

The Scar Of Visibility Medical Performances And Contemporary Art

[#scar of visibility](#) [#medical performances](#) [#contemporary art](#) [#art and medicine](#) [#performance art visibility](#)

Explore the profound concept of "the scar of visibility" within the intriguing intersection of medical performances and contemporary art. This analysis delves into how exposure, observation, and the act of 'seeing' leave indelible marks, shaping artistic expression and the portrayal of health and illness in modern creative practices.

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The Scar of Visibility

In The Scar of Visibility, Petra Kuppers examines the use of medical imagery practices in contemporary art, as well as different arts of everyday life. Among the works she investigates are the controversial Body Worlds exhibition of plastinized corpses, films like David Cronenbergs Crash that fetishize body wounds, representations of the AIDS virus on CSI: Crime Scene Investigations, and the paintings of outsider artist Martin Ram'rez.

Community Performance: An Introduction

Community Performance: An Introduction is a comprehensive and accessible practice-based primer for students and practitioners of community arts, dance and theatre. It is both a classroom-friendly textbook and a handbook for the practitioner, perfectly answering the needs of a field where teaching is orientated around practice. Offering a toolkit for students interested in running community arts groups, this book includes: international case-studies and first person stories by practitioners and participants sample exercises, both practical and reflective study questions excerpts of illustrative material from theorists and practitioners. This book can be used as a standalone text or together with its companion volume, The Community Performance Reader, to provide an excellent introduction to the field of community arts practice. Petra Kuppers has drawn on her vast personal experience and a wealth of inspiring case studies to create a book that will engage and help to develop the reflective community arts practitioner.

Disability Culture and Community Performance

Performances in hospices and on beaches; cross-cultural myth making in Wales, New Zealand and the US; communal poetry among mental health system survivors: this book, now in paperback, presents a senior practitioner/critic's exploration of arts-based research processes sustained over more than a decade - a subtle engagement with disability culture.

Studying Disability Arts and Culture

In this accessible introduction to the study of Disability Arts and Culture, Petra Kuppers foregrounds themes, artists and theoretical concepts in this diverse field. Complete with case studies, exercises and questions for further study, the book introduces students to the work of disabled artists and their allies, and explores artful responses to living with physical, cognitive, emotional or sensory difference. Engaging readers as cultural producers, Kuppers provides useful frameworks for critical analysis and encourages students to explore their own positioning within the frames of gender, race, sexuality, class and disability. Comprehensive and accessible, this is an essential handbook for undergraduate students or anyone interested in disabled bodies and minds in theatre, performance, creative writing, art and dance.

The Community Performance Reader

Community Performance: A Reader is the first book to provide comprehensive teaching materials for this significant part of the theatre studies curriculum. It brings together core writings and critical approaches to community performance work, presenting practices in the UK, USA, Australia and beyond. Offering a comprehensive anthology of key writings in the vibrant field of community performance, spanning dance, theatre and visual practices, this Reader uniquely combines classic writings from major theorists and practitioners such as Augusto Boal, Paolo Freire, Dwight Conquergood and Jan Cohen Cruz, with newly commissioned essays that bring the anthology right up to date with current practice. This book can be used as a stand-alone text, or together with its companion volume, Community Performance: An Introduction, to offer an accessible and classroom-friendly introduction to the field of community performance.

The Routledge Companion to Performance and Medicine

The Routledge Companion to Performance and Medicine addresses the proliferation of practices that bridge performance and medicine in the contemporary moment. The scope of this book's broad range of chapters includes medicine and illness as the subject of drama and plays; the performativity of illness and the medical encounter; the roles and choreographies of the clinic; the use of theatrical techniques, such as simulation and role-play, in medical training; and modes of performance engaged in public health campaigns, health education projects and health-related activism. The book encompasses some of these diverse practices and discourses that emerge at the interface between medicine and performance, with a particular emphasis on practices of performance. This collection is a vital reference resource for scholars of contemporary performance; medical humanities; and the variety of interdisciplinary fields and debates around performance, medicine, health and their overlapping collaborations. Chapter 18 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution CC-BY 4.0 license.

