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# Read Book The Scar Of Visibility Medical Performances And Contemporary Art

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## 6D4 - SHANIYA AVILA

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While the 21st century insulin crisis provokes protest and political dialogue, public conception of diabetes remain firmly unchanged. Popular media representations portray diabetes as a condition couched in lifestyle choices. In the groundbreaking volume (Un)doing Diabetes, authors destabilize depictions so powerful, so subtle, and so unquestioned, that readers may find assertions counterintuitive. (Un)doing Diabetes is the first collection of essays to use disability studies to explore representations of diabetes across a wide range of mediums- from Twitter to TV and film, to theater, fiction, fanfiction, fashion and more. This disability studies approach to diabetes locates individual experiences of diabetes within historical and contemporary social conditions. In undoing diabetes, authors deconstruct assumptions

the public commonly holds about diabetes, while writers doing diabetes present counter-narratives community members create to represent themselves. This collection will be of interest to scholars, activists, caregivers, and those living with diabetes.

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 Kuppens 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.

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.

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.

Few tales of artistic triumph can rival the story of Zeuxis. As first reported by Cicero and Pliny, the painter Zeuxis set out to portray Helen of Troy, but when he realized that a single model could not match Helen's beauty, he combined the best features of five different models. A primer on mimesis in art making, the Zeuxis myth also illustrates ambivalence about the ability to rely on nature as a model for ideal form. In *Too Beautiful to Picture*, Elizabeth C. Mansfield engages the visual arts, literature, and performance to examine the desire to make the ideal visible. She finds in the Zeuxis myth evidence of a cultural primal scene that manifests itself in gendered terms. Mansfield considers the many depictions of the legend during the Renaissance and questions its absence during the eighteenth century. Offering interpretations of Angelica Kauffman's paintings, Mary Shelley's *Frankenstein*, and Picasso's *Les Femmes d'Alger (O. J. R. Version O)*, Mansfield also considers Orlan's carnal art as a profound retelling of the myth. Throughout, Mansfield asserts that the Zeuxis legend encodes an unconscious record of the West's reliance on mimetic representation as a vehicle for metaphysical solace. Elizabeth C. Mansfield is associate professor of art history at the University of the South.

*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 *Key-*

*words 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 [keyword.s.nyupress.org](http://keyword.s.nyupress.org) for online essays, teaching resources, and more.

In recent years, there has been an explosion of interest in the contemporary social study of the body which has raised important theoretical and methodological questions regarding traditional social and cultural analysis. It has also generated corporeal theories that highlight the fluid, shifting, yet situated character of the body in society. In turn, these corporeal theories have implications for social relations in an era of new technologies and global market economies. *The Body and Everyday Life* offers a lively and comprehensive introduction to the study of the body. It uses case studies in performance practices to examine the key concepts, methods and critical insights gained from this area. It includes sections on: ethnographies of the body bodies of performance performing gen-

der the ageing performing body. This book clearly illustrates the complex relationships that exist between the body, society and everyday life, and considers the negative and positive implications for the development of future socio-cultural analysis in the field. It will be an invaluable introduction for students of sociology, body studies, gender studies, dance and performance, and cultural studies.

Les Ballets C de la B was founded by Alain Platel in 1984. Since then it has become a company that enjoys great success at home and abroad. Over the years, Platel has developed a unique choreographic oeuvre. His motto, 'This dance is for the world and the world is for everyone', reveals a deep social and political commitment. Through the three topics of emotions, gestures and politics, this book unravels the choreopolitics of Platel's Les Ballets C de la B. His choreopolitics go beyond conveying a (political) message because rather than defending one opinion, Platel is more concerned about the exposure of the complexity within the debate itself. Highly respected scholars from different fields contribute to this book to provide an interdisciplinary perspective on the intense emotions, the damaged narratives, and the precarious bodies in Platel's choreographic oeuvre.

