

Book Of Mutter Semiotext E Native Agents

Heroines Kate Zambreno.2024-07-18

Adding Sense Mary Kalantzis,Bill Cope.2020-05-07 Through a wide range of examples, from literature to social media, the book explores how meaning and communication interact.

To Write as if Already Dead Kate Zambreno.2021-06-08 To Write As If Already Dead circles around Kate Zambreno's failed attempts to write a study of Hervé Guibert's *To the Friend Who Did Not Save My Life*. In this diaristic, transgressive work, the first in a cycle written in the years preceding his death, Guibert documents with speed and intensity his diagnosis and disintegration from AIDS and elegizes a character based on Michel Foucault. The first half of *To Write As If Already Dead* is a novella in the mode of a detective story, searching after the mysterious disappearance of an online friendship after an intense dialogue on anonymity, names, language, and connection. The second half, a notebook documenting the doubled history of two bodies amid another historical plague, continues the meditation on friendship, solitude, time, mortality, precarity, art, and literature. Throughout this rigorous, mischievous, thrilling not-quite study, Guibert lingers as a ghost companion. Zambreno, who has been pushing the boundaries of literary form for a decade, investigates his methods by adopting them, offering a keen sense of the energy and confessional force of Guibert's work, an ode to his slippery, scarcely classifiable genre. The book asks, as Foucault once did, "What is an author?" Zambreno infuses this question with new urgency, exploring it through the anxieties of the internet age, the ethics of friendship, and "the facts of the body": illness, pregnancy, and death.

Life and Words Veena Das.2007 Weaving anthropological and philosophical reflections on the ordinary into her analysis, Das points toward a new way of interpreting violence in societies and cultures around the globe.

Cities Under Siege Stephen Graham.2010 A powerful expose of how political violence operates through the spaces of urban life.

King of Joy Richard Chiem.2019-03-05 Named a Writer to Watch by the Los Angeles Times, Richard Chiem brings readers a novel that is equal parts sledgehammer and sweet song--a neon, pulsing portrait of grief, and an electrifying story of one woman's survival against all odds. Corvus has always had an overactive imagination. Growing up, she develops a unique coping mechanism: she can imagine herself out of any situation, no matter how terrible. To get through each day, Corvus escapes into scenes from fantasy novels, pop songs, and action/adventure movies, and survives by turning the everyday into just another role to play in the movie of her life. After a tragic loss, Corvus finds a sadness so great she cannot imagine it away. Instead, she finds Tim, a pornographer with unconventional methods, who offers her a new way to escape into movies. But when a sinister plot of greed and betrayal is revealed, Corvus must fight to reclaim her independence, and discovers she is stronger than even she could have imagined.

Surrealism and the Spanish Civil War Robin Adele Greeley.1996

Foucault and Literature Simon During.2020-09-16 The writings of the French historian, literary critic and philosopher Michel Foucault have been of immense importance to developments in literary studies since the late 1970s. He, more than anyone, stands behind the new historicism' and cultural materialism' that currently dominate international literary studies. Simon During provides a detailed introduction to the whole body of Foucault's work, with a particular emphasis on his literary theory. His study takes in Foucault's early studies of transgressive' writing from Sade and Artaud to the French new novelists' of the 1960s, and his later concern with the genealogy of the author/intellectual, writing and theorizing within specific, historical mechanisms of social control and production. *Foucault and Literature* offers a critique both of Foucault and of the literary studies that have been influenced by him, and goes on to develop new methods of post-Foucauldian literary/cultural analysis.

Marketing, Morality and the Natural Environment Andrew Crane.2002-01-04 This volume provides a new look at marketing, and in particular the move to establish ostensibly 'green' marketing. Presenting evidence from extensive case studies, these concerns are addressed through an examination of managers' and employees' understanding of the green marketing activities and processes that take part in their organisations.