Medicine, Healing and Performance

Whether it is the binding of shattered bones or the creation of herbal remedies, human agency is a central feature of the healing process. Both archaeological and anthropological research has contributed much to our understanding of the performative aspects of medicine. The papers contained in this volume, based on a session conducted at the 2010 Theoretical Archaeology Conference, take a multi-disciplinary approach to the topic, addressing such issues as the cultural conception of disease; the impact of gender roles on healing strategies; the possibilities afforded by syncretism; the relationship between material culture and the body; and the role played by the active agency of the sick.

Performance, Identity, and the Neo-Political Subject

This book stages a timely discussion about the centrality of identity politics to theatre and performance studies. It acknowledges the important close relationship between the discourses and practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages. The essays engage contemporary theatre and performance practices that pose challenging questions about identity, as well as subjectivity, relationality, and the politics of aesthetics, responding to neo-liberal constructions and exploitations of identity by seeking to discern, describe, or imagine a new political subject. Chapters by leading international scholars look to visual arts practice, digital culture, music, public events, experimental

theatre, and performance to investigate questions about representation, metaphysics, and politics. The collections seeks to foreground shared, universalist connections that unite rather than divide, visiting metaphysical questions of being and becoming, and the possibilities of producing alternate realities and relationalities. The book asks what is at stake in thinking about a subject, a time, a place, and a performing arts practice that would come 'after' identity, and explores how theatre and performance pose and interrogate these questions.

The Unmaking of Home in Contemporary Art

In a world where the notion of home is more traumatizing than it is comforting, artists are using this literal and figurative space to reframe human responses to trauma. Building on the scholarship of key art historians and theorists such as Judith Butler and Mieke Bal, Claudette Lauzon embarks upon a transnational analysis of contemporary artists who challenge the assumption that 'home' is a stable site of belonging. Lauzon's boundary-breaking discussion of artists including Krzysztof Wodiczko, Sanitago Sierra, Doris Salcedo, and Yto Barrada posits that contemporary art offers a unique set of responses to questions of home and belonging in an increasingly unwelcoming world. From the legacies of Colombia's 'dirty war' to migrant North African workers crossing the Mediterranean, *The Unmaking of Home in Contemporary Art* bears witness to the suffering of others whose overriding notion of home reveals the universality of human vulnerability and the limits of empathy.

Eco Soma

Modeling a disability culture perspective on performance practice toward socially just futures In *Eco Soma*, Petra Kuppers asks readers to be alert to their own embodied responses to art practice and to pay attention to themselves as active participants in a shared sociocultural world. Reading contemporary performance encounters and artful engagements, this book models a disability culture sensitivity to living in a shared world, oriented toward more socially just futures. Eco soma methods mix and merge realities on the edges of lived experience and site-specific performance. Kuppers invites us to become moths, sprout gills, listen to our heart's drum, and take starships into crip time. And fantasy is central to these engagements: feeling/sensing monsters, catastrophes, golden lines, heartbeats, injured sharks, dotted salamanders, kissing mammoths, and more. Kuppers illuminates ecopoetic disability culture perspectives, contending that disabled people and their co-conspirators make art to live in a changing world, in contact with feminist, queer, trans, racialized, and Indigenous art projects. By offering new ways to think, frame, and feel "environments," Kuppers focuses on art-based methods of envisioning change and argues that disability can offer imaginative ways toward living well and with agency in change, unrest, and challenge. Traditional somatics teach us how to fine-tune our introspective senses and to open up the world of our own bodies, while eco soma methods extend that attention toward the creative possibilities of the reach between self, others, and the land. *Eco Soma* proposes an art/life method of sensory tuning to the inside and the outside simultaneously, a method that allows for a wider opening toward ethical cohabitation with human and more-than-human others.

The Disabled Body in Contemporary Art

This volume analyzes the representation of disabled and disfigured bodies in contemporary art and its various contexts, from art history to photography to medical displays to the nineteenth- and twentieth-century freak show.

Occupying Memory

Occupying Memory investigates the forces of trauma and mourning as deeply rhetorical to account for their capacity to seize one's life. With the Occupy Movement as its guide, the work strives to challenge hegemonic power by keeping memory "in question" and receptive to alternative futures to come.

Body Aesthetics

This volume contains 16 original essays on the aesthetics of the body and bodily experience. Contributors in philosophy, sociology, dance, disability theory, race studies, feminist theory, medicine and law explore topics from beauty and sexual attractiveness to national identity and the somatic aesthetics of racialised police violence.

