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Titolo	The interface of language, vision, and action [[electronic resource]] : eye movements and the visual world // edited by John M. Henderson and Fernanda Ferreira
Pubbl/distr/stampa	New York, : Psychology Press, 2004
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Descrizione fisica	1 online resource (383 p.)
Altri autori (Persone)	HendersonJohn M <1958-> (John Michael) FerreiraFernanda
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Soggetti	Psycholinguistics Eye - Movements Perceptual-motor processes Visual perception Electronic books.
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Nota di contenuto	Book Cover; Half-Title; Title; Copyright; Contents; Contributors; Introduction; 1. Scene Perception for Psycholinguists; 2. Visual and Linguistic Processing during Eye Fixations in Reading; 3. Fixation Location and Fixation Duration as Indices of Cognitive Processing; 4. Eye Scanning and Visual Search; 5. Thinking outside the Brain: Spatial Indices to Visual and Linguistic Information; 6. The Use of Eye Tracking in Studies of Sentence Generation; 7. Why Look? Reasons for Eye Movements Related to Language Production; 8. Putting First Things First 9. Referential Domains in Spoken Language Comprehension: Using Eye Movements to Bridge the Product and Action Traditions10. Children's Eye Movements during Listening: Developmental Evidence for a Constraint-Based Theory of Sentence Processing; 11. Now You See It, Now You Don't: Mediating the Mapping between Language and the Visual World; Index

Sommario/riassunto

This book brings together chapters from investigators on the leading edge on this new research area to explore on the leading edge on this new research area to explore common theoretical issues, empirical findings, technical problems, and outstanding questions. This book will serve as a blueprint for work on the interface of vision, language, and action over the next five to ten years.

2. Record Nr.

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Autore

Reed Brian M

Titolo

Nobody's business [[electronic resource]] : twenty-first century avant-garde poetics / / Brian M. Reed

Pubbl/distr/stampa

Ithaca, NY, : Cornell University Press, 2013

ISBN

0-8014-6957-0

0-8014-6958-9

Descrizione fisica

1 online resource (248 p.)

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Soggetti

American poetry - 21st century - History and criticism

Experimental poetry, American - History and criticism

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Lingua di pubblicazione

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Nota di contenuto

Front matter -- Contents -- Preface: What Now? -- 1. In Praise of Obsolescence -- 2. New Consensus Poetics and the Avant-Garde -- 3. Mechanical Form and Avant-Garde Aesthetics -- 4. Flarf, Folly, and George W. Bush -- 5. Andrea Brady's Peculiar Dissidence -- 6. Danny Snelson's Disco Operating System -- Acknowledgments -- Notes -- Index

Sommario/riassunto

Since the turn of the new millennium English-language verse has entered a new historical phase, but explanations vary as to what has actually happened and why. What might constitute a viable avant-garde poetics in the aftermath of such momentous developments as 9/11, globalization, and the financial crisis? Much of this discussion has taken place in ephemeral venues such as blogs, e-zines, public

lectures, and conferences. Nobody's Business is the first book to treat the emergence of Flarf and Conceptual Poetry in a serious way. In his engaging account, Brian M. Reed argues that these movements must be understood in relation to the proliferation of digital communications technologies and their integration into the corporate workplace. Writers such as Andrea Brady, Craig Dworkin, Kenneth Goldsmith, Danny Snelson, and Rachel Zolf specifically target for criticism the institutions, skill sets, and values that make possible the smooth functioning of a postindustrial, globalized economy. Authorship comes in for particular scrutiny: how does writing a poem differ in any meaningful way from other forms of "content providing"? While often adept at using new technologies, these writers nonetheless choose to explore anachronism, ineptitude, and error as aesthetic and political strategies. The results can appear derivative, tedious, or vulgar; they can also be stirring, compelling, and even sublime. As Reed sees it, this new generation of writers is carrying on the Duchampian practice of generating antiart that both challenges prevalent definitions of art and calls into question the legitimacy of the institutions that define it.

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