

The Creativity Complex

Art, Tech, and the Seduction of an Idea

Shannon Steen

“Creativity” is a word that excites and dazzles us. It promises brilliance and achievement, a shield against conformity, a channel for innovation across the arts, sciences, technology, and education, and a mechanism for economic revival and personal success. But it has not always evoked these ideas. *The Creativity Complex* traces the history of how creativity has come to mean the things it now does, and explores the ethical implications of how we use this term today for both the arts and for the social world more broadly. Richly researched, the book explores how creativity has been invoked in arenas as varied as Enlightenment debates over the nature of cognition, Victorian-era intelligence research, the Cold War technology race, contemporary K-12 education, and even modern electoral politics. Ultimately, *The Creativity Complex* asks how our ideas about creativity are bound up with those of self-fulfillment, responsibility, and the individual, and how these might seduce us into joining a worldview and even a set of social imperatives that we might otherwise find troubling.

Shannon Steen is Associate Professor of Theater, Dance, and Performance Studies and American Studies at UC Berkeley.

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Art, Tech, and the Seduction of an Idea
Shannon Steen

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THE PERSISTENCE OF DANCE

Choreography as Concept and
Material in Contemporary Art



Erin Brannigan

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The Persistence of Dance

Choreography as Concept and Material in Contemporary
Art

Erin Brannigan

There is a category of choreographic practice with a lineage stretching back to mid-20th century North America that has re-emerged since the early 1990s: dance as a contemporary art medium. Such work belongs as much to the gallery as does video art or sculpture and is distinct from both performance art and its history as well as from theater-based dance.

The Persistence of Dance: Choreography as Concept and Material in Contemporary Art explores this history by looking at the continuities and differences between the second-wave dance avant-garde in the 1950s–1970s and the third-wave starting in the 1990s. Through close readings of key artists such as Maria Hassabi, Sarah Michelson, Boris Charmatz, Meg Stuart, Philip Gehmacher, Adam Linder, Agatha Gothe-Snape, Shelley Lasica and Latai Taumoepeau, *The Persistence of Dance* traces the relationship between the third-wave and gallery-based work. Looking at these artists highlights how the discussions and practices associated with 'conceptual dance' resonate with the categories of conceptual and post-conceptual art as well as with the critical work on the function of visual art categories. Brannigan concludes that within the current post-disciplinary context, there is a persistence of dance and that a model of post-dance exists that encompasses dance as a contemporary art medium.

Erin Brannigan is Associate Professor of Theatre and Performance Studies in the School of the Arts and Media at the University of New South Wales, Sydney, Australia.

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The Persistence of Dance
Choreography as Concept and Material in Contemporary Art
Erin Brannigan

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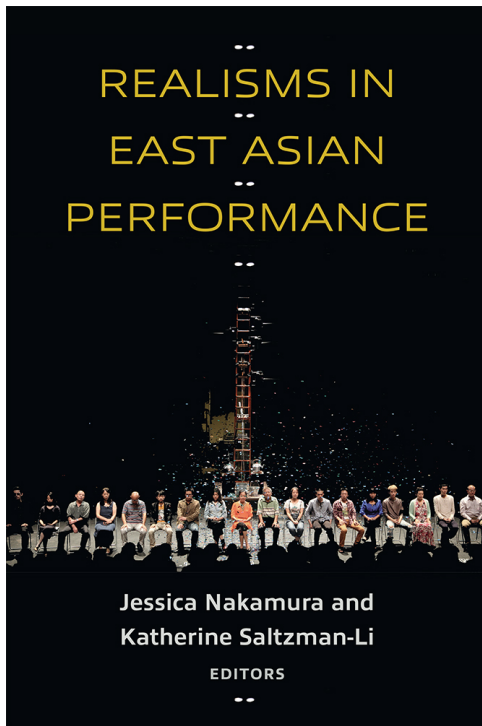
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Realisms in East Asian Performance

Jessica Nakamura and Katherine Saltzman-Li, Editors

Existing scholarly discussions of theatrical realism have been predominantly limited to 19th-century European and Russian theater, with little attention paid to wider explorations and alternative definitions of the practice. Examining theater forms and artists from China, Japan, and Korea, *Realisms in East Asian Performance* brings together a group of theater historians to reconsider realism through the performing arts of East Asia.