Art Book News Annual, volume 4: 2008

Community Performance: An Introduction is a comprehensive and accessible practice-based primer for students and practitioners of community arts, dance and theatre. It is both a classroom-friendly textbook and a handbook for the practitioner, perfectly answering the needs of a field where teaching is orientated around practice. Offering a toolkit for students interested in running community arts groups, this book includes: international case-studies and first person stories by practitioners and participants sample exercises, both practical and reflective study questions excerpts of illustrative material from theorists and practitioners. This book can be used as a standalone text or together with its companion volume, The Community Performance Reader, to provide an excellent introduction to the field of community arts practice. Petra Kuppers has drawn on her vast personal experience and a wealth of inspiring case studies to create a book that will engage and help to develop the reflective community arts practitioner.

Community Performance: An Introduction

Improvisation is a performance practice that animates and activates diverse energies of inspiration, critique, and invention. In recent years it has coalesced into an exciting and innovative new field of interdisciplinary scholarly inquiry, becoming a cornerstone of both practical and theoretical approaches to performance. The Improvisation Studies Reader draws together the works of key artists and thinkers from a range of disciplines, including theatre, music, literature, film, and dance. Divided by keywords into eight sections, this book bridges the gaps between these fields. The book includes case studies, exercises, graphic scores and poems in order to produce a teaching and research resource that identifies central themes in improvisation studies. The sections include: Listening Trust/Risk Flow Dissonance Responsibility Liveness Surprise Hope Each section of the Reader is introduced by a newly commissioned think piece by a key figure in the field, which opens up research questions reflecting on the keyword in question. By placing key theoretical and classic texts in conversation with cutting-edge research and artists' statements, this book answers the urgent questions facing improvising artists and theorists in the mediatized Twenty-First Century.

The Improvisation Studies Reader

Introduces key terms, concepts, debates, and histories for Disability Studies Keywords for Disability Studies aims to broaden and define the conceptual framework of disability studies for readers and practitioners in the field and beyond. The volume engages some of the most pressing debates of our time, such as prenatal testing, euthanasia, accessibility in public transportation and the workplace, post-traumatic stress, and questions about the beginning and end of life. Each of the 60 essays in Keywords for Disability Studies focuses on a distinct critical concept, including "ethics," "medicalization," "performance," "reproduction," "identity," and "stigma," among others. Although the essays recognize that "disability" is often used as an umbrella term, the contributors to the volume avoid treating individual disabilities as keywords, and instead interrogate concepts that encompass different components of the social and bodily experience of disability. The essays approach disability as an embodied condition, a mutable historical phenomenon, and a social, political, and cultural identity. An invaluable resource for students and scholars alike, Keywords for Disability Studies brings the debates that have often remained internal to disability studies into a wider field of critical discourse, providing opportunities for fresh theoretical considerations of the field's core presuppositions through a variety of disciplinary perspectives. Visit keywords.nyupress.org for online essays, teaching resources, and more.

Keywords for Disability Studies

The Experimental Book Object shows why and how books matter in the 21st century. Digital and audio platforms are commonplace, and other fields of art beyond literature have increasingly embraced books and publication as their medium of choice. Nevertheless, the manifold book object persists and continues to inspire various types of experimentation. This volume sets forth an unprecedented approach where literary and media theory are entangled with design practitioners' artistic research and process descriptions. By probing the paradigm of the codex, this collection of essays focuses on historical and contemporary experimentation that has challenged what books are and could be from the perspectives of materiality, mediation, and visual and typographic design. Investigations into less-studied areas and cases of performativity demonstrate what experimental books do by interacting with their systemic and cultural environments. The volume offers a multifaceted and multidisciplinary view of the book object, the book design and publishing processes, and their significance in the digital age.

The Experimental Book Object

This handbook brings together genres, aesthetics, cultural practices and historical movements that provide insight into humanist concerns at the crossroads of dance and theatre, broadening the horizons of scholarship in the performing arts and moving the fields closer together.

