

1. Record Nr.	UNINA9910452173203321
Autore	Farnell Brenda
Titolo	Dynamic embodiment for social theory : "I move therefore I am" // Brenda Farnell
Pubbl/distr/stampa	Abingdon, Oxon : , : Routledge, , 2012
ISBN	1-136-64526-8 0-203-80503-8
Descrizione fisica	1 online resource (177 p.)
Collana	Ontological explorations
Disciplina	306.4
Soggetti	Human body - Social aspects Movement, Psychology of Muscular sense Semantics Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Dynamic Embodiment for Social Theory "I move therefore I am"; Copyright; Contents; List of figures; Preface and acknowledgements; 1. The primacy of movement; 2. The body in social theory; 3. A new ontology of personhood; 4. A methodological move: movement literacy; 5. Bourdieu's habitus: a sociological mislocation of agency; 6. Lakoff's and Johnson's metaphors: a psychological mislocation of agency; 7. Verbal and non-verbal: a linguistic mislocation of agency; 8. The ab (sense) of kinesthesia in Western thought; 9. Implications of dynamic embodiment for social theory; Notes BibliographyIndex
Sommario/riassunto	This book presents a series of ontological investigations into an adequate theory of embodiment for the social sciences. Informed by a new realist philosophy of causal powers, it seeks to articulate a concept of dynamic embodiment, one that positions human body movement, and not just 'the body' at the heart of theories of social action. It draws together several lines of thinking in contemporary social science: about the human body and its movements; adequate meta-theoretical explanations of agency and causality in human action; relations

between moving and talking; skill and the formation

2. Record Nr.	UNINA9910965378403321
Autore	Uroskie Andrew V.
Titolo	Between the Black Box and the White Cube : Expanded Cinema and Postwar Art / / Andrew V. Uroskie
Pubbl/distr/stampa	Chicago : , : University of Chicago Press, , [2014] ©2014
ISBN	9780226109022 022610902X
Descrizione fisica	1 online resource (284 p.)
Disciplina	700.9/045
Soggetti	Art and motion pictures Art, Modern Art, Modern - 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: From Medium to Site -- 1. Rhetorics of Expansion -- 2. Leaving the Movie Theater -- 3. Moving Images in the Gallery -- 4. Cinema on Stage -- 5. The Festival, the Factory, and Feedback -- Epilogue: The Homelessness of the Moving Image -- Notes -- Illustration Credits -- Index
Sommario/riassunto	Today, the moving image is ubiquitous in global contemporary art. The first book to tell the story of the postwar expanded cinema that inspired this omnipresence, <i>Between the Black Box and the White Cube</i> travels back to the 1950s and 1960s, when the rise of television caused movie theaters to lose their monopoly over the moving image, leading cinema to be installed directly alongside other forms of modern art. Explaining that the postwar expanded cinema was a response to both developments, Andrew V. Uroskie argues that, rather than a formal or technological innovation, the key change for artists involved a displacement of the moving image from the familiarity of the cinematic theater to original spaces and contexts. He shows how newly available,

inexpensive film and video technology enabled artists such as Nam June Paik, Robert Whitman, Stan VanDerBeek, Robert Breer, and especially Andy Warhol to become filmmakers. Through their efforts to explore a fresh way of experiencing the moving image, these artists sought to reimagine the nature and possibilities of art in a post-cinematic age and helped to develop a novel space between the "black box" of the movie theater and the "white cube" of the art gallery. Packed with over one hundred illustrations, *Between the Black Box and the White Cube* is a compelling look at a seminal moment in the cultural life of the moving image and its emergence in contemporary art.
