big science laurie anderson

Big Science Laurie Anderson: A Journey into Experimental Sound and Performance Art

big science laurie anderson is more than just an album title—it marks a pivotal moment in the evolution of experimental music and performance art. Laurie Anderson's groundbreaking 1982 release, *Big Science*, introduced audiences to a unique blend of storytelling, avant-garde sounds, and innovative technology, setting the stage for one of the most influential careers in contemporary art and music. But what exactly makes *Big Science* so special, and why does Laurie Anderson continue to captivate listeners and art lovers decades later? Let's dive into the fascinating world of *big science laurie anderson* and explore the album's origins, themes, and lasting impact.

The Birth of Big Science: Laurie Anderson's Breakthrough Moment

Laurie Anderson emerged from the vibrant New York City art scene in the late 1970s and early 1980s, a time when boundaries between visual art, music, and performance were rapidly dissolving. *Big Science*, her debut album, was released in 1982 and quickly became a cult classic. Unlike anything heard before, the album featured a curious mix of spoken word, electronic music, and theatrical presentation.

What is Big Science About?

At its core, *Big Science* is a conceptual exploration of modern life, technology, and communication. Laurie Anderson uses her signature spoken-word style, combined with minimalistic electronic sounds, to paint vivid scenes of urban life, consumerism, and the complexities of human interaction. Tracks like "O Superman" showcase her ability to weave political commentary with personal narrative, creating an emotional and intellectual experience.

The album's title itself hints at the grand scale of scientific and technological progress, and Anderson critiques the sometimes cold, mechanical nature of modern society. But it's never just critique; there's a playful curiosity and a poetic sensibility that invites listeners to reflect on the world around them.

The Artistic Innovations Behind Big Science Laurie Anderson

What truly sets *big science laurie anderson* apart is the innovative use of technology and performance techniques. Anderson was not just a musician; she was a multimedia artist who incorporated visuals, storytelling, and new electronic instruments to expand the possibilities of sound.

Use of the Vocoder and Electronic Instruments

One of the defining features of *Big Science* is Anderson’s use of the vocoder, an electronic device that modulates the human voice, producing a robotic, ethereal sound. This technique became especially prominent in “O Superman,” where her voice shifts between warm and mechanical, reinforcing the themes of alienation and communication breakdown.

Beyond the vocoder, Anderson experimented with synthesizers, tape loops, and custom-built instruments. Her approach was hands-on and experimental, often blending found sounds and unconventional audio effects to create a soundscape that felt both futuristic and intimate.

Performance Art Meets Music

Laurie Anderson’s work on *Big Science* cannot be fully appreciated without understanding her background in performance art. Rather than simply recording songs, Anderson crafted performances that combined visual elements, storytelling, and music into a cohesive experience. This approach challenged conventional concert formats and encouraged audiences to think differently about what music could be.

Her performances often included the use of projected images, props, and spoken narratives, blurring the lines between concert, theater, and art installation. This multidisciplinary method helped pave the way for future artists who blend media and genres.

The Cultural Impact of Big Science Laurie Anderson

The release of *Big Science* was a landmark moment not only for Laurie Anderson but also for the broader landscape of experimental music and art. It helped bring avant-garde sound and performance into the mainstream consciousness and inspired countless musicians, artists, and technologists.

O Superman: A Surprise Hit

Perhaps the most famous track from *Big Science* is “O Superman,” which unexpectedly climbed the UK charts in 1981. The song’s haunting melody and enigmatic lyrics captured the public’s imagination, proving that experimental music could reach a wide audience. Its success opened doors for Anderson and helped legitimize experimental art within popular culture.

Influence on Future Generations

Big Science has influenced a wide range of artists across genres, from electronic musicians to performance artists and filmmakers. Anderson’s fearless blending of technology and storytelling demonstrated new possibilities for creative expression.

Artists exploring themes of technology, identity, and society often cite Laurie Anderson as a key inspiration. Her pioneering work also helped establish a foundation for electronic and multimedia art practices that continue to evolve today.

Exploring Laurie Anderson’s Legacy Beyond Big Science

While *Big Science* remains a cornerstone of Laurie Anderson’s career, her artistic journey did not stop there. She continued to push boundaries with subsequent albums, performances, and multimedia projects, consistently exploring the intersection of technology, narrative, and human experience.