The Oxford Handbook of Dance and Theater

The figure of the freak as perceived by the Western gaze has always been a part of the Latin American imaginary, from the letters that Columbus wrote about his encounters with dog-faced people to Shakespeare's Caliban. The freak acquires greater significance in a globalized, neoliberal world that defines the "abnormal" as one who does not conform mentally, physically, or emotionally and is unable or unwilling to follow the economic and cultural norms of the institutions in power. *Freak Performances* examines the continuing effects of colonialism on modern Latin American identities, with a particular focus on the way it has constructed the body of the other through performance. Theater questions the representations of these bodies, as it enables the empowerment of the silenced other; the freak as a spectacle of otherness finds in performance an opportunity for re-appropriation by artists resisting the dominant authority. Through an analysis of experimental theater, dance theater, performance art, and gallery-based installation art across eight countries, Analola Santana explores the theoretical issues shaped by the encounters and negotiations between different bodies in the current Latin American landscape.

Freak Performances

Increasingly, academic communities transcend national boundaries. "Collaboration between researchers across space is clearly increasing, as well as being increasingly sought after," noted the online magazine *Inside Higher Ed* in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who—or what kind of research they're conducting. That's where *Intellect's* new series comes in. A set of worldwide guides to leading academics—and their work—across the arts and humanities, *Who's Who in Research* features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts, and visual arts. *Who's Who in Research: Performing Arts* includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as bibliographic information and a list of articles published in *Intellect* journals. The volumes in the *Who's Who in Research* series will be updated each year, providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars, hiring committees, academic libraries, and would-be collaborators across the arts and humanities.

Who's Who in Research: Performing Arts

Was performance important to Deleuze? Is Deleuze important to performance; to its practical, as well as theoretical, research? What are the implications of Deleuze's philosophy of difference, process and becoming, for Performance Studies, a field in which many continue to privilege the notion of performance as representation, as anchored by its imitation of an identity: 'the world', 'the play', 'the self'? *Deleuze and Performance* is a collection of new essays dedicated to Deleuze's writing on theatre and to the productivity of his philosophy for (re)thinking performance. This book provides rigorous analyses of Deleuze's writings on theatre practitioners such as Artaud, Beckett and Carmelo Bene, as well as offering innovative readings of historical and contemporary performance including performance art, dance, new media performance, theatre and opera, which use Deleuze's concepts in exciting new ways. Can philosophy follow Deleuze in overcoming the antitheatrical tradition embedded in its history, perhaps even reconsidering what it means to think in the light of the embodied insights of performance's practitioners? Experts from the fields of Performance Studies and Deleuze Studies come together in this volume and strive to examine these and other issues in a manner that will be challenging, yet accessible to students and established scholars alike.

Deleuze and Performance

What does it mean to be able to move? *The Aging Body in Dance* brings together leading scholars and artists from a range of backgrounds to investigate cultural ideas of movement and beauty,

expressiveness and agility. Contributors focus on Euro-American and Japanese attitudes towards aging and performance, including studies of choreographers, dancers and directors from Yvonne Rainer, Martha Graham, Anna Halprin and Romeo Castellucci to Kazuo Ohno and Kikuo Tomoeda. They draw a fascinating comparison between youth-oriented Western cultures and dance cultures like Japan's, where aging performers are celebrated as part of the country's living heritage. The first cross-cultural study of its kind, *The Aging Body in Dance* offers a vital resource for scholars and practitioners interested in global dance cultures and their differing responses to the world's aging population.

The Aging Body in Dance

Cover -- Half Title -- Title Page -- Copyright Page -- Dedication -- Table of Contents -- Forewords -- Preface: forewarned -- Acknowledgements -- 1 The recovery of metaphor in medicine -- 2 Metaphors, once down and out, make a comeback -- 3 What do we know about metaphors in medicine and what are the consequences of resisting metaphor? -- 4 'Medicine as war' and other didactic metaphors -- 5 Medical metaphors as resemblances: putting aesthetics to work -- 6 Functions of resemblances in medicine: 'food for thought' -- 7 Metaphors in psychiatry: the embodied mind at its limits -- 8 Metaphors in medical education: the pedagogic imagination -- 9 Poetry, metaphor and the medical imagination -- 10 'Thinking with metaphors in medicine: the state of the art': Part I: the odyssey -- 11 'Thinking with metaphors in medicine: the state of the art': Part II: the tournament joust -- Summary -- Conclusion -- Appendix 1 -- Appendix 2 -- Appendix 3 -- Bibliography -- Index

