Touch-Laura U. Marks 2002 In Touch, Laura U. Marks develops a critical approach more tactile than visual, an intensely physical and sensuous engagement with works of media art that enriches our understanding and experience of these works and of art itself. These critical, theoretical, and personal essays serve as a guide to developments in nonmainstream media art during the past ten years -- sexual representation debates, documentary ethics, the shift from analog to digital media, a new social obsession with smell. Marks takes up well-known artists like experimental filmmaker Ken Jacobs and mysterious animators the Brothers Quay, and introduces groundbreaking, lesser-known film, video, and digital artists. From this emerges a materialist theory -- an embodied, erotic relationship to art and to the world. Marks's approach leads to an appreciation of the works' mortal bodies: film's volatile emulsion, video's fragile magnetic base, crash-prone Net art; it also offers a productive alternative to the popular understanding of digital media as "virtual" and immaterial. Weaving a continuous fabric from philosophy, fiction, science, dreams, and intimate experience, Touch opens a new world of art media to readers.

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The Skin of the Film--Laura U. Marks 1999-12-29 Memories that evoke the physical awareness of touch, smell, and bodily presence can be vital links to home for people living in diaspora from their culture of origin. How can filmmakers working between cultures use cinema, a visual medium, to transmit that physical sense of place and culture? In The Skin of the Film Laura U. Marks offers an answer, building on the theories of Gilles Deleuze and others to explain how and why intercultural cinema represents embodied experience in a postcolonial, transnational world. Much of intercultural cinema, Marks argues, has its origin in silence, in the gaps left by recorded history. Filmakers seeking to represent their native cultures have had to develop new forms of cinematic expression. Marks offers a theory of "haptic visuality"—a visuality that functions like the sense of touch by triggering physical memories of smell, touch, and taste—to explain the newfound ways in which intercultural cinema engages the viewer bodily to convey cultural experience and memory. Using close to two hundred examples of intercultural film and video, she shows how the image allows viewers to experience cinema as a physical and multisensory embodiment of culture, not just as a visual representation of experience. Finally, this book offers a guide to many hard-to-find works of independent film and video made by Third World diasporic filmmakers now living in the United States, Great Britain, and Canada. The Skin of the Film draws on phenomenology, postcolonial and feminist theory, anthropology, and cognitive science. It will be essential reading for those interested in film theory, experimental cinema, the experience of diaspora, and the role of the sensuous in culture.

Enfoldment and Infinity--Laura U. Marks 2010 Tracing the connections--both visual and philosophical--between new media art and classical Islamic art. In both classical Islamic art and contemporary new media art, one point can unfold to reveal an entire universe. A fourteenth-century dome decorated with geometric complexity and a new media work that shapes a dome from programmed beams of light: both can inspire feelings of immersion and transcendence. In Enfoldment and Infinity, Laura Marks traces the strong similarities, visual and philosophical, between these two kinds of art. Her argument is more than metaphorical; she shows that the "Islamic" quality of modern and new media art is a latent, deeply enfolded, historical inheritance from Islamic art and thought. Marks proposes an aesthetics of unfolding and enfolding in which image, information, and the infinite interact: image is an interface to information, and information (such as computer code or the words of the Qur'an) is an interface to the infinite. Islamic aesthetic theory genderfully how Islam is not only included into culture but also deeply entangled with it. Marks draws explicit parallels between works of classical Islamic art and new media art, describing texts that burst into image, lines that multiply to form fractal spaces, "nonorganic life" in carpets and algorithms, and other shared concepts and images. Islamic philosophy, she suggests, can offer fruitful ways of understanding contemporary art.

Carnal Thoughts--Vivian Sobchack 2004-11-01 In these innovative essays, Vivian Sobchack considers the key role our bodies play in making sense of today's image-saturated culture. Emphasizing our corporeal rather than our intellectual engagements with film and other media, Carnal Thoughts shows how our experience always emerges through our senses and our bodies are not just visible objects but also sense-making, visual subjects. Sobchack draws on both phenomenological philosophy and a broad range of popular sources to explore bodily experience in contemporary, moving-image culture. She examines how, through the conflation of cinema and surgery, we've all "had our eyes done": why we are "moved" by the movies, and the different ways in which we inhabit photographic, cinematic, and electronic space. Carnal Thoughts provides a lively and engaging challenge to the mind/body split by demonstrating that the process of "making sense" requires an irreducible collaboration between our thoughts and our senses.

