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KEY=THE - EVERETT MOSHE

Semblance and Event Activist Philosophy and the Occurrent Arts *MIT Press* An investigation of the “occurrent arts” through the concepts of the “semblance” and “lived abstraction.” Events are always passing; to experience an event is to experience the passing. But how do we perceive an experience that encompasses the just-was and the is-about-to-be as much as what is actually present? In *Semblance and Event*, Brian Massumi, drawing on the work of William James, Alfred North Whitehead, Gilles Deleuze, and others, develops the concept of “semblance” as a way to approach this question. It is, he argues, a question of abstraction, not as the opposite of the concrete but as a dimension of it: “lived abstraction.” A semblance is a lived abstraction. Massumi uses the category of the semblance to investigate practices of art that are relational and event-oriented—variously known as interactive art, ephemeral art, performance art, art intervention—which he refers to collectively as the “occurrent arts.” Each art practice invents its own kinds of relational events of lived abstraction, to produce a signature species of semblance. The artwork’s relational engagement, Massumi continues, gives it a political valence just as necessary and immediate as the aesthetic dimension. **Semblance and Event Activist Philosophy and the Occurrent Arts** *MIT Press* An investigation of the “occurrent arts” through the concepts of the “semblance” and “lived abstraction.” Events are always passing; to experience an event is to experience the passing. But how do we perceive an experience that encompasses the just-was and the is-about-to-be as much as what is actually present? In *Semblance and Event*, Brian Massumi, drawing on the work of William James, Alfred North Whitehead, Gilles Deleuze, and others, develops the concept of “semblance” as a way to approach this question. It is, he argues, a question of abstraction, not as the opposite of the concrete but as a dimension of it: “lived abstraction.” A semblance is a lived abstraction. Massumi uses the category of the semblance to investigate practices of art that are relational and event-oriented—variously known as interactive art, ephemeral art, performance art, art intervention—which he refers to collectively as the “occurrent arts.” Each art practice invents its own kinds of relational events of lived abstraction, to produce a signature species of semblance. The artwork’s relational engagement, Massumi continues, gives it a political valence just as necessary and immediate as the aesthetic dimension. **Architectures of the Unforeseen Essays in the Occurrent Arts** *U of Minnesota Press* A beautifully written study of three pioneering artists, entwining their work and our understanding of creativity Bringing the creative process of three contemporary artists into conversation, *Architectures of the Unforeseen* stages an encounter between philosophy and art and design. Its gorgeous prose invites the reader to think along with Brian Massumi as he thoroughly embodies the work of these artists, walking the line that separates theory from art and providing equally nurturing sustenance for practicing artists and working philosophers. Based on Massumi’s lengthy—and in two cases decades-long—relationships with digital architect Greg Lynn, interactive media artist Rafael-Lozano Hemmer, and mixed-media installation creator Simryn Gill, *Architectures of the Unforeseen* delves into their processes of creating art. The book’s primary interest is in what motivates each artist’s practice—the generative knots that inspire creativity—and in how their pieces work to give off their unique effects. More than a series of profiles or critical pieces, Massumi’s essays are creative, developing new philosophical concepts and offering rigorous sentiments about art and creativity. Asking fundamental questions about nature, culture, and the emergence of the new, *Architectures of the Unforeseen* is important original research on artists that are pioneers in their field. Equally valuable to the everyday reader and those engaged in scholarly work, it is destined to become an important book not only for the fields of digital architecture, interactive media, and installation art, but also more basically for our knowledge of art and creativity. **The Rhythmic Event Art, Media, and the Sonic** *MIT Press* An investigation into the affective modes of perception, temporality, and experience enabled by experimental new media sonic art. The sonic has come to occupy center stage in the arts and humanities. In the age of computational media, sound and its subcultures can offer more dynamic ways of accounting for bodies, movements, and events. In *The Rhythmic Event*, Eleni Ikoniadou explores traces and potentialities prompted by the sonic but leading to contingent and unknowable forces outside the periphery of sound. She investigates the ways in which recent digital art experiments that mostly engage with the virtual dimensions of sound suggest alternate modes of perception, temporality, and experience. Ikoniadou draws on media theory, digital art, and philosophical and technoscientific ideas to work toward the articulation of a media philosophy that rethinks the media event as abstract and affective. The Rhythmic Event seeks to define the digital media artwork as an assemblage of sensations that outlive the space, time, and bodies that constitute and experience it. Ikoniadou proposes that the notion of rhythm—detached, however, from the idea of counting and regularity—can unlock the imperceptible, aesthetic potential enveloping the artwork. She speculates that addressing the event on the level of rhythm affords us a glimpse into the nonhuman modalities of thought proper to the digital and hidden in the gaps between strict definitions (e.g., human/sonic/digital) and false dichotomies (e.g., virtual/real). Operating at the margins of perception, the rhythmic artwork summons an obscure zone of sonic thought, which considers the event according to its power to become. **Event Philosophy in Transit** *Penguin UK* Probably the most famous living philosopher, Slavoj Žižek explores the concept of 'event', in the second in this new series of easily digestible philosophy Agatha Christie's 4.50 from Paddington opens on a train from Scotland to London where Elspeth McGillicuddy, on a way to visit her old friend Jane Marple, sees a woman strangled in a compartment of a passing train (the 4.50 from Paddington). It all happens very fast and in a blurred vision, so the police don't take Elspeth's report seriously as there is no evidence of wrongdoing; only Miss Marple believes her story and starts to investigate... This is an event at its purest and minimal: something shocking that happens all of a sudden and interrupts the usual flow of things; something that appears out of nowhere, without discernible causes, and whose ontological status is unclear - an appearance without solid being as its foundation. In Christie's novel, the role of Miss Marple is precisely to de-eventalize the event, to explain it away as an occurrence which fits the coordinates of our normal reality. A subject for which there is not yet an agreed-upon definition within philosophy, Slavoj Žižek explores the terrain of this contestable term in a series of short chapters that examine everything from the event as political revolution and the rise of a new art form to the event as religious belief and falling in love. Event is a mind-blowing, thrilling, accessible book from arguably our greatest living cultural theorist and philosopher. Slavoj Žižek is a Slovenian philosopher and cultural critic. The author of many books, he has made contributions to political theory, film theory and theoretical psychoanalysis. **Performance and Temporalisation Time Happens** *Springer* Performance