CONTENTS

Acknowledgments vii

- INTRODUCTION What Is Social Aesthetics? 1 Georgina Born, Eric Lewis, and Will Straw
- PART I THE SOCIAL AND THE AESTHETIC
- CHAPTER 1 After Relational Aesthetics: Improvised Music, the Social, and (Re)Theorizing the Aesthetic 33 Georgina Born
- CHAPTER 2 Scripting Social Interaction: Improvisation, Performance, and Western "Art" Music 59 Nicholas Cook
- **CHAPTER 3** From the American Civil Rights Movement to Mali: Reflections on Social Aesthetics and Improvisation 78 Ingrid Monson
- CHAPTER 4 From Network Bands to Ubiquitous Computing: Rich Gold and the Social Aesthetics of Interactivity 91 George E. Lewis
- PART II GENRE AND DEFINITION
- CHAPTER 5 The Social Aesthetics of Swing in the 1940s: Or the Distribution of the Non-Sensible 113 David Brackett
- **CHAPTER 6** What Is "Great Black Music"? The Social Aesthetics of the AACM in Paris 135 *Eric Lewis*

- CHAPTER 7 Kenneth Goldsmith and Uncreative Improvisation 160 Darren Wershler
- PART III SOCIALITY AND IDENTITY
- CHAPTER 8 Strayhorn's Queer Arrangements 183 Lisa Barg
- CHAPTER 9 What's Love Got to Do with It? Creating Art, Creating Community, Creating a Better World 213 Tracey Nicholls
- CHAPTER 10 Improvisation in New Wave Cinema: Beneath the Myth, the Social 233 Marion Froger, translated by Will Straw

PART IV PERFORMANCE

- CHAPTER 11 Social Aesthetics and Transcultural Improvisation: Wayde Compton and the Performance of Black Time 255 Winfried Siemerling
- CHAPTER 12 Devices of Existence: Contact Improvisation, Mobile Performances, and Dancing through Twitter 268 Susan Kozel
- CHAPTER 13 The Dramaturgy of Spontaneity: Improvising the Social in Theater 288 Zoë Svendsen

References 309 Contributors' Biographies 335 Index 339