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KEY=STREET - AVERY WESTON

STREET ART & URBAN CREATIVITY JOURNAL

CENTER, PERIPHERY: PRACTICE

Createspace Independent Publishing Platform After the Lisbon Street Art & Urban Creativity International Conference and book publishing in 2014, Seminar and Volume 1 (numbers 1 and 2) of the Street Art & Urban Creativity Scientific Journal (in 2015), the quality, quantity and originality of contributions from distinctive disciplinary fields, confirm the pertinence and relevance of our collective ongoing work. For the 2016 open call we invited contributions from all disciplines to discuss the tensions and complementarities of Center, Periphery, Theory and Practice, as concepts and as concrete characteristics of the Street Art & Urban Creativity research topic. What makes it distinct to be in the center or in the periphery of the urban context, of the practice or theory? How the approach from the practitioners, the art critics, the bloggers, the followers, contact the academic research and scientific approach? This are examples of the kind of issues that we were looking for to be addressed. The 2016 edition, volume 2, is composed by 2 numbers, number 1 "Center, Periphery: Practice" and number 2 "Center, Periphery: Theory." The number 1, addresses Center and Periphery issues of practical nature, texts directly related with authors and pieces, including distinct cities, and supports of creation such as photo and video, here's also included a very useful and of practice nature article about research ethics.

LISBON STREET ART & URBAN CREATIVITY

2014 INTERNATIONAL CONFERENCE

Pedro Soares Neves This book more than merely being the Lisbon Street Art & Urban Creativity International Conference full proceedings is in itself a convergence node for research. In the last years, several thematic researches have invaded the most diverse disciplinary fields - as this book demonstrate starting off from four distinctive coordinates: On the scale of the City On the artist and other groups On the actions and works On the side effects This oeuvre gathers now the articles of the delegates according to the thirteen panels henceforth mapping out the urban topographies that constitute the richness of the authorial territories.

STREET ART AND ACTIVISM IN THE GREATER CARIBBEAN

IMPOSSIBLE STATES, VIRTUAL PUBLICS

Taylor & Francis Foregrounding street art in the capital cities of Cuba, Haiti, and Puerto Rico, this book argues that Antillean street artists diagnose the "impossible state" of the arrested present (colonized, occupied, or under dictatorship) while simultaneously imagining liberated futures and fully sovereign states. Jana Evans Braziel launches a comparative study of art, politics, history, urban street cultures, engaged citizenships, and social transformations in three Antillean capital cities—Havana, Cuba; Port-au-Prince, Haiti; and San Juan, Puerto Rico—of the Greater Caribbean. The book includes a photo documentary archive of street art, murals, and installations by key muralists in these cities: Yulier Rodríguez Pérez, "Jerry" Rosembert Moïse, and Colectivo Moriviví (Chachi González Colón, Raysa Rodríguez García, and Salomé Cortés). Braziel offers art historical and geopolitical analyses of the urban street art in their cities of production, underscoring street art as political, economic, and environmental engagements (and not as exclusively aesthetic ones) with urban space and street life. The book will be of interest to scholars working in art history, Caribbean studies, Latin American studies, and urban studies.

RESEARCH HANDBOOK ON INTELLECTUAL PROPERTY AND CULTURAL HERITAGE

Edward Elgar Publishing This important Research Handbook offers a comprehensive analysis of the intersections between intellectual property (IP) and cultural heritage law. It explores and compares how both have evolved and sometimes converged over time, how they increased tremendously in significance, as well as in economic value, despite the fact that the former mainly pertains to the private sphere, whilst the latter is considered a 'common good'.

