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Authorship Ellie Abrons,Lucia Allais,Marshall Brown,Peter Eisenman,Antoine Picon,Curt Gambetta,Hal Foster,Sylvia Lavin,Thom Mayne,Florencia Pita,Jackilin Bloom,Eda Yetim,Jesse Reiser,2020-02-04 Authorship critically examines emergent themes in contemporary architecture by revisiting the seemingly defunct notion of design authorship. As we revel in the death of the master architect, how do we come to terms with the shifting role of creativity in architecture's cultural production? In Authorship, a cross-disciplinary group of designers and scholars explores this topic through a myriad of lenses. Subjects include the impact of digital tools and computational scripts on the conception of buildings in the age of robotics, the current climate of appropriation and sampling as a counter-form of authorship, and the rise of reauthored materials in a postdigital age. These questions are cast against alternative ideas of authorship that, in turn, reposition the history of architecture. Featured essays investigate the separation between the personal and the authored while other contributions expose meaning, symbolism, and iconography as the subjects of authority—not authorship. Ultimately, this book dismantles, realigns, and reassembles disparate architectural conditions to form new ways of thinking. Discourse is a biannual publication series that presents timely themes on and around architecture. A selective compilation of essays, interviews, roundtable discussions, featured exhibitions, photo-essays, and collateral materials—such as architectural models, sketches, and built works—highlight architectural culture, practice, and theory.

Music, Authorship, and the Book in the First Century of Print Kate van Orden,2013-10-19 What does it mean to author a piece of music? What transforms the performance scripts written down by musicians into authored books? In this fascinating cultural history of Western musicÕs adaptation to print, Kate van Orden looks at how musical authorship first developed through the medium of printing. When music printing began in the sixteenth century, publication did not always involve the composer: printers used the names of famous composers to market books that might include little or none of their music. Publishing sacred music could be career-building for a composer, while some types of popular song proved too light to support a reputation in print, no matter how quickly they sold. Van Orden addresses the complexities that arose for music and musicians in the burgeoning cultures of print, concluding that authoring books of polyphony gained only uneven cultural traction across a century in which composers were still first and foremost performers.

Scientific Authorship Mario Biagioli,Peter Galison,2014-01-27 Since the seventeenth century our ideas of scientific authorship have expanded and changed dramatically. In this ambitious volume of new work, Mario Biagioli and Peter Galison have brought together historians of science, literary historians, and historians of the book. Together they track the changing nature and identity of the author in science, both historically and conceptually, from the emergence of scientific academies in the age of Galileo to concerns with large-scale multiauthorship and intellectual property rights in the age of cloning labs and pharmaceutical giants. How, for example, do we decide whether a chemical compound is discovered or invented? What does it mean to patent genetic material? Documenting the emergence of authorship in the late medieval period, authorship's limits and its fragmentation, Scientific Authorship offers a collective history of a complex relationship.

Multiple Authorship and the Myth of Solitary Genius Jack Stillinger,1991-08-15 This is a study of the collaborative creation behind literary works that are usually considered to be written by a single author. Although most theories of interpretation and editing depend on a concept of single authorship, many works are actually developed by more than one author. Stillinger examines case histories from Keats, Wordsworth, Coleridge, Mill, and T.S. Eliot, as well as from American fiction, plays, and films, demonstrating that multiple authorship is a widespread phenomenon. He shows that the reality of how an author produces a work is often more complex than is expressed in the romantic notion of the author as solitary genius. The cumulative evidence revealed in this engaging study indicates that collaboration deserves to be included in any account of authorial achievement.

The Professions of Authorship Matthew Joseph Bruccoli,1996 A tribute to a man whose life's work has centered on the study of authorship and who is a scholar and book collector of the first magnitude, The Professions of Authorship examines the business of writing, publishing, and selling books - or what George V. Higgins describes in this volume as a perplexing, disorganized, chameleonic enterprise. Twenty-three authors, publishing professionals, and scholars who share Matthew J. Bruccoli's love and knowledge of books offer candid observations and opinions about the past, present, and future of publishing. In doing so, they unravel many of the mysteries surrounding this tradition-bound endeavor.

Authorship in the Days of Johnson Arthur Simons Collins,1927

The Imprint of Gender Wendy Wall,1993 What did it mean to be published at the end of the sixteenth century? While in polite circles gentlemen exchanged handwritten letters, published authors risked association with the low-born masses. Examining a wide range of published material including sonnets, pageants, prefaces, narrative poems, and title pages, Wendy Wall considers how the idea of authorship was shaped by the complex social controversies generated by publication during the English Renaissance.

