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Ngai our aesthetic categories

BEST AMBIENT The Best Ambient Music on Bandcamp: May 2021 By Arielle Gordon · June 04, 2021 In the new documentary Sisters With Transistors (2020), director Lisa Rovner presents archival footage and new interviews with female pioneers of electronic music, from the commercially successful Suzanne Ciani to the esoteric philosophies of Maryanne Amacher. In the film, she explores the liberating power of technology at a time when mainstream music communities restricted women from their compositional ranks. The introduction of synthesizers and other generative music machines allowed for women to create their own personal orchestras. Their legacies, along with the dozens of musicians not named in the film, live on in the exploratory works of the ambient artists in this month's roundup, from Green-HouseMusic for Living Spaces . 00:10 / 00:58 The literary critic Sianne Ngai studies our shared aesthetic vocabulary, expanding it to fit our contemporary world. In her book Our Aesthetic Categories, she argues the importance of studying the quality of cuteness; the inherent draw to a tiny dog or a small toy. Olive Ardizoni, who performs as Green-House, similarly explores cuteness, silliness, and whimsy through their music, which soothes without losing its playfulness. On their debut full-length, Music for Living Spaces, they expand on the palette they created for their EP Six Songs for Invisible Gardens, using simple synths and loops to build warbling, rubbery melodies with rounded edges and a lingering trace of artificiality. Titles like "Royal Fern" and "Nocturnal Bloom" recall pioneering synth albums like Mort Garson's Plantasia, mirroring that record's sense of New Age weightlessness. Erika Dohi's debut record refers to the Greek myth of two half-brothers, who together form the constellation Gemini. Aside from its release during Gemini's season, the title can be seen as an allusion to Dohi's split identities: raised in Osaka, she later moved to the U.S. to study music. Those two halves—her Asian and American identities—manifest in her songwriting and production. Lyrics are split between English and Japanese, and while her collaborators largely consist of American composers and jazz virtuosos, the themes of her record are undeniably rooted in her Japanese upbringing. The chromatic, almost sci-fi quality to her synths can be attributed to the otherworldly event that shaped her childhood, the 1995 Osaka earthquake. Her album addresses the trauma and aftermath of that event, evoking a time warp with techniques like backmasking, while song titles like "Two Moons (Osaka 1995)" and "Tower of the Sun" refer directly to the natural disaster and the tower that remained after the dust settled. It's a striking first record that weaves field recordings, spoken word, and acoustic instruments together with a retro-futuristic palette. Zachary Utz direct deposit . 00:10 / 00:58 The earliest solo releases from Zachary Utz recall, at least in spirit, the brash, noisy rock of his band Dope Body: featherlight synths would fade into claustrophobic tape samples, and rhythm seemed to take precedence over melody. But on direct deposit, the Baltimore-based musicians to create a sound that is both his most melodic and most nonlinear release. Reworking recordings from musicians like violinist Matthew Pierce and vibraphonist Rod Hamilton, he redirects the logical progressions of their instruments to disorient the listener, almost as if crafting a choose-your-own-adventure record. Like a kaleidoscope, his recombinations are as intricate as they are dizzying. Car CultureDead Rock . 00:10 / 00:58 Daniel Fisher is a man of many aspects. As the label head for Allergy Season, he partnered with Discwoman to release compilations full of dancefloor heaters. His most known alias, Physical Therapy, he explored nearly a dozen monikers, the last of which was a downtempo, chilled-out guise known as Car Culture. On Dead Rock, he expands that concept into an entire album of glistening synths, slow soft rock guitar, and rumbling drones. Fisher's uncanny humor is ever present, casting an eerie, superreal glow on looped vocal samples. But as with his mixes, his penchant for jokes never overshadows the production acumen. On his Bandcamp page, Fisher calls the album an "electroacoustic ego dissolution," but the delicate melodies throughout are arguably the strongest mark of his persona in a discography built on remixing and sampling. mHzEarth's Shadow . 00:10 / 00:58 Mo H. Zareei brings the typically intangible nature of music synthesis into the physical realm with his instruments, creating shuttering scores from mechatronic machines that make cataclysmic noise from electricity, wind, and raw materials. On Earth's Shadow, the Wellington-based composer maintains his connection between sound and space, but takes his concept into the interstellar realm, soundtracking the rise and fall of the sun. The album was created primarily through software synthesizers. The three tracks, named for the relative degrees of the sun as it sets, track the descent into nighttime with synths that pulsate, simmer, and twinkle. As with his other compositions, Earth's Shadow gives voice to the unhuman, adding a subjectivity to the galaxy's brightest star. FingerspitSounds of Sympathy . 