and Temporalisation features a collection of scholars and artists writing about the coming forth of time as human experience. Whether drawing, designing, watching performance, being baptised, playing cricket, dancing, eating, walking or looking at caves, each explores the making of time through their art, scholarship and everyday lives. **Propositions in the Making Experiments in a Whiteheadian Laboratory** *Lexington Books* How do we make ourselves a Whiteheadian proposition? This question exposes the multivalent connections between postmodern thought and Whitehead’s philosophy, with particular attention to his understanding of propositions. Edited by Roland Faber, Michael Halewood, and Andrew M. Davis, *Propositions in the Making* articulates the newest reaches of Whiteheadian propositions for a postmodern world. It does so by activating interdisciplinary lures of feeling, living, and co-creating the world anew. Rather than a “logical assertion,” Whitehead described a proposition as a “lure for feeling” for a collectivity to come. It cannot be reduced to the verbal content of logical justifications, but rather the feeling content of aesthetic valuations. In creatively expressing these propositions in wide relevance to existential, ethical, educational, theological, aesthetic, technological, and societal concerns, the contributors to this volume enact nothing short of “a Whiteheadian Laboratory.” **Google Earth: Outreach and Activism** *Bloomsbury Publishing USA* In order to be able to communicate and engage with each other via new communicative spaces such as Google Earth, we need to understand as much as possible about how they work as cultural texts: how and why we make them and how we respond to them. Launched in 2005, Google Earth is a virtual globe, map and geographical information program, mapping the Earth by the superimposition of images obtained from satellite imagery and aerial photography. By addressing the sociopolitical issues at stake in society's use of social websites, the author provides the first ever extended close reading of Google Earth as a powerful player in the communication realm of social media. By grounding the context of its military pre-history, its construction, its links to other similar world-making sites such as Google Maps and how it is perceived critically by social scientists, it is imperative to understand how social networking and information sites work in socio and geo-political contexts if society is to use these sites effectively and for the public good. **Traumatic Affect** *Cambridge Scholars Publishing* Traumatic Affect examines the intersection of trauma theory and affect theory, two areas of crucial relevance to contemporary thought. While both fields continue to offer insights into individual and collective experience, exploring their nexus offers timely and necessary critiques of film, literature, art, culture and politics. This collection of essays by established and emerging thinkers considers the dynamic relations within and between affect and trauma. Varied in style and approach, this volume asks how the relational subject conceived by affect theory might bring into question certain presuppositions common to trauma theory and how the ethical imperatives of trauma might require a rethinking of aspects of affect theory. Thus the contributors reimagine the unrepresentability of trauma, reveal its affective economies, and chart innovative understandings of experiences, embodiments, and events. From the silence into which Walter Benjamin fell after the suicide of his closest friend to the trauma of becoming the emblematic media figure of the London bombings, Traumatic Affect traverses diverse terrain: gesture and the everyday, cinema and torture, art and writing, civility and specters, media representation and Indigenous Australian film. Featuring essays by Shoshana Felman, Karyn Ball, Jennifer L. Biddle, Anna Gibbs, Ben O’Loughlin, Anne Rutherford, Magdalena Zolkos, Aaron Kerner, Ricardo Mbarcko, Jonathan L. Knapp, Michael Richardson and Meera Atkinson, Traumatic Affect ventures into bold new territories at the juncture between trauma and affect, illuminating pressing realities that demand engagement. **Music as Atmosphere Collective Feelings and Affective Sounds** *Routledge* Music as Atmosphere - Collective Feelings and Affective Sounds is the first collection of essays on music, sound, and atmosphere. The volume assembles an impressively cross-disciplinary panoply of scholars from music studies, sound studies, philosophy, and media studies, all of whom investigate music and sound as shared environmental feelings, that is, as atmospheres. The contributors explore atmosphereological approaches to musical traditions and practices, aural histories and memory, music’s relationship to the body, social collectives, and nature. They probe conceptual issues at the forefront of contemporary discussions of atmosphere and affect but then also extend the spatial and relational focus towards fundamentally temporal questions of performance, process, timbre, resonance, and personhood. In doing so they touch on the capacity of atmospheric relations to imbue a situation with an ambient feeling and to modulate social collectives but also underscore auditory experience as an acoustemology for atmosphere. In addition to original research, the volume features a first translation of an important text by German phenomenologist Hermann Schmitz, and a debate on affect and atmosphere between the philosophers Jan Slaby and Brian Massumi. This wide-ranging collection provides a strong theoretical framework and vibrant case-studies. It also proposes some intriguing new approaches. It constitutes a rich resource for scholars and students of music, sound, aesthetics, media, anthropology, and contemporary philosophy **Debates in Art and Design Education** *Routledge* Debates in Art and Design Education encourages student and practising teachers to engage with contemporary issues and developments in learning and teaching. This fully updated second edition introduces key issues, concepts and tensions in order to help art educators develop a critical approach to their practice in response to the changing fields of education and visual culture. Accessible, comprehensive chapters are designed to stimulate thinking and understanding in relation to theory and practice, and help art educators to make informed judgements by arguing from a position based on theoretical knowledge

and understanding. Contributing artists, lecturers and teachers debate a wide range of issues including: the latest policy and initiatives in secondary art education the concepts, skills and dispositions that can be developed through art education tensions inherent in developing the inclusive Art and Design classroom citizenship education within Art and Design teaching new practices in community arts education examining 'whiteness' in the sector Debates in Art and Design Education is for all student and practising teachers interested in furthering their understanding of an exciting, ever-changing field, and supports art educators in articulating how the subject is a vital, engaging and necessary part of the twenty-first century curriculum. **Socioaesthetics Ambience - Imaginary** *BRILL* The volume *SocioAesthetics: Ambience - Imaginary* collects scholars from social science, aesthetics, arts, and cultural studies in case-driven debate, ranging from biometrics to luxury commodities, on how a new alignment of aesthetics and the social is possible and what the possible prospects of this may be. **The Routledge Companion to Mobile Media Art** *Routledge* In this companion, a diverse, international and interdisciplinary group of contributors and editors examine the rapidly expanding, far-reaching field of mobile media as it intersects with art across a range of spaces—theoretical, practical and conceptual. As a