

Transvisuality The Cultural Dimension Of Visuality Vol I Boundaries And Creative Openings

This book offers a distinctive approach to the use of visual methodologies for qualitative architectural research. It presents a diverse selection of ways for the architect or architectural researcher to use their gaze as part of their research practice for the purpose of visual literacy. Its contributors explore and use 'critical visualizations', which employ observation and sociocultural critique through visual creations – texts, drawings, diagrams, paintings, visual texts, photography, film and their hybrid forms – in order to research architecture, landscape design and interior architecture. The visual methods intersect with those used in ethnography, anthropology, visual culture and media studies. In presenting a range of interdisciplinary approaches, Visual Methodologies in Architectural Research opens up territory for new forms of visual architectural scholarship.

Tackles a question as old as Plato and still pressing today: What is reason, and what roles does and should it have in human endeavor? The eminent intellectual historian Martin Jay surveys Western ideas of reason, particularly in German philosophy from Kant to Habermas. "In contemporary society, 'the visual' becomes a traversing denominator passing through the most diverse articulations: from new media, branding, drone vision and robot culture to cityscapes, design and art. The transvisuality project in three volumes promotes the turn away from the predominance of a focus on representations in studies of visual culture. Volume 2 introduces visual organisation in-the-making as an effect of manifold traversing articulations and interconnected practices: how is the 'stuff' of visually-an image like a photograph, an incident on TV, a cinematic oeuvre-intertwined in a range of cultural practices, transformed and transgressed by them in transvisuality. The aim of the book is to map how visual organizations are traversing culture as articulatory practices in situ. The resulting case studies take their departure in different materialities and agencies of empirical, embedded visually-from canvas to drone camera-and illustrate how transvisuality evolves in and around publics and communities on the one hand and through bodies and media on the other.ØThe visual articulations analysed in this volume span from cellphone videos to forensic images, from biomedica to robots, from bunker ruins to Kaligath pat paintings, from a Palestinian wedding dress to video footage of unknown strangers in a metro, from the Gorgon Stare to movies becoming art installations. While the first volume addresses the boundaries of the notion of visuality and creative openings that visual culture studies offer, the third volume maps visuality in contexts of design, creativity and brand management". "Back cover"

This groundbreaking Handbook brings together leading international experts in creativity and culture research to provide an overview of current debates. It showcases the wealth of topics, approaches and definitions specific for this new, interdisciplinary field within creativity research. The theoretical and methodological innovations emerging from the joint study of creativity and culture highlight the role of creativity within today's innovation-based, multicultural societies. Drawing on theoretical and empirical reflections, including case studies from different continents and different creative domains, this Handbook provides a truly global outlook on current creativity research within an emergent, interdisciplinary field. This variety is highlighted by the Handbook's structure as it is divided into five sections: Creativity and Culture in the Psychology of Creativity; Creativity in Socio-Cultural Psychology; Creativity in Cultural Context; Creativity and Culture in Applied Domains; Cross-disciplinary Perspectives on Creativity and Culture. These sections provide a clear overview of the debates and questions of this research area as contributors share their interest in creativity not only as an individual but also a social and cultural phenomenon, and in culture as both the foundation and outcome of creative action. The Handbook will be an essential resource for researchers, particularly those based in social science and humanities disciplines.

What Robots and Cyborgs Teach us About Being Ultra-social
THE EMPIRE OF APOSTLES
Race and Media

Boundaries and creative openings / ed. by Tore Kristensen ...

Appearance and Explanation

Designing the Music Business

Poetik des Transvisuellen

Few institutions are warier of copies than museums. Few fields of knowledge are more prone to denounce copies as fake than the heritage field. Few discourses are as concerned with authenticity, aura, originals and provenance as those concerning exhibiting and collecting. So why is it that these are institutions, fields and discourses where copies proliferate and copying techniques have thrived for hundreds of years? Museums as Cultures of Copies aims to make the copying practices of museums visible and to discuss, from a range of interrelated perspectives, precisely what function copies fulfil in the heritage field and in museums today. With contributions from Europe and Canada, the book interrogates the meaning of copies and presents copying as a fully integrated part of museum work. Including chapters on ethnographic mannequins, digitalized photos, death masks, museum documentation and mechanical models, contributors consider how copying as a cultural form changes according to time and place and how new forms of copying and copy technologies challenge and expand museum work today. Arguing that copying is at the basis of museum practice and that new technologies and practices have been taken up and developed in museums since their inception, the book presents both heritage work and copies in a new light. Museums as Cultures of Copies should be of great interest to academics, scholars and postgraduate students working in the fields of museum and heritage studies, as well as visual studies, cultural history and archaeology. It should also be essential reading for museum practitioners.