The Hundreds Lauren Berlant,Kathleen Stewart.2018-12-21 In *The Hundreds* Lauren Berlant and Kathleen Stewart speculate on writing, affect, politics, and attention to processes of world-making. The experiment of the one hundred word constraint—each piece is one hundred or multiples of one hundred words long—amplifies the resonance of things that are happening in atmospheres, rhythms of encounter, and scenes that shift the social and conceptual ground. What's an encounter with anything once it's seen as an incitement to composition? What's a concept or a theory if they're no longer seen as a truth effect, but a training in absorption, attention, and framing? *The Hundreds* includes four indexes in which Andrew Causey, Susan Lepselter, Fred Moten, and Stephen Muecke each respond with their own compositional, conceptual, and formal staging of the worlds of the book.

The Location of Culture Homi K. Bhabha.1994 In *Location of Culture*, Homi Bhabha sets out the conceptual imperative and political consistency of the post-colonial intellectual project. In a provocative series of essays, Bhabha explains why the post-colonial critique has altered forever the landscape of postmodern discourse. *Location of Culture* examines the displacement of the colonist's legitimizing cultural authority; the margins of Western civility put under colonial stress; the complex cultural and political boundaries which exist between the spheres of gender, race, class, and sexuality; the place of language, psychic affect, and narrative discourse in the construction of social authority and cultural identity. Bhabha investigates a diverse range of texts in a bold attempt to specify the moment and the place of both colonial and post-colonial perspectives. He discusses writers such as Toni Morrison, Nadine Gordimer, and Salman Rushdie; historical documents such as those on the Indian Mutiny and by missionaries; race riots and nationhood; and he builds on the work of important cultural theorists such as Frantz Fanon and Edward Said.

Dispositions McKenzie Wark.2002-01 Armed with only a notebook and a handheld global positioning device, Wark tracks the secret passage free time and free thought through the spaces of an everyday life.

Appendix Project Kate Zambreno.2019-04-23 On the ongoing project of writing about grief; Zambreno's addendum to *Book of Mutter*. "I came up with the idea of writing these notes, or talks, out of a primary desire to not read from *Book of Mutter*, and instead to keep gesturing to its incompleteness and ongoingness, which connects, for me, to the fragmentary project of literature, and what I long for in writing. —from *Appendix Project* Inspired by the lectures of Roland Barthes, Anne Carson, and Jorge Luis Borges, Kate Zambreno's *Appendix Project* collects eleven talks and essays written in the course of the year following the publication of *Book of Mutter*, Zambreno's book on her mother that took her over a decade to write. These surprising and moving performances, underscored by the sleeplessness of the first year of her child's life, contain Zambreno's most original and dazzling thinking and writing to date. In *Appendix Project* Zambreno thinks through the work of On Kawara, Roland Barthes, W.G. Sebald, Bhanu Kapil, Walter Benjamin, Theresa Hak Kyung Cha, Marguerite Duras, Marlene Dumas, Louise Bourgeois, Doris Salcedo, Jenny Holzer, and more.

German Bodies Uli Linke.1999 First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Screen Tests Kate Zambreno.2019-07-23 Best Book of 2019: *Nylon, Domino, Bustle, Book Riot, Buzzfeed*, Vol. 1 Brooklyn A new work equal parts observational micro-fiction and cultural criticism reflecting on the dailiness of life as a woman and writer, on fame and failure, aging and art, from the acclaimed author of *Heroines*, *Green Girl*, and *O Fallen Angel*. In the first half of Kate Zambreno's astoundingly original collection *Screen Tests*, the narrator regales us with incisive and witty swatches from a life lived inside a brilliant mind, meditating on aging and vanity, fame and failure, writing and writers, along with portraits of everyone from Susan Sontag to Amal Clooney, Maurice Blanchot to Louise Brooks. The series of essays that follow, on figures central to Zambreno's thinking, including Kathy Acker, David Wojnarowicz, and Barbara Loden, are manifestoes about art, that ingeniously intersect and chime with the stories that came before them. If Thomas Bernhard's and Fleur Jaeggy's work had a charming, slightly misanthropic baby—with Diane Arbus as nanny—it would be *Screen Tests*. Kate Zambreno turns her precise and meditative pen toward a series of short fictions that are anything but small. The result is a very funny, utterly original look at cultural figures and tropes and what it means to be a human looking at humans."—Amber Sparks "In *Screen Tests*, a voice who both is and is not the author picks up a thread and follows it wherever it

