

ACCESS THE CHANGING FACE OF EVIL IN FILM AND TELEVISION AT THE INTERFACE PROBING THE BOUNDARIES

The Changing Face of Evil in Film and Television

The popular media of film and television surround us daily with images of evil - images that have often gone critically unexamined. In the belief that people in ever-increasing numbers are turning to the media for their understanding of evil, this lively and provocative collection of essays addresses the changing representation of evil in a broad spectrum of films and television programmes. Written in refreshingly accessible and de-jargonised prose, the essays bring to bear a variety of philosophical and critical perspectives on works ranging from the cinema of famed director Alfred Hitchcock and the preternatural horror films *Halloween* and *Friday the 13th* to the understated documentary *Human Remains* and the television coverage of the immediate post-9/11 period. *The Changing Face of Evil in Film and Television* is for anyone interested in the moving-image representation of that pervasive yet highly misunderstood thing we call evil.

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The Changing Face of Evil in Film and Television

The popular media of film and television surround us daily with images of evil - images that have often gone critically unexamined. In the belief that people in ever-increasing numbers are turning to the media for their understanding of evil, this lively and provocative collection of essays addresses the changing representation of evil in a broad spectrum of films and television programmes. Written in refreshingly accessible and de-jargonised prose, the essays bring to bear a variety of philosophical and critical perspectives on works ranging from the cinema of famed director Alfred Hitchcock and the preternatural horror films *Halloween* and *Friday the 13th* to the understated documentary *Human Remains* and the television coverage of the immediate post-9/11 period. *The Changing Face of Evil in Film and Television* is for anyone interested in the moving-image representation of that pervasive yet highly misunderstood thing we call evil.

The Sleeper Agent in Post-9/11 Media

This book examines the figure of the sleeper agent as part of post-9/11 political, journalistic and fictional discourse. There is a tendency to discuss the terroristic threat after 9/11 as either a faraway enemy to be hunted down by military force or, on the other hand, as a ubiquitous, intangible threat that required constant

alertness at home. The missing link between these two is the sleeper agent – the foreign enemy hiding among US citizens. By analyzing popular television shows, several US comic books, and a broad variety of Hollywood films that depict sleeper agents direct or allegorically, this book explores how a shift in perspective—from terrorist to sleeper agent—brings new insights into our understanding of post-9/11 representations of terrorism. The book's interdisciplinary focus between media studies, cultural studies, and American studies, suggests that it will find an audience in a variety of fields, including historical research, narratology, popular culture, as well as media and terrorism studies.

Permeable Walls

This book is the first book devoted to the history of hospital and asylum visiting and deflects attention from medical history's more traditionally studied constituencies, patients and doctors. Covering the eighteenth to the late twentieth centuries, and taking case studies from around the globe, the authors demonstrate that hospitals and asylums could be remarkably permeable institutions. However, policies towards visitors have varied from outright exclusion, as in the case of some isolation hospitals in Victorian Britain, to near open access in the first Chinese missionary hospitals. Historical studies of visitors and visiting, as a result, tell us much about the changing relationship between healthcare institutions and the communities they serve. These histories are particularly relevant at a time when service providers seek ways to involve patients' representatives in healthcare decision making; to control hospital super-bugs; and to make the hospital environment accessible yet safe and secure. With the re-emergence of restricted visiting, the subject remains one of the most emotive topics in the history of institutional medicine.

2007

Die International Bibliography of Historical Sciences verzeichnet jährlich die bedeutendsten Neuerscheinungen geschichtswissenschaftlicher Monographien und Zeitschriftenartikel weltweit, die inhaltlich von der Vor- und Frühgeschichte bis zur jüngsten Vergangenheit reichen. Sie ist damit die derzeit einzige laufende Bibliographie dieser Art, die thematisch, zeitlich und geographisch ein derart breites Spektrum abdeckt. Innerhalb der systematischen Gliederung nach Zeitalter, Region oder historischer Disziplin sind die Werke nach Autorennamen oder charakteristischem Titelhauptwort aufgelistet.

Piercing the Shroud: Destabilizations of 'Evil'

As a catalyst to an ongoing destabilization of 'evil' within philosophical and political paradigms, this volume contains a collection of essays from different disciplines to address the question of 'evil'.

Evil Media

A philosophical manual of media power for the network age. Evil Media develops a philosophy of media power that extends the concept of media beyond its tried and trusted use in the games of meaning, symbolism, and truth. It addresses the gray zones in which media exist as corporate work systems, algorithms and data structures, twenty-first century self-improvement manuals, and pharmaceutical techniques. Evil Media invites the reader to explore and understand the abstract infrastructure of the present day. From search engines to flirting strategies, from the value of institutional stupidity to the malicious minutiae of databases, this book shows how the devil is in the details. The title takes the imperative "Don't be evil" and asks, what would be done any differently in contemporary computational and networked media were that maxim reversed. Media here are about much more and much less than symbols, stories, information, or communication: media do things. They incite and provoke, twist and bend, leak and manage. In a series of provocative stratagems designed to be used, Evil Media sets its reader an ethical challenge: either remain a transparent intermediary in the networks and chains of communicative power or become oneself an active, transformative medium.