Die vergangen videndi stellen das meist verwendete Wortfeld im Gesamtwerk Carl Einsteins dar. Bildsprachlichkeit wird dabei nicht nur auf formaler Ebene dargestellt, sondern durchgehend auch inhaltlich in Form einer ausgeprägten Polemik, die auf eine Absage und Kritik an herkömmliche bildsprachliche Verfahren wie Metaphorik oder Allegorik abzielt, verhandelt. In sämtlichen Werkphasen und Textabgängen ist die Auseinandersetzung mit dem Sehen und Erkennen, mit den Möglichkeiten bzw. Unmöglichkeiten einer adaequato-Relation zwischen „Realität“ und Sprache sowie mit dem Verhältnis von Perzeption und ästhetischem Ausdruckspotential das thematische Gravitationszentrum in Einsteins Werk. Mit dem Transvisuellen wird dieses Thema Einsteins mit einer prägnanten Begrifflichkeit benannt. In der Kontextualisierung mit den zeitgenössischen Diskursen der Kritik am Sehen und der Sprachkritik zeigt sich, dass Einstein mit seiner Poetik des Transvisuellen eine bedeutende sowie eigenständige Position im komplexen Diskursgeflecht der Moderne einnimmt.

The Portuguese encounter with the peoples of South Asia and Brazil set foundational precedents for European imperialism. Jesuit missionaries were key participants in both regions. As they sought to reconcile their key commitments—to local missionary work, to a universal Church, and to the global Portuguese empire—the Jesuits forged a religious vision of empire. Anyana Chakravarti explores both indigenous and European experiences to show how these missionaries learned to negotiate everything with the diverse peoples they encountered and that nothing could simply be imposed. Yet Jesuits repeatedly went home in language celebrating triumphal impositions of European ideas and practices upon indigenous people. In the process, while empire was built through distinctly ambiguous interactions, Europeans came to imagine themselves in imperial molds. In this dynamic, in which the difficult lessons of empire came to be learned and forgotten repeatedly, Chakravarti demonstrates an enduring and overlooked characteristic of European imperialism.

A foundational collection of essays that demonstrate how to study race and media. From graphic footage of migrant children in cages to #BlackLivesMatter and #OscarsSoWhite, portrayals and discussions of race dominate the media landscape. Race and Media adopts a wide range of methods to make sense of specific occurrences, from the corporate portrayal of mixed-race identity by 23andMe to the cosmopolitan fetishization of Mario Kondo. As a whole, this collection demonstrates that all forms of media—from the sitcoms we stream to the Twitter feeds we follow—confirm racism and reinforce its ideological frameworks, while simultaneously giving space for new modes of resistance and understanding. In each chapter, a leading media scholar elucidates a set of foundational concepts in the study of race and media—such as the burden of representation, discourses of racialization, multiculturalism, hybridity, and the visibility of race. In doing so, they offer tools for media literacy that include rigorous analysis of texts, ideologies, institutions and structures, audiences and users, and technologies. The authors then apply these concepts to a wide range of media and the diverse communities that engage with them in order to uncover new theoretical frameworks and methodologies. From advertising and music to film festivals, video games, telenovelas, and social media, these essays engage and employ contemporary dialogues and struggles for social justice by racialized communities to push media forward. Contributors include: Mary Beltrán Meshell Sturgis Ralina L. Joseph Doreen Inés Casillas Jennifer Lynn Steever Jason Kido Lopez Peter X Feng Jacqueline Lund Mari Castañeda Jun Okada Amy Villarejo Aymar Jean Christian Sarah Florini Raven Maragh-Lloyd Sulaja Zaidan Lia Wolock Meredith D. Clark Jillian M. Baez Miranda J. Brady Kishonna L. Gray Susan Noh