The book's contributors emphasize trans-regional conversations and activate inter-Asian dialogues on theatrical production. Tracing historical trajectories, starting from premodern periods through today, the book seeks to understand realisms' multiple origins, forms, and cultural significances, and examines their continuities, disruptions, and divergences. In its diversity of topics, geographic locations, and time periods, *Realisms in East Asian Performance* aims to globalize and de-center the dominant narratives surrounding realism in theater, and revise assumptions about the spectacular and theatrical forms of Asian performance. Understanding realism as a powerful representational style, chapters collectively reevaluate acts of representation on stage not just for East Asia, but for theater and performance studies more broadly.

Jessica Nakamura is Associate Professor in the Department of Theater and Dance at the University of California, Santa Barbara.

Katherine Saltzman-Li is Associate Professor of Japanese Studies at the University of California, Santa Barbara.

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Realisms in East Asian Performance

Jessica Nakamura and Katherine Saltzman-Li,
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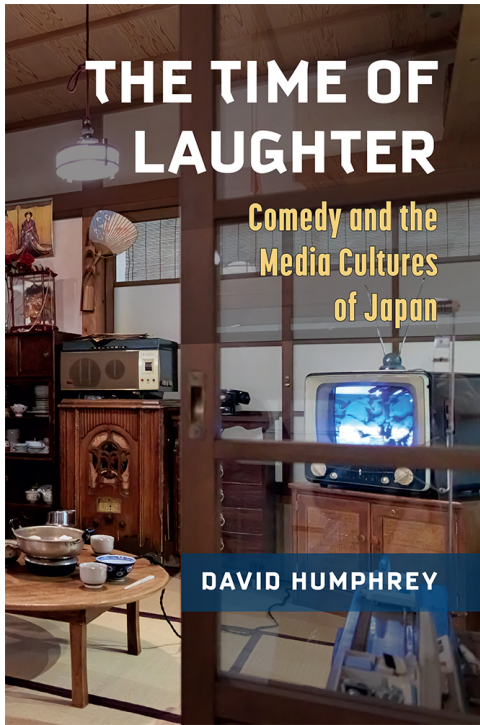
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The Time of Laughter

Comedy and the Media Cultures of Japan

David Humphrey

From broadcast to social media, comedy plays a prominent role in Japan's cultural landscape and political landscape. *The Time of Laughter* explores how comedy grew out of the early days of television to become a central force in shaping Japanese media over the past half-century. Comedy and its impact, David Humphrey argues, established a "time of laughter" in the media of the late twentieth and early twenty-first centuries in Japan. Through masterful interrogation of Japanese televisual archives and media discourse, Humphrey demonstrates that the unique temporality of laughter has had a profound role in the cultural atmosphere of Japan's recent past. Laughter both complemented and absorbed the profound tensions and contradictions that emerged in Japanese television. Joyous and cacophonous, reaffirming and subverting, laughter simultaneously alienated and unified viewers. Through its exploration of the influence of comedy and the culture of laughter, *The Time of Laughter* presents a vibrant new take on Japan's recent media history.

David Humphrey is Assistant Professor of Japanese and Global Studies at Michigan State University.

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The Time of Laughter
Comedy and the Media
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David Humphrey

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PARIS AND THE ART
OF TRANSPOSITIONEarly Twentieth Century
Sino-French Encounters

ANGIE CHAU

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Paris and the Art of Transposition

Early Twentieth Century Sino-French Encounters

Angie Chau

A brief stay in France was, for many Chinese workers and Chinese Communist Party leaders, a vital stepping stone for their careers during the cultural and political push to modernize China after World War I. For the Chinese students who went abroad specifically to study Western art and literature, these trips meant something else entirely. Set against the backdrop of interwar Paris, *Paris and the Art of Transposition* uncovers previously marginalized archives to reveal the artistic strategies employed by Chinese artists and writers in the early twentieth-century transnational imaginary and to explain why Paris played such a central role in the global reception of modern Chinese literature and art.