vehicle for—and of—the everyday, mobile media is recalibrating the relationship between art and digital networked media, and reshaping how creative practices such as writing, photography, video art and filmmaking are being conceptualized and practised. In exploring these innovations, *The Routledge Companion to Mobile Media Art* pulls together comprehensive, culturally nuanced and interdisciplinary approaches; considerations of broader media ecologies and histories and political, social and cultural dynamics; and critical and considered perspectives on the intersections between mobile media and art. This book is the definitive publication for researchers, artists and students interested in comprehending all the various aspects of mobile media art, covering digital media and culture, internet studies, games studies, anthropology, sociology, geography, media and communication, cultural studies and design. **Dramaturgies of Interweaving Engaging Audiences in an Entangled World** *Routledge* *Dramaturgies of Interweaving* explores present-day dramaturgies that interweave performance cultures in the fields of theater, performance, dance, and other arts. Merging strategies of audience engagement originating in different cultures, dramaturgies of interweaving are creative methods of theater and art-making that seek to address audiences across cultures, making them uniquely suitable for shaping people's experiences of our entangled world. Presenting in-depth case studies from across the globe, spanning Australia, China, Germany, India, Iran, Japan, Singapore, Taiwan, Vietnam, the US, and the UK, this book investigates how dramaturgies of interweaving are conceived, applied, and received today. Featuring critical analyses by scholars—as well as workshop reports and artworks by renowned artists—this book examines dramaturgies of interweaving from multiple locations and perspectives, thus revealing their distinct complexities and immense potential. Ideal for scholars, students, and practitioners of theater, performance, dramaturgy, and devising, *Dramaturgies of Interweaving* opens up an innovative perspective on today's breathtaking plurality of dramaturgical practices of interweaving in theater, performance, dance, and other arts, such as curation and landscape design. **The Lure of Whitehead** *U of Minnesota Press* Once largely ignored, the speculative philosophy of Alfred North Whitehead has assumed a new prominence in contemporary theory across the humanities and social sciences. Philosophers and artists, literary critics and social theorists, anthropologists and computer scientists have all embraced Whitehead's thought, extending it through inquiries into the nature of life, the problem of consciousness, and the ontology of objects, as well as into experiments in education and digital media. *The Lure of Whitehead* offers readers not only a comprehensive introduction to Whitehead's philosophy but also a demonstration of how his work advances our emerging understanding of life in the posthuman epoch. Contributors: Jeffrey A. Bell, Southeastern Louisiana U; Nathan Brown, U of California, Davis; Peter Canning; Didier Debaise, Free U of Brussels; Roland Faber, Claremont Lincoln U; Michael Halewood, U of Essex; Graham Harman, American U in Cairo; Bruno Latour, Sciences Po Paris; Erin Manning, Concordia U, Montreal; Steven Meyer, Washington U; Luciana Parisi, U of London; Keith Robinson, U of Arkansas at Little Rock; Isabelle Stengers, Free U of Brussels; James Williams, U of Dundee. **Art as Information Ecology Artworks, Artworlds, and Complex Systems Aesthetics** *Duke University Press* In *Art as Information Ecology*, Jason A. Hoelscher offers not only an information theory of art but an aesthetic theory of information. Applying close readings of the information theories of Claude Shannon and Gilbert Simondon to 1960s American art, Hoelscher proposes that art is information in its aesthetic or indeterminate mode—information oriented less toward answers and resolvability than toward questions, irresolvability, and sustained difference. These irresolvable differences, Hoelscher demonstrates, fuel the richness of aesthetic experience by which viewers glean new information and insight from each encounter with an artwork. In this way, art constitutes information that remains in formation—a difference that makes a difference that keeps on differencing. Considering the works of Frank Stella, Robert Morris, Adrian Piper, the Drop City commune, Eva Hesse, and others, Hoelscher finds that art exists within an information ecology of complex feedback between artwork and artworld that is driven by the unfolding of difference. By charting how information in its aesthetic mode can exist beyond today's strictly quantifiable and monetizable forms, Hoelscher reconceives our understanding of how artworks work and how information operates. **Art and Future Energy, Climate, Cultures** *Cambridge Scholars Publishing* This selection of essays examines the future of art in a changing world. In particular, contributors discuss the agency of art in conditions of ecological threats to the natural world, to climate change and the effects of globalisation, neoliberal economics and mass tourism. Following the lead of Chicago-based Frances Whitehead, whose essay is a key text, some contributors take positions on working with local government agencies to embed art-thinking within development projects, going back to the art-thinking at the centre of Kazimir Malevich's work in Vitebsk one hundred years ago in Russia. Other papers highlight small-scale art interventions that bring ecological issues to public notice and suggest positive responses, whilst others discuss large-scale problems brought about by the social, economic and laissez-faire history of the emerging Anthropocene with possible dystopic outcomes. **Art's Teachings, Teaching's Art Philosophical, Critical and Educational Musings** *Springer* This volume examines the interface between the teachings of art and the art of teaching, and asserts the centrality of aesthetics for rethinking education. Many of the essays in this collection claim a direct connection between critical thinking, democratic dissensus, and anti-racist pedagogy with aesthetic experiences. They argue that aesthetics should be reconceptualized less as mere art appreciation or the cultivation of aesthetic judgment of taste, and more with the affective disruptions, phenomenological experiences, and the democratic politics of learning, thinking, and teaching. The first set of essays in the volume examines the unique pedagogies of the various arts including literature, poetry, film, and music. The second set addresses questions concerning the art of pedagogy and the relationship between aesthetic experience and teaching and learning. Demonstrating the flexibility and diversity of aesthetic expressions and experiences in education, the book deals with issues such as the connections between racism and affect, curatorship and teaching, aesthetic experience and the common, and studying and poetics. The book explores these topics through a variety of theoretical and philosophical lenses including contemporary post-structuralism, psychoanalysis, phenomenology, critical theory, and pragmatism. **Deleuze and Design** *Edinburgh University Press* Whether we are dealing with products or scenarios, packaging or experiences, territories or digital platforms, design is never a thing but a process of change, invention and speculation that always has material, tangible implications that affect behaviours and lives. Drawing on a range of contributors, case studies and examples, this book examines ways in which we can think about design through Deleuze, and how Deleuzes thought can be experimented upon and re-designed to produce new concepts. This book taps into the emerging networks between philosophy as an act of inventing