leads, leaping from one thread to another without quite letting go, creating a delicate and ephemeral and wonderful portrait of how a particular mind functions. Call them stories (after Lydia Davis), reports (after Gerald Murnane), or screen tests (inventing a new genre altogether like Antoine Volodine). These are marvelously fugitive pieces, carefully composed while giving the impression of being effortless, with a quite lovely Calvino-esque lightness, that are a joy to try to keep up with.”—Brian Evenson

Figures of Dissent Stoffel Debuysere.2016 How can the relation between cinema and politics be thought today? This question was the starting point for 'Figures of Dissent', a project consisting of an extensive series of discussions, dialogues and screenings that were organized by Debuysere over the course of four years. Some of the thoughts and doubts that have been simmering as a result of these encounters were expressed in the form of letters. This manuscript assembles six of those letters, addressed to fellow filmmakers, artists, producers and theorists. They are six tentative forms of study that blend various impressions, associations and digressions in an attempt to make sense of this conundrum that has been haunting the past century: how does the art of moving shadows pertain to the realities of political struggle?

Economic Science Fictions William Davies.2018-05-04 An innovative new anthology exploring how science fiction can motivate new approaches to economics. From the libertarian economics of Ayn Rand to Aldous Huxley's consumerist dystopias, economics and science fiction have often orbited each other. In *Economic Science Fictions*, editor William Davies has deliberately merged the two worlds, asking how we might harness the power of the utopian imagination to revitalize economic thinking. Rooted in the sense that our current economic reality is no longer credible or viable, this collection treats our economy as a series of fictions and science fiction as a means of anticipating different economic futures. It asks how science fiction can motivate new approaches to economics and provides surprising new syntheses, merging social science with fiction, design with politics, scholarship with experimental forms. With an opening chapter from Ha-Joon Chang as well as theory, short stories, and reflections on design, this book from Goldsmiths Press challenges and changes the notion that economics and science fiction are worlds apart. The result is a wealth of fresh and unusual perspectives for anyone who believes the economy is too important to be left solely to economists. Contributors AUDINT, Khairani Barokka, Carina Brand, Ha-Joon Chang, Miriam Cherry, William Davies, Mark Fisher, Dan Gavshon-Brady and James Pockson, Owen Hatherley, Laura Horn, Tim Jackson, Mark Johnson, Bastien Kerspern, Nora O Murchú, Tobias Revell et al., Judy Thorne, Sherryl Vint, Joseph Walton, Brian Willems

The Subversion of Politics George N. Katsiaficas.1997 George Katsiaficas's account covers the period 1968-1996 and pays special attention to the role of autonomous feminist movements, the effects of squatters and feminists on the disarmament movement and on efforts to shut down nuclear power, and the antifascist social movements developed in response to the neo-Nazi upsurge. In addition to providing a rare depiction of these often overlooked movements, Katsiaficas develops a specific notion of autonomy from the statements and aspirations of these movements. Drawing from the practical actions of social movements, his analysis is extended into a universal standpoint of the species, a perspective he develops by uncovering the partiality of Antonio Negri's workerism, Seyla Benhabib's feminism, and notions of uniqueness of the German nation.