While previous studies of Chinese modernism have focused on how Western modernist aesthetics were adapted or translated to the Chinese context, Angie Chau does the opposite by turning to Paris in the Chinese imaginary and discussing the literary and visual artwork of five artists who moved between France and China: the painter Chang Yu, the poet Li Jinfu, art critic Fu Lei, the painter Pan Yuliang, and the writer Xu Xu. Chau draws the idea of transposition from music theory where it refers to shifting music from one key or clef to another, or to adapting a song originally composed for one instrument to be played by another. Transposing transposition to the study of art and literature, Chau uses the term to describe a fluid and strategic art practice that depends on the tension between foreign and familiar, new and old, celebrating both novelty and recognition—a process that occurs when a text gets placed into a fresh context.

Angie Chau is Assistant Professor of Modern Chinese Literature and Culture at University of Victoria.

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Paris and the Art of Transposition
Early Twentieth Century Sino-French Encounters
Angie Chau

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Cosmopolitan Love

Utopian Vision
in D. H. Lawrence
and Eileen Chang



Sijia Yao

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Cosmopolitan Love

Utopian Vision in D. H. Lawrence and Eileen Chang
Sijia Yao

Love, and the different manifestations of it, is a common theme in literature around the world. In *Cosmopolitan Love*, Sijia Yao examines the writings of D. H. Lawrence, a British writer whose literature focused primarily on interpersonal relationships in domestic settings, and Eileen Chang, a Chinese writer who migrated to the United States and explored Chinese heterosexual love in her writing. While comparing the writings of a Chinese writer and an English one, Yao avoids a direct comparison between East and West that could further enforce binaries. Instead, she uses the comparison to develop an idea of cosmopolitanism that shows how the writers are in conversation with their own culture and with each other. Both D. H. Lawrence and Eileen Chang wrote stories that are influenced by—but sometimes stand in opposition to—their own cultures. They offer alternative understandings of societies dealing with modernism and cultural globalization. Their stories deal with emotional pain caused by the restrictions of local politics and economics and address common themes of incestuous love, sexual love, adulterous love, and utopian love. By analyzing their writing, Yao demonstrates that the concept of love as a social and political force can cross cultural boundaries and traditions to become a basis for human meaning, the key to a cosmopolitan vision.

Sijia Yao is Assistant Professor of Chinese Language and Culture at Soka University of America.

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Cosmopolitan Love
Utopian Vision in D. H. Lawrence and Eileen Chang
Sijia Yao

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WOMEN in GERMAN EXPRESSIONISM

GENDER/SEXUALITY/ACTIVISM

Anke Finger and Julie Shoults, Editors



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Women in German Expressionism

Gender, Sexuality, Activism

Anke Finger and Julie Shoults, Editors

This collection, for the first time, explores women's self-conceptions and representations of women's and gender roles in society in their own Expressionist works. How did women approach themes commonly considered to be characteristic of the Expressionist movement, and did they address other themes or aesthetics and styles not currently represented in the canon? *Women in German Expressionism* centers its analysis on gender, together with difference, ethnicity, intersectionality, and identity, to approach artworks and texts in more nuanced ways, engaging solidly established theoretical and sociohistorical approaches that enhance and update our understanding of the material under investigation. It moves beyond the masculine, "New Man," viewpoint so firmly associated with German Expressionism and examines alternative, critical, and divergent interpretations of the changing world at the time. This collection seeks to broaden the theorization, scholarship, and reception of German Expressionism by—much belatedly—including works by women, and by shifting or redefining firmly established concepts and topics carrying only the imprint of male authors and artists to this day.

Anke Finger is Professor of German Studies, Media Studies, and Comparative Literature at the University of Connecticut.

Julie Shoults is Visiting Lecturer in German and Women's & Gender Studies at Muhlenberg College.

