

1. Record Nr.	UNINA9910790376003321
Titolo	Biological diversity [[electronic resource]] : frontiers in measurement and assessment / / edited by Anne E. Magurran and Brian J. McGill
Pubbl/distr/stampa	Oxford ; ; New York, : Oxford University Press, 2011
ISBN	1-283-58016-0 9786613892614 0-19-157684-0
Descrizione fisica	1 online resource (364 p.)
Altri autori (Persone)	MagurranAnne E. <1955-> McGillBrian J
Disciplina	578.7
Soggetti	Biodiversity Biodiversity - Monitoring Biodiversity conservation
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	Contents; List of Contributors; Foreword; 1 Challenges and opportunities in the measurement and assessment of biological diversity; 1.1 Introduction; 1.2 State of the field; 1.3 What is in this book; Acknowledgements; Part I: Basic Measurement Issues; 2 An overview of sampling issues in species diversity and abundance surveys; 2.1 Introduction; 2.2 State of the field; 2.3 Prospectus; 2.4 Key points; 3 Biodiversity monitoring: the relevance of detectability; 3.1 Introduction; 3.2 State of the field: which biodiversity measure? 3.3 Detectability: are species counts relevant for monitoring biodiversity?3.4 Case study: the UK Breeding Bird Survey; 3.5 Discussion; 3.6 Prospectus; 3.7 Key points; Acknowledgements; Part II: Diversity; 4 Estimating species richness; 4.1 Introduction; 4.2 State of the field; 4.3 Prospectus; 4.4 Key points; Acknowledgements; 5 Measurement of species diversity; 5.1 Introduction; 5.2 State of the art; 5.3 Prospectus; 5.4 Key points; 6 Compositional similarity and (beta) diversity; 6.1 Introduction; 6.2 State of the field; 6.3 Prospectus; 6.4 Key points 7 Measuring biological diversity in time (and space)7.1 Introduction;

7.2 State of the field: timescales of change and community boundaries; 7.3 What is being measured?; 7.4 Assessing change through time; 7.5 Measuring change in the rate of change; 7.6 Using temporal change to shed light on community structure; 7.7 Partitioning diversity in space and time; 7.8 Prospectus; 7.9 Key points; Part III: Distribution; 8 Commonness and rarity; 8.1 Introduction; 8.2 State of the field; 8.3 Commonness and rarity: ecological context; 8.4 Assessing commonness and rarity; 8.5 Prospectus; 8.6 Key points
9 Species abundance distributions9.1 Introduction; 9.2 State of the field; 9.3 Identifying a useful, parsimonious subset of SAD metrics; 9.4 Prospectus; 9.5 Key points; Acknowledgements; 10 Fitting and empirical evaluation of models for species abundance distributions; 10.1 Introduction; 10.2 State of the field; 10.3 Prospectus; 10.4 Key points; 11 Species occurrence and occupancy; 11.1 Introduction; 11.2 State of the field; 11.3 Prospectus; 11.4 Key points; Acknowledgements; 12 Measuring the spatial structure of biodiversity; 12.1 Introduction; 12.2 State of the art; 12.3 Prospectus 12.4 Key pointsAcknowledgements; Part IV: Alternative measures of diversity; 13 A primer of trait and functional diversity; 13.1 Introduction; 13.2 State of the field; 13.3 Prospectus; 13.4 Key points; Acknowledgements; 14 Measuring phylogenetic biodiversity; 14.1 Introduction; 14.2 State of the field; 14.3 Prospectus; 14.4 Key points; 15 Genetic methods for biodiversity assessment; 15.1 Introduction; 15.2 Genetic methods in biodiversity assessment; 15.3 Biodiversity assessments; 15.4 Prospectus; 15.5 Key points; Part V: Applications; 16 Microbial diversity and ecology; 16.1 Introduction 16.2 The diversity concept

Sommario/riassunto

This research level text provides an up-to-date, authoritative review of the methods of measuring biological diversity, as well as the application of these methods.

2. Record Nr.	UNINA9910886955503321
Autore	Ohls Hauke
Titolo	Many-Valued Aesthetics : Interconnections in the Work of Mary Bauermeister
Pubbl/distr/stampa	Bielefeld : , : transcript Verlag, , 2024 ©2024
ISBN	9783839473689
Edizione	[1st ed.]
Descrizione fisica	1 online resource (307 pages)
Collana	Image ; ; 249
Soggetti	ART / History / Contemporary (1945-)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Cover -- Contents -- 1. Prologue -- 2. Aesthetics of ManyValued Logic -- 2.1 Needless Needles -- The Needless Needles Light Sheet -- Needless Needles Drawing -- Needless Needles Lens Boxes -- Fibonacci Networks -- 2.2 "A TransAristotelian Human Type": Many Valued Logic according to Gotthard Günther -- Günther's Aristotelian Axioms -- Günther's Relationship to Hegel -- ManyValued Logic -- 2.3 A TransAristotelian Type of Artist: The ManyValued Aesthetic of Needless Needles -- ManyValued External Being -- An Aesthetic Concept of ManyValuedness -- ManyValued Aesthetic -- ManyValued Aesthetics by means of the Identity of Reflection of the Object -- 3. Combination Principle -- 3.1 Principles of Education -- 3.2 Facets of Abstraction -- DotStructure Paintings -- Honeycomb Pictures -- 3.3 Musical Parameters -- Magnet Pictures -- Painterly Conception -- Notationality -- Beyond Fluxus -- 3.4 (ManyValued) Combinations -- Chance and Indeterminacy -- (ManyValued) Combination Principle -- 4. Material and Materiality -- Material and Materiality -- 4.1 A (Many Valued) Intermateriality -- Intermateriality -- Howevercall as an Intermaterial Assemblage -- 4.2 The Poetics of the Found as Material I: Light Sheets and Textiles -- 4.3 The Poetics of the Found as Material II: Stones -- 5. The Use of Writing in Bauermeister's Oeuvre -- Beyond Surrealism -- 5.1 A Topology of Notational Iconicity -- Notational Iconicity -- The Convergences of Writing and Drawing -- Spatiality and Materiality -- 5.2 Cooperative Iconicity -- 5.3 The Epistemological

Potentials of (Reflexive) Notational Iconicity -- Notational Reflection(s)
-- Handwriting(s) -- The Association of Scribbling -- 6. Networking in
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6.1 PicturetoPicture References -- Repetitions and Their Differences
-- Square Tree Commentaries.
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Touch -- Easels -- Pictionary's Checkered Pattern -- Hand -- Eye --
Work Processes -- 6.3 Reflections on Titles and Frames -- Titles --
Frames in Connection with Titles -- Networks and Autonomies of Title
and Frame -- 6.4 The (ManyValued) Metalevels -- The Checkered
Pattern as Metareference -- Metalmage -- 7. Epilogue -- Bibliography
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Sommario/riassunto

»Yes, No, Perhaps« are the most written words in Mary Bauermeister's artworks. Together they stand for the concept of many-valued aesthetics in the German artist's oeuvre - an aesthetic that Bauermeister developed using many-valued logic. Hauke Ohls brings the artist's central groups of works in context with each other as well as with the neo-avant-garde of the post-war period in Europe and the USA. He shows that the development of Bauermeister's art may appear disparate, but her canvas and relief works, drawings and writing pictures, lens boxes and stone pictures are characterized by a reciprocal relationship of combinations and interconnections. Through the ubiquitous use of meta-references, the entire oeuvre ultimately appears as an interconnected assemblage.