O Fallen Angel Kate Zambreno.2017-01-17 The haunting debut novel that put Kate Zambreno on the map, *O Fallen Angel*, is a provocative, voice-driven story of a family in crisis—and, more broadly, the crisis of the American family—now repackaged and with a new introduction by Lidia Yuknavitch. Inspired by Francis Bacon's *Three Studies for Figures at the Base of a Crucifixion*, Kate Zambreno's brilliant novel is a triptych of modern-day America set in a banal Midwestern landscape, told from three distinct, unforgettable points of view. There is Mommy, a portrait of housewife psychosis, fenced in by her own small mind. There is Maggie, Mommy's unfortunate daughter whom she infects with fairytales. Then there is the mysterious martyr-figure Malachi, a Cassandra in army fatigues, the Septimus Smith to Mommy's Mrs. Dalloway, who stands at the foot of the highway holding signs of fervent prophecy, gaping at the bottomless abyss of the human condition, while SUVs scream past. Deeply poignant, sometimes hilarious, and other times horrifying, *O Fallen Angel* is satire at its best.

Ways of Reading Words and Images David Bartholomae, Tony Petrosky.2003-01-09 Adapting the methods of the much admired and extremely successful composition anthology *Ways of Reading*, this brief reader offers eight substantial essays about visual culture (illustrated with evocative photographs) along with demanding and innovative apparatus that engages students in conversations about the power of images.

The Book of Buried Letters Maren Muter.2018-03-26

Palestinian Identity Rashid Khalidi.2010 Reprint of work originally published in 1997. New introduction by the author.

Contemporary Anarchist Studies Randall Amster, Abraham DeLeon, Luis Fernandez, Anthony J. Nocella, II, Deric Shannon.2009-02-10 This volume of collected essays by some of the most prominent academics studying anarchism bridges the gap between anarchist activism on the streets and anarchist theory in the academy. Focusing on anarchist theory, pedagogy, methodologies, praxis, and the future, this edition will strike a chord for anyone interested in radical social change. This interdisciplinary work highlights connections between anarchism and other perspectives such as feminism, queer theory, critical race theory, disability studies, post-modernism and post-structuralism, animal liberation, and environmental justice. Featuring original articles, this volume brings together a wide variety of anarchist voices whilst stressing anarchism's tradition of dissent. This book is a must buy for the critical teacher, student, and activist interested in the state of the art of anarchism studies.

Sleeveless Natasha Stagg.2019-10-08 Essays and stories on fashion, art, and culture in the New York of the 2010s. We were supposed to meet Rose McGowan at Café d'Alsace after the party, but she cancelled at the last minute. I saw on Twitter that she had been hit with a drug possession charge, which she insisted was a scheme to keep her Weinstein dirt quiet. I hadn't even read her Weinstein story... I still wanted to know that the articles were being published, and in large quantities, but reading stories of abuse and humiliation was as stupefying as a hangover. I didn't feel empowered; I only felt more hopeless. I wanted to watch the patriarchy go up in flames, but I wasn't excited about what was being pitched to replace it. If we got all of it out in the open, what would we have left? My fear was that guilt would destroy the classics and there'd be no one left to fuck. All movies would be as low-budget and as puritanical as the stuff they play on Lifetime, all of New York would look like a Target ad, every book or article would be a cathartic tell-all, and I'd be sexually frustrated but too ashamed to hook up with assholes, or even to watch porn. —from *Sleeveless* Eve Babitz meets Roland Barthes in *Sleeveless*, Natasha Stagg's follow up to *Surveys*, her 2016 novel about internet fame. Composed of essays and stories commissioned by fashion, art, and culture magazines, *Sleeveless* is a scathing and sensitive report from New York in the 2010s. During those years, Stagg worked as an editor for *V* magazine and as a consultant, creating copy for fashion brands. Through these jobs, she met and interviewed countless industry luminaries, celebrities, and artists, and learned about the quickly evolving strategies of branding. In *Sleeveless*, she exposes the mechanics of personal identity and its monetization that propelled the narrator of *Surveys* from a mall job in Tucson to international travel and internet fame.