Author, Reader, Book Stephen Partridge,Erik Kwakkel,2012-01-01 Incorporating several kinds of scholarship on medieval authorship, the essays examine interrelated questions raised by the relationship between an author and a reader, the relationships between authors and their antecedents, and the ways in which authorship interacts with the physical presentation of texts in books.

Social Authorship and the Advent of Print Margaret J. M. Ezell,1999 Ezell's interdisciplinary approach draws together the history of the book and cultural history. The result allows the reader a glimpse of literary life as practiced by social authors in the context of the development of commercial publishing and the formalization of copyright laws defining texts and authors.--BOOK JACKET.

Openness, Secrecy, Authorship Pamela O. Long,2003-04-30 A history of the book and intellectual property that includes military technology and military secrets. Winner of The Morris D. Forkosch Prize from the Journal of the History of Ideas In today's world of intellectual property disputes, industrial espionage, and book signings by famous authors, one easily loses sight of the historical nature of the attribution and ownership of texts. In Openness, Secrecy, Authorship: Technical Arts and the Culture of Knowledge from Antiquity to the Renaissance, Pamela Long combines intellectual history with the history of science and technology to explore the culture of authorship. Using classical Greek as well as medieval and Renaissance European examples, Long traces the definitions, limitations, and traditions of intellectual and scientific creation and attribution. She examines these attitudes as they pertain to the technical and the practical. Although Long's study follows a chronological development, this is not merely a general work. Long is able to examine events and sources within their historical context and locale. By looking at Aristotelian ideas of Praxis, Techne, and Episteme. She explains the tension

between craft and ideas, authors and producers. She discusses, with solid research and clear prose, the rise, wane, and resurgence of priority in the crediting and lionizing of authors. Long illuminates the creation and re-creation of ideas like trade secrets, plagiarism, mechanical arts, and scribal culture. Her historical study complicates prevailing assumptions while inviting a closer look at issues that define so much of our society and thought to this day. She argues that a useful working definition of authorship permits a gradation of meaning between the poles of authority and originality, and guides us through the term's nuances with clarity rarely matched in a historical study.

A Companion to Media Authorship Jonathan Gray,Derek Johnson,2013-02-12 A Companion to Media Authorship "Gray and Johnson have brought together a stellar group of authors whose works deftly explicate the complexities of negotiating 'authorship' across a range of cultural production sites. This definitive collection is an important and long-overdue contribution to contemporary media studies." Serra Tinic, author of On Location: Canada's Television Industry in a Global Market "Wide-ranging and global, historical and contemporary, brimming with insights enlarging our understanding of media production and reception, this book is an important contribution to the study of authorship." Michael Z. Newman, author of Indie: An American Film Culture While the idea of authorship has transcended the literary to play a meaningful role in the cultures of film, television, games, comics, and other emerging digital forms, our understanding of it is still too often limited to assumptions about solitary geniuses and individual creative expression. A Companion to Media Authorship is a ground-breaking collection that reframes media authorship as a question of culture in which authorship is as much a construction tied to authority and power as it is a constructive and creative force of its own. Gathering together the insights of leading media scholars and practitioners, 28 original chapters map the field of authorship in a cutting-edge, multi-perspective, and truly authoritative manner. The contributors develop new and innovative ways of thinking about the practices, attributions, and meanings of authorship. They situate and examine authorship within collaborative models of industrial production, socially networked media platforms, globally diverse traditions of creativity, complex consumption practices, and a host of institutional and social contexts. Together, the essays provide the definitive study on the subject by demonstrating that authorship is a field in which media culture can be transformed, revitalized, and reimagined.

Milton, Authorship, and the Book Trade Stephen B. Dobranski,1999-08-28 An original study of Milton's authorship and the material production of his texts in relation to the booktrade.

Authorship and Film David A. Gerstner,Janet Staiger,2013-09-13 Authorship in film has been a persistent theme in the field of cinema studies. This volume of new work revitalizes the question of authorship by connecting it to larger issues of identity--in film, in the marketplace, in society, in culture. Essays range from the auteur theory and Casablanca to Oscar Micheaux, from the American avant-garde to community video, all illuminating how authorship is a complex idea with far-reaching implications. This ambitious and wide-ranging book will be essential reading for anyone concerned with film studies and the concept of the author.

Henry James's New York Edition David Bruce McWhirter,David McWhirter,1998 Toward the end of James's career, Charles Scribner's Sons offered to publish his collected work under the overall title The New York Edition of the Novels and Tales of Henry James. This book is the first comprehensive effort to apprehend the full complexity of James's self-performance there.