URBAN ART: CREATING THE URBAN WITH ART: PROCEEDINGS OF THE INTERNATIONAL CONFERENCE AT HUMBOLDT-UNIVERSITÄT ZU BERLIN 15-16 JULY,

Pedro Soares Neves Urban Art. Creating the Urban with Art was a conference at the Humboldt-Universität zu Berlin in 2016. The aim of the conference and this publication is to discuss "urban art" in its broadest sense: as an umbrella term, that encompasses a great variety of creative expressions in the urban environment on a global scale. The broad implications of the term "urban art" allow summarizing very different outcomes, styles, media, and techniques ranging from illegal graffiti writing to performative, participatory and architectural interventions from stickers to legal murals and so forth. In this way urban art as a concept exceeds the common notion of commercial indoor street art and graffiti and enlarges the perception of the visual and unsanctioned forming of the public sphere. The 16 papers and 2 introductions from researchers of 10 different countries and disciplines are divided in five sections - 1) Public or Urban Art? On Terminology, 2) Digital Media & the Urban (Art), 3) Affect & Performance, 4) Territories and 5) Urban Imaginary & The City.

GRAFFITI AND STREET ART

READING, WRITING AND REPRESENTING THE CITY

Taylor & Francis Graffiti and street art images are ubiquitous, and they enjoy a very special place in collective imaginary due to their ambiguous nature. Sometimes enigmatic in meaning, often stylistically crude and aesthetically aggressive, yet always visually arresting, they fill our field of vision with texts and images that no one can escape. As they take place on surfaces and travel through various channels, they provide viewers an entry point to the subtext of the cities we live in, while questioning how we read, write and represent them. This book is structured around these three distinct, albeit by definition interwoven, key frames. The contributors of this volume critically investigate underexplored urban contexts in which graffiti and street art appear, shed light on previously unexamined aspects of these practices, and introduce innovative methodologies regarding the treatment of these images. Throughout, the focus is on the relationship of graffiti and street art with urban space, and the various manifestations of these idiosyncratic meetings. In this book, the emphasis is shifted from what the physical texts say to what these practices and their produced images do in different contexts. All chapters are original and come from experts in various fields, such as Architecture, Urban Studies, Sociology, Criminology, Anthropology and Visual Cultures, as well as scholars that transcend traditional disciplinary frameworks. This exciting new collection is essential reading for advanced undergraduates as well as postgraduates and academics interested in the subject matter. It is also accessible to a non-academic audience, such as art practitioners and policymakers alike, or anyone keen on deepening their knowledge on how graffiti and street art affect the ways urban environments are experienced, understood and envisioned.

RESOURCES IN EDUCATION

GETTING UP

SUBWAY GRAFFITI IN NEW YORK

MIT Press "Getting Up" is the term used by graffiti "artists" to describe their success in making their mark on the New York subway system. Through candid interviews, New Yorker Craig Castleman documents the inside story of the lives and activities of these young graffitiists.

THE CAMBRIDGE HANDBOOK OF COPYRIGHT IN STREET ART AND GRAFFITI

Bonadio brings together experts to provide the first comprehensive analysis of issues related to copyright in street art and graffiti. This book sheds light on the legal tools available for artists and offers policy and sociological insights to spur further debate. It will appeal to legal scholars and law practitioners around the world.

CREATIVITY IN THE LIFE CYCLE

Brill Archive

URBAN PLAY AND THE PLAYABLE CITY: A CRITICAL PERSPECTIVE

Frontiers Media SA

RESEARCH IN EDUCATION

DISTRIBUTED, AMBIENT AND PERVASIVE INTERACTIONS. SMART LIVING, LEARNING, WELL-BEING AND HEALTH, ART AND CREATIVITY

10TH INTERNATIONAL CONFERENCE, DAPI 2022, HELD AS PART OF THE 24TH HCI INTERNATIONAL CONFERENCE, HCII 2022, VIRTUAL EVENT, JUNE 26 - JULY 1, 2022, PROCEEDINGS, PART II

Springer Nature The two-volume set, LNCS 13325 and 13326, are conference proceedings that constitutes the refereed proceedings of the 10th International Conference on Distributed, Ambient and Pervasive Interactions, DAPI 2022, held as part of the 24th International Conference, HCI International 2022, which took place during June-July 2022. The conference was held virtually due to the COVID-19 pandemic. The 58 papers of DAPI 2022 are organized in topical sections named for each volume: Part I: User Experience and Interaction Design for Smart Ecosystems; Smart Cities, Smart Islands, and Intelligent Urban Living; Smart Artifacts in Smart Environments; and Opportunities and Challenges for the Near Future Smart Environments Part II: Smart Living in Pervasive IoT Ecosystems; Distributed, Ambient, and Pervasive Education and Learning; Distributed, Ambient, and Pervasive Well-being and Healthcare; and Smart Creativity and Art.