Continued Innovation in Sound and Storytelling

Following *Big Science*, Anderson released albums such as *Mister Heartbreak* (1984) and *Home of the Brave* (1986), further refining her unique artistic voice. She embraced emerging technologies, including digital video and interactive installations, to enhance her performances.

Her live shows became immersive experiences, integrating music with visual art and spoken word. This holistic approach to performance art has influenced countless contemporary artists who seek to create more engaging and multidimensional works.

Collaborations and Multimedia Projects

Laurie Anderson has collaborated with a diverse range of artists, from musicians like Lou Reed to filmmakers and visual artists. These partnerships have expanded her creative horizons and allowed her to experiment with new forms and ideas.

She has also been involved in film scoring, theater productions, and public art installations, demonstrating her versatility and commitment to interdisciplinary art. Her work often addresses themes such as technology’s impact on society, memory, and the human condition—topics that remain ever-relevant.

Why Big Science Laurie Anderson Still Matters Today

In an era dominated by rapid technological change and digital communication, the themes explored in *Big Science* resonate more than ever. Laurie Anderson’s insights into the complexities of modern life, mediated through innovative sound and performance, continue to offer valuable perspectives.

For anyone interested in the crossroads of art, technology, and culture, *big science laurie anderson* is an essential touchstone. The album and its accompanying performances challenge us to think critically about how we relate to machines, language, and each other.

Whether you’re a longtime fan or new to Laurie Anderson’s work, exploring *Big Science* reveals a rich tapestry of creativity that has helped shape modern experimental art and music. Its influence can be seen in everything from electronic music festivals to multimedia art exhibitions, proving that Anderson’s vision remains vibrant and inspiring decades later.

Frequently Asked Questions

Who is Laurie Anderson in the context of Big Science?

Laurie Anderson is an avant-garde artist and musician known for her experimental performances and multimedia art, including her influential album 'Big Science' released in 1982.

What is 'Big Science' by Laurie Anderson?

'Big Science' is Laurie Anderson's debut studio album, released in 1982, featuring a blend of spoken word, electronic music, and experimental sounds.

Why is Laurie Anderson's 'Big Science' considered significant in experimental music?

'Big Science' is significant because it pushed the boundaries of music and performance art by combining storytelling, technology, and innovative soundscapes, influencing future generations of experimental artists.

What themes are explored in Laurie Anderson's 'Big Science'?

The album explores themes such as technology, communication, modern society, and the human experience, often using irony and surreal narratives.

How did Laurie Anderson create the sound of 'Big Science'?

Laurie Anderson used a combination of electronic instruments, vocoders, synthesizers, and her unique vocal delivery to create the distinctive sound of 'Big Science'.

What is the impact of Laurie Anderson's 'Big Science' on contemporary art and music?

'Big Science' helped bridge the gap between performance art and music, inspiring interdisciplinary approaches in contemporary art and influencing electronic and experimental music genres.

Are there any notable tracks on Laurie Anderson's 'Big Science'?

Yes, notable tracks include 'O Superman,' which became a surprise hit, as well as 'From the Air' and 'Big Science,' each showcasing her unique style.

Did Laurie Anderson perform 'Big Science' live?

Yes, Laurie Anderson performed material from 'Big Science' live, often incorporating multimedia elements, visual projections, and theatrical performance techniques.

How was 'Big Science' received by critics and audiences?

'Big Science' received critical acclaim for its innovation and originality, and it gained a cult following, particularly for the track 'O Superman,' which charted internationally.

What influence did Laurie Anderson’s background have on 'Big Science'?

Laurie Anderson's background in visual arts, performance, and technology greatly influenced 'Big Science,' allowing her to merge various artistic disciplines into a cohesive and groundbreaking work.

Additional Resources

Big Science Laurie Anderson: A Pioneering Fusion of Art and Technology

big science laurie anderson stands as a landmark in the career of Laurie Anderson, an avant-garde artist, musician, and performer renowned for her innovative integration of multimedia elements and experimental soundscapes. Released in 1982, Big Science marked Anderson’s debut album and rapidly positioned her as a distinctive voice in the landscape of contemporary experimental music. The album remains a critical reference point for understanding the intersection of technology, narrative storytelling, and sonic experimentation—a combination that Laurie Anderson has masterfully cultivated throughout her prolific career.