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 for victims along with more recent issues, the International Handbook of Victimology

provides an interdisciplinary study of the topic from a diverse range of professionals on the cutting edge of victimology research. Forty experts from top research facilities and universities around the world provide input on the traditional longstanding issues that surround the field of victimology and explore newer themes such as restorative justice, the use of government-sponsored crime victimization surveys, compensation and restitution schemes, and victims' rights legislation. The second in a trilogy of volumes, this handbook examines victimology from criminology, sociology, psychology, law, and philosophy perspectives. Topics discussed include: Theoretical and historical frameworks used in the study of victimology Advances in research methods, including GIS technology Patterns of victimization, including drug- sex-, and work-related Responses to victimization by the victim and society Restorative justice issues Victimization as it occurs in various social divisions Describing current research and identifying new ideas and topics of concern, the book collectively presents the "state-of-the-art" of the field today. In doing so, it helps to inform contemporary understanding of an eternal societal plague. Those wishing to continue their studies should consult the International Handbook of Criminology and the International Handbook of Penology and Criminal Justice, which complete the trilogy.

While medical language is soaked in metaphor, and thinking with metaphor is central to diagnostic work, medicine – that is, medical culture, clinical practice and medical education – outwardly rejects metaphor for objective, literal scientific language. This thought-provoking book argues that this is a misstep, and critically considers what embracing the use of metaphors and similes might

mean for shaping medical culture, and especially the doctor-patient relationship, in a healthy way. *Thinking With Metaphors in Medicine* explores: how metaphors inhabit medicine - sometimes for the better and sometimes for the worse - and how these metaphors can be revealed, appreciated and understood; how diagnostic work utilizes thinking with metaphors; how patient-doctor communication can be better understood and enhanced as a metaphorical exchange; how the landscape of medicine is historically shaped by leading or didactic metaphors, such as 'the body as machine' and 'medicine as war', which may conflict with other values or perspectives on healthcare, for instance, person-centred care. Outlining the kinds of metaphors and resemblances that inhabit medicine and how they shape practices and identities of doctors, colleagues and patients, this book demonstrates how the landscape of medicine may be reshaped through metaphor shift. It is an important work for all those interested in the use of language and rhetoric in medicine, whether hailing from a humanities, social science or healthcare background.

A critical study of diabetes in the popular imagination Over twenty-nine million people in the United States, more than nine percent of the population, have some form of diabetes. In *Managing Diabetes*, Jeffrey A. Bennett focuses on how the disease is imagined in public culture. Bennett argues that popular anecdotes, media representation, and communal myths are as meaningful as medical and scientific understandings of the disease. In focusing on the public character of the disease, Bennett looks at health campaigns and promotions as well as the debate over public figures like Sonia Sotomayor and her management of type 1 di-

abetes. Bennett examines the confusing and contradictory public depictions of diabetes to demonstrate how management of the disease is not only clinical but also cultural. Bennett also has type 1 diabetes and speaks from personal experience about the many misunderstandings and myths that are alive in the popular imagination. Ultimately, *Managing Diabetes* offers a fresh take on how disease is understood in contemporary society and the ways that stigma, fatalism, and health can intersect to shape diabetes's public character. This disease has dire health implications, and rates keep rising. Bennett argues that until it is better understood it cannot be better treated.

The body is a rich object for aesthetic inquiry. We aesthetically assess both our own bodies and those of others, and our felt bodily experiences--as we eat, have sex, and engage in other everyday activities--have aesthetic qualities. The body, whether depicted or actively performing, features centrally in aesthetic experiences of visual art, theatre, dance and sports. Body aesthetics can be a source of delight for both the subject and the object of the gaze. But aesthetic consideration of bodies also raises acute ethical questions: the body is deeply intertwined with one's identity and sense of self, and aesthetic assessment of bodies can perpetuate oppression based on race, gender identity, sexual orientation, age, size, and disability. Artistic and media representations shape how we see and engage with bodies, with consequences both personal and political. This volume contains sixteen original essays by contributors in philosophy, sociology, dance, disability theory, critical race studies, feminist theory, medicine, and law. Contributors take on bodily beauty, sexual attractiveness, the role of images in power

relations, the distinct aesthetics of disabled bodies, the construction of national identity, the creation of compassion through bodily presence, the role of bodily style in moral comportment, and the somatic aesthetics of racialized police violence.

