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Autore	Howard, Benjamin
Titolo	Intersections of Hirzebruch-Zagier divisors and CM cycles [e-book] / by Benjamin Howard, Tonghai Yang
Pubbl/distr/stampa	Berlin : Springer, 2012
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Part One: Apparatuses Of Diffraction -- Chapter 1: Introduction: Diffracting The 'New' -- Chapter 2: How To Read This Book: Apparatus/Technics/Frameworks -- Chapter 3: Interlude/ Artist's Pages: Entanglements And Response-Ability In Intergenerational Performance Ecology -- Part Two: Working With Diffraction: Five Modes -- Chapter 4: Diffracting Time/Space/Matter As Cross-Disciplinary Methodology Between Science, Arts, And Sts (Science & Technology Studies) -- Chapter 5: "If One Looks Closely At An Edge": On Illumination And Difference In Crowd, Can You Feel It? And Beat -- Chapter 6: Into The Wave Fields: Performance Art In The Quantum Age -- Chapter 7: On The Way To The Show We Stopped To Take A Look -- Chapter 8: The Diffractive Practice/S Of A Metafictioning Manifold Through Mark Z. Danielewski's The Familiar: One Rainy Day In May,

Volume One -- Chapter 9: Diffractive Thinking, Reading And Writing: Methodology Of Constallations -- Chapter 10: How Might Theorizing Diffraction By Way Of Feminist And Queer Theory Elaborate Material And Discursive Stakes Of Dis/Appearance In Performance? Or, How Might Theories Of Queered Feminist Diffraction Collapse The Boundaries Between The "Material" And The "Discursive"? -- Chapter 11: Differing Bodyminds: Dance As A Method To Diffract Disability -- Chapter 12: Tripartite/Trinity/Tattoos; Tristan Webber -- Chapter 13: Reimagining Methodologies Of Reading -- Chapter 14: Diffractive Selfies In Amalia Ulman's Excellences And Perfections -- Chapter 15: Essayers, Zines, And Peeps: The Matter Of Diffraction (For) Undergraduate Practice-As-Research -- Chapter 16: Rudolf Laban's Space Harmony -- Chapter 17: Plastic Critique: Of (Para-)Institutional Choreographics -- Chapter 18: Estado Vegetal (Vegetative State) -- Chapter 19: Excavating The Present -- Part Three: Re-Begining: Tripartite Time -- Chapter 20: The Diffractive Power Of Repetition -- Chapter 21: 'Navigations: A Diffracted History Of Naturalism' -- Chapter 22: Post Script. .

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#### Sommario/riassunto

This edited book considers the vital position of artistic research in the landscapes and ecosystems of new materialism(s) and post-humanism (s), in and for higher education. The book aims to satisfy an urgent desire for change in the ways we link artistic and critical research practices, asking what new ways of thinking and creating for twenty-first century artistic and educational contexts we need in order to address the kinds of global complexities we face. Organised around five key themes including fictioning, reading, embodying, inhabiting and folding, the book acts as an entry point for academics, artists and scholar-practitioners to participate in the shaping of new forms of artistic research and practice that are relevant, participatory, and that urgently address the kinds of complex issues emergent in our twenty-first century context. In doing so, the book makes a key contribution to the development of emerging inter- and transdisciplinary artistic research practices across a range of fields, responding to the question - what kinds of research and practice worlds do we wish to create in times of urgency, crisis and complexity? Annouchka Bayley directs the Arts, Creativities & Education MPhil Programme at the Faculty of Education, University of Cambridge, UK, where she is also the Chair of Arts & Creativities Research Group. As a practising artist she has also written, performed and directed more than twenty one-woman shows. JJ Chan is an artist in (re-)search for alternative spaces beyond aggressively progressive capitalist time, seeking new worlds from the ashes of the present. They are Senior Lecturer in Fine Art at Kingston School of Art and co-convenor of the Material:Pedagogy:Future research network, based across Kingston University, Bath Spa University, and the University of the Arts, London, UK.

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