Exploring the Genesis of Big Science

Laurie Anderson’s Big Science emerged during a period when art and music were undergoing radical transformations, spurred by technological advancements and shifting cultural paradigms. The album itself is not merely a collection of songs but rather a conceptual suite blending spoken word, electronic music, and performance art. Anderson’s use of the vocoder and her trademark violin, processed through electronic effects, create an otherworldly listening experience that challenges traditional notions of genre and form.

Big Science can be viewed as a commentary on the mechanization and depersonalization of modern life, themes that resonate through Anderson’s cryptic lyrics and minimalist sound design. The album’s title track, “Big Science,” encapsulates this ethos, evoking imagery of industrial scale and scientific detachment, while simultaneously humanizing these concepts through intimate vocal delivery and poetic language.

The Role of Technology in Big Science

One of the defining features of Big Science is its innovative use of technology. Laurie Anderson's experimentation with electronic instruments, particularly the vocoder, was groundbreaking at the time. The vocoder allowed her to manipulate her voice electronically, adding layers of texture and abstraction that blurred the boundaries between human and machine. This technique was pivotal in crafting the album's futuristic, sometimes eerie atmosphere.

Furthermore, Anderson's use of tape loops, synthesizers, and early samplers contributed to the album's layered soundscape. The production techniques underscored the thematic preoccupations with communication, identity, and the alienation inherent in the digital age. The interplay between acoustic elements and electronic manipulation forged a sound that was both accessible and unsettling, a hallmark of Anderson's signature style.

Big Science Within Laurie Anderson's Artistic Trajectory

Big Science is often regarded as the cornerstone of Laurie Anderson's artistic identity. While Anderson had been active in New York's downtown art scene prior to 1982, this album brought her work to a broader audience, blending performance art with popular music sensibilities. It set the stage for her subsequent projects, which continued to explore multimedia storytelling, including film, installations, and live performance.

In terms of influence, Big Science paved the way for other artists operating at the nexus of technology and art. Anderson's approach—merging narrative, music, and electronic innovation—anticipated trends in experimental music and performance art that would gain prominence in the decades to follow. Her impact is evident in the work of contemporary musicians who use technology as an integral part of their creative expression.

Notable Tracks and Their Significance

Several tracks on Big Science stand out for their conceptual depth and innovative execution:

- **"From the Air"**: This track showcases Anderson's ethereal vocal style paired with minimalist electronic instrumentation, creating a haunting atmosphere that explores themes of communication and disconnection.
- **"O Superman"**: Perhaps the most iconic piece from the album, "O Superman" achieved unexpected commercial success, reaching the UK Top 10. Its repetitive, mantra-like structure and abstract lyrics challenge listeners to reconsider notions of heroism and technology.
- **"Big Science"**: The title track's stark, rhythmic delivery and cryptic text exemplify Anderson's ability to merge poetic narrative with a mechanical sonic backdrop.

Each of these tracks contributes to the overarching narrative of Big Science, encapsulating Laurie Anderson’s distinctive blend of intellectual rigor and emotional nuance.

Critical Reception and Legacy

At the time of its release, Big Science received critical acclaim for its originality and daring artistic vision. Reviewers praised Anderson’s ability to traverse multiple disciplines, crafting an album that was as much performance art as it was a musical record. The commercial success of “O Superman” was particularly notable, as it introduced avant-garde music to a wider audience without compromising its experimental integrity.

Over the years, Big Science has been analyzed extensively within academic and music circles for its pioneering use of technology and narrative form. It is frequently cited as a seminal work in the development of electronic and experimental music genres. Additionally, the album’s themes—addressing technology’s impact on society—remain relevant, underscoring Anderson’s prescience and continued cultural resonance.

Pros and Cons of Big Science in Contemporary Context

- **Pros:**
    - Innovative fusion of electronic music and spoken word.
    - Timeless thematic exploration of technology and human experience.
    - Influential in shaping multimedia performance art.
- **Cons:**
    - Experimental nature may challenge mainstream listeners.
    - Abstract lyrics can be inaccessible without contextual knowledge.
    - Production techniques, while pioneering, may sound dated to some contemporary audiences.

Despite these considerations, Big Science holds an indispensable place in the canon of experimental music and art.