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Women in German
Expressionism
Gender, Sexuality, Activism
Anke Finger and Julie Shoults,
Editors

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JAMMING THE CLASSROOM

Musical Improvisation and
Pedagogical Practice



Ajay Heble and Jesse Stewart

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Aspects

Jamming the Classroom

Musical Improvisation and Pedagogical Practice

Ajay Heble and Jesse Stewart

Drawing on a mix of collaborative autoethnography, secondary literature, interviews with leading improvisers, and personal anecdotal material, *Jamming the Classroom* discusses the pedagogy of musical improvisation as a vehicle for teaching, learning, and enacting social justice. Heble and Stewart write that to “jam the classroom” is to argue for a renewed understanding of improvisation as both a musical and a social practice; to activate the knowledge and resources associated with improvisational practices in an expression of noncompliance with dominant orders of knowledge production; and to recognize in the musical practices of aggrieved communities something far from the reaches of conventional forms of institutionalized power, yet something equally powerful, urgent, and expansive. With this definition of jamming the classroom in mind, Heble and Stewart argue that even as improvisation gains recognition within mainstream institutions (including classrooms in universities), it needs to be understood as a critique of dominant institutionalized assumptions and epistemic orders. Suggesting a closer consideration of why musical improvisation has been largely expunged from dominant models of pedagogical inquiry in both classrooms and communities, this book asks what it means to theorize the pedagogy of improvised music in relation to public programs of action, debate, and critical practice.

Ajay Heble is Professor of English and Director of the International Institute for Critical Studies in Improvisation at the University of Guelph. In 2023 he was awarded the Killam Prize in the Humanities.

Jesse Stewart is Associate Professor of Music at the School for Studies in Art and Culture at Carleton University. He is also the founder of We Are All Musicians, an organization dedicated to fostering inclusive music making.

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Jamming the Classroom
Musical Improvisation and Pedagogical Practice
Ajay Heble and Jesse Stewart

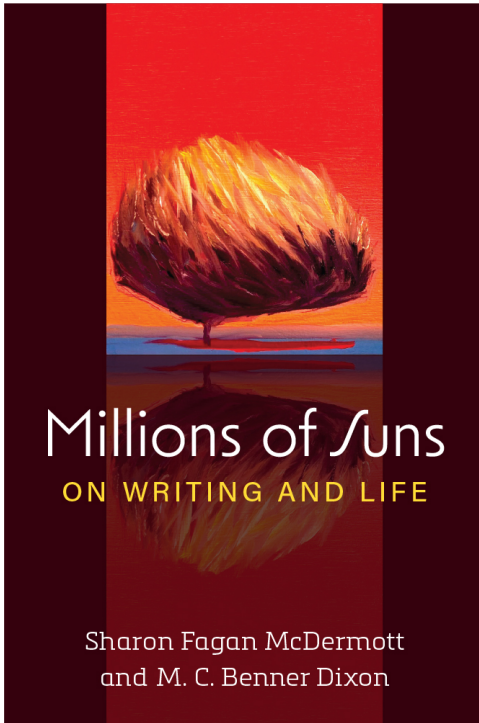
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Millions of Suns

On Writing and Life

Sharon Fagan McDermott and M. C. Benner Dixon

Millions of Suns is an open invitation for all writers to create something new. Each chapter features a pair of essays-in-dialogue between two working artists, Sharon Fagan McDermott and M. C. Benner Dixon, which addresses a specific writing element such as metaphor, inspiration, place, surprise, or imagery. These hybrid essays reveal how two very different writers approach the building blocks of their craft. Explore how white space intersects with grief, how the act of reading changes over a lifetime, or how “familiarity, in life and in stories, invites us in and gives us a hand to hold.” Witness the ways that race and climate change find their way onto the page. Learn how memory can be an act of betrayal or healing.

With decades of combined teaching experience, McDermott and Benner Dixon share practical craft-of-writing advice with the reader, including over fifty engaging writing prompts to spark the creative process. These prompts guide readers toward the freedom and joy that comes with finding one’s authentic voice. Embracing both the painful and the playful, *Millions of Suns* is an ideal text for classrooms, professional development, or daily writing practice. Through humor, lyricism, and poignancy, the fundamental message of the book remains the same for newcomers and career authors. Let *Millions of Suns* open a door for you into your creative work, inviting imagination, memory, and inspiration into your writing life.