CREATIVE INDUSTRIES AND INNOVATION IN EUROPE

CONCEPTS, MEASURES AND COMPARATIVE CASE STUDIES

Routledge In recent years, the study of creativity has shifted from analysis of culture as an end in itself to one of economic enhancement, and its capability to generate wealth and promote economic development. Increasingly, European cities and regions are using the arts to fuel wellbeing and reinvigorate economies after the comparative demise of more traditional industry and manufacturing. A growing literature is starting to highlight the innovation capacity of cultural and creative industries (CCIs) as they intersect the innovation processes of other manufacturing and services sectors with an innovative and creative output. Culture and creativity may be a strategic weapon to exit the present crisis and redefine an economic model of sustainable development. This book brings together a set of multidisciplinary contributions to investigate the kaleidoscope of European creativity, focussing on CCIs and the innovations connected with them. The two main questions that this volume aims to address are: How can we identify, map and define CCIs in Europe? And how do they contribute to innovation and sustainable growth? The volume is split into two parts. The first part deals with the definition, measurement and mapping of the geography of European CCIs according to a local economic approach, focussing on Italy, Spain, the UK, Austria, Denmark and France. This section surveys the different industrial typologies and spatial patterns, which underline a significant dissimilarity between the North and the South of Europe, mainly due to the difference between heritage-driven and technology-driven countries. The section concludes with a case study on a Japanese creative city. The second part collects some interesting cases of innovation generated in creative spaces such as cities of art or creative clusters and networks. This entails the study of innovations among creative and non-creative sectors (e.g. laser technologies in conservation of works of art and design networks in Italy) and across European and non-European countries (e.g. Spaghetti Western movies in the US or visual artists in New Zealand). Finally, an innovation capacity of culture that can regenerate mature sectors (e.g. the French food supply chain and Swiss watch Valley) or combine the creative and green economics paradigms (e.g. the green creative cities in North Europe) is analyzed. This book will appeal to academics, scholars and practitioners of urban and regional studies, cultural and creative economics and managerial and organization studies.

URBAN ART AND THE CITY

CREATING, DESTROYING, AND RECLAIMING THE SUBLIME

Routledge This book offers original interdisciplinary insights into cities as a diachronic creation of urban art. It engages in a sequence of historical perspectives to examine urban space as an object of apparent quasi-cycles and processes of constitution, exaltation, imitation, contestation and redemption through art. Urban art transforms the city into a human-made sublime which is explored in the context of the Eastern Mediterranean. The book probes this process primarily through the example of Athens and Byzantine Constantinople, but also Jerusalem, Cyprus and regional cities, revealing how urban space unavoidably encompasses a spatial and temporal palimpsest which is constantly emerging. It presents new ideas for both the theorization and sensuous conception of artistic reality, architecture, and planning attributes. These extend from archaic, classical and Byzantine urban splendour to current urban decline as constitution and attack on the sublime and back. Urban processes of contestation and redemption respond recently to the new 'imperialism of debt' and the positivist, technocratic understandings and demands of Euro-governments and neoliberal institutions, while still evoking older forms of spatial power. Offering fresh notions on art, architecture, space, antiquity, (post)-modernity and politics of the region, this book will appeal to scholars and students of geography, urban studies, art, restoration, and film theory, architecture, landscape design, planning, anthropology, sociology and history.