Big Science Laurie Anderson and Its Place in Modern Culture

Today, Big Science continues to inspire artists across disciplines. Laurie Anderson's integration of technology and narrative paved the way for contemporary explorations of identity and society in digital contexts. The album's enduring relevance is evidenced by its continued presence in academic curricula, museum exhibitions, and multimedia performances that reference its innovative style.

Moreover, in an era dominated by digital communication and technological mediation, the themes of Big Science resonate with renewed urgency. Anderson's work encourages reflection on the complexities of human-machine interaction, the nature of language, and the role of art in interpreting technological change.

In examining Big Science Laurie Anderson not only as a groundbreaking album but as a cultural artifact, one appreciates the depth and foresight embedded in Anderson's artistry. Her ability to anticipate and articulate the nuances of an increasingly mechanized world remains a testament to her profound influence on both music and art.

Big Science Laurie Anderson

big science laurie anderson: Laurie Anderson's Big Science S. Alexander Reed, 2021-11-09 In Laurie Anderson's Big Science, S. Alexander Reed dives into the wonderfully strange making and meanings of this singular album and of its creator's long artistic career, offering scrupulous new research, reception history, careful description, and dizzying creativity.

big science laurie anderson: Laurie Anderson's Big Science S. Alexander Reed, 2021-12-10 Shimmering in maximal minimalism, joyful bleakness, and bodiless intimacy, Laurie Anderson's Big Science diagnosed crises of meaning, scale, and identity in 1982. Decades later, the strange questions it poses loom even larger: How do we remain human when our identities are digitally distributed? Does technology bring us closer together or further apart? Can we experience the stillness of now when time is always moving? How does our experience become memory? Laurie Anderson pioneered new techniques and aesthetics in performance art, becoming its first and most enduring superstar. In this book, author S. Alexander Reed dives into the wonderfully strange making and meanings of this singular album and of its creator's long artistic career. Packed with scrupulous new research, reception history, careful description, and dizzying creativity, this book is an interdisciplinary love letter to a record whose sounds, politics, and expressions of gendered identity grow more relevant each day.

big science laurie anderson: Technologien des Performativen Kathrin Dreckmann, Maren Butte, Elfi Vomberg, 2020-09-03 Die zunehmende Technologisierung der Gegenwart betrifft in vielschichtiger Art und Weise auch das Theater: von Körpertechniken des Schauspielens, Tanzens und Singens zu Formen digitaler Medienperformance und Game Theatre. Die Beiträger*innen des

Bandes widmen sich jenen Technologien des Performativen im Kontext ihrer je eigenen medientechnischen Umgebungen.

big science laurie anderson: Das Jahrhundert der Avantgarden Cornelia Klinger, Wolfgang Müller-Funk, 2004 Die Vorstellung einer Vorhut-Funktion der Künste und der Künstler für die Gestaltung der Zukunft, insbesondere einer anderen, besseren Gesellschaft - und das bedeutet, die Vorstellung eines Zusammenhangs von Kunst mit Fortschritt, Modernität und Erneuerung - hat die Begriffe von Kunst, Literatur und Musik im 20. Jahrhundert wesentlich geprägt. Am Beginn des neuen Jahrhunderts erscheinen die Grundlagen dieser Vorstellung tiefgreifend verändert. Die Verstrickungen der Avantgarde in die großen totalitären Systeme, die Enttäuschung der Utopien der Moderne, der Einbruch strikter Grenzen zwischen Kunst und Massenkultur sind die wichtigsten Ursachen dieses Wandels. In seiner Folge ist das Konzept von Kunst zur Disposition gestellt, gilt es, das Verhältnis von Kunst und Gesellschaft neu zu bestimmen.

big science laurie anderson: The Album James E. Perone, 2012-10-17 This four-volume work provides provocative critical analyses of 160 of the best popular music albums of the past 50 years, from the well-known and mainstream to the quirky and offbeat. The Album: A Guide to Pop Music's Most Provocative, Influential, and Important Creations contains critical analysis essays on 160 significant pop music albums from 1960 to 2010. The selected albums represent the pop, rock, soul, R&B, hip hop, country, and alternative genres, including artists such as 2Pac, Carole King, James Brown, The Beatles, and Willie Nelson. Each volume contains brief sidebars with biographical information about key performers and producers, as well as descriptions of particular music industry topics pertaining to the development of the album over this 50-year period. Due to its examination of a broad time frame and wide range of musical styles, and its depth of analysis that goes beyond that in other books about essential albums of the past and present, this collection will appeal strongly to music fans of all tastes and interests.