concepts and design as the process of inventing the world. **Arts-based Methods and Organizational Learning Higher Education Around the World** *Springer* This thematic volume explores the relationship between the arts and learning in various educational contexts and across cultures, but with a focus on higher education and organizational learning. Arts-based interventions are at the heart of this volume, which addresses how they are conceived, designed, carried out, and assessed in different higher educational and cultural contexts. Readers will discover diverse perspectives of the contributing authors from across the world and from a variety of settings: formal education, informal learning for adults and organisational learning. A necessary introductory conceptualisation sets the stage for the discussion of the different cases, with chapters presented according to the art forms the address: performing arts, dance, music, language arts, visual arts, multi-arts and a conclusive chapter on future perspectives for arts-based educational approaches. **Arts-based Methods and Organisational Learning: Higher Education Around the World** will inspire and inform both scholars and practitioners who are dealing with the arts in education and organisations. **The Routledge International Handbook of Intercultural Arts Research** *Routledge* For artists, scholars, researchers, educators and students of arts theory interested in culture and the arts, a proper understanding of the questions surrounding 'interculturality' and the arts requires a full understanding of the creative, methodological and interconnected possibilities of theory, practice and research. *The International Handbook of Intercultural Arts Research* provides concise and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory, offering a consolidation of the breadth of scholarship, practices and the contemporary research methodologies, methods and multi-disciplinary analyses that are emerging within this new field. **Rethinking Art and Visual Culture The Poetics of Opacity** *Springer Nature* This is the first book to offer a systematic account of the concept of opacity in the aesthetic field. Engaging with works by Ernie Gehr, John Akomfrah, Matt Saunders, David Lynch, Trevor Paglen, Zach Blas, and Low, the study considers the cultural, epistemological, and ethical values of images and sounds that are fuzzy, indeterminate, distorted, degraded, or otherwise indistinct. *Rethinking Art and Visual Culture* shows how opaque forms of art address problems of mediation, knowledge, and information. It also intervenes in current debates about new systems of visibility and surveillance by explaining how indefinite art provides a critique of the positivist drive behind these regimes. A timely contribution to media theory, cinema studies, American studies, and aesthetics, the book presents a novel and extensive analysis of the politics of transparency. **Henri Bergson and Visual Culture A Philosophy for a New Aesthetic** *Bloomsbury Publishing* What does it mean to see time in the visual arts and how does art reveal the nature of time? Paul Atkinson investigates these questions through the work of the French philosopher Henri Bergson, whose theory of time as duration made him one of the most prominent thinkers of the fin de siècle. Although Bergson never enunciated an aesthetic theory and did not explicitly write on the visual arts, his philosophy gestures towards a play of sensual differences that is central to aesthetics. This book rethinks Bergson's philosophy in terms of aesthetics and provides a fascinating and original account of how Bergsonian ideas aid in understanding time and dynamism in the visual arts. From an examination of Bergson's influence on the visual arts to a reconsideration of the relationship between aesthetics and metaphysics, *Henri Bergson and Visual Culture* explores what it means to reconceptualise the visual arts in terms of duration. Atkinson revisits four key themes in Bergson's work - duration; time and the continuous gesture; the ramification of life and durational difference - and reveals Bergsonian aesthetics of duration through the application of these themes to a number of 19th and 20th-century artworks. This book introduces readers and art lovers to the work of Bergson and contributes to Bergsonian scholarship, as well as presenting a new of understanding the relationship between art and time. **Arts-Research-Education Connections and Directions** *Springer* Drawing from an international authorship and having global appeal, this book scrutinizes, suggests and aggravates the relationships, boundaries and connections between arts, research and education in various contexts. Building upon existing publications in the field of arts-based educational research, it deliberately connects and disconnects the terms in order to expose and broaden the scope of this field thereby encouraging fresh perspectives. This book portrays both contemporary theoretical prospects as well as contemporary examples of practice. It also presents work of emerging scholars, thereby 'growing the field'. The book includes academic text-based chapters, as well as poetry, narrative fiction, visual essays, and combinations of text-image-sound/video that demonstrate performance of music, theatre, exhibition and dance. This book provides and provokes critical dialogue about the forms, representations, dissemination and intersections of the arts, research and education. This is a focused collection and resource for scholars and students with an international authorship, perspective and audience. **Critical Concepts for the Creative Humanities** *Rowman & Littlefield* This concise, precise, and inclusive dictionary contributes to a growing, transforming, and living research culture within both humanities scholarship and professional practices within the creative sectors. Its format of succinct starting definitions, demonstrations of possible routes of further development, and references to new and revisited concepts as "conceptual invitations" allows readers to quickly uptake and orient themselves within this exciting methodological field for didactic, scholarly and creative use, and as a starting point for further investigation for future contributions to the new canon of critical concepts. *Critical Concepts for the Creative Humanities* is the first book to outline and define the specific and evolving field of the creative humanities and provides the field's nascent bibliography. **Arts, Pedagogy and Cultural Resistance New Materialisms** *Rowman & Littlefield* This collection demonstrates how physical objects, materials, space and environments teach us, and redefines practice with theory (praxis) as a more-than-human network. The contributions illustrate how the materials, process, pedagogies and theories of Arts making question and disrupt the many forms of cultural dominance that exist in our society. **Non-Representational Theory and the Creative Arts** *Springer* This book presents distinct perspectives from both geographically-oriented creative practices and geographers working with arts-based processes. In doing so, it fills a significant gap in the already sizeable body of non-representational discourse by bringing together images and reflections on performances, art practice, theatre, dance, and sound production alongside theoretical contributions and examples of creative writing. It considers how contemporary art making is being shaped by spatial enquiry and how geographical research has been influenced by artistic practice. It provides a clear and concise overview of the principles of non-representational theory for researchers and practitioners in the creative arts and, across its four sections, demonstrates the potential for non-representational theory to bring cultural geography and