CREATIVE COMMUNITIES

ART WORKS IN ECONOMIC DEVELOPMENT

Brookings Institution Press "Examines the impacts of arts and cultural consumption and production on local economies. Topics include location choices of arts entrepreneurs; links between the arts and non-arts sectors; public policies to foster local arts; and the arts' effects on incomes in cities across the United States and the United Kingdom"--Provided by publisher.

FRAMING GRAFFITI & STREET ART

PROCEEDINGS OF NICE STREET ART PROJECT, INTERNATIONAL CONFERENCES, 2017 - 2018

As in the first two yearly conferences of the NSAP, the 2017 conference gathered various researchers, young and seasoned, French and foreigners, from a wide range of disciplines: Cultural Studies, Aesthetics, Philosophy, Art History, Italian Studies, English-American Studies, Architecture and Urbanism, Psychology and Communication Studies. As all scholars interested in G&SA (graffiti and street art) know, such an object of study requires a comprehensive, transdisciplinary approach. The focus of the third edition was on borderlines, frames and framing. Once more, we addressed the vexata quaestio of what we are talking about, id est what street art is (compared to or beside Graffiti, Graffiti Writing, Urban Art, Street Creativity, Urban Creativity, Public Art or other names, for its boundaries are blurred and constantly changing) because we need categories to comprehend concepts and objects. Beyond terminological dissents among scholars and between the latter and non-academics, and taking for granted that the "term Street Art cannot be defined conclusively since what it encompasses is constantly being negotiated" (Bengtson 2014), we have decided to stick to a very large conception of street art as an umbrella term, including all sorts of art made in the public space for the people, indiscriminately, and with the people, while keeping Graffiti in the title of the book in the acronym G&SA, for its pioneering promineny.

THE CAMBRIDGE HANDBOOK OF COPYRIGHT IN STREET ART AND GRAFFITI

Cambridge University Press In recent years, the number of conflicts related to the misuse of street art and graffiti has been on the rise around the world. Some cases involve claims of misappropriation related to corporate advertising campaigns, while others entail the destruction or 'surgical' removal of street art from the walls on which they were created. In this work, Enrico Bonadio brings together a group of experts to provide the first comprehensive analysis of issues related to copyright in street art and graffiti. Chapter authors shed light not only on the legal tools available in thirteen key jurisdictions for street and graffiti artists to object to unauthorized exploitations and unwanted treatments of their works, but also offer policy and sociological insights designed to spur further debate on whether and to what extent the street art and graffiti subcultures can benefit from copyright and moral rights protection.

ART BOOKS

Including an international directory of museum permanent collection catalogs.

CREATIVITY AND MENTAL ILLNESS

Cambridge University Press Re-examines the common view that a high level of individual creativity often correlates with a heightened risk of mental illness.

URBAN INTERVENTION, STREET ART AND PUBLIC SPACE

Pedro Soares Neves This book it has its direct origin on an international call for papers, issued by Pedro Costa and Paula Guerra, which aimed to give body to a publication on the thematic of creative milieus and cultural scenes in contemporary urban spaces. The organizers of that publication were surprised by the great quality and interest of the proposals for papers which were presented, even if many of them were not focused specifically and directly on the "creative milieus" and "urban scenes" approach they were looking for. Interestingly, many of the papers raised the issue of the relation between urban interventions (particularly street art approaches) and public space. That was so stimulating that the authors, drawing also upon previous work on that area, decided to give birth to another project, complementary to the edition of the original idea of book, which would be specifically focused on issues of urban interventions, street art and public space. For that, they joined Pedro Soares Neves, which have been working for years in the field of street art and urban interventions, is executive director of Urbancreativity international research topic on Graffiti, Street Art and Urban Creativity. The diversity of contributions put together in this book acknowledges the variety of debates and perspectives that mark contemporary discussions on the relation between art and public space, with particular reference to the case of graffiti and street art, which attracted most of the contributors that came from various disciplines and backgrounds.