Book of Anonymity Anon Collective.2021-03-04

Terpsichore in Sneakers Sally Banes.1987-06-01 A dance critic's essays on post-modern dance. Drawing on the postmodern perspective and concerns that informed her groundbreaking *Terpsichore in Sneakers*, Sally Bane's *Writing Dancing* documents the background and development of avant-garde and popular dance, analyzing individual artists, performances, and entire dance movements. With a sure grasp of shifting cultural dynamics, Banes shows how postmodern dance is integrally connected to other oppositional, often marginalized strands of dance culture, and considers how certain kinds of dance move from the margins to the mainstream. Banes begins by considering the act of dance criticism itself, exploring its modes, methods, and underlying assumptions and examining the work of other critics. She traces the development of contemporary dance from the early work of such influential figures as Merce Cunningham and George Balanchine to such contemporary choreographers as Molissa Fenley, Karole Armitage, and Michael Clark. She analyzes the contributions of the Judson Dance Theatre and the Workers' Dance League, the emergence of Latin postmodern dance in New York, and the impact of black jazz in Russia. In addition, Banes explores such untraditional performance modes as breakdancing and the drunk dancing of Fred Astaire.

Recognition and Power Bert van den Brink, David Owen.2007-04-09 The topic of recognition has come to occupy a central place in debates in social and political theory. Developed by George Herbert Mead and Charles Taylor, it has been given expression in the program for Critical Theory

developed by Axel Honneth in his book *The Struggle for Recognition*. Honneth's research program offers an empirically insightful way of reflecting on emancipatory struggles for greater justice and a powerful theoretical tool for generating a conception of justice and the good that enables the normative evaluation of such struggles. This 2007 volume offers a critical clarification and evaluation of this research program, particularly its relationship to the other major development in critical social and political theory; namely, the focus on power as formative of practical identities (or forms of subjectivity) proposed by Michel Foucault and developed by theorists such as Judith Butler, James Tully, and Iris Marion Young.

Experimental Sound and Radio Allen S. Weiss.2001-06-27 This book, which originally appeared as a special issue of *TDR/The Drama Review*, explores the myriad aesthetic, cultural, and experimental possibilities of radiophony and sound art. Art making and criticism have focused mainly on the visual media. This book, which originally appeared as a special issue of *TDR/The Drama Review*, explores the myriad aesthetic, cultural, and experimental possibilities of radiophony and sound art. Taking the approach that there is no single entity that constitutes radio, but rather a multitude of radios, the essays explore various aspects of its apparatus, practice, forms, and utopias. The approaches include historical, political, popular cultural, archeological, semiotic, and feminist. Topics include the formal properties of radiophony, the disembodiment of the radiophonic voice, aesthetic implications of psychopathology, gender differences in broadcast musical voices and in narrative radio, erotic fantasy, and radio as an electronic memento mori. The book includes a new piece by Allen Weiss on the origins of sound recording. Contributors John Corbett, Tony Dove, René Farabet, Richard Foreman, Rev. Dwight Frizzell, Mary Louise Hill, G. X. Jupitter-Larsen, Douglas Kahn, Terri Kapsalis, Alexandra L. M. Keller, Lou Mallozzi, Jay Mandeville, Christof Migone, Joe Milutis, Kaye Mortley, Mark S. Roberts, Susan Stone, Allen S. Weiss, Gregory Whitehead, David Williams, Ellen Zweig

Appendix Project Kate Zambreno.2019-04-23 On the ongoing project of writing about grief; Zambreno's addendum to *Book of Mutter*. "I came up with the idea of writing these notes, or talks, out of a primary desire to not read from *Book of Mutter*, and instead to keep gesturing to its incompleteness and ongoingness, which connects, for me, to the fragmentary project of literature, and what I long for in writing. —from Appendix Project Inspired by the lectures of Roland Barthes, Anne Carson, and Jorge Luis Borges, Kate Zambreno's Appendix Project collects eleven talks and essays written in the course of the year following the publication of *Book of Mutter*, Zambreno's book on her mother that took her over a decade to write. These surprising and moving performances, underscored by the sleeplessness of the first year of her child's life, contain Zambreno's most original and dazzling thinking and writing to date. In Appendix Project Zambreno thinks through the work of On Kawara, Roland Barthes, W.G. Sebald, Bhanu Kapil, Walter Benjamin, Theresa Hak Kyung Cha, Marguerite Duras, Marlene Dumas, Louise Bourgeois, Doris Salcedo, Jenny Holzer, and more.

