

Touch Press

Hereward Tilton

Out of Touch Michelle Drouin, 2023-06-06 A behavioral scientist explores love, belongingness, and fulfillment, focusing on how modern technology can both help and hinder our need to connect. A Next Big Idea Club nominee. Millions of people around the world are not getting the physical, emotional, and intellectual intimacy they crave. Through the wonders of modern technology, we are connecting with more people more often than ever before, but are these connections what we long for? Pandemic isolation has made us even more alone. In *Out of Touch*, Professor of Psychology Michelle Drouin investigates what she calls our intimacy famine, exploring love, belongingness, and fulfillment and considering why relationships carried out on technological platforms may leave us starving for physical connection. Drouin puts it this way: when most of our interactions are through social media, we are taking tiny hits of dopamine rather than the huge shots of oxytocin that an intimate in-person relationship would provide. Drouin explains that intimacy is not just sex—although of course sex is an important part of intimacy. But how important? Drouin reports on surveys that millennials (perhaps distracted by constant Tinder-swiping) have less sex than previous generations. She discusses pandemic puppies, professional cuddlers, the importance of touch, “desire discrepancy” in marriage, and the value of friendships. Online dating, she suggests, might give users too many options; and the internet facilitates “infidelity-related behaviors.” Some technological advances will help us develop and maintain intimate relationships—our phones, for example, can be bridges to emotional support. Some, on the other hand, might leave us out of touch. Drouin explores both of these possibilities.

Touch Richard Kearney, 2021 Richard Kearney offers a timely call for the cultivation of the basic human need to touch and be touched. Making the case for the complementarity of touch and technology, this book is a passionate plea to recover a tangible sense of community and the joys of life with others.

An Empire of Touch Poulomi Saha, 2019-04-16 In today's world of unequal globalization, Bangladesh has drawn international attention for the spate of factory disasters that have taken the lives of numerous garment workers, mostly young women. The contemporary garment industry—and the labor organizing pushing back—draws on a long history of gendered labor division and exploitation in East Bengal, the historical antecedent of Bangladesh. Yet despite the centrality of women's labor to anticolonial protest and postcolonial state-building, historiography has struggled with what appears to be its absence from the archive. Poulomi Saha offers an innovative account of women's political labor in East Bengal over more than a century, one that suggests new ways to think about textiles and the gendered labors of their making. *An Empire of Touch* argues that women have articulated—in writing, in political action, in stitching—their own desires in their own terms. They produce narratives beyond women's empowerment and independence as global and national projects; they refuse critical pronouncements of their own subjugation. Saha follows the historical traces of how women have claimed their own labor, contending that their political commitments are captured in the material objects of their manufacture. Her analysis of the production of historical memory through and by the bodies of women spans British colonialism and American empire, anticolonial nationalism to neoliberal globalization, depicting East Bengal between development economics and postcolonial studies. Through a material account of text and textile, *An Empire of Touch* crafts a new narrative of gendered political labor under empire.

Touching Photographs Margaret Olin, 2012-05-21 Photography does more than simply represent the world. It acts in the world, connecting people to form relationships and shaping relationships to create communities. In this beautiful book, Margaret Olin explores photography's ability to "touch" us through a series of essays that shed new light on photography's role in the

world. Olin investigates the publication of photographs in mass media and literature, the hanging of exhibitions, the posting of photocopied photographs of lost loved ones in public spaces, and the intense photographic activity of tourists at their destinations. She moves from intimate relationships between viewers and photographs to interactions around larger communities, analyzing how photography affects the way people handle cataclysmic events like 9/11. Along the way, she shows us James VanDerZee's Harlem funeral portraits, dusts off Roland Barthes's family album, takes us into Walker Evans and James Agee's photo-text *Let Us Now Praise Famous Men*, and logs onto online photo albums. With over one hundred illustrations, *Touching Photographs* is an insightful contribution to the theory of photography, visual studies, and art history.