The Tactile Eye--Jennifer M. Barker 2009-05-27 The Tactile Eye expands on phenomenological analysis and film theory in its accessible and beautifully written exploration of the visceral connection between films and their viewers. Jennifer M. Barker argues that the experience of cinema can be understood as deeply tactile—a sensuous exchange between film and viewer that goes beyond the visual and aural, gets beneath the skin, and reverberates in the body. Barker combines analysis of embodiment and phenomenological film theory to provide an expansive description of cinematic tactility. She considers feminist experimental film, early cinema, animation, and horror, as well as classic, modernist, and postmodern cinema; films from ten national cinemas; and work by such authors as Buster Keaton, the Quay Brothers, Satyajit Ray, Carolee Schneemann, and Tom Tykwer, among others. The Tactile Eye is a sensuous object, but in our presence it becomes also a sensual, sense-making subject. This title challenges basic assumptions of current film theory that reduce film to an object of vision and the spectator to a victim of a deterministic cinematic apparatus.

The Forms of the Affects--Eugenie Brinkema 2014-05-12 What is the relationship between a cinematic grid of color...
and that most visceral of negative affects, disgust? How might anxiety be a matter of an interrupted horizontal drowning? Wearing “flea”-colored clothes? These actions may seem odd to us, but in the eighteenth century, they served out of Newark. Compared with the chicken napalm I ate on my last flight, the men in Con Air are about as dangerous as bullets.” Anthony Lane on The Bridges of Madison County—“I got my copy at the airport, behind a guy who was buying Playboy’s Book of Lingerie, and I think he had the better deal. He certainly looked happy with his purchase, whereas I had to ask for a paper bag.” Anthony Lane on Martha Stewart—“Super-skilled, free of fear, the last word in human efficiency, Martha Stewart is the woman who convinced a million Americans that they have the time, the right, and—the duty to pipe a little squirt of soft touch into the middle of a snow pea, and to continue piping until there are “fifty to sixty” stuffed peppers to go.” For ten years, Anthony Lane has delighted New Yorker readers with his film reviews, book reviews, and profiles that range from Buster Keaton to Vladimir Nabokov to Ernest Shackleton. Nobody’s Perfect is an unorthodox celebration of Lament’s trademark wit, satire, and insight that will satisfy both the long addicted and the not so familiar.

Haptics-Lynette A. Jones 2018 An accessible, nontechnical overview of active touch sensing, from sensory receptors in the skin to tactile surfaces on flat screen displays. Haptics, or haptic sensing, refers to the ability to identify and perceive objects through touch. This is active touch, involving exploration of an object with the hand rather than passive touch. Examples of objects explored through touch are touching a book cover or feeling a texture on a shirt. Haptic illusions are those cases where the brain misinterprets information from the skin, including prosthetic and tactile surfaces for flat screen displays, depends on our knowledge of haptics. In this volume in the MIT Press Essential Knowledge series, Lynette Jones offers an accessible overview of haptics, or active touch sensing, and its applications. Jones explains that haptics involves incorporating information from touch and kinesthesia—i.e., information both from sensors in the skin and from sensors in muscles, tendons, and joints. The challenge for technology is to reproduce in a virtual world some of the sensations associated with physical interactions with the environment. Jones maps the building blocks of the tactile system, the receptors in the skin and the skin itself, and how information is processed at this interface with the external world. She describes haptic perception, the processing of haptic information in the brain; haptic illusions, or distorted perceptions of objects and the body itself; tactile and haptic displays, from braille to robotic systems; tactile compensation for other sensory impairments; surface haptics, which creates virtual haptic effects on physical surfaces; and touch screens, and the development of robotic and prosthetic hands that mimic the properties of human hands.