In the twenty-first century there is increasing global recognition of pain relief as a basic human right. However, as Susan Honeyman argues in this new take on child pain and invisible disability, such a belief has historically been driven by adult, ideological needs, whereas the needs of children in pain have traditionally been marginalised or overlooked in comparison. Examining migraines in children and the socially disabling effects that chronic pain can have, this book uses medical, political and cultural discourse to convey a sense of invisible disability in children with migraine and its subsequent oppression within educational and medical policy. The book is supported by authentic migraineurs' experiences and first-hand interviews as well as testimonials from a range of historical, literary, and medical sources never combined in a child-centred context before. Representations of child pain and lifespan migraine within literature, art and popular culture are also pulled together in order to provide an interdisciplinary guide to those wanting to understand migraine in children and the identity politics of disability more fully. *Child Pain, Migraine, and Invisible Disability* will appeal to scholars in childhood studies, children's rights, literary and visual culture, disability studies and medical humanities. It will also be of interest to anyone who has suffered from migraines or has cared for children affected by chronic pain.

An exploration of the representational

culture of Alzheimer's disease and how media technologies shape our ideas of cognition and aging. With no known cause or cure despite a century of research, Alzheimer's disease is a true medical mystery. In *Mediating Alzheimer's*, Scott Selberg examines the nature of this enduring national health crisis by looking at the disease's relationship to media and representation. He shows how collective investments in different kinds of media have historically shaped how we understand, treat, and live with this disease. Selberg demonstrates how the cognitive abilities that Alzheimer's threatens—memory, for example—are integrated into the operations of representational technologies, from Polaroid photographs to Post-its to digital artificial intelligence. Focusing on a wide variety of media technologies, such as neuroimaging, art therapy, virtual reality, and social media, he shows how these cognitively oriented media ultimately help define personhood for people with Alzheimer's. Media have changed the practices of successful aging in the United States, and Selberg takes us deep into how technologies like digital brain-training and online care networks shape ideas of cognition and healthy aging. Packed with startlingly fresh insights, *Mediating Alzheimer's* contributes to debates around bioethics, the labor of caregiving, and a national economy increasingly invested in communication and digital media. Probing the very technologies that promise to save and understand our brains, it gives us new ways of understanding Alzheimer's disease and aging in America.

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.

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.

Performance and medicine are now converging in unprecedented ways. London's theatres reveal an appetite for medical themes - John Boyega is subjected to medical experiments in Jack Thorne's *Woycek*, while Royal National Theatre produces a novel musical about cancer. At the same time, performance-makers seek to improve our health, us-

ing dance to increase mobility for those living with Parkinson's disease or performance magic as physiotherapy for children with paraplegia. *Performance, Medicine and the Human* surveys this emerging field, providing case studies based on the author's own experience of devising medical performances in collaboration with cancer patients, biomedical scientists and healthcare educators. Examining contemporary medical performance reveals an ancient preoccupation, evident in the practices of both theatre and healing, with the human. Like medicine, theatre puts the human on display in order to understand and, perhaps, alleviate the suffering inherent to the human condition. Medical practice constitutes a sort of theatre in which doctors, nurses and patients perform their humaneness and humanity. This insight has much to offer at a time when established notions of the human are being radically rethought, partly in response to emerging biomedical knowledge. *Performance, Medicine and the Human* argues that contemporary medical performance can shed new light on what it means to be human - and what we mean by the human, the humane, humanism and the humanities - at a time when these notions are being fundamentally rethought. Its insights are relevant to scholars in performance studies, the medical humanities, healthcare education and beyond.

*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.

*Beyond the Rhetoric of Pain* presents a fresh, interdisciplinary approach to the current research on pain from a variety of scholarly angles within Literature, Film and Media, Game Studies, Art History, Hispanic Studies, Memory Studies, Anthropology, Sociology, Philosophy, and Law. Through the combination of these perspectives, this volume goes beyond the existing structures within and across these disciplines framing new concepts of pain in attitude, practice, language, and ethics of response to pain. Comprised of fourteen unique essays, *Beyond the Rhetoric of Pain* maintains a common thread of analysis using a historical and cultural lens to explore the rhetoric of pain. Considering various methodologies, this volume questions the ethical, social and political demands pain makes upon those who feel, watch or speak it. Arranged to move from histori-

cal cases and relevance of pain in history towards the contemporary movement, topics include pain as a social figure, rhetorical tool, artistic metaphor, and political representation in jurisprudence.