AMERICAN BOOK PUBLISHING RECORD CUMULATIVE, 1950-1977

AN AMERICAN NATIONAL BIBLIOGRAPHY

EASY-TO-MANAGE READING & WRITING CONFERENCES

PRACTICAL IDEAS FOR MAKING CONFERENCES WORK

Scholastic Inc. Looking for a way to make conferring with children more manageable and effective? Veteran teacher Laura Robb delivers a menu of reading and writing conferences that won't eat up precious class time, including spotlighting conferences, making-the-rounds, and debriefing talks. Filled with teacher-student conference dialogues, how-tos for finding conference topics within student work, management tips, sample schedules, conference assessment reproducibles, and more. Covers one-on-one, partner, small group and whole class conferences. For use with Grades 4-8.

THE NEW WEALTH OF CITIES

CITY DYNAMICS AND THE FIFTH WAVE

Routledge Over the past two decades, city economies have restructured in response to the decline of older industries. This has involved new forms of planning and urban economic development, a return to traditional concerns of city building and a focus on urban design. During this period, there has also been a marked rise in our understanding of cultural development and its role in the design, economy and life of cities. In this book, John Montgomery argues that this amounts to a shift in urban development. He provides a long overdue look at the dynamics of the city, that is, how cities work in relation to the long cycles of economic development and suggests that a new wave of prosperity, built on new technologies and new industries, is just getting underway in the Western world. The New Wealth of Cities focuses on what effect this will have on cities and city regions and how they should react. Original and wide-ranging, this book will be a definitive resource on city economies and urban planning, explaining why it is that cities develop over time in periods of propulsive growth and bouts of decline.

THE CREATIVE ARTS

A PROCESS APPROACH FOR TEACHERS AND CHILDREN

Prentice Hall This novel text engages future teachers in the processes of creativity to encourage creative growth and participation in their classrooms. It emphasizes process, rather than product, so teachers learn that once they tap into their own creativity they are better equipped to help children participate in the creative process. New and expanded content in the fourth edition includes: National standards for drama, visual arts, dance, and music and examples of how teachers can address them A new Families feature in each chapter explaining how families can support children's creative activities at home Expanded and deepened multicultural content in the prose and in exploring the arts through a multicultural context Children's literature and recommended books in each chapter for integrating literature and the arts

BEYOND THE CREATIVE SPECIES

MAKING MACHINES THAT MAKE ART AND MUSIC

MIT Press A multidisciplinary introduction to the field of computational creativity, analyzing the impact of advanced generative technologies on art and music. As algorithms get smarter, what role will computers play in the creation of music, art, and other cultural artifacts? Will they be able to create such things from the ground up, and will such creations be meaningful? In *Beyond the Creative Species*, Oliver Bown offers a multidisciplinary examination of computational creativity, analyzing the impact of advanced generative technologies on art and music. Drawing on a wide range of disciplines, including artificial intelligence and machine learning, design, social theory, the psychology of creativity, and creative practice research, Bown argues that to understand computational creativity, we must not only consider what computationally creative algorithms actually do, but also examine creative artistic activity itself.

AUSTRALIAN NATIONAL BIBLIOGRAPHY: 1992

National Library Australia

MAKING ART WORK

HOW COLD WAR ENGINEERS AND ARTISTS FORGED A NEW CREATIVE CULTURE

MIT Press The creative collaborations of engineers, artists, scientists, and curators over the past fifty years. Artwork as opposed to experiment? Engineer versus artist? We often see two different cultural realms separated by impervious walls. But some fifty years ago, the borders between technology and art began to be breached. In this book, W. Patrick McCray shows how in this era, artists eagerly collaborated with engineers and scientists to explore new technologies and create visually and sonically compelling multimedia works. This art emerged from corporate laboratories, artists' studios, publishing houses, art galleries, and university campuses. Many of the biggest stars of the art world—Robert Rauschenberg, Yvonne Rainer, Andy Warhol, Carolee Schneemann, and John Cage—participated, but the technologists who contributed essential expertise and aesthetic input often went unrecognized. Coming from diverse personal backgrounds, this roster of engineers and scientists includes Frank J. Malina, the American rocket pioneer-turned-kinetic artist who launched the art-science journal *Leonardo*, and Swedish-born engineer Billy Klüver, who established the group *Experiments in Art and Technology* (E.A.T.). At schools ranging from MIT to Caltech, engineers engaged with such figures as artist Gyorgy Kepes and celebrity curator Maurice Tuchman. Today, we are in the midst of a new surge of corporate and academic promotion of projects and programs combining art, technology, and science. *Making Art Work* reveals how artists and technologists have continually constructed new communities in which they exercise imagination, display creative expertise, and pursue commercial innovation.