Sharon Fagan McDermott is an award-winning Upper School English Teacher at Winchester Thurston School. Her books include *Life without Furniture*, *Bitter Acoustic*, *Alley Scatting*, and *Voluptuous*.

M. C. Benner Dixon is an editor, writer, and writing coach. Her book *The Height of Land* is the winner of the Orison Fiction Prize.

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Millions of Suns

On Writing and Life

Sharon Fagan McDermott and M. C. Benner Dixon

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Three Ways of Looking at Beauty
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THE VIOLENCE OF THE LETTER

TOWARD A THEORY OF WRITING

MELANIE MCMAHON



The Violence of the Letter

Toward a Theory of Writing

Melanie McMahon

The emergence of the alphabet in ancient Greece, usually heralded as the first step in the inexorable march toward reason and progress, in fact signaled the introduction of a chance technology that hijacked the future, with devastating consequences for humanity. By investigating an array of cultural artifacts, ranging from Kubrick's *2001: A Space Odyssey* to the Oracle at Delphi to Luther's challenge to the Church, this book demonstrates how the apparently benign emergence of writing made possible far-ranging systems of organized domination and unprecedented levels of violence. *The Violence of the Letter* considers how a twenty-six-letter code changed the face of the world, and not always for the better.

DOI: [10.3998/mpub.12406894](https://doi.org/10.3998/mpub.12406894)

6 x 9 inches | 212 pages

1 figure

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ISBN 978-0-472-05591-3

Melanie McMahon has a Ph.D. in English Language and Literature from King's College London and a Master's degree in History from Washington University in St. Louis. Her articles have appeared in *Irish Studies Review*, *Textual Practice*, and *Angelaki*. Her current project is about Jacques Derrida and settler colonialism. *The Violence of the Letter* is her first book.

Subjects

Philosophy - Language

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The Violence of the Letter
Toward a Theory of Writing
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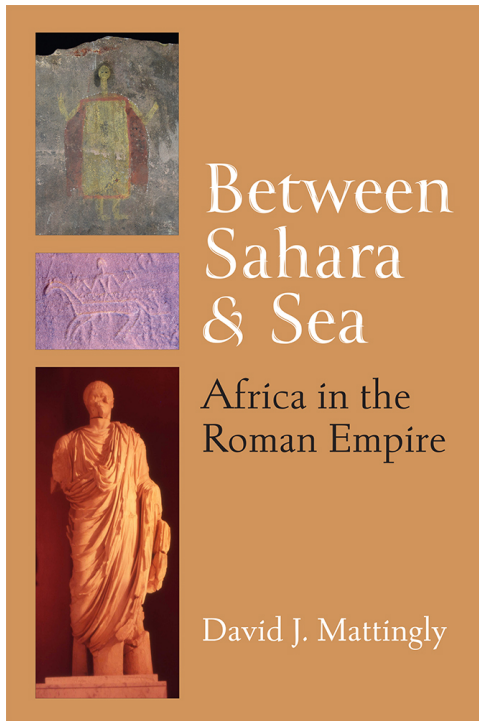
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Between Sahara and Sea

Africa in the Roman Empire

David J. Mattingly

Between Sahara and Sea: Africa in the Roman Empire challenges orthodox views of the story of Africa under Roman domination. It presents a new framework for understanding this and other territories incorporated in the Roman empire. Based on decades of research in North Africa, David Mattingly's book is a cleverly constructed and innovative account of the history and archaeology of ancient North Africa (roughly equivalent to Morocco, Algeria, Tunisia, and Libya) from the first century BCE to the third century CE. He charts a new path towards a bottom-up understanding of North African archaeology, exploring in turn the differing material culture and experiences of the Roman communities of the military and the urban and rural areas. Regional and societal differences emerge as significant and of long duration in the fascinating story of one of the most important sectors of the Roman empire.