00:10 / 00:58 As part of the team behind Spanish video game developer Deconstructeam, the composer Paula Ruiz has the unique responsibility of scoring the imaginary; in games like The Red Strings Club, players navigate a cyberpunk reality in which cyborgs and human implantation are the status guo. Gods Will Be Watching, a beautifully minimalist point-and-click game, similarly takes place in the far-off future, with a society ruled by anonymous overlords. Ruiz's soundtracks provide a window into character quirks, adding a layer of humanity and levity to their heavier themes. On Sounds of Sympathy, released alongside a documentary about Deconstructeam, Ruiz builds worlds with her piano and synthesizer, displaying her range, from the burning post-rock of "De Tres al Cuarto" to the radiant melodies of "Supercontinent Ltd." traditional Vietnamese clothing Áo dàiÁo Dài (tunic) and Khan Van (turban) TypeRobesMaterialSilk or Synthesizer, displaying her range, from the burning post-rock of "De Tres al Cuarto" to the radiant melodies of "Supercontinent Ltd." traditional Vietnam This article contains and synthesizer, displaying her range, from the burning post-rock of "De Tres al Cuarto" to the radiant melodies of "Supercontinent Ltd." traditional Vietnam This article contains and synthesizer, displaying her range, from the burning post-rock of "De Tres al Cuarto" to the radiant melodies of "Supercontinent Ltd." traditional Vietnam This article contains and synthesizer, displaying her range, from the burning post-rock of "De Tres al Cuarto" to the radiant melodies of "Supercontinent Ltd." traditional Vietnam This article contains and synthesizer, displaying her range, from the burning post-rock of "De Tres al Cuarto" to the radiant melodies of "Supercontinent Ltd." traditional Vietnam This article contains and synthesizer, displaying her range, from the burning post-rock of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This article contains a supercontinent melodies of "Supercontinent Ltd." traditional Vietnam This ar chữ Nôm text. Without proper rendering support, you may see question marks, boxes, or other symbols instead of chữ Nôm. Áo dàiVietnamese: [ʔaːw+1 zaːj+J] (North), [ʔaːw+1 jaːj+J] (South))[1][2] is a Vietnamese national garment worn by both sexes but most commonly by women. Besides suits and dresses nowadays, men and women can also wear áo dài on formal occasions. It is a long, split tunic dress worn over trousers. Áo translates as shirt.[3] Dài means "long".[4] The term can be used to describe any clothing attire that consists of a long tunic, such as "nhật bình". The word ao dai was originally applied to the outfit worn at the court of the Nguyễn Lords at Huế in the 18th century. This outfit evolved into the áo ngũ thân, a five-paneled aristocratic gown worn in the 19th and early 20th centuries. Inspired by Paris fashions, Nguyễn Cát Tường and other Hanoi artists redesigned the ngũ thân as a modern dress in the 1920s and 1930s. [5] The updated look was promoted by the artists and magazines of Tu Luc văn đoàn (Self-Reliant Literary Group) as a national costume for the modern era. In the 1950s, Saigon designers tightened the fit to produce the version worn by Vietnamese women today.[5] The dress was extremely popular in South Vietnam in the 1960s and early 1970s. On Tét and other occasions, Vietnamese men may wear an áo gấm (brocade robe), a version of the ao dai made of thicker fabric. The ao dai has traditionally been marketed with a feminine appeal, with "Miss Ao Dai" pageants being very popular in Vietnam and with overseas Vietnamese.[6] However, men also wear ao dai or modified ao dai during weddings or formal occasions. The ao dai is one of the few Vietnamese words that appear in English-language dictionaries.[a] The ao dai can be paired with the nón lá or the khăn vấn. Parts of dress Diagram showing the parts of an ao dai can be paired with the nón lá or the khăn vấn. Parts of dress Diagram showing the parts of an ao dai Tà sau: back flap Nút bấm thân áo: hooks used as fasteners and holes Ông tay: sleeve Đường bên: inside seam Nút móc kết thúc: main hook and hole Tà trước: front flap Khuy cổ: collar Đường may: seam Kích (eo): waist Origin Switch to trousers (18th century) Woman wearing a yếm, a halter top common among peasant women prior to the 18th c. Portrait of Prince Tôn Thất Hiệp (1653-1675). He is dressed in a cross-collared robe (áo giao lĩnh) which was commonly worn by all social castes of Vietnam before the 19th century For centuries, peasant women typically wore a halter top (yếm) underneath a blouse or overcoat, alongside a skirt (váy).[7] Aristocrats, on the other hand, favored a cross-collared robe called áo giao lĩnh, which bore resemblance to historical Vietnamese clothing. [8][9] When the Ming dynasty occupied Dai Viet during the Fourth Era of Northern Domination in 1407, it forced the women for violating Confucian dress norms, but only enforced the dress code haphazardly, so skirts and halter tops remained the norm. During the 17th and 18th centuries, Vietnam was divided into northern ealms, with the Nguyễn dynasty ruling the south.