CROSS-CULTURAL DESIGN. APPLICATIONS IN LEARNING, ARTS, CULTURAL HERITAGE, CREATIVE INDUSTRIES, AND VIRTUAL REALITY

14TH INTERNATIONAL CONFERENCE, CCD 2022, HELD AS PART OF THE 24TH HCI INTERNATIONAL CONFERENCE, HCII 2022, VIRTUAL EVENT, JUNE 26 - JULY 1, 2022, PROCEEDINGS, PART II

Springer Nature The four-volume set LNCS 13311 - 13314 constitutes the refereed proceedings of the 14th International Conference on Cross-Cultural Design, CCD 2022, which was held as part of HCI International 2022 and took place virtually during June 26 - July 1, 2022. The papers included in the HCII-CCD volume set were organized in topical sections as follows: Part I: Cross-Cultural Interaction Design; Collaborative and Participatory Cross-Cultural Design; Cross-Cultural Differences and HCI; Aspects of Intercultural Design Part II: Cross-Cultural Learning, Training, and Education; Cross-Cultural Design in Arts and Music; Creative Industries and Cultural Heritage under a Cross-Cultural Perspective; Cross-Cultural Virtual Reality and Games Part III: Intercultural Business Communication; Intercultural Business Communication; HCI and the Global Social Change Imposed by COVID-19; Intercultural Design for Well-being and Inclusiveness Part IV: Cross-Cultural Product and Service Design; Cross-Cultural Mobility and Automotive UX Design; Design and Culture in Social Development and Digital Transformation of Cities and Urban Areas; Cross-Cultural Design in Intelligent Environments.

CREATIVE TOURISM, A GLOBAL CONVERSATION

Sunstone Press This resource is based on and draws from the proceedings of the 2008 Santa Fe & UNESCO International Conference on Creative Tourism, this first-of-a-kind conference that brought together delegates from 16 countries.

AMERICAN BOOK PUBLISHING RECORD CUMULATIVE 2000

R. R. Bowker

ARE THE ARTS ESSENTIAL?

NYU Press "Twenty-seven contributors - artists, cultural professionals, scholars, a journalist, grantmakers - were asked this question, "Are the Arts Essential?" In response, they offer deep and challenging answers applying the lenses of the arts, and those of the sciences, the humanities, public policy, and philanthropy. Playing so many parts, situated in so many places, these writers illustrate the ubiquity of the arts and culture in the United States. They draw from the performing arts and the visual arts, from poetry and literature, and from culture in our everyday lived experiences. The arts, they remind readers, are everywhere, and - in one way and another - touch everyone. Some respondents make it clear that the arts accommodate and expedite social change on issues of race, the environment, and social justice. Several write about the many ways that the arts address community and connection - in neighborhoods, or on the national, and even global scale. Others address ways the arts help individuals strengthen and grow, through arts education and cultural enrichment. Still others write about what we share, how we share, how we find each other through the arts, across divides of many kinds, including time. Every entry challenges readers to go beyond the usual in thinking about the arts and culture in the context of our challenging times. None of the contributors hesitate or equivocate - all of them soar in what they say and how they say it. These, too, are the attributes of the arts"--

CODE AS CREATIVE MEDIUM

A HANDBOOK FOR COMPUTATIONAL ART AND DESIGN

MIT Press An essential guide for teaching and learning computational art and design: exercises, assignments, interviews, and more than 170 illustrations of creative work. This book is an essential resource for art educators and practitioners who want to explore code as a creative medium, and serves as a guide for computer scientists transitioning from STEM to STEAM in their syllabi or practice. It provides a collection of classic creative coding prompts and assignments, accompanied by annotated examples of both classic and contemporary projects, and more than 170 illustrations of creative work, and features a set of interviews with leading educators. Picking up where standard programming guides leave off, the authors highlight alternative programming pedagogies suitable for the art- and design-oriented classroom, including teaching approaches, resources, and community support structures.