[DOI: 10.3998/mpub.12308685](https://doi.org/10.3998/mpub.12308685)

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131 illustrations

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Subjects

History - Ancient/Rome

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This important book is the most comprehensive in English on Roman North Africa. It is remarkably rich, with up-to-date references and a host of new ideas and perspectives. Well written and illustrated, with a plethora of maps, it will be required reading for anyone interested in the subject. Rather than emphasizing the role of external actors, as studies of "Roman Africa" have traditionally done, *Between Sahara and Sea* focuses on local contributions to the making of Africa in the Roman empire. The author demonstrates that the multiple populations encountered by Rome were not an indistinct bloc, but had different identities and cultures.

David J. Mattingly is Professor of Roman Archaeology at the University of Leicester.

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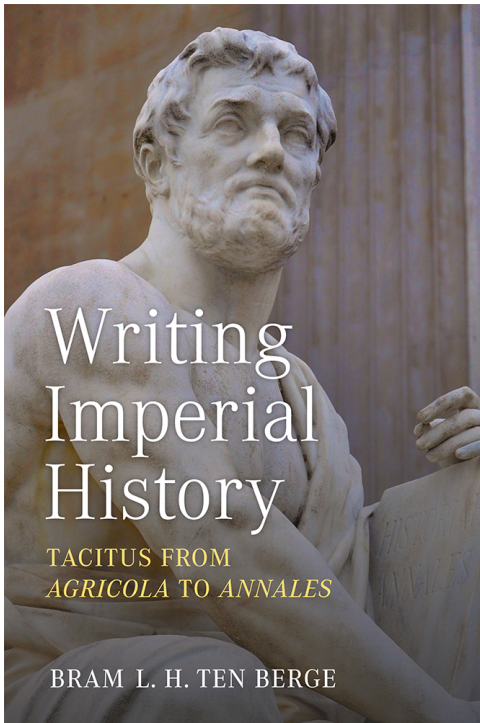
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Writing Imperial History

Tacitus from *Agricola* to *Annales*

Bram L. H. ten Berge

The late first- and early second-century Roman senator and historian Cornelius Tacitus, whom Edward Gibbon described as “the first of the historians who applied the science of philosophy to the study of facts,” shaped the development of the modern understanding of history as a crucial vehicle for social analysis. The breadth of his thinking is fully revealed only through analysis of how the political, geographical, and rhetorical theories expounded in his early works influenced his later narrative of the evolution of the Roman monarchy. Tacitus, who was one of the oratorical luminaries of his time, produced a collection of works widely recognized as offering the most authoritative account of Rome’s early imperial history. His oeuvre traditionally is divided into the so-called minor and major works. *Writing Imperial History* offers the first comprehensive analysis of Tacitus’ five texts and their interconnections and serves to confront longstanding assumptions that have led to a fundamental misunderstanding of the nature and development of his oeuvre and historical thinking. Tracing many of the enduring themes and concerns that Tacitus explores across his works, the book shows how the vision articulated in his earlier texts persists in his later ones and how he used the former as sources for the latter.

Bram L. H. ten Berge is Assistant Professor of Classics at Hope College. He specializes in Roman history and historiography (especially Tacitus).

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6 x 9 inches | 424 pages

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Subjects

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Writing Imperial History
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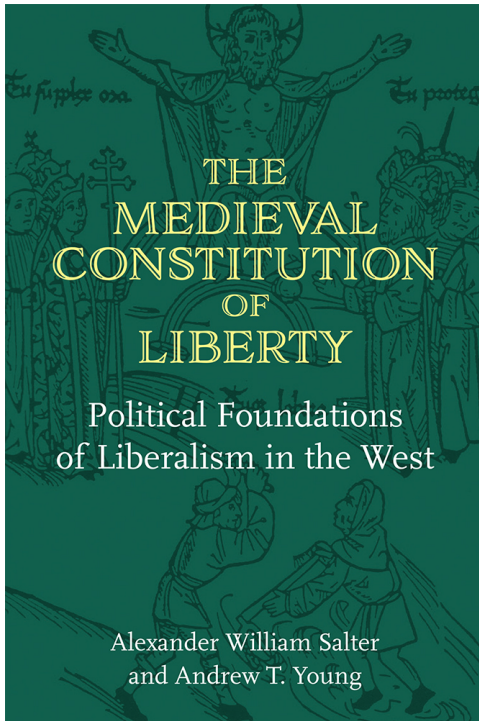
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6 x 9 inches | 310 pages