This book examines the recent trend for re-performance and how this impacts on the relationship between live performance and death. Focusing specifically on examples of performance art the text analyses the relationship between performance, re-performance and death, comparing the process of re-performance to the process of mourning and arguing that both of these are processes of adaptation and survival. Using a variety of case studies, including performances by Ron Athey, Julie Tolentino, Martin O'Brien, Sheree Rose, Jo Spence and Hannah Wilke, the book explores performances which can be considered acts of re-performance, as well as performances which examine some of the critical concerns of re-performance, including notions of illness, loss and death. By drawing upon both philosophical and performance studies discourses the text takes a novel approach to the relationship between re-performance, mourning and death.

Digital culture has occasioned a seismic shift in the discourse around contagion, transmission, and viral circulation. Yet theater, in the cultural imagination, has always been contagious. *Viral Performance* proposes the concept of the viral as an essential means of understanding socially engaged and transmedial performance practices since the mid-twentieth century. Its chapters rethink the Living Theatre's Artaudian revolution through the lens of affect theory, bring fresh attention to General Idea's media-savvy performances of the 1970s, explore the digital-age provocations of Franco and

Eva Mattes and Critical Art Ensemble, and survey the dramaturgies and political stakes of global theatrical networks. Viral performance practices testify to the age-old—and ever renewed—instinct that when people gather, something spreads. Performance, an art form requiring and relying on live contact, renders such spreading visible, raises its stakes, and encodes it in theatrical form. The artists explored here rarely disseminate their ideas or gestures as directly as a viral marketer or a political movement would; rather, they undermine simplified forms of contagion while holding dialogue with the philosophical and popular discourses, old and new, that have surrounded viral culture. *Viral Performance* argues that the concept of the viral is historically deeper than immediate associations with the contemporary digital landscape might suggest, and far more intimately linked to live performance

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 "occu-

pation" 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.

Illness narratives have become a cultural phenomenon in the Western world. In what ways can they be seen to have aesthetic, ethical and political value? What do they reveal about experiences of illness, the relationship between the body and identity and the role of the arts in bearing witness to illness for people who are ill and those connected to them? How can they influence medicine, the arts and shape public understandings of health and illness? These questions and more are explored in *Illness as Many Narratives*, which contains readings of a rich array of representations of illness from the 1980s to the present. A wide range of arts and media are considered such as life writing, photography, performance, film, theatre, artists' books and animation. The individual chapters deploy multidisciplinary critical frameworks and discuss physical and mental illness. Through reading this book you will gain an understanding of the complex contri-

bution illness narratives make to contemporary culture and the emergent field of Critical Medical Humanities.

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 Electrocutation". 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.

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 Cronenberg's *Crash* that fetishize body wounds, representations of the AIDS virus on *CSI: Crime Scene Investigations*, and the paintings of outsider artist Martin Ram'rez.

This edited collection focuses on performance practice and analysis that engages with medical and biomedical sciences. After locating the 'biologization' of theatre at the turn of the twentieth century, it examines a range of contemporary practices that respond to understandings of the human body as revealed by biomedical science. In bringing together a variety of analytical perspectives, the book draws on scholars, scientists, artists and practices that are at the forefront of current creative, scientific and academic research. Its exploration of the dynamics and exchange between performance and medicine will stimulate a widening of the debate around key issues such as subjectivity, patient narratives, identity, embodiment, agency, medical ethics, health and illness. In focusing on an interdisciplinary understanding of performance, the book examines the potential of performance and theatre to intervene in, shape, inform and extend vital debates around biomedical knowledge and practice in the contemporary moment.

*Identity, Culture, and the Science Performance, Volume 1: From the Lab to the Streets* is the first of two volumes dedicated to the diverse sociocultural work of science-oriented performance. A dynamic volume of scholarly essays, interviews with scientists and artists, and cre-

ative entries, it examines explicitly public-facing science performances that operate within and for specialist and non-specialist populations. The book's chapters trace the theatrical and ethical contours of live science events, re-enact historical stagings of scientific expertise, and demonstrate the pedagogical and activist potentials in performing science in community settings. Alongside the scholarly chapters, *From the Lab to the Streets* features creative work by contemporary science-integrative artists and interviews with popular science communicators Sahana Srinivasan (host of Netflix's *Brainchild*) and Raven Baxter ("Raven the Science Maven") and artists from performance ensembles *The Olimpias* and *Superhero Clubhouse*. In exploring the science performance as a vital but flawed method of public engagement, it offers a critique of the racist, ableist, sexist, and heteronormative ideologies prevalent across the history of science, as well as highlighting science performances that challenge and redress these ideologies. Along with its complementary volume *From the Curious to the Quantum*, this book documents the varied ways in which identity categories and cultural constructs are formed and reformed through science performances. *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.