Media Authorship Cynthia Chris,David A. Gerstner,2013 Contemporary media authorship is frequently collaborative, participatory, non-site specific, or quite simply goes unrecognized. In this volume, media and film scholars explore the theoretical debates around authorship, intention, and identity within the rapidly transforming and globalized culture industry of new media. Defining media broadly, across a range of creative artifacts and production cultures—from visual arts to videogames, from textiles to television—contributors consider authoring practices of artists, designers, do-it-yourselfers, media professionals, scholars, and others. Specifically, they ask: What constitutes media and authorship in a technologically converged, globally conglomerated, multiplatform environment for the production and distribution of content? What can we learn from cinematic and literary models of authorship—and critiques of those models—with regard to authorship not only in television and recorded music, but also interactive media such as videogames and the Internet? How do we conceive of authorship through practices in which users generate content collaboratively or via appropriation? What institutional prerogatives and legal debates around intellectual property rights, fair use, and copyright bear on concepts of authorship in new media? By addressing these issues, Media Authorship demonstrates that the concept of authorship as formulated in literary and film studies is reinvigorated, contested, remade—even, reauthored—by new practices in the digital media environment.

Performing Authorship Sonja Longolius,2016-05-31 Authors not only create artworks. In the process of creating, they simultaneously bring to life their author personae. Approaching this phenomenon from an interdisciplinary point of view, Sonja Longolius develops a concept of »performative authorship« by examining different strategies of becoming an author. In regard to the notion of her concept, this work offers a critical and comparative analysis of the works of Paul Auster, Candice Breitz, Sophie Calle, and Jonathan Safran Foer. Specifically, Auster/Calle and Breitz/Foer form a generational pair of opposites, enabling a discussion of postmodern and post-postmodern artistic strategies of »performative authorship«.

Copyright and Collective Authorship Daniela Simone,2019-05-02 Addresses the difficult question of how to determine the authorship, and ownership, of copyright in highly collaborative works.

Auteurs and Authorship Barry Keith Grant,2008-02-11 Auteurs and Authorship: A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies. This unique anthology addresses the aesthetic and historical debates surrounding auteurship while providing author criticism and analysis in practice. Examines a number of mainstream and established directors, including John Ford, Alfred Hitchcock, Howard Hawks, Douglas Sirk, Frank Capra, Kathryn Bigelow, and Spike Lee Features historically important, foundational texts as well as contemporary pieces Includes numerous student features, such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features Each essay deliberately focuses across film makers' oeuvres, rather than on one specific film, to enable lecturers to have flexibility in constructing their syllabi

The Construction of Authorship Martha Woodmansee,Peter Jaszi,1994 What is an author? What is a text? At a time when the definition of text is expanding and the technology whereby texts are produced and disseminated is changing at an explosive rate, the ways authorship is defined and rights conferred upon authors must also be reconsidered. This volume argues that contemporary copyright law, rooted as it is in a nineteenth-century Romantic

understanding of the author as a solitary creative genius, may be inapposite to the realities of cultural production. Drawing together distinguished scholars from literature, law, and the social sciences, the volume explores the social and cultural construction of authorship as a step toward redefining notions of authorship and copyright for today's world. These essays, illustrating cultural studies in action, are aggressively interdisciplinary and wide-ranging in topic and approach. Questions of collective and collaborative authorship in both contemporary and early modern contexts are addressed. Other topics include moral theory and authorship; copyright and the balance between competing interests of authors and the public; problems of international copyright; musical sampling and its impact on fair use doctrine; cinematic authorship; quotation and libel; alternative views of authorship as exemplified by nineteenth-century women's clubs and by the Renaissance commonplace book; authorship in relation to broadcast media and to the teaching of writing; and the material dimension of authorship as demonstrated by Milton's publishing contract. Contributors. Rosemary J. Coombe, Margreta de Grazia, Marvin D'Lugo, John Feather, N. N. Feltes, Ann Ruggles Gere, Peter Jaszi, Gerhard Joseph, Peter Lindenbaum, Andrea A. Lunsford and Lisa Ede, Jeffrey A. Masten, Thomas Pfau, Monroe E. Price and Malla Pollack, Mark Rose, Marlon B. Ross, David Sanjek, Thomas Streeter, Jim Swan, Max W. Thomas, Martha Woodmansee, Alfred C. Yen

  Authorship in the Long Eighteenth Century Dustin Griffin,2013-12-11 This book deals with changing conditions and conceptions of authorship in the long eighteenth century, a period said to have witnessed the birth of the modern author. Challenging claims about the public sphere and the professional writer, it engages with recent work on print culture and the history of the book and takes up such under-treated topics as the forms of literary careers and the persistence of the Renaissance "republic of letters" into the "age of authors."

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