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May 04, 2012 - Ysis Enterprises On the heels of Republican ... Kiwanis Foundation for his contributions to "The Eliminate Project," an international effort with UNICEF which supports mothers ...

This classic sociological examination of art as collective action explores the cooperative network of suppliers, performers, dealers, critics, and consumers who—along with the artist—"produce" a work of art. Howard S. Becker looks at the conventions essential to this operation and, prospectively, at the extent to which art is shaped by this collective activity. The book is thoroughly illustrated and updated with a new dialogue between Becker and

eminent French sociologist Alain Pessin about the extended social system in which art is created, and with a new preface in which the author talks about his own process in creating this influential work.

In AI Art, Joanna Zylinska cuts through the smoke and mirrors surrounding the current narratives of computation, robotics and Artificial Intelligence. Offering a critique of the political underpinnings of AI and its dominant aesthetics, this book raises broader questions about the conditions of art making, creativity and labour today.

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. Artificial Hells is the first historical and theoretical overview of socially engaged participatory art, known in the US as "social practice." Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Pawe? Althamer and Paul Chan. Since her controversial essay in Artforum in 2006, Claire Bishop has been one of the

few to challenge the political and aesthetic ambitions of participatory art. In Artificial Hells, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. Artificial Hells calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

Scores of talented and dedicated people serve the forensic science community, performing vitally important work. However, they are often constrained by lack of adequate resources, sound policies, and national support. It is clear that change and advancements, both systematic and scientific, are needed in a number of forensic science disciplines to ensure the reliability of work, establish enforceable standards, and promote best practices with consistent application. Strengthening Forensic Science in the United States: A Path Forward provides a detailed plan for addressing these needs and suggests the creation of a new government entity, the National Institute of Forensic Science, to establish and enforce standards within the forensic science community. The benefits of improving and regulating the forensic science disciplines are clear: assisting law enforcement officials, enhancing homeland security, and reducing the risk of wrongful conviction and exoneration. Strengthening Forensic Science in the United States gives a full account of what is needed to advance the forensic science disciplines, including upgrading of systems and organizational structures, better training, widespread adoption of uniform and enforceable best practices, and mandatory certification and accreditation programs. While this book provides an essential call-to-action for congress and policy makers, it also serves as a vital tool for law

enforcement agencies, criminal prosecutors and attorneys, and forensic science educators.

Includes Part 1, Number 1 & 2: Books and Pamphlets, Including Serials and Contributions to Periodicals (January - December)

The classic, landmark work on software testing The hardware and software of computing have changed markedly inthe three decades since the first edition of The Art of SoftwareTesting, but this book's powerful underlying analysis has stoodthe test of time. Whereas most books on software testing targetparticular development techniques, languages, or testing methods,The Art of Software Testing, Third Edition provides a briefbut powerful and comprehensive presentation of time-proven softwaretesting approaches. If your software development project is missioncritical, this book is an investment that will pay for itself withthe first bug you find. The new Third Edition explains how to apply the book'sclassic principles to today's hot topics including: Testing apps for iPhones, iPads, BlackBerrys, Androids, andother mobile devices Collaborative (user) programming and testing Testing for Internet applications, e-commerce, and agileprogramming environments Whether you're a student looking for a testing guide you'll usefor the rest of your career, or an IT manager overseeing a softwaredevelopment team, The Art of Software Testing, Third Editionis an expensive book that will pay for itself many times over.

Subject matter consists of representational arts in the broadest sense, architecture, sculpture, painting, and other man-made objects with no limits as to time, place, or cultural environment.

Visualizing Research guides postgraduate students in art and design through the development and implementation of a research project, using the metaphor of a 'journey of exploration'. For use with a formal programme of study, from masters to doctoral level, the book derives from the creative relationship between research, practice and teaching in art and design. It extends generic research processes into practice-based approaches more relevant to artists and designers, introducing wherever possible visual, interactive and collaborative methods. The Introduction and Chapter 1 'Planning the Journey' define the concept and value of 'practice-based' formal research, tracking the debate around its development and explaining key concepts and terminology. 'Mapping the Terrain' then describes methods of contextualizing research in art and design (the contextual review, using reference material); 'Locating Your Position' and 'Crossing the Terrain' guide the reader through the stages of identifying an appropriate research question and methodological approach, writing the proposal and managing research information. Methods of evaluation and analysis are explored, and of strategies for reporting and communicating research findings are suggested. Appendices and a glossary are also included. Visualizing Research draws on the experience of researchers in different contexts

and includes case studies of real projects. Although written primarily for postgraduate students, research supervisors, managers and academic staff in art and design and related areas, such as architecture and media studies, will find this a valuable research reference. An accompanying website www.visualizingresearch.info includes multimedia and other resources that complement the book.

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