Of War, Photopolitics, and Dead Money

Transvisuality: Boundaries and creative openings

Migrating Heritage

Visual Research Methods in Architecture

Pleasure in American Cinema

Hollywood Aesthetic

October 2017 marks five hundred years since Martin Luther nailed his 95 theses to the church door in Wittenberg and launched the Protestant Reformation. At least, that's what the legend says. But with a figure like Martin Luther, who looms so large in the historical imagination, it's hard to separate the legend from the life, or even sometimes to separate assorted legends from each other. Over the centuries, Luther the man has given way to Luther the icon, a polished bronze figure on a pedestal. In A World Ablaze, Craig Harline introduces us to the flesh-and-blood Martin Luther. Harline tells the riveting story of the first crucial years of the accidental crusade that would make Luther a legendary figure. He didn't start out that way; Luther was a sometimes-cranky friar and professor who worried endlessly about the fate of his eternal soul. He sought answers in the Bible and the Church fathers, and what he found distressed him even more -- the way many in the Church had come to understand salvation was profoundly wrong, thought Luther, putting millions of souls, not least his own, at risk of damnation. His ideas would pit him against numerous scholars, priests, bishops, princes, and the Pope, even as others adopted or adapted his cause, ultimately dividing the Church against itself. A World Ablaze is a tale not just of religious debate but of political intrigue, of shifting alliances and daring escapes, with Luther often narrowly avoiding capture, which might have led to execution. The conflict would eventually encompass the whole of Christendom and served as the crucible in which a new world was forged. The Luther we find in these pages is not a statue to be admired but a complex figure -- brilliant and volatile, fretful and self-righteous, curious and stubborn. Harline brings out the immediacy, uncertainty, and drama of his story, giving readers a sense of what it felt like in the moment, when the ending was still very much in doubt. The result is a masterful recreation of a momentous turning point in the history of the world.

Bringing together an international range of scholars, as well as filmmakers and curators, this book explores the rich variety in form and content of the contemporary art documentary. Since their emergence in the late 1940s as a distinct genre, documentaries about the visual arts have made significant contributions to art education, public television, and documentary filmmaking, yet they have received little scholarly attention from either art history or film studies. Documenting the Visual Arts brings that attention to the fore.

Whether considering documentaries about painting, sculpture, photography, performance art, site-specific installation, or fashion, the chapters of this book engage with the key question of intermediality: how film can reframe other visual arts through its specific audio-visual qualities, in order to generate new ways of understanding those arts. The essays illuminate furthermore how art documentaries raise some of the most critical issues of the contemporary global art world, specifically the discourse of the artist, the dynamics of documentation, and the visibility of the museum. Contributors discuss documentaries by filmmakers such as Frederick Wiseman, Lynn Herschman Leeson, Jia Zhangke, and Trisha Ziff, and about artists such as Michael Heizer, Ai Weiwei, Do Ho Suh, and Marina Abramovic?. This collection of new international and interdisciplinary scholarship on visual art documentaries is ideal for students and scholars of visual arts and filmmaking, as well as art history, arts education, and media studies.

Museums today find themselves within a mediatised society, where everyday life is conducted in a data-full and technology-rich context. In fact, museums are themselves mediatised: they present a uniquely media-centred environment, in which communicative media is a constitutive property of their organisation and of the visitor experience. The Routledge Handbook of Museums, Media and Communication explores what it means to take mediated communication as a key concept for museum studies and as a sensitising lens for media-related museum practice on the ground. Including contributions from experts around the world, this original and innovative Handbook shares a nuanced and precise understanding of media, media concepts and media terminology, rehearsing new locations for writing on museum media and giving voice to new subject alignments. As a whole, the volume breaks new ground by reframing mediated museum communication as a resource for an inclusive understanding of current museum developments. The Routledge Handbook of Museums, Media and Communication will appeal to both students and scholars, as well as to practitioners involved in the visioning, design and delivery of mediated communication in the museum. It teaches us not just how to study museums, but how to go about being a museum in today's world.