How to Feel Sushma Subramanian, 2021-02-02 We are out of touch. Many people fear that we are trapped inside our screens, becoming less in tune with our bodies and losing our connection to the physical world. But the sense of touch has been undervalued since long before the days of digital isolation. Because of deeply rooted beliefs that favor the cerebral over the corporeal, touch is maligned as dirty or sentimental, in contrast with supposedly more elevated modes of perceiving the world. *How to Feel* explores the scientific, physical, emotional, and cultural aspects of touch, reconnecting us to what is arguably our most important sense. Sushma Subramanian introduces readers to the scientists whose groundbreaking research is underscoring the role of touch in our lives. Through vivid individual stories—a man who lost his sense of touch in his late teens, a woman who experiences touch-emotion synesthesia, her own efforts to become less touch averse—Subramanian explains the science of the somatosensory system and our philosophical beliefs about it. She visits labs that are shaping the textures of objects we use every day, from cereal to synthetic fabrics. The book highlights the growing field of haptics, which is trying to incorporate tactile interactions into

devices such as phones that touch us back and prosthetic limbs that can feel. *How to Feel* offers a new appreciation for a vital but misunderstood sense and how we can use it to live more fully.

Grotesque Touch Amy King, 2021-09-13 In this book, Amy K. King examines how violence between women in contemporary Caribbean and American texts is rooted in plantation slavery. Analyzing films, television shows, novels, short stories, poems, book covers, and paintings, King shows how contemporary media reuse salacious and stereotypical depictions of relationships between women living within the plantation system to confront its legacy in the present. The vestiges of these relationships--enslavers and enslaved women, employers and domestic servants, lovers and rivals--negate characters' efforts to imagine non-abusive approaches to power and agency. King's work goes beyond any other study to date to examine the intersections of gender, sexuality, race, ethnicity, class, ability, and nationality in U.S. and Caribbean depictions of violence between women in the wake of slavery.

Here-There Kris Paulsen, 2017 La "telepresencia" nos permite sentir el presente -a través de la vista, el oído e incluso el tacto- desde una localización remota, por medio de la tecnología de la comunicación en tiempo real. Aparatos conectados a la red, como videocámaras y telerobots extienden nuestra actividad corporal hasta espacios remotos. Kris Paulsen aborda la telepresencia a través de experiencias artísticas contemporáneas, desde el primer video arte a las obras a vista de dron, trazando un arco de intensa actividad, en tanto que las pantallas de video se convierten en espacios de comunicación y de intervención física, táctil. Analiza la obra de artistas que utilizan esas herramientas tecnológicas y cuestiona los aspectos estéticos, sociales y éticos de medios que nos permiten manipular y afectar a personas y entornos lejanos, tocar, metafórica y literalmente, a aquellos que a su vez no nos pueden tocar. Paulsen analiza los videos de Vito Acconci y Joan Jonas en los años setenta, las performances en vivo vía satélite de

Kit Galloway y Sherrie Rabinowitz, y las instalaciones de Chris Burden en circuito cerrado de TV. Estas primeras obras, escribe, pueden ayudarnos a sentir la expansión de nuestros sentidos a través de tecnologías que dan prioridad al tiempo real sobre el espacio real, y modelan estrategias de compromiso e interacción con otros mediáticos. Crean así una historia política, estética y tecnológica para trabajos posteriores, que utilizan infraestructuras de cable de TV y la World Wide Web, como las obras telerobóticas de Ken Goldberg y Wafaa Bilal, y los trabajos artísticos sobre drones militares de Trevor Paglen, Omar Fast, Hito Steyerl y otros. Tales obras se convierte en lugares de encuentro aquí y allí.

Touch Claire North, 2015-02-24 Touch is an electrifying thriller by the author of The First Fifteen Lives of Harry August and 84K. He tried to take my life. Instead, I took his. It was a long time ago. I remember it was dark, and I didn't see my killer until it was too late. As I died, my hand touched his. That's when the first switch took place. Suddenly, I was looking through the eyes of my killer, and I was watching myself die. Now switching is easy. I can jump from body to body, have any life, be anyone. Some people touch lives. Others take them. I do both. More by Claire North: The Gameshouse 84K The End of the Day The Sudden Appearance of Hope Touch The First Fifteen Lives of Harry August