big science laurie anderson: *Kultsounds* Immanuel Brockhaus, 2017-07-15 Einzelsounds prägen die Geschichte der Popmusik. Der Clap Sound, der Synthesizer-Bass, der Klang eines DX 7 E-Pianos oder Auto-Tune sind genuine Popsounds und stehen in hohem Maße für die Identifizierung von Stilen. Immanuel Brockhaus analysiert erstmals umfassend prägende Einzelsounds in ihrem Entstehungs- und Entwicklungskontext und liefert damit Einblicke in Technologie, Anwendungspraxis und Ästhetik von Kultsounds sowie den damit verbundenen Netzwerken. Interviews mit Roger Linn, Boris Blank, And.Ypsilon und vielen anderen bekannten Akteuren ergänzen die Studie und verdeutlichen die Popularität und Komplexität von Sounds und Soundeffekten.

big science laurie anderson: *501 Essential Albums of the '80s* Gary Graff, 2025-05-20 501 Essential Albums of ’80s is the ultimate curated list detailing dozens of the decade’s most influential releases across all genres, featuring descriptions of the releases, album art, and artist imagery.

big science laurie anderson: Actor & Avatar Dieter Mersch, Anton Rey, Thomas Grunwald, Jörg Sternagel, Lorena Kegel, Miriam Laura Loertscher, 2023-07-06 What kind of relationship do we have with artificial beings (avatars, puppets, robots, etc.)? What does it mean to mirror ourselves in them, to perform them or to play trial identity games with them? Actor & Avatar addresses these questions from artistic and scholarly angles. Contributions on the making of »technical others« and philosophical reflections on artificial alterity are flanked by neuroscientific studies on different ways of perceiving living persons and artificial counterparts. The contributors have achieved a successful artistic-scientific collaboration with extensive visual material.

big science laurie anderson: Put the X in PolitiX David Auer, Tobias Ebbrecht-Hartmann, Karin Harrasser, Drehli Robnik, Ulrike Wirth, 2019-05-20 Die auf Marvel-Comics basierenden X-Men sind seit zwei Jahrzehnten im superheroischen Kino als Subjekte intersektionaler Konflikte und Bündnisse aktiv. In sieben Filmen, von X-Men (2000) bis Dark PhoeniX (2019), sowie in Ablegern mit den Mutanten Logan/Wolverine und Deadpool spielen sie politische Perspektivierungen der Gegenwart, ihrer Geschichte und ihrer offenen Zukünfte durch. Das reicht von Holocaust-Erinnerungen und Rassismuskritik über bürgerrechtliches Handeln und Widerstand

gegen Normalisierung bis zur Wahrnehmung solidarischer Beziehungen anstelle einer Überhöhung des Kampfes. In diesem Sammelbändchen wird Selbst-Displays der Warenform nachgegangen, für die das Franchise beispielhaft ist. Und es werden Eigendynamiken von Mutation und Prothesenkörperlichkeit festgehalten sowie Erfahrungsräume einer politischen Sachlichkeit, die nicht in Verdinglichung aufgehen. Die Beiträge – von David Auer, Tobias Ebbrecht-Hartmann, Karin Harrasser, Drehli Robnik und Ulrike Wirth – suchen X-Men-Filme auf und mit Hingabe ab. Heraus kommen (Durch-)Kreuzungen von Pop-Kino und Politik-Konzeptionen: Arten, am Gesellschaftlichen dessen Unbestimmtheit zu sichten. Sind Film, Politik und Theorie so etwas wie defekte Superheld*innen? Jedenfalls geht es um Ansätze, Einsätze und (Er)Setzungen ihrer Powers, Positionen und Deformationen. Und darum, dass sie aneinander das eine oder andere X ausmachen.