In this text Hasse presents a new, inclusive, posthuman learning theory, designed to keep up with the transformations of human learning resulting from new technological experiences, as well as considering the expanding role of cyborg devices and robots in learning. This ground-breaking book draws on research from across psychology, education, and anthropology to present a truly interdisciplinary examination of the relationship between technology, learning and humanity. Posthumanism questions the self-evident status of human beings by exploring how technology is changing what can be categorized as 'human'. In this book, the author applies a posthumanist lens to traditional learning theory, challenging conventional understandings of what a human learner is, and considering how technological advances are changing how we think about this question. Throughout the book Hasse uses vignettes of her own research and that of other prominent academics to exemplify what technology can tell us about how we learn and how this can be observed in real-life settings. Posthumanist Learning is essential reading for students and researchers of posthumanism and learning theory from a variety of backgrounds, including psychology, education, anthropology, robotics and philosophy.

Carl Einsteins "écriture visionnaire" und die ästhetische Moderne

Culture as Capital

The Rise of Martin Luther and the Birth of the Reformation

The Routledge Handbook of Museums, Media and Communication

Critical Keywords for Big Data

The Cultural Dimension of Visuality. Boundaries and creative openings

Mind in Motion

Association for Psychological Science
embodied cognition
www.facebook.com/helppemuse

This book explores the paradoxes of Self-Other relations in the field of tourism. It particularly focuses on the 'power' of different forms of 'Otherness' to seduce and to disrupt and, eventually, also to renew the social and cosmological orders of 'modern' culture and everyday life. Drawing on a series of ethnographic case studies, the contributors investigate the pro-

'Others' as a political and also an economic resource to govern social life in the present. The volume provides a comparative inductive study on the modernist philosophical concepts of time 'Otherness', and the self in practice, and relates it to contemporary tourism and mobility.

Cultural sociology - or the sociology of culture - has grown from a minority interest in the 1970s to become one of the largest and most vibrant areas within sociology globally. In The SAGE Handbook of Cultural Sociology, a global range of experts explore the theory, methodology and innovations that make up this ever-expanding field. The Handbook's 40 original ch-

Theoretical Paradigms Major Methodological Perspectives Domains of Inquiry Cultural Sociology in Contexts Cultural Sociology and Other Analytical Approaches Both comprehensive and current, The SAGE Handbook of Cultural Sociology will be an essential reference tool for both advanced students and scholars across sociology, cultural studies and media studies.

In the passage from new media and tabloid culture, over political spin, branding and experience economy, to city scapes, design, and art in contemporary society, visual culture - visually, "the visual", "the image world" - is a key denominator. The book is the first volume of the project Transvisuality in three volumes, initiated by University of Copenhagen and Liverpool parts of the world in a scrutiny of what the visual means today. It builds on the debates on visual culture and visuality in the past decades studies of culture, but expands on these debates from the perspectives of theory, analysis and design. It shows how the visual impacts on the current world and transcends the most different aspects of the social: how the vi-

global, transnational world. It ultimately addresses the pervasive but puzzling claim of contemporary research that "the world has become more visual" and tries to answer it. In the first volume the issue of the dimension of the visual is a paramount theme, seen from different interdisciplinary angles. Whether approaches are prone to nominalism and discourse or to iss-

is and what impacts may pertain to it remains a fundamental challenge to cultural research.

Museums as Cultures of Copies

Archives of the Insensible

Ambience – Imaginary

The Cultural Dimension of Visuality : The Cultural Dimension of Visuality : Visual Organisations

How Action Shapes Thought

Vol. 6, Issue 2/2020 - The Politics of Metadata

Iconic Investigations

Focused on a body of films bound together through a cinematic aesthetic of slowness, this book is a pioneering effort to situate, theorise and map out slow cinema within contemporary global film production and across world cinema history.