[10] To distinguish the southern people from the northern ealms, with buttons down the front.[5][b] The members of the southern court were thus distinguished from the courtiers of the Trinh Lords in Hanoi, who wore áo giao lĩnh with long skirts.[8] The ao dài is considered to be of Cham origin, where it is similar to the dress of Cham women (tah in Cham), with only the addition of a collar differentiating the áo dài.[11] This style is very different from the áo tứ thân, the long, open, and sleeveless garment that was the formal Northern Vietnamese women's outfit before the eighteenth century.[11] 19th century The áo ngũ thân (five part dress) had two flaps sewn together in the back, two flaps sewn together in the hack, two flaps sewn together in the front, and a "baby flap" hidden underneath the main front flap. The gown appeared to have two-flaps with slits on both sides, features preserved in the later and dai. Compared to a modern and the fit looser and much shorter. It had a high collar and was buttoned in the same fashion as a modern and dai. Women could wear the dress with the top few buttons undone, revealing a glimpse of their yem underneath. Vietnamese garments throughout the centuries Tran dynasty robes as depicted in a section of a 14th-century scroll Left: Illustration of a Vietnamese man wearing the predecessor of áo dài in Sancai Tuhui, early 17th c. "Giảng học đồ" (Teaching), 18th century, Hanoi museum of National History. Scholars and students wear cross-collared gowns (áo giao lĩnh) - unlike the buttoned áo dài The áo tứ thân as worn in the North, 1800s Two women wear áo ngũ thân, the form of the ao dai worn in the calligraphy painting Trúc Lâm đại sĩ xuất sơn đồ in the 14th century 20th century Modernization of style Stateu of Our Lady of La Vang, Phat Diem Cathedral Áo dài worn by two ladies of Hà Nội in 1950 Áo dài in Sai Gòn (1955 - 1960s) Huế's Đồng Khánh Girl's High School, which opened in 1917, was widely praised for the ao dai uniform worn by its students.[12] The first modernized ao dai appeared at a Paris fashion show in 1921. In 1930, Hanoi artist Cát Tường, also known as Le Mur, designed a dress inspired by the ao ngữ thân and by Paris fashions. It reached to the floor and fit the curves of the body by using darts and a nipped-in waist.[13] When fabric became inexpensive, the rationale for multiple layers and thick flaps disappeared. Modern textile manufacture allows for wider panels, eliminating the need to sew narrow panels together. The áo dài Le Mur, or "trendy" ao dai, created a sensation when model Nguyễn Thị Hậu wore it for a feature published by the newspaper Today in January 1935.[14] The style was promoted by the artists of Tự Lực văn đoàn ("Self-Reliant Literary Group") as a national costume for the modern era.[15] The painter Lê Phô introduced several popular styles of ao dai beginning in 1934. Such Westernized garments temporarily disappeared during World War II (1939-45). In the 1950s, Saigon designers tightened the fit of the ao dai to create the version commonly seen today.[5] Trần Kim of Thiết Lập Tailors and Dũng of Dung Tailors created a dress with raglan sleeves and a diagonal seam that runs from the collar to the underarm.[5] Madame Nhu, first lady of South Vietnam, popularized a collarless version beginning in 1958. The ao dai mini, a version designed for practical use and convenience, had slits that extended above the waist and panels that reached only to the knee. [18] Communists, who gained power in the North in 1954 and in the South in 1975, had conflicted feelings about the ao dai. They praised it as a national costume and one was worn to the Paris Peace Conference (1969-73) by Vietcong negotiator Nguyễn Thị Bình.[19] Yet Westernized versions of the dress and those associated with "decadent" Saigon of the 1980s and early 1970s were condemned.[20] Economic crisis, famine, and war with Cambodia combined to make the 1980s a fashion low point.[21] The ao dai was rarely worn except at weddings and other formal occasions, with the older, looser-fitting style preferred.[20] Overseas Vietnamese, meanwhile, kept tradition alive with "Miss Ao Dai" pageants (Hoa Hâu Áo Dài), the most notable one held annually in Long Beach, California.[5] The ao dai experienced a revival beginning in late 1980s, when state enterprise and schools began adopting the dress as a uniform again.[5] In 1989, 16,000 Vietnamese attended a Miss Ao Dai Beauty Contest held in Ho Chi Minh City.[22] When the Miss International Pageant in Tokyo gave its "Best National Costume" award to an ao dai-clad Trường Ouỳnh Mai in 1995. Thời Trang Trẻ (New Fashion Magazine) claimed that Vietnam's "national soul" was "once again honored".[23] An "ao dai craze" followed that lasted for several years and led to wider use of the dress as a school uniform.[24] Present day No longer deemed politically controversial, ao dai fashion design is supported by the Vietnamese government. No longer deemed politically controversial, ao dai fashion design is supported by the Vietnamese government.[21] It is often called áo dài Việt Nam to link it to patriotic feelings. Designer Le Si Hoang is a celebrity in Vietnam and his shop in Saigon is the place to visit for those who admire the dress.