big science laurie anderson: *The woman of the crowd* Daniela Daniele, 2021-12-28 This book traces the origins of the Postmodern eclectic grammar of linguistic collision back in the Surrealist poetics of ruins. Keeping in mind the images of lost direction in the big city as a central figure in the discussion of both the Modern and Postmodern aesthetics of displacement, Daniele starts comparing the epiphanic encounters of the Baudelairian flâneur in metropolitan Paris - in constant search for the traces of a lost symbolic order - with Breton's enigmatic pursuit of Nadja, the elusive sphinx in the crowd who moves in a mental territory of puzzling condensations and of ineffable objets trouvé. In his visual and written work, Marcel Duchamp was probably the first artist to envision the space of the crowd as a trans-urban, multiple dimension: a cool arena of disjunctive encounters contributing to transform the Surrealist erotic space of desire in a cooler, open field of performance. Deeply influenced by Duchamp's hybrid aesthetics, American Postmodern writers such as Donald Barthelme and Thomas Pynchon, and the performance artist Laurie Anderson, represent metropolis as a “geographical incest”, as a plural, entropic semiosphere which transcends the notion of urban community to become the tolerant receptacle of an ethnic and discoursive multiplicity, an electronic area of linguistic collisions translatable in new fragmented and unfinished narratives. Evoking the assemblages of Abstract Expressionists, the debris of Simon Rodia “junk art”, and the hybrid language of Postmodern architecture, this neo-Surrealist narrative discourse transforms the epiphanic traces envisioned by the Baudelairian and Bretonian heroes in partial parodies, in enigmatic fragments whose ultimate source transcends the narrator's knowledge. The conceptual strategy which is constitutive of these texts implicitly asks the puzzled reader to disentangle the entropic plots, immerging him in the midst of a “linguistic wilderness,” where all opposites - fact and fiction, man and machine, man and female - enigmatically and humorously coexist.

big science laurie anderson: *Welcome to your brain* Sandra Aamodt, Samuel Wang, 2008

big science laurie anderson: Gestures of Music Theater Dominic Symonds, Millie Taylor, 2014-02 Gestures of Music Theatre: The Performativity of Song and Dance offers new, cutting-edge essays focusing on song and dance as performative gestures that not only entertain but also act on audiences and performers. The chapters range across musical theatre, opera, theatre and other artistic practices, from Glee to Gardzienice, Beckett to Disney, Broadway to Turner-Prize-winning sound installation. The chapters draw together these diverse examples of vocality and physicality by exploring their affect rather than through considering them as texts. The book's contributors derive methodologies from many disciplines. Resisting discrete discipline-based enquiry, they share methodologies and performance repertoires with discipline-based scholarship from theatre studies, musicology and cultural studies, amongst other approaches. Together, they view these as neighboring voices whose dialogue enriches the study of contemporary music theatre.

big science laurie anderson: Music USA Richie Unterberger, Samb Hicks, 1999 The ideal handbook for every rock-n-roll pilgrim, Music USA tours the musical heritage of America, from New York to Seattle, stopping at all the shrines of sound in between. Coverage includes background on the development of local music styles, with details on clubs and venues, radio stations and record stores nationwide.

big science laurie anderson: The Rough Guide to Rock Peter Buckley, 2003 Compiles career biographies of over 1,200 artists and rock music reviews written by fans covering every phase of

rock from R & B through punk and rap.

big science laurie anderson: The Software Arts Warren Sack, 2019-04-09 An alternative history of software that places the liberal arts at the very center of software's evolution. In The Software Arts, Warren Sack offers an alternative history of computing that places the arts at the very center of software's evolution. Tracing the origins of software to eighteenth-century French encyclopedists' step-by-step descriptions of how things were made in the workshops of artists and artisans, Sack shows that programming languages are the offspring of an effort to describe the mechanical arts in the language of the liberal arts. Sack offers a reading of the texts of computing—code, algorithms, and technical papers—that emphasizes continuity between prose and programs. He translates concepts and categories from the liberal and mechanical arts—including logic, rhetoric, grammar, learning, algorithm, language, and simulation—into terms of computer science and then considers their further translation into popular culture, where they circulate as forms of digital life. He considers, among other topics, the “arithmetization” of knowledge that presaged digitization; today's multitude of logics; the history of demonstration, from deduction to newer forms of persuasion; and the post-Chomsky absence of meaning in grammar. With The Software Arts, Sack invites artists and humanists to see how their ideas are at the root of software and invites computer scientists to envision themselves as artists and humanists.

big science laurie anderson: Rock Song Index Bruce Pollock, 2014-03-18 The Rock Song Index, Second Edition, is a new version of a well-received index to the classic songs of the rock canon, from the late '40s through the end of the 20th century. The study of the history of rock music has exploded over the last decade; all college music departments offer a basic rock-history course, covering the classic artists and their songs.