contemporary art closer than ever before. **Felix Guattari in the Age of Semiocapitalism Deleuze Studies Volume 6, Issue 2** *Edinburgh University Press* The year 2012 marks the 20th anniversary of Felix Guattari's untimely passing in 1992 at the age of 62. This volume acknowledges the prescience of his insight into capital as a semiotic operator, which has been taken up by theorists of immaterial labour in the post-Autonomist movement, and invites his readers to meditate on the relevance of his thought for a critical diagnosis of present and future mutations of capitalism and labour in the turbulent global info-machinic ecologies of our time. Guattari tried to imagine a post-media era in which new subjectivities could blossom and experiments in controlled chaoticization would flourish. The essays assembled here answer why, and how, to read Guattari today. **Philosophical Frameworks and Design Processes Re:Research, Volume 2** *Intellect Books* Just as the term design has been going through change, growth and expansion of meaning, and interpretation in practice and education – the same can be said for design research. The traditional boundaries of design are dissolving and connections are being established with other fields at an exponential rate. Based on the proceedings from the IASDR 2017 Conference, Re:Research is an edited collection that showcases a curated selection of 83 papers – just over half of the works presented at the conference. With topics ranging from the introduction of design in the primary education sector to designing information for Artificial Intelligence systems, this book collection demonstrates the diverse perspectives of design and design research. Divided into seven thematic volumes, this collection maps out where the field of design research is now. **Two Blind Spots in Design Thinking Estelle Berger** From the 1980s, design thinking has emerged in companies as a method for practical and creative problem solving, based on designers' way of thinking, integrated into a rational and iterative model to accompany the process. In companies, design thinking helped valuing creative teamwork, though not necessarily professional designers' expertise. By pointing out two blind spots in design thinking models, as currently understood and implemented, this paper aims at shedding light on two rarely described traits of designers' self. The first relies in problem framing, a breaking point that deeply escapes determinism. The second blind spot questions the post project process. We thus seek to portray designers' singularity, in order to stimulate critical reflection and encourage the opening-up to design culture. **Companies and organizations willing to make the most of designers' expertise would gain acknowledging their critical heteronomy to foster innovation based on strong and disruptive visions, beyond an out-of-date problem-solving approach to design. Creating Different Modes of Existence: Toward an Ontological Ethics of Design Jamie Brassett** This paper will address some design concerns relating to philosopher Étienne Souriau's work *Les différents modes d'existence* (2009). This has important bearings upon design because, first, this philosophical attitude thinks of designing not as an act of forming objects with identity and meaning, but rather as a process of delivering things that allow for a multiplicity of creative remodulation of our very existences. Secondly, Souriau unpicks the concept of a being existing as a unified identity and redefines existence as a creative act of nonstop production of a variety of modes of existence. In doing this he not only moves ontological considerations to the fore of philosophical discussions away from epistemological ones, but does so in such a way as to align with attitudes to ethics that relate it to ontology – notably the work of Spinoza. (This places Souriau in a philosophical lineage that leads back, for example, to Nietzsche and Whitehead, and forward [from his era] to Deleuze and Guattari.) In thinking both ontology and ethics together, this paper will introduce a different approach to the ethics of design. **Investigating Ideation Flexibility through Incremental to Radical Heuristics Ian Baker, Daniel Sevier, Seda McKilligan, Kathryn W. Jablow, Shanna R. Daly, Eli M. Silk** The concept of design thinking has received increasing attention during recent years, particularly from managers around the world. However, despite being the subject of a vast number of articles and books stating its importance, the effectiveness of this approach is unclear, as the claims about the concept are not grounded on empirical studies or evaluations. In this study, we investigated the perceptions of six design thinking methods of 21 managers in the agriculture industry as they explored employee- and business-related problems and solutions using these tools in a 6-hour workshop. The results from pre and post-survey responses suggest that the managers agreed on the value design thinking could bring to their own domains and were able to articulate on how they can use them in solving problems. We conclude by proposing directions for research to further explore adaptation of design thinking for the management practice context. **Design Research and Innovation Model Using Layered Clusters of Displaced Prototypes - Juan de la Rosa, Stan Ruecker** The ability of design to recognize the wicked problems inside complex systems and find possible ways to modify them, has led other disciplines to try to understand the design process and apply it to many areas of knowledge not traditionally associated with design. In addition, design's creative solutions and ability to innovate have made designers a valuable resource in the contemporary economy. Nevertheless, there is still an unnecessarily constraining polemic about the meaning and model of the process of academic research in the field of design, the ways in which design research should be conducted and the specific knowledge that is produced with the design research process. This paper tries to broaden the discourse by describing the prototype as a basic element of the process of design, since it is connected to a specific type of knowledge and based on the working skills of the designer; it also proposes a model of the use of prototypes as a research tool based on four different theoretical concepts whose importance in the field of design has been strongly established by different academic communities around the world. These are embodied knowledge, displacement, complexity and that we learn about the world through transforming it. Pursuing these models, we develop a process to intentionally produce designerly knowledge of complex dynamic systems, using layered clusters of displaced prototypes. **Solution-Generation Design Profiles: Reflection on "Reflection in Action" - Shoshi Bar-Eli** Solution-generation design behavior in general, and "reflection-in-action" in particular, can serve to differentiate designers, recognizing their personal reflecting when designing. In psychology, reflection is found a more robust tool to enhance task performance after feedback from a personal "device" that generates the process itself while interacting with visual representation. **Differences among students' interior design processes appear in their solution-generation design behavior. A "think aloud" experiment identified solution generation behavior profiles. Qualitative and quantitative methodologies showed how design characteristics unite, forming patterns of design behavior. A comprehensive picture of designers' differences emerged. The research aimed: to identify individual design students' solution-generation profiles based on design characteristics; to show how reflection-in-action appearing in the profiles can serve to predict how novice designers learn and act when solving a design problem; to enhance the uniqueness of reflection-in-action for designers as distinct from