Metadata: A Bibliography of Heavy Metal Resources is the first book-length bibliography of resources about heavy metal. From its beginnings in the late 1960s and early 1970s, heavy metal has emerged as one of the most consistently popular and commercially successful music styles. Over the decades the style has changed and diversified, drawing attention from fans, critics, and scholars alike. Scholars, journalists, and musicians have generated a body of writing, films, and instructional materials that is substantial in quantity, diverse in approach, and intended for many types of audiences, resulting in a wealth of information about heavy metal. Metadata provides a current and comprehensive bibliographic resource for researchers and fans of metal. This book also serves as a guide for librarians in their collection development decisions. Chapters focus on performers, musical instruction, discographies, metal subgenres, metal in specific places, and research relating metal to the humanities and sciences, and encompass archives, books, articles, videos, websites, and other resources by scholars, journalists, musicians, and fans of this vibrant musical style.

An eminent psychologist offers a major new theory of human cognition: movement, not language, is the foundation of thought When we try to think about how we think, we can't help but think of words. Indeed, some have called language the stuff of thought. But pictures are remembered far better than words, and describing faces, scenes, and events defies words.

Anything you take a shortcut or play chess or basketball or rearrange your furniture in your mind, you've done something remarkable: abstract thinking without words. In Mind in Motion, psychologist Barbara Tversky shows that spatial cognition isn't just a peripheral aspect of thought, but its very foundation, enabling us to draw meaning from our bodies and their actions in the world. Our actions in real space get turned into mental actions on thought, often spouting spontaneously from our bodies as gestures. Spatial thinking underlies creating and using maps, assembling furniture, devising football strategies, designing airports, understanding the flow of people, traffic, water, and ideas. Spatial thinking even underlies the structure and meaning of language: why we say we push ideas forward or tear them apart, why we're feeling up or have grown far apart. Like Thinking, Fast and Slow before it, Mind in Motion gives us a new way to think about how--and where--thinking takes place.

The contributions to Iconic Investigations deal with linguistic or literary aspects of language. While some studies analyze the cognitive structures of language, others pay close attention to the sounds of spoken language and the visual characteristics of written language. In addition this volume also contains studies of media types such as music and visual images that are integrated into the overall project to deepen the understanding of iconicity -- the creation of meaning by way of similarly relations. Iconicity is a fundamental but relatively unexplored part of signification in language and other media types. During the last decades, the study of iconicity has emerged as a vital research area with far-reaching interdisciplinary scope and the volume should be of interest for students and researchers interested in scholarly fields such as semiotics, cognitive linguistics, conceptual metaphor studies, poetry, intermediality, and multimodality.

Uncertain Archives

On Late Critical Theory

Slow Cinema

Hogyan form á lja a cselekv é s a gondolkod á s t?

Reason After Its Eclipse

The SAGE Handbook of Cultural Sociology

Bringing together an international forum of experts, this book looks at how museums, libraries and further public cultural institutions respond to the effects of globalisation, mobility and migration across Europe. It puts forward examples of innovative practice and policies that reflect these challenges, looking at issues such as how cultural institutions present themselves to and interact with multicultural audiences, how to support networking across European institutions, and share practice in core activities such as archiving interpreting and exhibiting artefacts. Academics, practitioners from museums and public institutions and policymakers explore theoretical and practical approaches from a range of different disciplines such as museum and cultural heritage studies, cultural memory studies, social anthropology, sociology of organizations, cultural heritage management and cultural heritage informatics.

In "Archives of the Insensible" anthropologist Allen Feldman presents a genealogical critique of the sensibilities and insensibilities of contemporary warfare. Feldman subjects the law to a strip search, interrogating diverse trials and revealing the intersecting forms of bodily and psychic subjugation that they display. Throughout, ethnographic specificities are treated philosophically and political philosophy is treated ethnographically through deconstructive description. Among the cases he examines are the interrogation of Ashraf Satriah at the Combatant Status Review Tribunal at Guantanamo; the kangaroo court of American soldiers in Gut Hudin, an Afghan noncombatant; Gerhard Richter's forensic paintings of the disputable suicides of a Red Brigade cell in Stammheim prison; Radovan Karadzic's forensic allegations against the corpses attributed to his shelling of a market in Sarajevo; the trial of the police officers who beat Rodney G. King and the latter's judicial lynching by video montage; Jean Luc Godard's film class at Sarajevo where visual facts are indicted for no longer speaking for themselves; and Jacques Derrida standing naked before his cat while awaiting apocalyptic judgment. Through his analysis of these and several other cases, Feldman shows how state power arises "ex nihilo" in the chasm between violent events themselves and the space where political meaning is made. He aims to reverse sovereign logic, the whole task of which is to transform what Foucault called the enigmatic dispersion of human events into certified facts on which state violence is grounded. In contrast, Feldman relies on the disorientation that arises from microrlogical description as theory in an attempt to retard the hyperaccelerated time of war and media."