Scriptwriting for Film, Television and New Media

What are the foundations of scriptwriting? Why do some scripts gain more prestige than others? How do you write a script and get it noticed? *Scriptwriting for Film, Television and New Media* answers these questions and more, offering a comprehensive introduction to writing scripts for film, television, the Internet, and interactive multimedia. Author Alan C. Hueth explains not just how to write, but how to think and apply the fundamental principles of screenwriting to multiple platforms and genres. This includes chapters on numerous script formats, including drama and comedy in film and TV, short films, commercials and PSAs, news and sports, interview shows, documentaries, reality shows, and corporate and educational media, including interactive multimedia. This book also addresses legal and ethical issues, how to become a professional scriptwriter, and a section on production language that provides helpful explanations of how camera, locations, visual and audio effects combine on screen to engage and sustain viewer attention, and, consequently, how to improve scriptwriting technique. The book features numerous case studies and detailed examples, including chapter by chapter exercises, plot diagrams, quick-look and learn tables that assist readers to quickly understand genre related script elements, and in-depth script close-ups to examine precisely how writers utilize the principles and elements of drama to create a successful script. It is also supported by a comprehensive companion website with further case studies, assignments, video clips, and examples of films and programs discussed in the book. *Scriptwriting for Film, Television, and New Media* is ideal for aspiring scriptwriters and anyone wanting to broaden their understanding of how successful scripts are created.

Haunted Media

Examines the repeated association of new electronic media with spiritual phenomena from the telegraph in the late 19th century to television.

Cinema Studies: The Key Concepts

This is the essential guide for anyone interested in film. Now in its second edition, the text has been completely revised and expanded to meet the needs of today's students and film enthusiasts. Some 150 key genres, movements, theories and production terms are explained and analyzed with depth and clarity. Entries include: * auteur theory * Blaxploitation * British New Wave * feminist film theory * intertextuality * method acting * pornography * Third World Cinema * Vampire movies.

New York Magazine

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The Picture of Abjection

Tina Chanter resolves a fundamental problem in film theory by negotiating a middle path between \"gaze theory\" approaches to film and spectator studies or cultural theory approaches that emphasize the position of the viewer and thereby take account of race, class, gender, and sexuality. Chanter argues that abjection is the unthought ground of fetishistic theories. If the feminine has been the privileged excluded other of psychoanalytic theory, fueled by the myth of castration and the logic of disavowal, when fetishism is taken up by race theory, or cultural theory, the multiple and fluid registers of abjection are obscured. By mobilizing a theory of abjection, the book shows how the appeal to phallic, fetishistic theories continues to reify the hegemonic categories of race, class, sexuality, and gender, as if they stood as self-evident categories.

Speculative Everything

How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose “what if” questions that are intended to open debate and discussion about the kind of future people want (and do not want). *Speculative Everything* offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

Fandom as Methodology

An illustrated exploration of fandom that combines academic essays with artist pages and experimental texts. *Fandom as Methodology* examines fandom as a set of practices for approaching and writing about art. The collection includes experimental texts, autobiography, fiction, and new academic perspectives on fandom in and as art. Key to the idea of “fandom as methodology” is a focus on the potential for fandom in art to create oppositional spaces, communities, and practices, particularly from queer perspectives, but also through transnational, feminist and artist-of-color fandoms. The book provides a range of examples of artists and writers working in this vein, as well as academic essays that explore the ways in which fandom can be theorized as a methodology for art practice and art history. *Fandom as Methodology* proposes that many artists and art writers already draw on affective strategies found in fandom. With the current focus in many areas of art history, art writing, and performance studies around affective engagement with artworks and imaginative potentials, fandom is a key methodology that has yet to be explored. Interwoven into the academic essays are lavishly designed artist pages in which artists offer an introduction to their use of fandom as methodology. Contributors Taylor J. Acosta, Catherine Grant, Dominic Johnson, Kate Random Love, Maud Lavin, Owen G. Parry, Alice Butler, SooJin Lee, Jenny Lin, Judy Batalion, Ika Willis. Artists featured in the artist pages Jeremy Deller, Ego Ahaïwe Sowinski, Anna Bunting-Branch, Maria Fusco, Cathy Lomax, Kamau Amu Patton, Holly Pester, Dawn Mellor, Michelle Williams Gamaker, The Women of Colour Index Reading Group, Liv Wynter, Zhiyuan Yang

The Coding Manual for Qualitative Researchers

An in-depth guide to each of the multiple approaches available for coding qualitative data. In total, 32 different approaches to coding are covered, ranging in complexity from beginner to advanced level and covering the full range of types of qualitative data from interview transcripts to field notes.