Thinking with Metaphors in Medicine

Moving images are used as diagnostic tools and locational devices every day in hospitals, clinics and laboratories. But how and when did such issues come to be established and accepted sources of knowledge about the body in medical culture? How are the specialized techniques and codes of these imaging techniques determined, and whose bodies are studied, diagnosed and treated with the help of optical recording devices? "Screening the Body" traces the unusual history of scientific film during the late 19th and early 20th centuries, presenting material that is at once disturbing and engrossing. Lisa Cartwright looks at films like "The Elephant Electrocution". She brings to light eccentric figures in the history of the science film such as William P. Spratling who used Biograph equipment and crews to film epileptic seizures, and Thomas Edison's lab assistants who performed x-ray experiments on their own bodies. Drawing on feminist film theory, cultural studies, the history of film, and the writings of Foucault, Lisa Cartwright illustrates how this scientific cinema was a part of a broader tendency in society toward the technological surveillance, management, and physical transformation of the individual body and the social body. She frequently points out the similarities of scientific film to works of avant-garde cinema, revealing historical ties among the science film, popular media culture and elite modernist art and film practices. Ultimately, Cartwright unveils an area of film culture that has rarely been discussed, but which will leave readers scouring video libraries in search of the films she describes.

Screening the Body

This book offers a wide-ranging examination of acts of 'virtual embodiment' in performance/gaming/applied contexts that abstract an immersant's sense of physical selfhood by instating a virtual body, body-part or computer-generated avatar. Emergent 'immersive' practices in an increasingly expanding and cross-disciplinary field are coinciding with a wealth of new scientific knowledge in body-ownership and self-attribution. A growing understanding of the way a body constructs its sense of selfhood is intersecting with the historically persistent desire to make an onto-relational link between the body that 'knows' an experience and bodies that cannot know without occupying their unique point of view. The author argues that the desire to empathize with another's ineffable bodily experiences is finding new expression in contexts of particular urgency. For example, patients wishing to communicate their complex physical experiences to their extended networks of support in healthcare, or communities placing policymakers 'inside' vulnerable, marginalized or disenfranchised virtual bodies in an attempt to prompt personal change. This book is intended for students, academics and practitioner-researchers studying or working in the related fields of immersive theatre/art-making, arts-science and VR in applied performance practices.

Immersive Embodiment

In the nearly four decades since the First International Symposium on Victimology convened in Jerusalem in 1973, some concepts and themes have continued to hold a prominent place in the

literature, while new ones have also emerged. Exploring enduring topics such as conceptions of victimhood, secondary and hidden victimization, and social services f

International Handbook of Victimology

This book explores the concept of "occupation" in disability well beyond traditional clinical formulations of disability: it considers disability not in terms of pathology or impairment, but as a range of unique social identities and experiences that are shaped by visible or invisible diagnoses/impairments, socio-cultural perceptions and environmental barriers and offers innovative ideas on how to apply theoretical training to real world contexts. Inspired by disability justice and "Disability Occupy Wall Street / Decolonize Disability" movements in the US and related movements abroad, this book builds on politically engaged critical approaches to disability that intersect occupational therapy, disability studies and anthropology. "Occupying Disability" will provide a discursive space where the concepts of disability, culture and occupation meet critical theory, activism and the creative arts. The concept of "occupation" is intentionally a moving target in this book. Some chapters discuss occupying spaces as a form of protest or alternatively, protesting against territorial occupations. Others present occupations as framed or problematized within the fields of occupational therapy and occupational science and anthropology as engagement in meaningful activities. The contributing authors come from a variety of professional, academic and activist backgrounds to include perspectives from theory, practice and experiences of disability. Emergent themes include: all the permutations of the concept of "occupy," disability justice/decolonization, marginalization and minoritization, technology, struggle, creativity and change. This book will engage clinicians, social scientists, activists and artists in dialogues about disability as a theoretical construct and lived experience.