reflection in other fields. Four distinct solution-generation profiles emerged, each showing a different type of reflective acts. Identifying reflection-in-action type can robustly predict how designers develop design solutions and help develop pedagogical concepts, strategies and tools. Let's Get Divorced: Pragmatic and Critical Constructive Design Research Jodi Forlizzi, Ilpo Koskinen, Paul Hekkert, John Zimmerman** Over the last two decades, constructive design research (CDR) –also known as Research through Design – has become an accepted mode of scholarly inquiry within the design research community. CDR is a broad term encompassing almost any kind of research that uses design action as a mode of inquiry. It has been described as having three distinct genres: lab, field and showroom. The lab and field genres typically take a pragmatic stance, making things as a way of investigating what preferred futures might be. In contrast, research done following the showroom approach (more commonly known as critical design [CD], speculative design or design fictions) offers a polemic and sometimes also a critique of the current state embodied in an artifact. Recently, we have observed a growing conflict within the design research community between pragmatic and critical researchers. To help reduce this conflict, we call for a divorce between CD and pragmatic CDR. We clarify how CDR and CD exist along a continuum. We conclude with suggestions for the design research community, about how each unique research approach can be used singly or in combination and how they can push the boundaries of academic design research in new collaboration with different disciplines. **Critical and Speculative Design Practice and Semiotics: Meaning-Crafting for Futures Ready Brands - Malex Salamanques** This article concerns the use of critical design practices within the context of commercial semiotics, arguing that incorporating practices from a critical design approach is valuable for client brands, but also an important means with which to incite brands to consider more deeply their role in shaping the future. As an alternative to the oppositional approach frequently taken by critical design practitioners, working through design practices collaboratively alongside client brands creates potential for the radical changes sought by many of the movement's vanguard. A case study of recent work with a corporate client demonstrates the practical effects of using critical design practice within a commercial setting, proving the complementarity between critical design practice and commercial semiotics – where the confluence of the thinking brought new value to improve product design for example – and points to the value of using current leading edge thinking within the design community. **Beyond Forecasting: A Design-Inspired Foresight Approach for Preferable Futures - Jorn Buhring, Ilpo Koskinen** This paper engages with the literature to present different perspectives between forecasting and foresight in strategic design, while drawing insights derived from futures studies that can be applied in form of a design-inspired foresight approach for designers and interdisciplinary innovation teams increasingly called upon to help envisage preferable futures. Demonstrating this process in applied research, relevant examples are drawn from a 2016 Financial Services industry futures study to the year 2030. While the financial services industry exemplifies an ideal case for design-inspired foresight, the aims of this paper are primarily to establish the peculiarities between traditional forecasting applications and a design-inspired foresight visioning approach as strategic design activities for selecting preferable futures. Underlining the contribution of this paper is the value of design futures thinking as a creative and divergent thought process, which has the potential to respond to the much broader organizational reforms needed to sustain in today's rapidly evolving business environment. **Developing DIVE, a Design-Led Futures Technique for SMEs Ricardo Mejia Sarmiento, Gert Pasman, Erik Jan Hultink, Pieter Jan Stappers** Futures techniques have long been used in large enterprises as designerly means to explore the future and guide innovation. In the automotive industry, for instance, the development of concept cars is a technique which has repeatedly proven its value. However, while big companies have broadly embraced futures techniques, small- and medium-sized enterprises (SMEs) have lagged behind in applying them, largely because they are too resource-intensive and poorly suited to the SMEs' needs and idiosyncrasies. To address this issue, we developed DIVE: Design, Innovation, Vision, and Exploration, a design-led futures technique for SMEs. Its development began with an inquiry into concept cars in the automotive industry and concept products and services in other industries. We then combined the insights derived from these design practices with elements of the existing techniques of critical design and design fiction into the creation of DIVE's preliminary first version, which was then applied and evaluated in two iterations with SMEs, resulting in DIVE's alpha version. After both iterations in context, it seems that DIVE suits the SMEs because of its compact and inexpensive activities which emphasize making and storytelling. Although the results of these activities might be less flashy than concept cars, these simple prototypes and videos help SMEs internalize and share a clear image of a preferable future, commonly known as vision. **Developing DIVE thus helped us explore how design can support SMEs in envisioning the future in the context of innovation. Mapping for Mindsets of Possibility During Home Downsizing Lisa Otto** How can design orient people to an expanded sense of future possibility? Design researchers are beginning to recognize design's potential role not solely in producing products, services and strategies but, instead, in shifting mindsets and behaviors. This shift requires a different view of the design practice, from engaging users to gather insights to be implemented, to that process as the actual material of the design. Borrowing from the framework of practice-oriented design, a first step in these processes is expanding participants' understanding of future possibilities. In opening future possibilities, one recognizes an expanded range of futures and, ideally, engages in dialog with other people and their range of possibilities. This paper introduces mapping activities that are intended to reframe participants' perception of possible futures. This study conducted pilot workshops with participants who were downsizing their home and struggling with decisions about their things and spaces. This paper argues that working with people already engaged in life transitions such as downsizing presents a rich opportunity for these futuring [sic] methods, as they are already beginning to grapple with designing for possible futures. These methods provide a stake in the ground for future exploration of potential methods to engender mindsets of possibility and engage in trialing methods like living labs. **Storytelling Technique for Building Use-Case Scenarios for Design Development Sukwoo Jang, Ki-young Nam** Numerous studies have dealt with what kind of value narrative can have for creating a more effective design process. However, there is lack of consideration of storytelling techniques on a stage-by-stage level, where each stage of storytelling technique can draw attention to detailed content for creating use-case scenarios for design development. This research aims to identify the potential implications for design development by using storytelling techniques. For the empirical research, two types of workshops were conducted in order to select the most appropriate storytelling technique for building use-case