Evolving Perspectives on Computers and Composition Studies Gail E. Hawisher, Cynthia L. Selfe.1991 Discussing the profound changes and possibilities for writing and writing instruction that are evident at this stage of the computer revolution, this book contains 17 articles which focus on implications for teaching, learning, and teacher education and highlight questions that teachers and researchers must address to realize the potential of the new technology. The book's four main sections deal with the profound influence of the new electronic age on teachers' lives, the ways computers change the responsibilities of students and teachers, the significance of hypertext for writers and teachers, and the political implications of the computer revolution for education. The articles and their authors are as follows: *Ideology, Technology, and the Future of Writing Instruction* (Nancy Kaplan); *Taking Control of the Page: Electronic Writing and Word Publishing* (Patricia Sullivan); *Computing and Collaborative Writing* (Janis Forman); *Prospects for Writers' Workstations in the Coming Decade* (Donald Ross); *Computers and Teacher Education in the 1990s and Beyond* (Kathleen Kiefer); *Computers and Instructional Strategies in the Teaching of Writing* (Elizabeth Klem and Charles Moran); *Evaluating Computer-Supported Writing* (Andrea W. Herrmann); *Hypertext and Composition Studies* (Henrietta Nickels Shirk); *Toward an Ecology of Hypermedia* (John McDaid); *Reconceiving Hypertext* (Catherine F. Smith); *The Politics of Hypertext* (Stuart Moulthrop); *Technology and Authority* (Ruth Ray and Ellen Barton); *The Politics of Writing Programs* (James Strickland); *The Equitable Teaching of Composition with Computers: A Case for Change* (Mary Louise Gomez); and *Feminism and Computers in Composition Instruction* (Emily Jessup). (SR)

Green Girl Kate Zambreno.2014-06-24 With the fierce emotional and intellectual power of such classics as Jean Rhys's *Good Morning, Midnight*, Sylvia Plath's *The Bell Jar*, and Clarice Lispector's *The Hour of the Star*, Kate Zambreno's novel *Green Girl* is a provocative, sharply etched portrait of a young woman navigating the spectrum between anomie and epiphany. First published in 2011 in a small press edition, *Green Girl* was named one of the best books of the year by critics including Dennis Cooper and Roxane Gay. In *Bookforum*, James Greer called it ambitious in a way few works of fiction are. This summer it is being republished in an all-new Harper Perennial trade paperback, significantly revised by the author, and including an extensive P.S. section including never before published outtakes, an interview with the author, and a new essay by Zambreno. Zambreno's heroine, Ruth, is a young American in London, kin to Jean Seberg gamines and contemporary celebutantes, by day spritzing perfume at the department store she calls *Horrids*, by night trying desperately to navigate a world colored by the unwanted gaze of others and the uncertainty of her own self-regard. Ruth, the green girl, joins the canon of young people existing in that important, frightening, and exhilarating period of drift and anxiety between youth and adulthood, and her story is told through the eyes of one of the most surprising and unforgettable narrators in recent fiction—a voice at once distanced and maternal, indulgent yet blackly funny. And the result is a piercing yet humane meditation on alienation, consumerism, the city, self-awareness, and desire, by a novelist who has been compared with Jean Rhys, Virginia Woolf, and Elfriede Jelinek.

Ecopolitics Verena Andermatt Conley.2006-07-13 *Ecopolitics* is a study of environmental awareness - or non-awareness - in contemporary French theory. Arguing that it is now impossible not to think in an ecological way, Verena Andermatt Conley traces the roots of today's concern for the environment back to the intellectual climate of the late 50s and 60s. The author considers key texts by influential figures such as Michael Serres, Paul Virilio, Gilles Deleuze and Felix Guattari, Michel de Certeau, Hélène Cixous and Luce Irigaray. *Ecopolitics* rehabilitates some ecological components of French intellectual thought of the past thirty years, and reassesses French poststructural thinkers who explicitly deal with ecology in their work.