Occupying Disability: Critical Approaches to Community, Justice, and Decolonizing Disability

With very few exceptions, interdisciplinary art and interarts practices—examined as such, including the perspective of artist-researchers, and not subsumed under a singular category of performance or visual art—have, until now, been largely ignored. While it would be simplistic to think that this collection somehow rectifies the "piecemeal" status of this discourse, our wager is that this collection works towards presenting an understanding of this status as, in a certain sense, constitutive of the field. Beginning with an introduction to the very multiplicities that compose and complicate interdisciplinary practices, then moving into questions of body/technology, location/movement, space/practice, performativity/aesthetics, this collection covers an enormous amount, while still retaining an overarching sense of unity in the context of the subject as a whole. Each of these sections negotiates a series of interrelated collisions in order to address a range of theoretical positions, as well as a variety of international and cultural perspectives. In addition to addressing the notion of interdisciplinarity and the challenges of specific interarts practices, this publication seeks to question how we might understand interarts practice in a way that does not exclude perspectives such as spirituality, law, political activism and community development, to name only a few. The inclusion of these disparate practices within this publication—itself a site of collision of the poetic, the conversational, and the theoretical—is thus not presented as an attempt to unify or normalize them, but rather as a productive charting of their radical explosion; a collision that is always a colliding.

Collision

Uses autobiographical and cultural narratives related to art research and practice to explore, experiment, and improvise multiple correspondences between and among learners' own lived experiences and understandings, and those of others. By beginning each chapter of *The Prosthetic Pedagogy of Art* with an autobiographical assemblage of personal memory and cultural history, Charles R. Garoian creates a differential, prosthetic space. Within these spaces are the particularities of his own lived experiences as an artist and educator, as well as those of the artists, educators, critics, historians, and theorists whose research and creative scholarship he invokes—coexisting and coextending in manifold ways. Garoian suggests that a contiguous positioning of differential narratives within the space of art research and practice constitutes prosthetic pedagogy, enabling learners to explore, experiment, and improvise multiple correspondences between and among their own lived experiences and understandings, and those of others. Such robust relationality of cultural differences and peculiarities brings about interminable newness to learners' understanding of the other, which challenges the intellectual closure, reductionism, and immutability of academic, institutional, and corporate power.

Prosthetic Pedagogy of Art, The

Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it been structured? How has it affected the ways in which the history of performance art gets told? In *What the Body Cost*, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hannah Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary-and sometimes damaging-effects. The scholarship to date on performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, *What the Body Cost* reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers' discourse in which practitioners, historians, and critics alike fervently seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of *Where Is Ana Mendieta? Identity, Performativity, and Exile* (1999).

What the Body Cost

Disability Studies is an area of study which examines social, political, cultural, and economic factors that define 'disability' and establish personal and collective responses to difference. This insightful new text will introduce readers to the discipline of Disability Studies and enable them to engage in the lively debates within the field. By offering an accessible yet rigorous approach to Disability Studies, the authors provide a critical analysis of key current issues and consider ways in which the subject can be studied through national and international perspectives, policies, culture and history. Key debates include: The relationship between activism and the academy Ways to study cultural and media representations of disability The importance of disability history and how societies can change National and international perspectives on children, childhood and education Political perspectives on disability and identity The place of the body in disability theory This text offers real-world examples of topics that are important to debates and offers a much needed truly international scope on the questions at hand. It is an essential read for any individual studying, practising or with an interest in Disability Studies.

Approaching Disability

Working across time periods and critical contexts, this volume provides the most comprehensive overview of literary representations of disability.

The Cambridge Companion to Literature and Disability

We witness an era with more screens than ever before, and within each screen, a multitude of visual varieties. Lisa Gotto investigates this medial diversity as a field of tension between large and small forms of digital image culture. This includes, on the one hand, the immersive potential of large image arrangements, such as digital 3D cinema, and, on the other hand, the compactness of mobile image forms, such as those of the smartphone film or the media practices of Instagram. Weaving together a rich variety of examples and sources, this book presents a multifaceted collection of essays that explore the transformational potential of digital media culture, contextualize its media-technical conditions, and reflect on its social consequences.

Big Screens, Small Forms

Disabled characters have been written with an assumption that they would be played by nondisabled actors. In this book, Jason B. Dorwart argues that a recent influx of disabled actors into the profession is changing the way that we reconcile the reality of disability with the fictional framing of performance.

