

Archaeologies Of Touch

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Archaeologies of Touch: Interfacing with Haptics from ...

In Archaeologies of Touch, David Parisi offers the first full history of these increasingly vital technologies, showing how the efforts of scientists and engineers over the past three hundred years have gradually remade and redefined our sense of touch. Through lively analyses of electrical machines, videogames, sex toys, sensory substitution systems, robotics, and human-computer interfaces, Parisi shows how the materiality of touch technologies has been shaped by attempts to transform ...

Archaeologies of Touch – University of Minnesota Press

Archaeologies of Touch: Interfacing with Haptics from Electricity to Computing eBook: David Parisi: Amazon.co.uk: Kindle Store

Archaeologies of Touch: Interfacing with Haptics from ...

Archaeologies of Touch Interfacing with Haptics from Electricity to Computing. by David Parisi. Published by: University of Minnesota Press. 452 pages, 140.00 x 216.00 x 51.00 mm, 68. ISBN: 9781517900588; Published: February 2018; £93.00. Buy. Recommend to Library. Description

Archaeologies of Touch– Combined Academic

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Archaeologies of Touch: Interfacing with Haptics from ...

Archaeologies of Touch is lucid, scrupulous, rigorously grounded, and exceedingly informed without ever getting mired in high theory or inconsequential historical asides. If there is a flaw in the project, it is that the “haptic subject” that Parisi ultimately reveals remains so scattered and incomplete and largely underwhelming in its cultural effect.

Ricky Crano, "Review of Archaeologies of Touch ...

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The idea animating Archaeologies of Touch emerged at the inter-section of two collisions. The first collision took place on December 27, 1990, when my sister –five years old at the time –was i nvolved in a car accident that fractured her spine. The resulting swelling compacted a portion of her spinal column, leaving her paralyzed

Archaeologies of Touch – University of Minnesota Press

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Archaeologies of Touch: Interfacing with Haptics from ...

Carlin Wing: Archaeologies of Touch opens with an examination of contemporary haptic human-computer interfaces, then quickly jumps backward to situate haptic technology in a linear chronology that begins with electrical machines in the 1740s, and moves forward by examining the way institutional actors in the fields of psychology, engineering, computer science, and advertising address touch. With so much material to cover, it feels like a boundless topic-how did you decide what you were ...

David Parisi on his new book, Archaeologies of Touch ...

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Project MUSE – Archaeologies of Touch

David Parisi's Archaeologies of Touch is an important work which will henceforth serve as an indispensable referent for those seeking to understand the history and condition of touch and its technological mediation. It is a work of deep erudition and study, carefully plotted, and written with penetrating insight, establishing Parisi (alongside figures such as Mark Paterson) at the vanguard of the developing field of haptic media studies.

Review: David Parisi's Archaeologies of Touch, by ...

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Archaeologies of Touch: Interfacing with Haptics from ...

David Parisi offers the first full history of new computing technologies known as haptic interfaces--which use electricity, vibration, and force feedback to stimulate the sense of touch--showing how the efforts of scientists and engineers over the past 300 years have gradually remade and redefined our sense of touch. Archaeologies of Touch offers a timely and provocative engagement with the long history of touch technology that helps us confront and question the power relations underpinning ...

Archaeologies of touch: interfacing with haptics from ...

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Archaeologies of Touchbodysuits loaded with touch-stimulating actuators), wearable computers (haptic messaging systems like the Apple Watch's Taptic Engine), and smartphones (vibrations that emulate the feel of buttons and onscreen objects), Archaeologies of Touch offers a timely and provocative engagement with the long history of touch technology that helps

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Archaeologies of Touch eBook by David Parisi ...

Archaeologies of Touch: Interfacing with Haptics from Electricity to Computing; Parisi, David: Amazon.sg: Books

Archaeologies of Touch is an important work which will henceforth serve as an indispensable referent for those seeking to understand the history and condition of touch and its technological mediation. It is a work of deep erudition and study, carefully plotted, and written with penetrating insight, establishing Parisi (alongside figures such as Mark Paterson) at the vanguard of the developing field of haptic media studies.

A material history of haptics technology that raises new questions about the relationship between touch and media Since the rise of radio and television, we have lived in an era defined increasingly by the electronic circulation of images and sounds. But the flood of new computing technologies known as haptic interfaces—which use electricity, vibration, and force feedback to stimulate the sense of touch—offering an alternative way of mediating and experiencing reality. In Archaeologies of Touch, David Parisi offers the first full history of these increasingly vital technologies, showing how the efforts of scientists and engineers over the past three hundred years have gradually remade and redefined our sense of touch. Through lively analyses of electrical machines, videogames, sex toys, sensory substitution systems, robotics, and human-computer interfaces, Parisi shows how the materiality of touch technologies has been shaped by attempts to transform humans into more efficient processors of information. With haptics becoming ever more central to emerging virtual-reality platforms (immersive bodysuits loaded with touch-stimulating actuators), wearable computers (haptic messaging systems like the Apple Watch's Taptic Engine), and smartphones (vibrations that emulate the feel of buttons and onscreen objects), Archaeologies of Touch offers a timely and provocative engagement with the long history of touch technology that helps us confront and question the power relations underpinning the project of giving touch its own set of technical media.

An original, elegant, and far-reaching philosophical inquiry into what it means to feel alive.

Despite the fact that we have a range of senses with which to perceive the world around us, museums and other cultural institutions have traditionally used sight as the main way to convey information. In everyday life, though, we use touch constantly in conjunction with sight. Why, then, does it play so small a role in the study and enjoyment of museum objects? Contributors to this volume explore how the sense of touch can be utilized in cultural institutions to facilitate understanding and learning.