An examination of visual and discursive connections between Expressionist art and commercial posters to show the equal importance of the aesthetic, utilitarian, and commercial in German modernism.

By following and reproducing the cultural firm, the rhetoric of cultural mix and hybridism is disseminated today primarily in its crossing of trade barriers. Cultures reduced to their exchange value function as capital - an accumulative, speculative and, ultimately, financial affair. In some of its media and site (un)specific manifestations, process art - which aims to encompass both old and new media art - seems to resist this pressure, despite, nonetheless, not being protected from regulations and incorporations. In the present collection of his recent essays, Slavko Kacunko discusses the process art by crossing the disciplines of art history and comparative media-, visual- and cultural studies. As a first approximation, several historiographical remarks on closed-circuit video installations underline their importance as a core category of process art. In the second part, the problems of process art, seen as a threshold of art history, are further examined in another retroanalytical step, in which concepts and objects related to 'mirror', 'frame' and 'immediacy' are analyzed as the triple delimitation of visual culture studies. In the third part, previously outlined manifestations of what is termed the 'post-visual condition' are summarized and projected to the 'coreless core' of the emerging art and research related to the coreless beings par excellence, the bacteria.

Expressionism and Poster Design in Germany 1905-1922

Tourism and the Power of Otherness

TransVisuality: the Cultural Dimension of Visuality (Volume 3)

The Palgrave Handbook of Creativity and Culture Research

Metadata

The Crafting of Artefacts and Authenticity

Image Studies

Image Studies brings together the most current and hotly debated topics in studies about images today. In the first part, the book gives readers a historical overview and basic diachronical explanation of the term image, including the ways it has been used in different periods throughout history. In the second part, the fundamental concepts that have to be mastered should one wish to enter into the emerging field of Image Studies are explained. In the third part, readers will find analysis of the most common subjects and topics pertaining to images. In the fourth part, the book explains how existing disciplines relate to Image Studies and how this new scholarly field may be constructed using both old and new approaches and insights. The fifth chapter is dedicated to contemporary thinkers and is the first time that these of the most prominent scholars of Image Studies are critically analyzed and presented in one place.

In a contemporary and ever-changing society, 'the visual' has become a dynamic element that traverse all parts of current life all over the world - what in this book series is termed transvisuality. The present book is volume 3, which attempts to study the visual as it comes about: through the dynamic involvement in all sorts of articulations. The topics are in all volumes covered by introductions bring everything together under the new theme of transvisuality: the notion of visual as a cultural practice and constant dynamic that knows no representational limits and no framings. In this volume, the visual is seen as dynamic new and nonrepresentational matter - a 'flesh' which is researched from the particular vantage points of design of the visual and branding of the visual. In dialogue with radical new theories of the present, non-representational theory and new materialism, design and branding are surveyed from the viewpoint of business research, design studies, cultural studies, and practice - all focused on the visual. Topics covered are fashion blogging, DIY, Junk Space, handmade signage and public spaces in New Delhi, city branding, dance festivals and youtubeing, visual branding in China and Multi-Sensory Retrieval Methods.

The second, thoroughly revised and expanded, edition of The SAGE Handbook of Visual Research Methods presents a wide-ranging exploration and overview of the field today. As in its first edition, the Handbook does not aim to present a consistent view or voice, but rather to exemplify diversity and contradictions in perspectives and techniques. The selection of chapters from the first edition have been fully updated to reflect current developments. New chapters to the second edition cover key topics including picture-sorting techniques, creative methods using artefacts, visual framing analysis, therapeutic uses of images, and various emerging digital technologies and online practices. At the core of all contributions are theoretical and methodological debates about the meanings and study of the visual, presented in vibrant accounts of research design, analytical techniques, fieldwork encounters and data presentation. This handbook presents a unique survey of the discipline that will be essential reading for scholars and students across the social and behavioural sciences, arts and humanities and these disciplinary boundaries. The Handbook is organized into seven main sections: PART 1: FRAMING THE FIELD OF VISUAL RESEARCH PART 2: VISUAL AND SPATIAL DATA PRODUCTION METHODS AND TECHNOLOGIES PART 3: PARTICIPATORY AND SUBJECT-CENTERED APPROACHES PART 4: ANALYTICAL FRAMEWORKS AND PERSPECTIVES PART 5: MULTIMODAL AND MULTISENSORIAL RESEARCH PART 6: RESEARCHING ONLINE PRACTICES PART 7: COMMUNICATING THE VISUAL: FORMATS AND CONCERNS