The Incorporeal Corpse

Winner of the 2016 Association for Asian American Studies Award for Best Book in Cultural Studies *The Exquisite Corpse of Asian America* addresses this central question: if race has been settled as a legal or social construction and not as biological fact, why do Asian American artists, authors, and performers continue to scrutinize their body parts? Engaging novels, poetry, theater, and new media from both

the U.S. and internationally—such as Kazuo Ishiguro's science fiction novel *Never Let Me Go* or Ruth Ozeki's *My Year of Meats* and exhibits like that of *Body Worlds* in which many of the bodies on display originated from Chinese prisons—Rachel C. Lee teases out the preoccupation with human fragments and posthuman ecologies in the context of Asian American cultural production and theory. She unpacks how the designation of “Asian American” itself is a mental construct that is paradoxically linked to the biological body. Through chapters that each use a body part as springboard for reading Asian American texts, Lee inaugurates a new avenue of research on biosociality and biopolitics within Asian American criticism, focused on the literary and cultural understandings of pastoral governmentality, the divergent scales of embodiment, and the queer (cross)species being of racial subjects. She establishes an intellectual alliance and methodological synergy between Asian American studies and Science and Technology Studies (STS), biocultures, medical humanities, and femiqueer approaches to family formation, carework, affect, and ethics. In pursuing an Asian Americanist critique concerned with speculative and real changes to human biologies, she both produces innovation within the field and demonstrates the urgency of that critique to other disciplines.

The Exquisite Corpse of Asian America

This book analyses the way that HIV/AIDS is often narrativised and represented in contemporary world cultures, as well as the different strategies of remembrance deployed by different (sub)cultural groups affected by the illness. Through a close study of a variety of cultural texts; including cinema, literature, theatre, art and photography amongst others, it demonstrates the trajectory that such narratives and representations have undergone since the advent of the 'discovery' of the disease in the 1980s. Acknowledging the central - yet often overlooked - role that cultural products have played in the construction of public opinion towards the condition itself and those who suffer it, this ground-breaking volume focuses on a variety of narratives, as well as strategies of coping with HIV/AIDS that have emerged across the globe. Bringing together research on the UK, North and South America, Africa and China, it provides rich textual analyses of the ways in which the HIV positive body has been portrayed in contemporary culture, with attention to the differences between specific national contexts, whilst keeping in view a space of commonality amongst the different experiences reflected in such texts. As such, it will be of interest to social scientists and scholars of cultural and media studies, concerned with cultural production and representations of the body and sickness.

HIV in World Cultures

Rhetoric in the Flesh is the first book-length ethnographic study of the gross anatomy lab to explain how rhetorical discourses, multimodal displays, and embodied practices facilitate learning and technical expertise and how they shape participants' perceptions of the human body. By investigating the role that discourses, displays, and human bodies play in the training and socialization of medical students, T. Kenny Fountain contributes to our theoretical and practical understanding of the social factors that make rhetoric possible and material in technical domains. Thus, the book also explains how these displays, discourses, and practices lead to the trained perspective necessary for expertise. This trained vision is constructed over time through what Fountain terms embodied rhetorical action, an intertwining of body-object-environment that undergirds all scientific, medical, and technical work. This book will be valuable for graduate and advanced undergraduate courses in technical and professional communication (technical communication theory and practice, visual or multimodal communication, medical technical communication) and rhetorical studies, including visual rhetoric, rhetoric of science, medical rhetoric, material rhetoric and embodiment, and ethnographic approaches to rhetoric.

Rhetoric in the Flesh

Though Joss Whedon's television show *Dollhouse* ended in January 2010 after its second season, its small but devoted cult following is still reeling from not only from its mind-blowing plot twists but also its challenging, dystopic look at the ethics of new technology. Inside Joss' *Dollhouse* is a fitting tribute to this complex, engaging show. The anthology's 18 sometimes funny, always insightful pieces cover *Dollhouse* from anticipated start to explosive finish. Drawn from an international contest judged by fan favorite Whedon screenwriter Jane Espenson, its essays get right to heart of what *Dollhouse* viewers loved most about the show. Espenson also acts as the book's editor, offering context and extra insight on its topics and the show—a role she played in previous anthologies *Finding Serenity* and *Serenity Found*, also on Joss Whedon creations. From programmer Topher's amorality to the accuracy of the

show's neurobiology, Inside Joss' Dollhouse brings Dollhouse back to life with a depth sure to satisfy its many still-mourning fans.

Inside Joss' Dollhouse

Pain: Management, Expression, Interpretation