CREATIVITY IN THE LIFE-CYCLE: AN ANNOTATED BIBLIOGRAPHY

THE ARTIST IN THE MACHINE

THE WORLD OF AI-POWERED CREATIVITY

MIT Press An authority on creativity introduces us to AI-powered computers that are creating art, literature, and music that may well surpass the creations of humans. Today's computers are composing music that sounds "more Bach than Bach," turning photographs into paintings in the style of Van Gogh's *Starry Night*, and even writing screenplays. But are computers truly creative—or are they merely tools to be used by musicians, artists, and writers? In this book, Arthur I. Miller takes us on a tour of creativity in the age of machines. Miller, an authority on creativity, identifies the key factors essential to the creative process, from "the need for introspection" to "the ability to discover the key problem." He talks to people on the cutting edge of artificial intelligence, encountering computers that mimic the brain and machines that have defeated champions in chess, *Jeopardy!*, and *Go*. In the central part of the book, Miller explores the riches of computer-created art, introducing us to artists and computer scientists who have, among much else, unleashed an artificial neural network to create a nightmarish, multi-eyed dog-cat; taught AI to imagine; developed a robot that paints; created algorithms for poetry; and produced the world's first computer-composed musical, *Beyond the Fence*, staged by Android Lloyd Webber and friends. But, Miller writes, in order to be truly creative, machines will need to step into the world. He probes the nature of consciousness and speaks to researchers trying to develop emotions and consciousness in computers. Miller argues that computers can already be as creative as humans—and someday will surpass us. But this is not a dystopian account; Miller celebrates the creative possibilities of artificial intelligence in art, music, and literature.

CANADIAN BOOKS IN PRINT

CBIP is the complete reference and buying guide to English-language Canadian books currently in print; consequently, the Author and Title Index, Subject Index and microfiche editions are indispensable to the book profession. With submissions from both small and large publishers, CBIP provides access to titles not listed anywhere else. Containing more than 48,000 titles, of which approximately 4,000 have a 2001 imprint, the Author and Title Index is extensively cross-referenced. The Subject Index lists the titles under 800 different subject categories. Both books offer the most complete directory of Canadian publishers available, listing the names and ISBN prefixes, as well as the street, e-mail and web addresses of more than 4,850 houses. The quarterly microfiche service provides updated information in April, July and October. CBIP is constantly referred to by order librarians, booksellers, researchers, and all those involved in book acquisition. In addition, CBIP is an invaluable record of the vast wealth of publishing and writing activity in the scientific, literary, academic and arts communities across Canada. A quarterly subscription service including the annual Author and Title Index (March 2001) plus quarterly microfiche updates (April, July, and October 2001) is also available. ISBN 0802049567 \$220.00 NET.

DIRECTORY OF SPECIAL LIBRARIES AND INFORMATION CENTERS

INTERNATIONAL ENCYCLOPEDIA OF THE SOCIAL SCIENCES

CREATIVE ARTS AND PLAY THERAPY FOR ATTACHMENT PROBLEMS

Guilford Publications This book vividly shows how creative arts and play therapy can help children recover from experiences of disrupted or insecure attachment. Leading practitioners explore the impact of early relationship difficulties on children's emotions and behavior. Rich case material brings to life a range of therapeutic approaches that utilize art, music, movement, drama, creative writing, and play. The volume covers ways to address attachment issues with individuals of different ages, as well as their caregivers. Chapters clearly explain the various techniques and present applications for specific populations, including complex trauma survivors.

NEW RESEARCH CENTERS