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 twen-

tieth-century freak show.

This collection offers insight into different study approaches to disability art and culture practices, and asks: what does it mean to approach disability-focused cultural production and consumption as generative sites of meaning-making? International scholars and practitioners use ethnographic and participatory action research approaches; textual and discourse analysis; as well as other methods to discover how disability figures into our contemporary world(s). Chapters within the collection explore, amongst other topics, deaf theatre productions, representations of disability on-screen, community engagement projects and disabled bodies in dance. *Disability Arts and Culture* provides a comprehensive overview and a range of case studies benefitting both the practitioner and scholar.

This book constitutes the refereed joint proceedings of the First International Workshop on Machine Learning in Clinical Neuroimaging, MLCN 2018, the First International Workshop on Deep Learning Fails, DLF 2018, and the First International Workshop on Interpretability of Machine Intelligence in Medical Image Computing, iMIMIC 2018, held in conjunction with the 21st International Conference on Medical Imaging and Computer-Assisted Intervention, MICCAI 2018, in Granada, Spain, in September 2018. The 4 full MLCN papers, the 6 full DLF papers, and the 6 full iMIMIC papers included in this volume were carefully reviewed and selected. The MLCN contributions develop state-of-the-art machine learning methods such as spatio-temporal Gaussian process analysis, stochastic variational inference, and deep learning for applications in Alzheimer's disease diagnosis and multi-site neuroimaging data analysis; the DLF papers evaluate the

strengths and weaknesses of DL and identify the main challenges in the current state of the art and future directions; the iMIMIC papers cover a large range of topics in the field of interpretability of machine learning in the context of medical image analysis.

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.

This collection brings together scholarship and creative writing that brings together two of the most innovative fields to emerge from critical and cultural studies in the past few decades: Disability studies and performance studies. It draws on writings about such media as live performance art, photography, silent film, dance, personal narrative and theatre, using such diverse perspectives and methods as queer theory, gender, feminist, and masculinity studies, dance studies, as well as providing first publication of creative writings by award-winning poets and playwrights. This book was based on a special issue of *Text and Performance Quarterly*.

Was performance important to Deleuze? Is Deleuze important to performance; to its practical, as well as theoretical, re-

search? 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.

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. Koppers 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. Koppers 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," Koppers 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.

This succinct and engaging text examines the complex relationship between theatre and disability, bringing together a wide variety of performance examples in order to explore theatrical disability through the conceptual frameworks of disability as spectacle, narrative, and experience. Accessible and affordable, this is an ideal resource for theatre students and lovers everywhere.

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.

This book presents interdisciplinary scholarship on art and visual culture that explores disability in terms of lived experience. It will expand critical disability studies scholarship on representation and embodiment, which is theoretically rich, but lacking in attention to art. It is organized in five thematic parts: methodologies of access, agency, and ethics in cultural institutions; the politics and ethics of collaboration; embodied representations of artists with disabilities in the visual and performing arts; negotiating the outsider art label; and first-person reflections on disability and artmaking. This volume will be of interest to scholars who study disability studies, art history, art education, gender studies, museum studies, and visual culture.

The Routledge Companion to Art and Dis-

ability explores disability in visual culture to uncover the ways in which bodily and cognitive differences are articulated physically and theoretically, and to demonstrate the ways in which disability is culturally constructed. This companion is organized thematically and includes artists from across historical periods and cultures in order to demonstrate the ways in which disability is historically and culturally contingent. The book engages with questions such as: How are people with disabilities represented in

art? How are notions of disability articulated in relation to ideas of normality, hybridity, and anomaly? How do artists use visual culture to affirm or subvert notions of the normative body? Contributors consider the changing role of disability in visual culture, the place of representations in society, and the ways in which disability studies engages with and critiques intersectional notions of gender, race, ethnicity, class, and sexuality. This book will be particularly useful for scholars in art history, disability studies, visual culture, and museum studies.