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

A beautifully illustrated exploration of how Victorian novelty picture books reshape the ways children read and interact with texts The Victorian era saw an explosion of novelty picture books with flaps to lift and tabs to pull, pages that could fold out, pop-up scenes, and even mechanical toys mounted on pages. Analyzing books for young children published between 1835 and 1914, Playing with the Book studies how these elaborately designed works raise questions not just about what books should look like but also about what reading is, particularly in relation to children's literature and child readers. Novelty books promised (or threatened) to make reading a physical as well as intellectual activity, requiring the child to pull a tab or lift a flap to continue the story. These books changed the relationship between pictures, words, and format in both productive and troubling ways. Hannah Field considers these aspects of children's reading through case studies of different formats of novelty and movable books and intensive examination of editions that have survived from the nineteenth century. She discovers that children ripped, tore, and colored in their novelty books--despite these books' explicit instructions against such behaviors. Richly illustrated with images of these ingenious constructions, Playing with the Book argues that novelty books construct a process of reading that involves touch as well as sight, thus reconfiguring our understanding of the phenomenology of reading.

Carved from cliffs and canyons, buried in desert rock and sand are pieces of the ancient past that beckon thousands of visitors every year to the American Southwest. Whether Montezuma Castle or a chunk of pottery, these traces of prehistory also bring archaeologists from all over the world, and their work gives us fresh insight and information on an almost day-to-day basis. Who hasn't dreamed of boarding a time machine for a trip into the past? This book invites us to step into a Hohokam village with its sounds of barking dogs, children's laughter, and the ever-present grinding of mano on metate to produce the daily bread. Here, too, readers will marvel at the skills of Clovis elephant hunters and touch the lives of other ancestral people known as Mogollon, Anasazi, Sinagua, and Salado. Descriptions of long-ago people are balanced with tales about the archaeologists who have devoted their lives to learning more about "those who came before." Trekking through the desert with the famed Emil Haury, readers will stumble upon Ventana Cave, his "answer to a prayer." With amateur archaeologist Richard Wetherill, they will sense the peril of crossing the flooded San Juan River on the way to Chaco Canyon. Others profiled in the book are A. V. Kidder, Andrew Elliccott Douglass, Julian Hayden, Harold S. Gladwin, and many more names synonymous with the continuing saga of southwestern archaeology. This book is an open invitation to general readers to join in solving the great archaeological puzzles of this part of the world. Moreover, it is the only up-to-date summary of a field advancing so rapidly that much of the material is new even to professional archaeologists. Lively and fast paced, the book will appeal to anyone who finds magic in a broken bowl or pueblo wall touched by human hands hundreds of years ago. For all readers, these pages offer a sense of adventure, that "you are there" stir of excitement that comes only with making new discoveries about the distant past.

Archaeological practice is currently shifting in response to feminist, indigenous, activist, community-based, and anarchic critiques of how archaeology is practiced and how science is used to interpret the past lives of people. Inspired by the calls for a different way of doing archaeology, this volume presents a case here for a heart-centered archaeological practice. Heart-centered practice emerged in care-based disciplines, such as nursing and various forms of therapy, as a way to recognize the importance of caring for those on whom we work, and as an avenue to explore how our interactions with others impacts our own emotions and heart. Archaeologists are disciplined to separate mind and heart, a division which harkens back to the origins of western thought. The dualism between the mental and the physical is fundamental to the concept that humans can objectively study the world without being immersed in it. Scientific approaches to understanding the world assume there is an objective world to be studied and that humans must remove themselves from that world in order to find the truth. An archaeology of the heart rejects this dualism; rather, we see mind, body, heart, and spirit as inextricable. An archaeology of the heart provides a new space for thinking through an integrated, responsible, and grounded archaeology, where there is care for the living and the dead, acknowledges the need to build responsible relationships with communities, and with the archaeological record, and emphasizes the role of rigor in how work and research is conducted. The contributions bring together archaeological practitioners from across the globe in different contexts to explore how heart-centered practice can impact archaeological theory, methodology, and research throughout the discipline.

Touch is the first sense to develop in the womb, yet often it is overlooked. The Senses of Touch examines the role of touching and feeling as part of the fabric of everyday, embodied experience. How can we think about touch? Problems of touch and tactility run as a continuous thread in philosophy, psychology, medical writing and representations in art, from Ancient Greece to the present day. Picking through some of these threads, the book 'feels' its way towards writing and thinking about touch as both sensory and affective experience. Taking a broadly phenomenological framework that traces tactility from Aristotle through the Enlightenment to the present day, the book examines the role of touch across a range of experiences including aesthetics, digital design, visual impairment and touch therapies. The Senses of Touch thereby demonstrates the varieties of sensory experience, and explores the diverse range of our 'senses' of touch.

Rock art in South America is as diverse as the continent itself. In this vast territory, different peoples produced engravings, paintings, and massive earthworks, from the Atacama to the Amazon. These marks on the landscape were made by all different kinds of peoples, from some of the earliest hunter-gatherers in the continent, to the very complex societies within the Inca Empire. This book brings together the work of specialists from throughout the continent, addressing this diversity, as well as the variety of approaches that the Archaeology of rock art has taken in South America. Constructed of eleven thought-provoking chapters and arranged in three thematic sections, the book presents different theoretical approaches that are currently being used to understand the roles rock art played in prehistoric communities. The editors have skillfully crafted a book that presents the contribution the study of South American rock art can offer to the global research of this materiality, both theoretically and methodologically. This book will interest a broad range of scholars researching in archaeology, anthropology, history of art, heritage and conservation, as well as undergraduate and postgraduate students who will find interesting case studies showcasing the diverse ways in which rock art can be approached. Despite its focus on South America, the book is intended as a contribution towards the global study of rock art.

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