This book addresses the neglect of visual creativities and content, and how these are commercialised in the music industries. While music and visual creativities drive growth, there is a lack of literature relating to the visual side of the music business, which is significant given that the production of meaning and value within this business occurs across a number of textual sites. Popular music is a multimedia, discursive, fluid, and expansive cultural form that, in addition to the music itself, includes album covers; gig and tour posters; music videos; set, stage, and lighting designs; live concert footage; websites; virtual reality/augmented reality technologies; merchandise designs; and other forms of visual content. As a result, it has become impossible to understand the meaning and value of music without considering its relation to these visual components and to the interrelations between them. Using design culture theory, participant observation, interviews, case studies, and a visual methodology to explore the topic, this research-based book is a valuable study aid for undergraduate and postgraduate students of subjects including the music business, design, arts management, creative and cultural industries studies, business and management studies, and media and communications.

Transvisuality

Socioaesthetics

Aesthetic Capitalism

Purposive Action, Design and Branding

Critical Approaches

Film and the Ethical Imagination

Hogyan gondolkodunk? A legkézenfekvőbb válasz szerint szavakkal. Az ókori filozófótól az evolúció elméletéig mindent szavak által értünk meg és adunk tovább. Őseink azonban nem beszéltek. A csecesémk sem tudnak még beszélni - ennek ellenére gondolkodnak. De ha képesek vagyunk gondolkodni a nyelvhasználatot megelőzően, akkor miből állnak össze a gondolataink? Barbara Tversky pszichológusprofesszor szerint a gondolkodás valódi alapja nem a nyelv, hanem a mozgás és a térben való cselekvés, gondolatainkkal pedig éppen olyan cselekvéseket hajtunk végre, mint a tárgyakkal a térben. A szerző a tudomány, a művészet, az irodalom és a hétköznapi élet területéről származó példákkal igazolja, hogy bizonyos képességeink - a térképszerűképzés, a bűtörösszeszerelés, az épületek tervezése, a műalkotások létrehozása - a térbeli gondolkodáson alapulnak. Az izgalmas és gondolatébresztő könyv kiváló áttekintést nyújt mindazok számára, akik szeretnék jobban megérteni elméjük működését.

Aesthetic Capitalism offers an innovative analysis of contemporary capitalism and its use of image, symbolism, creativity and other aesthetic elements to produce economic value. Explores the ways in which the 'stuff' of visually-an image like a photograph, an incident on TV, a cinematic oeuvre-are intertwined in a range of cultural practices, transformed and transgressed by them in transvisuality.

The volume SocioAesthetics: Ambience ¶ Imaginary collects scholars from social science, aesthetics, arts, and cultural studies in case-driven debate, ranging from biometrics to luxury commodities, on how a new alignment of aesthetics and the social is possible and what the possible prospects of this may be.

A World Ablaze

The Palgrave Handbook of Image Studies

Phenomenal Explanationism in Epistemology

Experiences of Cultural Networks and Cultural Dialogue in Europe

Digital Culture & Society (DCS)

The Cultural Dimension of Visuality

Seductions of Difference

This book provides a comprehensive, critical overview of the turn to ethics in literature, film, and visual culture. It discusses the concept of a biovisual ethics, offering a new theory of the relation between film and ethics based on the premise that images are capable of generating their own ethical content. This ethics operates hermeneutically and materializes in cinema's unique power to show us other modes of being. The author considers a wealth of contemporary art films and documentaries that embody ethical issues through the very form of the text. The ethical imagination generated by films such as The Nine Muses, Post Tenebras Lux, Amour, and Nostalgia For the Light is crucially defined by openness, uncertainty, opacity, and the refusal of hegemonic practices of visual representation.