Arcadia Iain Pears, 2016-02-09 From the author of the international best seller An Instance of the Fingerpost, Arcadia is an astonishing work of imagination. In Cold War England, Professor Henry Lytten, having renounced a career in espionage, is writing a fantasy novel that dares to imagine a world less fraught than his own. He finds an unlikely confidante in Rosie, an inquisitive young neighbor who, while chasing after Lytten's cat one day, stumbles through a doorway in his cellar and into a stunning and unfamiliar bucolic landscape—remarkably like the fantasy world Lytten is writing about. There she meets a young boy named Jay who is about to embark on a journey that will change both their lives. Elsewhere, in a dystopian society where progress is controlled by a

corrupt ruling elite, the brilliant scientist Angela Meerson has discovered the potential of a powerful new machine. When the authorities come knocking, she will make an important decision—one that will reverberate through all these different lives and worlds.

The King's Touch Tom Sleigh, 2022-02-01 A profound encounter with the hyperreality of our time of global upheaval, violence, and pandemic. Tom Sleigh's poems are skeptical of the inevitability of our fate, but in this brilliant new collection, they are charged with a powerful sense of premonition, as if the future is unfolding before us, demanding something greater than the self. Justice is a prevailing force, even while the poems are fully cognizant of the refugee crisis, war, famine, and the brutal reality of a crowded hospital morgue. *The King's Touch* collides the world of fact and the world of mystery with a resolutely secular register. The title poem refers to the once-held belief that the king, as a divine representative, is imbued with the power of healing touch. Sleigh turns this encounter between illness and human contact toward his own chronic blood disease and the ongoing COVID-19 pandemic and its mounting death tolls. One poem asks, "isn't it true that no matter how long you / wear them, masks don't grieve, only faces do?" In this essential new work, Sleigh shows how the language of poetry itself can revive and recuperate a sense of a future under the conditions of violence, social unrest, and global anxiety about the fate of the planet.

The Philosopher's Touch François Noudelmann, 2012-01-03 Renowned philosopher and prominent French critic François Noudelmann engages the musicality of Jean-Paul Sartre, Friedrich Nietzsche, and Roland Barthes, all of whom were amateur piano players and acute lovers of the medium. Though piano playing was a crucial art for these thinkers, their musings on the subject are largely scant, implicit, or discordant with each philosopher's oeuvre. Noudelmann both recovers and integrates these perspectives, showing that the manner in which these

philosophers played, the composers they adored, and the music they chose reveals uncommon insight into their thinking styles and patterns. Noudelmann positions the physical and theoretical practice of music as a dimension underpinning and resonating with Sartre's, Nietzsche's, and Barthes's unique philosophical outlook. By reading their thought against their music, he introduces new critical formulations and reorients their trajectories, adding invaluable richness to these philosophers' lived and embodied experiences. The result heightens the multiple registers of being and the relationship between philosophy and the senses that informed so much of their work. A careful reader of music, Noudelmann maintains an elegant command of the texts under his gaze and appreciates the discursive points of musical and philosophical scholarship they involve, especially with regard to recent research and cutting-edge critique.

Touchscreen Archaeology Wanda Strauven, 2021-05-17 The touchscreen belongs to a century-long history of hands-on media practices and touchable art objects. This media-archaeological excavation examines the nature of our sensual involvement with media and invites the reader to think about the touchscreen beyond its technological implications. In six chapters, the book questions and historicizes both aspects of the touchscreen, considering touch as a media practice and screen as a touchable object.

Poetry's Touch William Waters, 2018-05-31 To whom does a poem speak? Do poems really communicate with those they address? Is reading poems like overhearing? Like intimate conversation? Like performing a script? William Waters pursues these questions by closely reading a selection of poems that say you to a human being: to the reader, to the beloved, or to the dead. In any account of reading lyric poetry, Waters argues, there will be places where the participant roles of speaker, intended hearer, and bystander melt together or away; these are moments of wonder. Looking both at poetry's you and at how readers

encounter it, Waters asserts that poetic address shows literature pressing for a close relation with those into whose hands it may fall. What is at stake for us as readers and critics is our ability to acknowledge the claims made on us by the works of art with which we engage. In second-person poems, in a poem's touch, we may come to see why poetry matters to us, and how we, in turn, come to feel answerable to it. *Poetry's Touch* takes as a central thread the poetry of Rainer Maria Rilke, a writer whose work is unusually self-conscious about poetic address. The book also draws examples from a gamut of European and American poems, ranging from archaic Greek inscriptions to Keats, Dickinson, and Ashbery.