Body and Building-Mr Robert Tavernor 2002 Essays on the changing relationship of the human body and architecture. The Forgotten Sense-Pablo Mauretta 2018-05-24 Of all the senses, touch is the most ineffable—and the most neglected in Western culture, all but ignored by philosophers and artists over millennia. Yet it is also the sense that links all of us to our world: from the orocholitic artifice, through the beauty of our own body, to the lowering of our eyelids after death. The Forgotten Sense gives touch its due, addressing it in multifarious ways through a series of six essays. Literary in feel, ambitious in conception, admirable in their range of reference and insight, these meditations address questions fundamental to the understanding of touch: What do we mean when we say that an artwork touches us? How does language affect our understanding of touch? Is the skin the deepest part of us? The title of this book is a metaphor that conveys all that Brinkema develops in a multi-sensory world. The Brinkema develops in a multi-sensory world, the Brinkema develops in a multi-sensory world...
The Eyes of the Skin-Juhani Pallasmaa 2012-05-14 First published in 1996, The Eyes of the Skin has become a
Hadjithomas and Khalil Joreige, and others who should be better known.
al-cinema expresses the way movies sympathize with the world and the way audiences feel affection for, and are
examine the opportunities that CAVE and other immersive virtual reality technologies present in furthering a new,
sensory-oriented design paradigm. The result is a new philosophy of design that both celebrates our sensuous
sensory approach to history makes it possible to foreground the tactile foundations of Western culture--the ways
Handicrafts-Peirce Lewis 2011-05-07 The Handicrafts is a celebration of the beauty of handmade things, and it
Sensory Design-Joy Monice Malnar 2004 What if we designed for all of our senses? Suppose for a moment that
exploration of human movement, opening a surprising new perspective on the ways we share and preserve meaning. A gesture may or
exploration of human movement, opening a surprising new perspective on the ways we share and preserve meaning. A gesture may or
Haptics: Perception, Devices, Mobility, and Communication-Poikka Isokoski 2012-05-30 This book and its companion
Sensory Design-Joy Monice Malnar 2004 What if we designed for all of our senses? Suppose for a moment that
Sensory Design-Joy Monice Malnar 2004 What if we designed for all of our senses? Suppose for a moment that
The Deepest Sense-Constance Classen 2012-05-15 From the softest caress to the harshest blow, touch lies at the
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urban landscape to the technologization of touch in modernity. Through poignant descriptions of the healing power of a medieval king’s hand or the greuling conditions of a nineteenth-century prison, we find that history, far from being a dry and lifeless subject, touches us to the quick.

The Senses-Ellen Lupton 2018-07-24 A powerful reminder to anyone who thinks design is primarily a visual pursuit, The Senses accompanies a major exhibition at the Cooper-Hewitt Smithsonian Design Museum that explores how space, materials, sound, and light affect the mind and body. Learn how contemporary designers, including Petra Blaisse, Bruce Mau, Malin+Goetz and many others, engage sensory experience. Multisensory design solves problems and enhances life for everyone, including those with sensory disabilities. Featuring thematic essays on topics ranging from design for the table to tactile graphics, tactile sound, and visualizing the senses, this book is a call to action for multisensory design practice. The Senses: Design Beyond Vision is mandatory reading for students and professionals working in diverse fields, including products, interiors, graphics, interaction, sound, animation, and data visualization, or anyone seeking the widest possible understanding of design. The book, designed by David Genco with Ellen Lupton, is edited by Lupton and curator Andrea Link. Leading essays by Lupton, Lipps, Christopher Brosius, Hansel Bauman, Karen Kraskow, Binglei Yan, and Simon Kennedy.

Sensing the World-David Le Breton 2020-05-31 Sensing the World: An Anthropology of the Senses is a highly original and comprehensive overview of the anthropology of the body and the senses. Discussing each sense in turn – seeing, hearing, touch, smell, and taste – Le Breton has written a truly monumental work, vast in scope and deeply engaging in style. Among other pioneering moves, he gives equal attention to light and darkness, sound and silence, and his disputation of taste explores aspects of disgust and revulsion. Part phenomenological, part historical, this is above all a cultural account of perception, which returns the body and the senses to the center of social life. Le Breton is the leading authority on the anthropology of the body and the senses in French academia. With a repute comparable to the late Pierre Bourdieu, his 30+ books have been translated into numerous languages. This is the first of his works to be made available in English. This sensuously nuanced account of how touch is accompanied du monde reveals how the body and the senses are shaped by a space uniquely divided by bodies inside and outside a body. The book introduces Le Breton’s work to an English-speaking audience and highlights its implications for the disciplines of anthropology, sociology, and the cross-disciplinary field of sensory studies.