scenarios, and to determine the relationship between the two methods. Afterwards, co-occurrence analysis was conducted to examine how each step of storytelling technique can help designers develop an enriched content of use-case scenario. Subsequently, the major findings of this research are further discussed, dealing with how each of the storytelling technique steps can help designers to incorporate important issues when building use-case scenarios for design development. These issues are: alternative and competitor's solution which can aid designers to create better design features; status quo bias of user which can help the designer investigate the occurring reason of the issue; and finally, social/political values of user which have the potential of guiding designers to create strengthened user experience. The results of this research help designers and design researchers concentrate on crucial factors such as the alternative or competitor's solution, the status quo bias of user, and social/political values of the user when dealing with issues of building use-case scenarios. **Group Storymaking: Understanding an Unfamiliar Target Group through Participatory Storytelling Hankyung Kim, Soonju Lee, Youn-kyung Lim** Based on a sound research plan, qualitative user data help designers understand needs, behaviors and frustrations of a target user group. However, when a design team attempts to design for unfamiliar target

groups, it is extremely difficult to accurately observe and understand them by simply using traditional research methods such as interviews and observation. As a result, the quality of user research data can be called into a question, which leads to unsatisfying design solutions. Inspired by a fiction writer's technique of generating stories together with readers, we present the new method, Group Storymaking that supports designers to quickly gain broad and clear understanding of an unfamiliar target group throughout a story-making activity with actual users. We envision Group Storymaking as a new user study method that designers can easily implement to learn about an unfamiliar target, involving actual users in a research process with less time and cost commitment. Animation as a Creative Tool: Insights into the Complex Ian Balmain Hewitt, David A. Parkinson, Kevin H. Hilton A Design for Service (DfS) approach has been linked with impacts that significantly alter touchpoints, services and organizational culture. However, there is no model with which to assess the extent to which these impacts can be considered transformational. In the absence of such a model, the authors have reviewed literature on subjects including the transformational potential of design; characteristics of transformational design; transformational change; and organizational change. From this review, six indicators of transformational change in design projects have been identified: evidence of nontraditional transformative design objects; evidence of a new perspective; evidence of a community of advocates; evidence of design capability; evidence of new power dynamics; and evidence of new organizational standards. These indicators, along with an assessment scale, have been used to successfully review the findings from a doctoral study exploring the impact of the DfS approach in Voluntary Community Sector (VCS) organizations. This paper presents this model as a first-step to establishing a method to helpfully gauge the extent of transformational impact in design projects. **The Routledge Companion to Biology in Art and Architecture** Taylor & Francis The Routledge Companion to Biology in Art and Architecture collects thirty essays from a transdisciplinary array of experts on biology in art and architecture. The book presents a diversity of hybrid art-and-science thinking, revealing how science and culture are interwoven. The book situates bioart and bioarchitecture within an expanded field of biology in art, architecture, and design. It proposes an emergent field of biocreativity and outlines its historical and theoretical foundations from the perspective of artists, architects, designers, scientists, historians, and theoreticians. Includes over 150 black and white images. **Cultural Forms of Protest in Russia** Routledge Alongside the Arab Spring, the 'Occupy' anti-capitalist movements in the West, and the events on the Maidan in Kiev, Russia has had its own protest movements, notably the political protests of 2011–12. As elsewhere in the world, these protests had unlikely origins, in Russia's case spearheaded by the 'creative class'. This book examines the protest movements in Russia. It discusses the artistic traditions from which the movements arose; explores the media, including the internet, film, novels, and fashion, through which the protesters have expressed themselves; and considers the outcome of the movements, including the new forms of nationalism, intellectualism, and feminism put forward. Overall, the book shows how the Russian protest movements have suggested new directions for Russian – and global – politics. **Performing Ethnicity, Performing Gender Transcultural Perspectives** Taylor & Francis Performance and performativity are important terms for a theorization of gender and race/ethnicity as constitutive of identity. This collection reflects the ubiquity, diversity, and (historical) locatedness of ethnicity and gender by presenting contributions by an array of international scholars who focus on the representation of these crucial categories of identity across various media, including literature, film, documentary, and (music) video performance. The first section, "Political Agency," stresses instances where the performance of ethnicity/gender ultimately aims at a liberating effect leading to more autonomy. The second section, "Diasporic Belonging," explores the different kinds of negotiations of ethnic performances in multi-ethnic contexts. The third part, "Performances of Ethnicity and Gender" scrutinizes instances of the combined performance of ethnicity and gender in novels, films, and musical performances. The last section "Cross-Ethnic Traffic" contains a number of contributions that are concerned with attempts at crossing over from "one ethnicity into another" by way of performance. **The Posthuman Pandemic** Bloomsbury Publishing With the COVID-19 crisis forcing us to reflect in a dramatic way on the limits of the human and the implications of the Anthropocene Age, this timely volume addresses these concerns through an exploration of post-humanism as represented in philosophy, politics and aesthetics. Global pandemics bring into sharp focus the bankruptcy of the neoliberal economic paradigm, the future of the arts sector in society, and our dependence upon political forces outside our control. In response to the recent state of emergency, The Posthuman Pandemic highlights the urgent need to rethink our anthropocentrism and develop new political models, aesthetic practices and ways of living. Central to these discussions is the idea of post-humanism, a philosophy that can help us grapple with the crisis, as it takes seriously the unstable ecosystems on which we depend and the precarious nature of our long-cherished notions of agency and sovereignty. Bringing together international philosophers, political theorists and media and art theorists, all of whom engage with the posthuman, this volume explores a range of vital subjects, from the inequality revealed by COVID-19 survival rates to museums' role in spreading human-centric understandings of a world struck by human fragility. Facing up to the realities that the coronavirus outbreak has uncovered, The Posthuman Pandemic combines both breadth and depth of analysis to take on the posthuman challenges confronting us today. **The Process That Is the World Cage/Deleuze/Events/Performances** Bloomsbury Publishing USA The Process That Is the