This chapter looks at the conflicting characteristics of Soderbergh's cinematography, narrative, editing, and performance. Soderbergh subscribes to a holistic approach in filmmaking, by experimenting and developing his skill in all aspects of film creation. As director, writer, cinematographer, editor, composer, and even actor, in these multiple roles, Soderbergh assimilated all the necessary skills needed on a film set. There is no defining element or characteristic that unites all of his films — nor any of the increasingly experimental works to follow — so much as there is a Soderberghian ethos or spirit that pervades his entire body of work. The overall result of this multi-faceted style produces what is called a ‘dialectical signature’.

This book confronts and debates the issues faced by the growing field of experimental economics. For example, as experimental work attempts to test theory, it raises questions about the proper relationship between theory and experiments. As experimental results are used to inform policy, the utility of these results outside the lab is questioned, and finally, as experimental economics tries to integrate ideas from other disciplines like psychology and neuroscience, the question of their proper place in the discipline of economics becomes less clear. The book is divided into four sections, each of which features a set of chapters and
a set of comments on those chapters. The book offers a place where ideas about methodology could be discussed and even argued. Some of the chapters are contentious—a healthy sign of a dynamic discipline—while others lay out a vision for thought on how experimental economics should be pursued.

**Computational Modeling Methods for Neuroscientists**

Erik De Schutter (ed.)

Published in print: 2009  Published Online: August 2013  
Publisher: The MIT Press  
DOI: 10.7551/mitpress/9780262013277.001.0001

This book offers an introduction to current methods in computational modeling in neuroscience, and describes realistic modeling methods at levels of complexity ranging from molecular interactions to large neural networks. A “how to” book rather than an analytical account, it focuses on the presentation of methodological approaches, including the selection of the appropriate method and its potential pitfalls. The book is intended for experimental neuroscientists and graduate students who have little formal training in mathematical methods, but will also be useful for scientists with theoretical backgrounds who want to start using data-driven modeling methods. The mathematics needed are kept to an introductory level; the first chapter explains the mathematical methods the reader needs to master to understand the rest of the book. The chapters are written by scientists who have successfully integrated data-driven modeling with experimental work, so all of the material is accessible to experimentalists and offers comprehensive coverage with little overlap, and extensive cross-references moving from basic building blocks to more complex applications.

**Safe for love: A History of the World in 10½ Chapters**

Peter Childs

in Julian Barnes

Published in print: 2011  Published Online: July 2012  
Publisher: Manchester University Press  
DOI: 10.7228/manchester/9780719081064.001.0001

A History of the World in 101/2 Chapters (1989) aims to insinuate more of the ordinary and the exceptional into other people's orbit. From the opening story, told from the position of an animal stowaway, to the final summation of an average life, the book focuses on people whom history would seldom highlight but who illustrate its processes and vagaries:
Lawrence Beesley, Miss Fergusson, and Kath Ferris. Barnes's fourth novel has love as its chief stowaway. Love, which intrudes into this book most conspicuously in its half-chapter, opposes history and orthodoxy because its story is individual and personal, though not necessarily happy. It purports to argue that truth lies in the need to believe in illusions such as free will, that survival resides in the need to love despite the failures of love, and that objective history rests on the need for collective silence over the certainty of fallacy.