To Teach Is to Touch Lives Forever Internet,1998-03

Please Touch Janine A. Mileaf,2010 Exploring the notion of tactility in dada and surrealism

The Stranger, the Tears, the Photograph, the Touch William A. Christian Jr.,2017-03-10 This book is an expanded, larger-format, and more highly illustrated version of a smaller book released by CEU Press in 2011. It presents and comments on an extensive set of religious and personal photographs and illustrations that depict people along with divine beings or absent loved ones. First, Christian examines the periodic appearances of Christ-like strangers in the Spanish countryside through the vision of a woman in La Mancha in 1931. Then he considers the long history of images with liquids on them not only for early modern Spain, but also in the United States, Italy and France in the 1940s and 1950s. The third and most extensive chapter addresses the iconography of illustrated depictions of divine and spirit beings in conjunction with humans and how its conventions were incorporated into commercial postcards and personal photographs, culminating in photo montages of families and their absent soldiers in World War I. The fourth theme is new to this edition. It compares the electric moments in Spanish communities when people ritually come into physical contact with saints and

with animals, or transform themselves into saints or animals for ritual purposes. Over 50 of the color photographs by Spain's preeminent documentary photographer, Cristina García Rodero, are included.

Touch Laura U. Marks, 2002 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, erotic 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.

Touch Me Not Hereward Tilton, 2019-05-21 *Touch Me Not* is an Austrian manuscript compendium of the black magical arts, completed c. 1795. Unique and otherworldly, it evokes a realm of visceral dark magic. As the co-editor of this volume Hereward Tilton notes, the manuscript appears at first sight to be a 'grimoire' or magician's manual intended for noviciates of black magic. Psychedelic drug use, animal sacrifice, sigillary body art, masturbation fantasy and the necromantic manipulation of gallows-corpses count among the transgressive procedures it depicts. With their aid hidden treasures are wrested from guardian

spirits, and the black magician's highest ambition--an infernal transfiguration and union with the Devil--can be fulfilled. Hidden for decades within the Wellcome Library collection, *Touch Me Not* is published here as a full-color facsimile. The German and Latin texts have been translated by Hereward Tilton and Merlin Cox, scholars who have explored the sources for the various elements and provided copious references. Tilton provides an introduction that lays out the context for the survival of this extraordinary manuscript.

Boundaries of Touch Jean Halley, 2010-10-01 Discussing issues of parent-child contact ranging from breastfeeding and sleeping arrangements to sexual abuse, Jean O'Malley Halley traces the evolution of mainstream ideas about touching between adults and children over the course of the twentieth century in the United States. *Boundaries of Touch* shows how arguments about adult-child touch have been politicized, simplified, and bifurcated into naturalist and behaviorist viewpoints, thereby sharpening certain binary constructions such as mind/body and male/female. In addition to contemporary periodicals and self-help books on child rearing, Halley uses information gathered from interviews she conducted with mothers ranging in age from twenty-eight to seventy-three. Throughout, she reveals how the parent-child relationship, far from being a private or benign subject, continues as a highly contested, politicized affair of keen public interest.

Water I Won't Touch Kayleb Rae Candrilli, 2021-04-20 Both radically tender and desperate for change, *Water I Won't Touch* is a life raft and a self-portrait, concerned with the vitality of trans people living in a dangerous and inhospitable landscape. Through the brambles of the Pennsylvania forest to a stretch of the Jersey Shore, in quiet moments and violent memories, Kayleb Rae Candrilli touches the broken earth and examines the whole in its parts. Written during the body's healing from a double mastectomy—in the wake of addiction and family dysfunction—these ambitious poems put new form to what's been

lost and gained. Candrilli ultimately imagines a joyful, queer future: a garden to harvest, lasting love, the insistent flamboyance of citrus.

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