

Tara Mcpherson.jpg

Julia Cagé

**Wandering Luminations: The Art of Tara McPherson** Tara McPherson,2019-06-18 Tara McPherson returns with another stunning art book! The chaotic wonders of science, mythology and the power of the feminine form are at the core of this stunning art collection. Wandering Luminations: The Art of Tara McPherson showcases the artist's most recent and ambitious creations from that solo exhibition, as well as works from her I Know It By Heart and Supernova series of paintings.

**Feminist in a Software Lab** Tara McPherson,2018-02-19 For over a dozen years, the Vectors Lab has experimented with digital scholarship through its online publication, Vectors, and through Scalar, a multimedia authoring platform. The history of this software lab intersects a much longer tale about computation in the humanities, as well as tensions about the role of theory in related projects. Tara McPherson considers debates around the role of cultural theory within the digital humanities and addresses Gary Hall's claim that the goals of critical theory and of quantitative or computational analysis may be irreconcilable (or at the very least require far more time and care). She then asks what it might mean to design from conception digital tools and applications that emerge from contextual concerns of cultural theory and, in particular, from a feminist concern for difference. This path leads back to the Vectors Lab and its ongoing efforts at the intersection of theory and praxis.

**Lost Constellations: The Art of Tara McPherson Vol. 2** Tara McPherson,2015-02-25 Loss, love, and loneliness. Altered forms and transfigured ideas. Power and vulnerability. Parallel universes of the heart and mind. Space and time. In a few brief years, the stunning visual oeuvre of Tara McPherson has grown and evolved at thrilling speed. Expanding beyond the limits of rock poster art into the worlds of commercial illustration and fine art, her paintings, drawings, toys, sculptures, and installations have pushed her influence and authority across the breadth of creative expression and helped redefine the boundaries of pop surrealism. Lost Constellations: The Art of Tara McPherson Volume 2 is the compelling road map to the artist's most recent and ambitious journeys in paint, pencil, and sculpture.

**The Pop Up Art Book** Rosston Meyer,2015-06-15 A Pop Up Book featuring 3-D Versions of Comic, Pop & Street Art from 6 Acclaimed Artists

**Hop on Pop** Henry Jenkins III,Jane Shattuc,Tara McPherson,2003-01-23 Hop on Pop showcases the work of a new generation of scholars—from fields such as media studies, literature, cinema, and cultural studies—whose writing has been informed by their ongoing involvement with popular culture and who draw insight from their lived experiences as critics, fans, and consumers. Proceeding from their deep political commitment to a new kind of populist grassroots politics, these writers challenge old modes of studying the everyday. As they rework traditional scholarly language, they search for new ways to write about our complex and compelling engagements with the politics and pleasures of popular culture and sketch a new and lively vocabulary for the field of cultural studies. The essays cover a wide and colorful array of subjects including pro wrestling, the computer games Myst and Doom, soap operas, baseball card collecting, the Tour de France, karaoke, lesbian desire in the Wizard of Oz, Internet fandom for the series Babylon 5, and the stress-management industry. Broader themes examined include the origins of popular culture, the aesthetics and politics of performance, and the social and cultural processes by which objects and practices are deemed tasteful or tasteless. The commitment that binds the contributors is to an emergent perspective in cultural studies, one that engages with popular culture as the culture that sticks to the skin, that becomes so much a part of us that it becomes increasingly difficult to examine it from a distance. By refusing to deny or rationalize their own often contradictory identifications with popular culture, the contributors ensure that the volume as a whole reflects the immediacy and vibrancy of its objects of study. Hop on Pop will appeal to those engaged in the study of popular culture, American studies, cultural studies, cinema and visual studies, as well as to the general educated reader. Contributors. John Bloom, Gerry Bloustein, Aniko Bodroghkozy, Diane Brooks, Peter Chvany, Elana Crane, Alexander Doty, Rob Drew, Stephen Duncombe, Nick Evans, Eric Freedman, Joy Fuqua, Tony Grajeda, Katherine Green, John Hartley, Heather Hendershot, Henry Jenkins, Eithne Johnson, Louis Kaplan, Maria Koundoura, Sharon Mazer, Anna McCarthy, Tara McPherson, Angela Ndalianis, Edward O'Neill, Catherine Palmer, Roberta Pearson, Elayne Rapping, Eric Schaefer, Jane Shattuc, Greg Smith, Ellen Strain, Matthew Tinkhom, William Uricchio, Amy Villarego, Robyn Warhol, Charles Weigl, Alan Wexelblat, Pamela Robertson Wojcik, Nabeel Zuberi