I Swear I Saw This Michael Taussig.2011-10-20 *I Swear I Saw This* records visionary anthropologist Michael Taussig's reflections on the fieldwork notebooks he kept through forty years of travels in Colombia. Taking as a starting point a drawing he made in Medellín in 2006—as well as its caption, "I swear I saw this"—Taussig considers the fieldwork notebook as a type of modernist literature and the place where writers and other creators first work out the imaginative logic of discovery. Notebooks mix the raw material of observation with reverie, juxtaposed, in Taussig's case, with drawings, watercolors, and newspaper cuttings, which blend the inner and outer worlds in a fashion reminiscent of Brion Gysin and William Burroughs's surreal cut-up technique. Focusing on the small details and observations that are lost when writers convert their notes into finished pieces, Taussig calls for new ways of seeing and using the notebook as form. Memory emerges as a central motif in *I Swear I Saw This* as he explores his penchant to inscribe new recollections in the margins or directly over the original entries days or weeks after an event. This palimpsest of afterthoughts leads to ruminations on Freud's analysis of dreams, Proust's thoughts on the involuntary workings of memory, and Benjamin's theories of history—fieldwork, Taussig writes, provokes childhood memories with startling ease. *I Swear I Saw This* exhibits Taussig's characteristic verve and intellectual audacity, here combined with a revelatory sense of intimacy. He writes, "drawing is thus a depicting, a hauling, an unraveling, and being impelled toward something or somebody." Readers will exult in joining Taussig once again as he follows the threads of a tangled skein of inspired associations.

Approaches to Organic Form F.R. Burwick.2012-12-06 Frederick Burwick's modest but comprehensive and insightful introduction is preface enough to these sensible essays in the history and philosophical criticism of ideas. If we want to understand how some inquiring and intelligent thinkers sought to go beyond mechanism and vitalism, we will find Burwick's labors of assembling others and reflecting on his own part to be as stimulating as anywhere to be found. And yet his initial cautious remark is right: 'approaches', not 'attainments'. The problems associated with clarifying 'matter' and 'form' are still beyond any consensus as to their solution. Even more do we recognize the many forms and meanings of 'form', and this is so even for 'organic form'. That wise scientist-philosopher-engineer Lancelot Law Whyte struggled in a place neighboring to Burwick's,

and his essay of thirty years ago might be a scientist's preface to Burwick and his colleagues: see Whyte's *Accent on Form* (N. Y., Harper, 1954) and his *Symposium of 1951 Aspects of Form* (London, Percy Lund Humphries 1951; and Indiana University Press 1961), itself arranged in honor of D'Arcy Thompson's classical monograph *On Growth and Form*. Philosophy and history of science must deal with these issues, and with the mixture of hard-headedness and imagination that they demand.

Aerocene Eva Horn. 2017 The Aerocene project consists of a series of airborne sculptures that will achieve the longest emissions-free journey around the world becoming buoyant only by the heat of the Sun and infrared radiation from the surface of Earth.

Drifts Kate Zambreno. 2020-05-19 "Drifts is a dazzling and enjoyable book. Kate Zambreno has invented a new form. It is a kind of absolute present, real life captured in closeup. I've never read truer pages on the subject of pregnancy. No writer has come so close to achieving a total grasp of life: the entanglement of everyday things, a writing project, and a pregnant body, in a single work." —Annie Ernaux, winner of the Nobel Prize in Literature Named a Best Book of the Year by *The Paris Review*, *Elle*, *Harper's Bazaar*, *Esquire*, *Vulture*, and *Refinery29* "Reading all Zambreno feels like the jolt one gets from a surprise cut or burn in the kitchen, that sudden recognition that you're in a body and the body can be hurt." —Alicia Kennedy, *Refinery29* Haunting and compulsively readable, *Drifts* is an intimate portrait of reading, writing, and creative obsession. At work on a novel that is overdue, spending long days walking neighborhood streets with her restless terrier, corresponding ardently with fellow writers, the narrator grows obsessed with the challenge of writing the present tense, of capturing time itself. Entranced by the work of Rainer Maria Rilke, Albrecht Dürer, Chantal Akerman, and others, she photographs the residents and strays of her neighborhood, haunts bookstores and galleries, and records her thoughts in a yellow notebook that soon subsumes her work on the novel. As winter closes in, a series of disturbances—the appearances and disappearances of enigmatic figures, the burglary of her apartment—leaves her distracted and uncertain . . . until an intense and tender disruption changes everything. A story of artistic ambition, personal crisis, and the possibilities and failures of literature, *Drifts* is the work of an exhilarating and vital writer.