Scholars from a range of disciplines interrogate terms relevant to critical studies of big data, from abuse and aggregate to visualization and vulnerability. This pathbreaking work offers an interdisciplinary perspective on big data, interrogating key terms. Scholars from a range of disciplines interrogate concepts relevant to critical studies of big data--arranged glossary style, from abuse and aggregate to visualization and vulnerability--both challenging conventional usage of such often-used terms as prediction and objectivity and introducing such unfamiliar ones as overfilling and copynorm. The contributors include both leading researchers, including N. Katherine Hayes, Johanna Drucker and Lisa Gelleman, and such emerging agenda-setting scholars as Saliya Nobli, Sarah T. Roberts and Nicole Storozielski.

Hollywood makes the most widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic pleasure, packaging and selling it on a massive scale. In Hollywood Aesthetic, Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide: its entertainment value. Analyzing Hollywood in the areas of narrative, style, ideology, and genre, Hollywood Aesthetic offers a comprehensive appraisal of the aesthetic design of Americancommercial cinema. Grounded in film history and in the psychological and philosophical literature on aesthetics, the book situates aesthetic analyses within the context of film reception, the film industry, and the current understanding of human psychology. Illustrated with numerous examples, Hollywood Aesthetic analyzes the design of a range of films that span Hollywood history. The book examines films, such as City Lights and Goodfellas, that have earned aesthetic appreciation from both fans and critics. But it also studies curious outliers andundercelebrated Hollywood experiments, such as The Killing and Starship Troopers, films popular with cinephiles and cult audiences. And it demonstrates the ways in which even ordinary popular films, from Tarzan and His Mate to Rocky III, as well as New Hollywood action blockbusters, like Die Hard and TheDark Knight, offer aesthetic pleasure to massive audiences. Hollywood Aesthetic explains how these and dozens of other Hollywood movies engage viewers by satisfying their aesthetic desires. Many film scholars dismiss Hollywood cinema as mere commercial entertainment and leave it at that. Hollywood Aesthetic explains how Hollywood creates, for huge numbers of people, some of their most exhilarating experiences of art.

Phenomenal Conservatism (the view that an appearance that things are a particular way gives one prima facie justification for believing that they are that way) is a promising, and popular, internalist theory of epistemic justification. Despite its popularity, it faces numerous objections and challenges. For instance, epistemologists have argued that Phenomenal Conservatism is incompatible with Bayesianism, is afflicted by bootstrapping and cognitive penetration problems, does not guarantee that epistemic justification is a stable property, does not provide an account of defeat, and is not a complete theory of epistemic justification. This book shows that Phenomenal Conservatism is immune to some of these problems, but not all. Accordingly, it explores the prospects of integrating Phenomenal Conservatism with Explanationism (the view that epistemic justification is a matter of explanatory relations between one's evidence and propositions supported by that evidence). The resulting theory, Phenomenal Explanationism, has advantages over Phenomenal Conservatism and Explanationism taken on their own. Phenomenal Explanationism is a highly unified, comprehensive internalist theory of epistemic justification that delivers on the promises of Phenomenal Conservatism while avoiding its pitfalls.

Posthumanist Learning

Religion, Accommodation, and the Imagination of Empire in Early Modern Brazil and India

Volume 2: Visual Organisations
Design Culture, Music Video and Virtual Reality
The SAGE Handbook of Visual Research Methods
A Bibliography of Heavy Metal Resources
Documenting the Visual Arts

The design and use of metadata is always culturally, socially, and ideologically inflected. The actors, whether these are institutions (museums, archives, libraries, corporate image suppliers) or individuals (image producers, social media agents, researchers), as well as their agendas and interests, affect the character of metadata. There is a politics of metadata. This issue of Digital Culture & Society addresses the ideological and political aspects of metadata practices within image collections from an interdisciplinary perspective. The overall aim is to consider the implications, tensions, and challenges involved in the creation of metadata in terms of content, structure, searchability, and diversity.

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