**Art of Modern Rock** Paul Grushkin,Dennis King,2004-11-04 Authoritative, eye-popping, and massive, this is the first and last word on contemporary concert posters, with more than 1,600 exemplary rock posters and flyers from more than 200 international studios and artists.

**Zerofriends** Alex Pardee,2013-11-15 Throughout history and in fables and pop culture, every underdog has possessed a vital asset that led to success: passion. The same can be said about art and apparel brands Zerofriends. Originally a small group of imaginative artists who shared a desire to create obscure, unique and borderline demented artwork, Zerofriends has grown into a collective whose work has gained worldwide recognition. This book showcases the artists and illustrators who have played a major role in establishing the Zerofriends brand as one of the most unique collections in the industry.

**Comics and Stuff** Henry Jenkins,2020-04-14 Considers how comics display our everyday stuff—junk drawers, bookshelves, attics—as a way into understanding how we represent ourselves now For most of their history, comics were widely understood as disposable—you read them and discarded them, and the pulp paper they were printed on decomposed over time. Today, comic books have been rebranded as graphic novels—clothbound high-gloss volumes that can be purchased in bookstores, checked out of libraries, and displayed proudly on bookshelves. They are reviewed by serious critics and studied in university classrooms. A medium once considered trash has been transformed into a respectable, if not elite, genre. While the American comics of the past were about hyperbolic battles between good and evil, most of today's graphic novels focus on everyday personal experiences. Contemporary culture is awash with stuff. They give vivid expression to a culture preoccupied with the processes of circulation and appraisal, accumulation and possession. By design, comics encourage the reader to scan the landscape, to pay attention to the physical objects that fill our lives and constitute our familiar surroundings. Because comics take place in a completely fabricated world, everything is there intentionally. Comics are stuff; comics tell stories about stuff; and they display stuff. When we use the phrase “and stuff” in everyday speech, we often mean something vague, something like “etcetera.” In this book, stuff refers not only to physical objects, but also to the emotions, sentimental attachments, and nostalgic longings that we express—or hold at bay—through our relationships with stuff. In Comics and Stuff, his first solo authored book in over a decade, pioneering media scholar Henry Jenkins moves through anthropology, material culture, literary criticism, and art history to resituate comics in the cultural landscape. Through over one hundred full-color illustrations, using close readings of contemporary graphic novels, Jenkins explores how comics depict stuff and exposes the central role that stuff plays in how we curate our identities, sustain memory, and make meaning. Comics and Stuff presents an innovative new way of thinking about comics and graphic novels that will change how we think about our stuff and ourselves.

**The Best of Comix Book** Denis Kitchen,Stan Lee,2013 In 1974, legendary Marvel Comics publisher Stan Lee approached underground pioneer Denis Kitchen and offered a way for them to collaborate. Their resulting series was called Comix Book and featured work by many of the top underground cartoonists including Joel Beck, Kim Deitch, Justin Green, Harvey Pekar, Trina Robbins, Art Spiegelman (first national appearance of Maus), Skip Williamson, and S. Clay Wilson. The Best of Comix Book showcases 150-pages of classic underground comix (printed on newsprint, as they originally appeared), many never before reprinted.