Hervelino Mathieu Lindon. 2022-10-27 On Hervé Guibert and the difficulty of writing and speaking about someone beloved and revered. "Soon that was my nickname for Hervé, what with my habit of italianizing the names of my nearest and dearest ... Hervelino: that didn't make me think so much of Hervé as of us both. The word might not seem like much but it was him and it was me, he took it for himself." Mathieu Lindon met the writer and photographer Hervé Guibert in 1978. The nickname Hervelino marked the start of their friendship, which was cemented a decade later by the years they both spent in Rome. Guibert was a pensionnaire at the Villa Médicis starting in 1987; Lindon became a fellow pensionnaire the next year, and the two would stay in Italy until 1990. These Roman years are at the heart of this autobiographie à deux that alternates between humor and melancholy. Guibert had just learned that he was HIV-positive and would die not long after returning to France and rising to fame with his searing masterpiece *To the Friend Who Did Not Save My Life*—in which Lindon himself was a character. *Hervelino* is a book about the difficulty of writing and speaking about someone beloved and revered. In recounting their time in Italy, Lindon contends with the impossibility of writing about Guibert: "To write about Rome is to skip over everything I don't dare to write because it's so hard to make sense of Hervé." *Hervelino* is a story of a singular friendship, and of the books read and shared by the friend who was loved and lost. As it closes with each inscription Guibert wrote for his friend Mathieu and with Lindon's present-day commentary below it, what remains are shards and fragments of a friendship sealed by illness and death, enshrined by literature and love.

Aesthetics, Method, and Epistemology Michel Foucault. 2020-08-06 *Aesthetics* offers a focused study on the philosophy, literature and art which informed Foucault's engagement with ethics and power, including brilliant commentaries on the work of de Sade, Rousseau, Marx, Nietzsche, Freud and Wagner.

Artists' Magazines Gwen Allen. 2015-08-21 How artists' magazines, in all their ephemerality, materiality, and temporary intensity, challenged mainstream art criticism and the gallery system. During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Artists created works expressly for these mass-produced, hand-edited pages, using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery. In *Artists' Magazines*, Gwen Allen looks at the most important of these magazines in their heyday (the 1960s to the 1980s) and compiles a comprehensive, illustrated directory of hundreds of others. Among the magazines Allen examines are *Aspen* (1965–1971), a multimedia magazine in a box—issues included Super-8 films, flexi-disc records, critical writings, artists' postage stamps, and collectible chapbooks; *Avalanche* (1970–1976), which expressed the countercultural character of the emerging SoHo art community through its interviews and artist-designed contributions; and *Real Life* (1979–1994), published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation. These and the other magazines Allen examines expressed their differences from mainstream media in both form and content: they cast their homemade, do-it-yourself quality against the slickness of an *Artforum*, and they created work that defied the formalist orthodoxy of the day. *Artists' Magazines*, featuring abundant color illustrations of magazine covers and content, offers an essential guide to a little-explored medium.

Handbook of Research on Educational Communications and Technology David H. Jonassen. 2004 This edition of this handbook updates and expands its review of the research, theory, issues and methodology that constitute the field of educational communications and technology. Organized into seven sectors, it profiles and integrates the following elements of this rapidly changing field.

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