World grapples with John Cage not just as a composer, but as a philosopher advocating for an ontology of difference in keeping with the kind posited by Gilles Deleuze. Cage's philosophy is not simply a novel method for composition, but an extensive argument about the nature of reality itself, the construction of subjects within that reality, and the manner in which subjectivity and a self-creative world exist in productive tension with one another. Over the course of the study, these themes are developed in the realms of the ontology of a musical work, performance practices, ethics, and eventually a study of Cagean politics and the connection between aesthetic experience and the generation of new forms of collective becoming-together. The vision of Cage that emerges through this study is not simply that of the maverick composer or the "inventor of genius," but of a thinker and artist responding to insights about the world-as-process as it extends through the philosophical, artistic, and ethical registers: the world as potential for variance, reinvention, and permanent revolution. **Couplets Travels in Speculative Pragmatism** Duke University Press In Couplets, Brian Massumi presents twenty-four essays that represent the full spectrum of his work during the past thirty years. Conceived as a companion volume to Parables for the Virtual, Couplets addresses the key concepts of Parables from different angles and contextualizes them, allowing their stakes to be more fully felt. Rather than organizing the essays chronologically or by topic, Massumi pairs them into couplets to encourage readers to make connections across conventional subject matter categories, to encounter disjunctions, and to link different phases in the evolution of his work. In his analyses of topics ranging from art, affect, and architecture to media theory, political theory, and the philosophy of experience, Massumi charts a field on which a family of conceptual problems plays out in ways that bear on the potentials for acting and perceiving the world. As an essential guide to Massumi's oeuvre, Couplets is both a primer for his new readers and a supplemental resource for those already engaged with his thought. **Experimental Politics Work, Welfare, and Creativity in the Neoliberal Age** MIT Press A celebrated theorist examines the conditions of work, employment, and unemployment in neoliberalism's flexible and precarious labor market. In Experimental Politics, Maurizio Lazzarato examines the conditions of work, employment, and unemployment in neoliberalism's flexible and precarious labor market. This is the first book of Lazzarato's in English that fully exemplifies the unique synthesis of sociology, activist research, and theoretical innovation that has generated his best-known concepts, such as "immaterial labor." The book (published in France in 2009) is also groundbreaking in the way it brings Foucault, Deleuze, and Guattari to bear on the analysis of concrete political situations and real social struggles, while making a significant theoretical contribution in its own right. Lazzarato draws on the experiences of casual workers in the French entertainment industry during a dispute over the reorganization ("reform") of their unemployment insurance in 2004 and 2005. He sees this conflict as the first testing ground of a political program of social reconstruction. The payment of unemployment insurance would become the principal instrument for control over the mobility and behavior of the workers. The flexible and precarious workforce of the entertainment industry prefigured what the entire workforce in contemporary societies is in the process of becoming: in Foucault's words, a "floating population" in "security societies." Lazzarato argues further that parallel to economic impoverishment, neoliberalism has produced an impoverishment of subjectivity—a reduction in existential intensity. A substantial introduction by Jeremy Gilbert situates Lazzarato's analysis in a broader context. **Philosophical Perspectives on Play** Routledge Philosophical Perspectives on Play builds on the disciplinary and paradigmatic bridges constructed between the study of philosophy and play in The Philosophy of Play (Routledge, 2013) to develop a richer understanding of the concept and nature of play and its relation to human life and value. Made up of contributions from leading international thinkers and inviting readers to explore the presumptions often attached to play and playfulness, the book considers ways that play in 'virtual' and 'real' worlds can inform understandings of each, critiquing established norms and encouraging scepticism about the practice and experience of play. Organised around four central themes -- play(ing) at the limits, aesthetics, metaphysics/ontology and ethics -- the book extends and challenges notions of play by drawing on issues emerging in sport, gaming, literature, space and art, with specific attention paid to disruption and danger. It is intended to provide scholars and practitioners working in the spheres of play, education, games, sport and related subjects with a deeper understanding of philosophical thought and to open dialogue across these disciplines. **A Companion to Digital Art** John Wiley & Sons Reflecting the dynamic creativity of its subject, this definitive guide spans the evolution, aesthetics, and practice of today's digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists. Showcases the critical and theoretical approaches in this fast-moving discipline Explores the history and evolution of digital art; its aesthetics and politics; as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art, combining fresh, emerging perspectives with the nuanced insights of leading theorists Tackles digital art's primary practical challenges - how to present, document, and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up-to-date, forward-looking, and critically reflective, this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art **Communities of Practice: Art, Play, and Aesthetics in Early Childhood** Springer Reflecting contemporary theory and research in early art education, this volume offers a comprehensive introduction to new ways of thinking about the place of art, play, and aesthetics in the lives and education of young children. Enlivened by narratives and illustrations, 16 authors offer perspectives on the lived experience of being a child and discovering the excitement of making meaning and form in the process of art, play, and aesthetic inquiry. **Visual Participatory Arts Based Research in the City Ontology, Aesthetics and Ethics** Routledge Visual Participatory Arts Based Research in the Cities maps ontological, aesthetic and ethic differences between humanist and posthumanist arts-based research, while providing insight on methodological orientations to develop arts-based research with frameworks based on process-philosophies. It is the first book on arts-based research which focuses on the city, adopting a posthumanist approach to the assembled nature of urban environments, where agency is distributed across infrastructures, technologies, spaces, things, and bodies. Chapters one to seven feature a series of studies, situated in different cities in Europe and the Americas, which outline experiences of movement, inhabitation, interdependence, collaboration, infrastructuring and sensorial re-calibration informed by art practices in film, photography, digital projection, installation, performance and art as social practice. At the core of this book is the idea that aesthetic ecologies of cities do not depend solely on human activity, relying instead on non-logocentric modalities of collective life. The book is an indispensable tool to researchers, instructors and graduate students in education, the social sciences and the arts aiming to conceive, design and develop projects in arts-based research.