**Transmedia Frictions** Marsha Kinder,Tara McPherson,2021-03-16 Editors Marsha Kinder and Tara McPherson present an authoritative collection of essays

on the continuing debates over medium specificity and the politics of the digital arts. Comparing the term “transmedia” with “transnational,” they show that the movement beyond specific media or nations does not invalidate those entities but makes us look more closely at the cultural specificity of each combination. In two parts, the book stages debates across essays, creating dialogues that give different narrative accounts of what is historically and ideologically at stake in medium specificity and digital politics. Each part includes a substantive introduction by one of the editors. Part 1 examines precursors, contemporary theorists, and artists who are protagonists in this discursive drama, focusing on how the transmedia frictions and continuities between old and new forms can be read most productively: N. Katherine Hayles and Lev Manovich redefine medium specificity, Edward Branigan and Yuri Tsivian explore nondigital precursors, Steve Anderson and Stephen Mamber assess contemporary archival histories, and Grahame Weinbren and Caroline Bassett defend the open-ended mobility of newly emergent media. In part 2, trios of essays address various ideologies of the digital: John Hess and Patricia R. Zimmerman, Herman Gray, and David Wade Crane redraw contours of race, space, and the margins; Eric Gordon, Cristina Venegas, and John T. Caldwell unearth database cities, portable homelands, and virtual fieldwork; and Mark B.N. Hansen, Holly Willis, and Rafael Lozano-Hemmer and Guillermo Gómez-Peña examine interactive bodies transformed by shock, gender, and color. An invaluable reference work in the field of visual media studies, *Transmedia Frictions* provides sound historical perspective on the social and political aspects of the interactive digital arts, demonstrating that they are never neutral or innocent.

**Tara McPherson's Somewhere Under the Rainbow Coloring Kit** Tara McPherson, 2008-10-14 Dark Horse Deluxe joins with Tara McPherson to design the Somewhere Under the Rainbow Coloring Kit! This fantastic kit comes in an easy-carry, heavy-gauge, clear vinyl bag with zipper enclosure, and includes a 96-page coloring book featuring 48 pieces of outstanding black and white art by Tara McPherson. This book features concealed spiral binding and stiff covers and includes a unique box of 24 crayons in modern colors. But that's not all! Four color-them-yourself postcards, and a deluxe sticker sheet are included in the spiral bound book.

**The 3D Art Book** Tristan Eaton, 2011 This text presents a carefully curated selection of over 100 works by established and up-and-coming contemporary artists, expertly rendered as 3D images that can be viewed with red and blue glasses. Many of the pieces were created specifically for this project.

**Philographics** Genis Carreras, 2013 A series of 95 beautiful designs explaining philosophy using simple colors and shapes.

*Heroes & Villains* Tatiana Wills, 2011 Contains photographs of artists such as street artists, graphic novelists, painters, etc. Also includes interviews with Liz McGrath, Ron English, Blek le Rat, Audrey Kawasaki, Anders Nilsen, Chaz Bojórquez, Molly Crabapple, David Choe, Saber One, Kim Deitch, Marion Peck & Mark Ryden, Tiffany Bozic, Seonna Hong and James Jean.

**The Darkening Garden** John Clute, 2006-01-01 Author, critic, and scholar John Clute has assembled exclusively for Payseur & Schmidt this dictionary of horror motifs. Thirty entries unravel the hidden meanings and dark secrets of horror literature. Entries such as Vastation, Double, Appointment in Samarra, and Cloaca, to name a few. Each is explored in-depth, with cross-references to Clute's Encyclopedia of Fantasy and a forthcoming encyclopedia of Horror. An addition, each entry is accompanied by a brand new illustration by one of thirty hand-picked artists. Cover and endpapers illustrated by Jason Van Hollander. Artists include: Adam Grano, Andrio Abero, Art Chantry, Carson Ellis, Chanda Helzer, Corey Lunn, Diana Sudyka, Dirk Fowler, Guy Burwell, Heiko Muller, Jacob Covey, Jason Van Hollander, Jay Ryan, Jeff Kleinsmith, Jesse LeDoux, Jessica Lynch, Jon Daly, Julie Murphy, Kaela Graham, Karen Kirchhoff, Lesley Reppeteaux, Little Friends of Printmaking, Martin Ontiveros, Meg Hunt, Michael Michael, Motorcycle Mike King, S. Britt, Shawn Wolfe, Steven Weissman, Tara McPherson. 165 pages. Signed and numbered limited hardback first edition of 500. Deluxe embossed and stamped cover with screen-printed sash.