4 figures, 1 table

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Subjects

Political Science -

Constitutions

Political Science - World/

European

History - Europe/Medieval

The Medieval Constitution of Liberty

Political Foundations of Liberalism in the West

Alexander William Salter and Andrew T. Young

Why did enduring traditions of economic and political liberty emerge in Western Europe and not elsewhere? Representative democracy, constitutionalism, and the rule of law are crucial for establishing a just and prosperous society, which we usually treat as the fruits of the Renaissance and Enlightenment, as Western European societies put the Dark Ages behind them.

In *The Medieval Constitution of Liberty*, Salter and Young point instead to the constitutional order that characterized the High Middle Ages. They provide a historical account of how this constitutional order evolved following the fall of the Western Roman Empire. This account runs from the settlements of militarized Germanic elites within the imperial frontiers, to the host of successor kingdoms in the sixth and seventh centuries, and through the short-lived Carolingian empire of the late eighth and ninth centuries and the so-called “feudal anarchy” that followed its demise. Given this unique historical backdrop, Salter and Young consider the resulting structures of political property rights. They argue that the historical reality approximated a constitutional ideal type, which they term polycentric sovereignty. Salter and Young provide a theoretical analysis of polycentric sovereignty, arguing that bargains between political property rights holders within that sort of constitutional order will lead to improvements in governance.

Alexander William Salter is Georgie G. Snyder Associate Professor of Economics in the Rawls College of Business at Texas Tech University.

Andrew T. Young is Professor of Economics in the Rawls College of Business at Texas Tech University.

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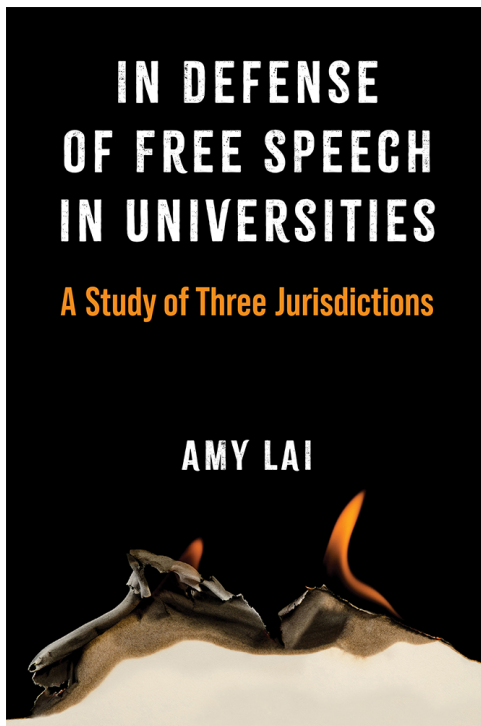
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Subjects

Education - Administration/Higher
Political Science - Political Ideologies/
Democracy
Political Science - Censorship

In Defense of Free Speech in Universities

A Study of Three Jurisdictions

Amy Lai

In this book, Amy Lai examines the current free speech crisis in Western universities. She studies the origin, history, and importance of freedom of speech in the university setting, and addresses the relevance and pitfalls of political correctness and microaggressions on campuses, where laws on harassment, discrimination, and hate speech are already in place, along with other concepts that have gained currency in the free speech debate, including deplatforming, trigger warning, and safe space. Looking at numerous free speech disputes in the United Kingdom, the United States, and Canada, the book argues for the equal application of the free speech principle to all expressions to facilitate respectful debates. All in all, it affirms that the right to free expression is a natural right essential to the pursuit of truth, democratic governance, and self-development, and this right is nowhere more important than in the university.

Amy Lai is Researcher and Visiting Associate Professor at Freie Universität.

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In Defense of Free Speech in
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Amy Lai

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