis Francesconi, Shaun Gallagher,  
Gowrishankar Ganesh, Raúl Sánchez-García, Rob Gray, Denise M. Hill,  
Daniel D. Hutto, Tsuyoshi Ikegami, Geir Jordet, Adam Kiefer, Michael  
Kirchhoff, Kevin Krein, Kenneth Liberman, Tadhg E. MacIntyre, Nelson  
Mauro Maldonato, David L. Mann, Richard S. W. Masters, Patrick  
McGivern, Doris McIlwain, Michele Merritt, Christopher Mesagno, Vegard  
Fusche Moe, Barbara Gail Montero, Aidan P. Moran, David Moreau, Hiroki  
Nakamoto, Alberto Oliverio, David Papineau, Gert-Jan Pepping, Miriam  
Reiner, Ian Renshaw, Michael A. Riley, Zuzanna Rucinska, Lawrence  
Shapiro, Paula Silva, Shannon Spaulding, John Sutton, Phillip D.  
Tompsonowski, John Toner, Andrew D. Wilson, Audrey Yap, Qin Zhu,  
Christopher Madan

**Women Artists at the Millennium**-Carol Armstrong 2011-02-01 Artists,  
art historians, and critics look at the legacies of feminism and critical theory  
in the work of women artists, more than thirty years after the beginning of  
the modern women's movement and Linda Nochlin's landmark essay "Why  
Have There Been No Great Women Artists?"

**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,

Downloaded from [stewartbrown.com](http://stewartbrown.com) on May 19, 2021 by  
guest

Bojana Cvejic, Patrick D. flores, and Simryn Gil, and Yangjiang Group, among many others.

**Anigrafs**-Whitman Richards 2015-04-24 An innovative proposal for understanding how mental organisms make decisions and control behavior.

**Relationescapes**-Erin Manning 2009 A new philosophy of movement that explores the active relation between sensation and thought through the prisms of dance, cinema, art, and new media.

**Hidden Wonders**-Etienne Guyon 2021-02-23 The hidden elegance in everyday objects and physical mechanisms, from crumpled paper to sandcastles. Hidden Wonders focuses on the objects that populate our everyday life--crumpled paper, woven fabric, a sand pile--but looks at them with a physicist's eye, revealing a hidden elegance in mundane physical mechanisms. In six chapters--Builders, Creating Shapes, Building with Threads, From Sand to Glass, Matter in Motion, and Fractures--the authors present brief stories, set in locales ranging from the Eiffel Tower to a sandcastle, that illustrate the little wonders hidden in the ordinary. A simple experiment that readers can perform at home concludes each story. More than 200 illustrations bring the stories to life.

**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."

**Hanan Al-Cinema**-Laura U. Marks 2015-09-18 An examination of experimental cinema and media art from the Arabic-speaking world that explores filmmakers' creative and philosophical inventiveness in trying times. In this book, Laura Marks examines one of the world's most impressive, and affecting, bodies of independent and experimental cinema from the last twenty-five years: film and video works from the Arabic-speaking world. Some of these works' creative strategies are shared by filmmakers around the world; others arise from the particular economic, social, political, and historical circumstances of Arab countries, whose urgency, Marks argues, seems to demand experiment and invention. Grounded in a study of infrastructures for independent and experimental media art in the Arab world and a broad knowledge of hundreds of films and videos, Hanan al-Cinema approaches these works thematically. Topics include the nomadism of the highway, nostalgia for '70s radicalism, a romance with the archive, algorithmic and glitch media, haptic and networked space, and cinema of the body. Marks develops an aesthetic of enfolding and unfolding to elucidate the different ways that cinema can make events perceptible, seek connections among them, and unfold in the bodies and thoughts of audiences. The phrase Hanan al-cinema expresses the way movies sympathize with the world and the way audiences feel affection for, and are affected by, them. Marks's clear and expressive writing conveys these affections in works by such internationally recognized artists and filmmakers as Akram Zaatari, Elia Suleiman, Hassan Khan, Mounir Fatmi, and Joana Hadjithomas and Khalil Joreige, and others who should be better known.

**The Maya Book of the Dead**-Francis Robicsek 1983-01-01

**Raw Data Is an Oxymoron**-Lisa Gitelman 2013-01-25 Episodes in the

history of data, from early modern math problems to today's inescapable "dataveillance," that demonstrate the dependence of data on culture. We live in the era of Big Data, with storage and transmission capacity measured not just in terabytes but in petabytes (where peta- denotes a quadrillion, or a thousand trillion). Data collection is constant and even insidious, with every click and every "like" stored somewhere for something. This book reminds us that data is anything but "raw," that we shouldn't think of data as a natural resource but as a cultural one that needs to be generated, protected, and interpreted. The book's essays describe eight episodes in the history of data from the predigital to the digital. Together they address such issues as the ways that different kinds of data and different domains of inquiry are mutually defining; how data are variously "cooked" in the processes of their collection and use; and conflicts over what can—or can't—be "reduced" to data. Contributors discuss the intellectual history of data as a concept; describe early financial modeling and some unusual

sources for astronomical data; discover the prehistory of the database in newspaper clippings and index cards; and consider contemporary "dataveillance" of our online habits as well as the complexity of scientific data curation. Essay Authors Geoffrey C. Bowker, Kevin R. Brine, Ellen Gruber Garvey, Lisa Gitelman, Steven J. Jackson, Virginia Jackson, Markus Krajewski, Mary Poovey, Rita Raley, David Ribes, Daniel Rosenberg, Matthew Stanley, Travis D. Williams

**The Disintegration of a Critic**-Jill Johnston 2019-09-24 Collected texts by cultural critic, auto/biographer, and lesbian icon Jill Johnston.