*Tara McPherson Mr. Wiggles Journal* Tara McPherson, 2008-10 Following the success of her *Lonely Hearts* book and journal, Dark Horse is proud to present this second spiral-bound journal by Tara McPherson featuring Mr. Wiggles.

**The Hole in the Middle** Paul Budnitz, 2011-06-07 Morgan has a hole in his middle, and it gives him a strange, empty feeling -- sort of like always being a little bit hungry. His best friend Yumi tries to help, but nothing seems to make Morgan feel better. Not music, not picnics... not even reminding himself to forget about the feeling. Then Yumi gets sick, and Morgan bakes her a cake. Cheering Yumi up means that Morgan doesn't stop to think about the hole in his middle. Only then does the hole start to shrink... until it's exactly the same size as a belly button. /DIVDIV With bright, whimsical illustrations by up-and-coming artist Aya Kakeda, this simple, inventive tale gently reminds us that our own problems sometimes go away when we focus on our friends.

**Saving the Media** Julia Cagé, 2016-04-04 The media are in crisis. Confronted by growing competition and sagging advertising revenue, news operations in print, on radio and TV, and even online are struggling to reinvent themselves. Many have gone under. For too many others, the answer has been to lay off reporters, join conglomerates, and lean more heavily on generic content. The result: in a world awash with information, news organizations provide citizens with less and less in-depth reporting and a narrowing range of viewpoints. If democracy requires an informed citizenry, this trend spells trouble. Julia Cagé explains the economics and history of the media crisis in Europe and America, and she presents a bold solution. The answer, she says, is a new business model: a nonprofit media organization, midway between a foundation and a joint stock company. Cagé shows how this model would enable the media to operate independent of outside shareholders, advertisers, and government, relying instead on readers, employees, and innovative methods of financing, including crowdfunding. Cagé's prototype is designed to offer new ways to share and transmit power. It meets the challenges of the digital revolution and the realities of the twenty-first century, inspired by a central idea: that news, like education, is a public good. *Saving the Media* will be a key document in a debate whose stakes are nothing less crucial than the vitality of democracy.

*Painfully Rich* John Pearson, 1995

Shaping the Digital Dissertation Virginia Kuhn, Anke Finger, 2021-05-04 This volume is a timely intervention that not only helps demystify the idea of a digital dissertation for students and their advisors, but will be broadly applicable to the work of librarians, administrators, and anyone else concerned with the future of graduate study in the humanities and digital scholarly publishing. Roxanne Shirazi, The City University of New York Digital dissertations have been a part of academic research for years now, yet there are still many questions surrounding their processes. Are interactive dissertations significantly different from their paper-based counterparts? What are the effects of digital projects on doctoral education? How does one choose and defend a digital dissertation? This book explores the wider implications of digital scholarship across institutional, geographic, and disciplinary divides. The volume is arranged in two sections: the first, written by senior scholars, addresses conceptual concerns regarding the direction and assessment of digital dissertations in the broader context of doctoral education. The second section consists of case studies by PhD students whose research resulted in a natively digital dissertation that they have successfully defended. These early-career researchers have been selected to represent a range of disciplines and institutions. Despite the profound effect of incorporated digital tools on dissertations, the literature concerning them is limited. This volume aims to provide a fresh, up-to-date view on the digital dissertation, considering the newest technological advances. It is especially relevant in the European context where digital dissertations, mostly in arts-based research, are more popular. *Shaping the Digital Dissertation* aims to provide insights, precedents and best practices to graduate students, doctoral advisors, institutional agents, and dissertation committees. As digital dissertations have a potential impact on the state of research as a whole, this edited collection will be a useful resource for the wider academic community and anyone interested in the future of doctoral studies.

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