[21] In Hanoi, tourists get fitted with ao dai on Luong Van Can Street.[25] The elegant city of Huế in the central region is known for its ao dai, nón lá (lit. 'traditional leaf hat'), and well-dressed women. The ao dai is now a standard for weddings, for celebrating Tét and for other formal occasions. It's the required uniform for female teachers (mostly from high school to below) and female students in common high schools in the South; there is no requirement for color or pattern for teachers while students are required to wear and in many Vietnamese high schools, female students are required to wear uniforms that include the ac dai, so flight attendants, receptionists, bank female staff, restaurant staff, and hotel workers in Vietnam may be seen wearing it. The most popular style of ao dai fits tightly around the wearer's upper torso, emphasizing her bust and curves. Although the dress covers the entire body, it is thought to be provocative, especially when it is made of thin fabric. "The ao dai covers everything, but hides nothing", according to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything, but hides nothing", according to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything, but hides nothing to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything to one saying.[19] The dress must be individually fitted and usually requires several weeks for a tailor to complete. An ao dai covers everything to one saying.[19] The dress must be individually fitted and usually requires everything to one saying.[19] The dress must be individually fitted and usually requires everything to one saying.[19] The dress must be individually fitted and usually requires everything to one saying.[19] The dress must be individually fitted and usually requires everything to one saying.[19] The dress must be individually fitted and usually requires everything to one saying.[19] The dress must be individually fitted and usually requires everything to one saying image of the homeland for which many Vietnamese people throughout the diaspora yearn," wrote Nhi T. Lieu, an assistant professor at the University of Texas at Austin.[6] The difficulties of working while wearing an ao dai link the dress to frailty and innocence, she wrote.[6] Vietnamese writers who favor the use of the ao dai as a school uniform cite the inconvenience of wearing it as an advantage, a way of teaching students feminine behavior such as modesty, caution, and a refined monner. [24] The act are is wowed by act an advantage, a way of teaching students feminine behavior such as modesty, caution, and a refined monner. 1992 films Indochine and The Lover inspired several international fashion houses to design as dai collections, [27] including Prada's SS08 collection and a Georgio Armani collection and a Georgio Armani collection and a Georgio Armani collection. In the Vietnamese film The White Silk Dress (2007), an as dai is the sole legacy that the mother of a poverty-stricken family has to pass on to her daughters. [28] The Hanoi City Complex, a 65-story building now under construction, will have an ao dai-inspired design. [29] Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest, which was held July 2008 in Nha Trang, Vietnamese designers created ao dai for the contestants in the Miss Universe beauty contest. on Aoi Dais. The most prominent annual Ao Dai Festival outside of Vietnam is held each year in San Jose, California, a city that is home to a large Vietnamese American community.[31] This event features an international array of designer ao dai under the direction of festival founder, Jenny Do. Gallery Vietnamese girl wearing a red aó dài with gold patterns A schoolgirl in a white ao dai with nón lá (leaf hat) of central city Huế Young girls in áo dài by the Hoan Kiem Lake. Two highschool girls in áo dài in HCMC Áo dài and khăn vấn in Saigon, Tết 1963 See also Vietnam portal Society portal Fashion portal Culture of Vietnam Shanku - a Chinese equivalent Notes ^ "Ao dai" appears in the Oxford English Dictionary, the American Heritage Dictionary (2004), and the American Heritage Dictionary (2 court historian described the dress in Huế as follows: "Outside court, men and women wear gowns with straight collars and short sleeves are large or small depending on the wearer. There are seams on both sides running down from the sleeves are large or small depending on the wearer. convenience." ("Thường phục thì đàn ông, đàn bà dùng áo cổ đứng ngắn tay, cửa ống tay rộng hoặc hẹp tùy tiện. Áo thì hai bên nách trở xuống phải khâu kín liền, không được xẻ mở. Duy đàn ông không muốn mặc áo cổ tròn ống tay rộng hoặc hẹp tùy tiện. Áo thì hai bên nách trở xuống phải khâu kín liền, không được xẻ mở. Duy đàn ông thông muốn mặc áo cổ tròn ống tay hẹp cho tiện khi làm việc thì được phép...") (from Đại Nam Thực Lục [Records of Đại Nam]) References ^ ^ ^ Áo is derived from a Middle Chinese word meaning "padded coat". "ao dai", definition of ao dai in Oxford dictionary: Vietnamese Dictionary: Vietnamese (2008), p. 76. "dài adj. long, lengthy." a b c d e f g Ellis, Claire (1996). "Ao Dai: The National Costume". Things Asian. Archived from the original on July 5, 2008. 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