big science laurie anderson: Secret Weapons and World War II Walter E. Grunden, 2005 Grunden's analysis of this fundamental flaw in the Japanese war effort seamlessly weaves together science, technology, and military history to provide an entirely unique look at a crucial but understudied aspect of World War II. Comparing the science and weapons programs of all the major combatants, he demonstrates that Japan's failure was nearly inevitable, given its paucity of strategic resources, an inadequate industrial base, the absence of effective centralized management to coordinate research, military hostility toward civilian scientists, and bitter interservice rivalries. In the end, Japan could not overcome these obstacles and thus failed to make the transition to the kind of Big Science it needed to ward off its enemies and dominate the Far East.--BOOK JACKET.

big science laurie anderson: Save Changes Liam Joseph Madden, 2010-07-13 If youve pondered on the infinite questions of existence, love and quantum physics, time-travel or great coffeeSave Changes has arrived with knowledge that the future is merely a case of remembering.

big science laurie anderson: Walking in Circles Rita J. McNamara, 2001-01-31 Inspired by a startling midwinter dream of ancient hills and prehistoric shrines, the author builds her own stone circle in the wilderness and begins a journal of exploration into the nature of cyclical time, the sacred power of everyday, and the meaning of the eternal feminine. From the Art of Gardening to the Zen of Housepainting, Walking in Circles is a quiet chronicle of midlife passage and homegrown ways, reminding us that our lives are lived in moments, in the thoughts, memories, and rituals spun out in daily life. It is a book about time, the time of our lives, the remembered time we keep in our bodies and minds, the ticking time we use to measure out our days, and the hauntingly timeless time of dreams and moons and ancient stones. Comments from Readers: This book is incredible! Its great reading. I loved it and it made me remember a lot of things about my own life and rekindled a desire to read. I especially enjoyed its vivid descriptiveness and tempo. - T.M. (jazz musician, Chicago) How amazing and awesome when the truth of a life contains such wisdom. Your imagery is often breathtaking. Sensitive and thought provoking with unending layers of revelation. A brave experiment. - J.S. (poet, Chicago, IL) To say I liked your book would be a vast understatement; to say I loved it would be to leave so many important things left unsaid, like how it speaks to me and takes me to the place where I need to be. Thank you. If I could write, it would be what I would like to say and how I would like to say it. I read it straight through, stopping only to sleep. - A.S.

(businesswoman, Denver, CO) Im only 53 pages into it, but I had to stop to write and tell you- its great! The language is fresh, evocative, and poetic. Great work, beautiful storytelling. - M.R. (psychotherapist, Chicago, IL) Your writing is beautiful, lyrical. I love it. Youve got a great book here. - M.T. (college admissions counselor, Montpelier, VT) Before I had a chance to get to your manuscript, something unusual happened. My husband, who rarely reads and never stays up past ten, picked it up and read late into the night, finally finishing at the breakfast table with the words, Wow! Youve got to read this book! So I was psyched. The book is wonderful. Deep, rich, and vivid. - B.A.C. (therapist, Lake Forest, IL) A friend sent your book up a few weeks ago and Im writing to tell you how much I enjoyed it. It was like being engaged in a long conversation with an old friend. All through the book I kept saying Yes! Yes! Now another friend is reading it and she says youve inspired her to begin writing a journal, and after that Bonnie will read it you already have a little fan club up here in Baraga County. - M.D. (artist, Baraga, MI)

big science laurie anderson: The Architect Francesca Hughes, 1996 The Architect: Reconstructing Her Practice examines how the introduction of womento the main body of architecture might bring about a reconstruction ofthe orders that pervade architectural production and consumption. At a moment when the architectural profession is beginning to shift from its traditionally male domination, The Architect: Reconstructing Her Practice examines how the introduction of women to the main body of architecture might bring about a reconstruction of the orders that pervade architectural production and consumption. In a collection of autobiographical essays in which practice is both the site and the vehicle for change, twelve American and European architects reflect on the nature of critical practice and its relation to architecture. The contributors were chosen not only for the distinguished quality of their work, but also for the range of architectural practices they collectively encompass--from the intersection of theory and philosophy to the intersection of building process and industry. Together, they present a compelling and provocative critique of architectural culture. All show a willingness to transgress the various mediums and territories of architecture, to recover and reopen certain discussions lost in the architectural discourse they have inherited.

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