 Routledge Handbook of Interdisciplinary Research Methods-Celia Lury 2018-07-06 The landscape of contemporary research is characterized by growing interdisciplinarity, and disciplinary boundaries are blurring faster than ever. This manual for practitioners provides the tools and methods to chart these new territories, while also being accessible to students and practitioners with a wide range of experience. The Handbook is organized around key questions and themes, and practices such as experimenting, archiving, observing, prototyping or translating. The book brings together leading scholars from across the social sciences in order to provide a comprehensive overview of the major research practices currently being employed. It is a necessary resource for anyone wanting to understand and engage with this deepening of the social sciences somatic turn.

Interdisciplinary Insights for Digital Touch Communication-Communications Atkins 2020-10-08 Communication is increasingly moving beyond ‘ways of seeing’ to ‘ways of feeling’. This Open Access book provides social design insights and implications for HCI research and design exploring digitally mediated touch communication. It offers a socio-orientated map to help navigate the complex social landscape of digitally mediated touch for communication: from everyday touch-screens, tangible, wearables, haptics for virtual reality, to the tactile interaction design. It is an essential resource for students and professionals working in HCI, design and the wider creative industries. The book examines the major social debates provoked by digital touch, and investigates social themes central to the communicative potential and societal consequences of digital touch - Communication environments, capacities and practices - Norms associations and expectations - Presence, absence and connection - Social imaginaries of digital touch - Digital touch ethics and values The book concludes with a discussion of the significance of social understanding and methods in the context of Interdisciplinary collaborations to explore touch, towards the design of digital touch communication. The Senses of Touch in Self, Society, and Culture explicitly blurs boundaries that are particularly weak in this field for the ethnographic scope of much research. Serving both the sociological and anthropological constituencies it once bridges ethnographic traditions, cultural foci, and sociocultural approaches to embodiment and sensuousness. The Senses in Self,Society, and Culture is intended to be a milestone in the social sciences’ somatic turn.

The Senses-Ellen Lupton 2018-07-24 A powerful reminder to anyone who thinks design is primarily a visual pursuit, The Senses accompanies a major exhibition at the Cooper-Hewitt Smithsonian Design Museum that explores how space, materials, sound, and light affect the mind and body. Learn how contemporary designers, including Petra Blaisse, Bruce Mau, Malin+Goetz and many others, engage sensory experience. Multisensory design solves problems and enhances life for everyone, including those with sensory disabilities. Featuring thematic essays on topics ranging from design for the table to tactile graphics, tactile sound, and visualizing the senses, this book is a call to action for multisensory design practice. The Senses: Design Beyond Vision is mandatory reading for students and professionals working in diverse fields, including products, interiors, graphics, interaction, sound, animation, and data visualization, or anyone seeking the widest possible understanding of design. The book, designed by David Genco with Ellen Lupton, is edited by Lupton and curator Andrea Link. Leading essays by Lupton, Lipps, Christopher Brosius, Hansel Bauman, Karen Kraskow, Binglei Yan, and Simon Kennedy.
pain, while a final chapter on horror film explores the literalism of psychopathic tableau. Here, too, art and the body/images and the real/are juxtaposed and entwined in a set of relations.

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<th>New Media in Art-Michael Rush 2005</th>
<th>Presents an overview of the use of new intellectual and scientific technologies in modern art, discussing the creations of such influential artists as Eadweard Muybridge, Robert Rauschenberg, and Bill Viola and incorporating into the latest edition coverage of new developments in digital work. Original.</th>
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<tr>
<td>Deviant Eyes, Deviant Bodies-Chris Straayer 1996</td>
<td>Straayer looks at commercial film and video from a new angle, and compels readers to consider the wealth of films made by and for non-traditional viewers. She surveys Hollywood productions ranging from the 1935 Stella Dallas to 1994's Mrs. Doubtfire.</td>
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