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Autore	Herbrechter Stefan
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Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
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Nota di contenuto	Half Title -- Series Information -- Title Page -- Copyright Page -- Contents -- Preamble -- Introduction: Before ... -- Chapter 1 The Other Human: On William Golding's The Inheritors -- 1 Prehistoric Fiction and Ancestrality -- 2 The Inheritors: Morality, Ideology, Humanism -- 3 Paleontology and the Neanderthal -- 4 Language, Cognition and 'Becoming Human' -- 5 Animism and Empathy -- 6 Becoming Human? -- Interlude 1 Languages and Evolutions -- Interlude 2 Animism without Humans, or Belief without Belief -- 1 'Believing' in Animism -- 2 Alter-Anthropological Animism (or a-a-a) -- 3 Posthumanist Animism? -- 4 Techno-Animism and the Re-Enchantment of Science -- 5 Animism Under Erasure -- 6 The Animism to Come -- 7 Seriously, But Perhaps Not Too Seriously? -- Interlude 3 Ape/Man -- Chapter 2 About to Forget ... the Human: On Max Frisch's Man in the Holocene -- 1 Herr Geiser Is Losing His Humanity ... -- 2 Catastrophe, Ecocide and Extinction in Man in the Holocene -- 3 Forgetting and Geiser's Mnemotechnics -- 4 Verzettlung -- 5 Pre- and Posthistory, Geology and Ancestrality -- 6 Before Humanity: Dementia and Ecography -- Interlude 4 Geology and Deep Time -- Interlude 5 Lascaux, Geophilia and the 'Cradle of Humanity' -- 1

Bataille - The Neolithic 'Origin' of Art and Humanity -- 2 Baudrillard - Lascaux and Simulation -- 3 Inhumanist Aesthetic? -- Chapter 3 Unsociable Robots: Empathy in Robot and Frank -- 1 Empathy Makes 'Us' Human? -- 2 Robot & Frank -- 3 Empathy and Sociable Robots -- 4 Posthuman(ist) Empathy? -- Conclusion: Becoming Inhuman -- 1 So You Think You're Becoming Human? -- 2 Post/Anthropology - Before and After Humans -- 3 Inhumanism, or, Becoming Inhuman -- Bibliography -- Index.

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## Sommario/riassunto

Before Humanity takes up the question of the post- in the posthuman from the position of ancestrality. Speculating about who or what comes after the human inevitably throws us back to our very beginnings. The before in Before Humanity in this context takes on two meanings: 1) what happened before we apparently became human? - which translates into a critical reading of paleo-anthropology, as well as evolutionary narratives of hominization; 2) living through the end of a certain (humanist, anthropocentric) notion of humanity, what tasks lie before us? - which provokes a critical reading of the Anthropocene and current narratives of geologization. In other words, Before Humanity investigates conceptualizations of humanity and asks whether we have ever been human and if not, what could, or maybe what should we have been?.

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2. Record Nr.	UNISA996248193403316
Autore	Smith Jacob <1970->
Titolo	Vocal tracks : performance and sound media / / Jacob Smith
Pubbl/distr/stampa	Berkeley, : University of California Press, c2008
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Edizione	[1st ed.]
Descrizione fisica	1 online resource (304 p.)
Disciplina	808.5
Soggetti	Voice culture Voice
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"An Ahmanson book in the humanities"--P. [4] of cover.
Nota di bibliografia	Includes bibliographical references (p. 271-286) and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction -- Part One. Flooding Out -- Part Two. A Finer Grain of the Voice -- Part Three. Bugging the Backstage -- Conclusion -- Notes -- Bibliography -- Index
Sommario/riassunto	This entertaining and innovative book focuses on vocal performance styles that developed in tandem with the sound technologies of the phonograph, radio, and sound film. Writing in a clear and lively style, Jacob Smith looks at these media technologies and industries through the lens of performance, bringing to light a fascinating nexus of performer, technology, and audience. Combining theories of film sound, cultural histories of sound technologies and industries, and theories of performance, Smith convincingly connects disparate and largely neglected performance niches to explore the development of a modern vocal performance. Vocal Tracks: Performance and Sound Media demonstrates the voice to be a vehicle of performance, identity, and culture and illustrates both the interconnection of all these categories and their relation to the media technologies of the past century.