A Question Of Trust

What is the relationship between cinema and spectator? This is the key question for film theory, and one that Thomas Elsaesser and Malte Hagener put at the center of their insightful and engaging book, now revised from its popular first edition. Every kind of cinema (and every film theory) first imagines an ideal spectator, and then maps certain dynamic interactions between the screen and the spectator’s mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from ‘exterior’ to

‘interior’ relationships, the authors retrace the most important stages of film theory from its beginnings to the present—from neo-realist and modernist theories to psychoanalytic, ‘apparatus,’ phenomenological and cognitivist theories, and including recent cross-overs with philosophy and neurology. This new and updated edition of *Film Theory: An Introduction through the Senses* has been extensively revised and rewritten throughout, incorporating discussion of contemporary films like *Her* and *Gravity*, and including a greatly expanded final chapter, which brings film theory fully into the digital age.

Film Theory

Horror films, books and video games engage their audiences through combinations of storytelling practices, emotional experiences, cognitive responses and physicality that ignite the sensorium--the sensory mechanics of the body and the intellectual and cognitive functions connected to them. Through analyses of various mediums, this volume explores how the horror genre affects the mind and body of the spectator. Works explored include the films *28 Days Later* and *Death Proof*, the video games *Resident Evil 4* and *Doom 3*, the theme park ride *The Revenge of the Mummy*, transmedia experiences associated with *The Dark Knight* and *True Blood*, and paranormal romance novels featuring Anita Blake and Sookie Stackhouse. By examining how these diverse media generate medium-specific corporeal and sensory responses, it reveals how the sensorium interweaves sensory and intellectual encounters to produce powerful systems of perception.

The Horror Sensorium

“What the future fortunes of [Gramsci’s] writings will be, we cannot know. However, his permanence is already sufficiently sure, and justifies the historical study of his international reception. The present collection of studies is an indispensable foundation for this.” —Eric Hobsbawm, from the preface Antonio Gramsci is a giant of Marxian thought and one of the world’s greatest cultural critics. Antonio A. Santucci is perhaps the world’s preeminent Gramsci scholar. Monthly Review Press is proud to publish, for the first time in English, Santucci’s masterful intellectual biography of the great Sardinian scholar and revolutionary. Gramscian terms such as “civil society” and “hegemony” are much used in everyday political discourse. Santucci warns us, however, that these words have been appropriated by both radicals and conservatives for contemporary and often self-serving ends that often have nothing to do with Gramsci’s purposes in developing them. Rather what we must do, and what Santucci illustrates time and again in his dissection of Gramsci’s writings, is absorb Gramsci’s methods. These can be summed up as the suspicion of “grand explanatory schemes,” the unity of theory and practice, and a focus on the details of everyday life. With respect to the last of these, Joseph Buttigieg says in his *Nota*: “Gramsci did not set out to explain historical reality armed with some full-fledged concept, such as hegemony; rather, he examined the minutiae of concrete social, economic, cultural, and political relations as they are lived in by individuals in their specific historical circumstances and, gradually, he acquired an increasingly complex understanding of how hegemony operates in many diverse ways and under many aspects within the capillaries of society.” The rigor of Santucci’s examination of Gramsci’s life and work matches that of the seminal thought of the master himself. Readers will be enlightened and inspired by every page.

Convergence Culture

Fiftieth anniversary reissue of the founding media studies book that helped establish media art as a cultural category. First published in 1970, Gene Youngblood’s influential *Expanded Cinema* was the first serious treatment of video, computers, and holography as cinematic technologies. Long considered the bible for media artists, Youngblood’s insider account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today’s hypermediated digital world. This fiftieth anniversary edition includes a new Introduction by the author that offers conceptual tools for understanding the sociocultural and sociopolitical realities of our present world. A unique eyewitness account of burgeoning experimental film and the birth of video art in the late 1960s, this far-ranging study traces the evolution of cinematic language to the end of fiction, drama, and realism. Vast in scope, its prescient formulations include “the paleocybernetic age,”

“intermedia,” the “artist as design scientist,” the “artist as ecologist,” “synaesthetics and kinesthetics,” and “the technosphere: man/machine symbiosis.” Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood’s radical observations in comprehensive perspective. Providing an unparalleled historical documentation, *Expanded Cinema* clarifies a chapter of countercultural history that is still not fully represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-newer expansions of the cinematic environment and will prove invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

Expanded Cinema

Through theoretical discussions, presentations of literary works, cultural artefacts and artistic performances, as well as descriptions of novel therapeutic approaches, *Topography of Trauma* engages in rethinking and re-examining trauma to address the transformed self and empowering post-traumatic developments.

Topography of Trauma: Fissures, Disruptions and Transfigurations

Unpacks Adorno's critique of popular culture in an engagingly, looking at the development of theories of authority, commodification and negative dialectics. Goes on to consider Adorno's writing on specific aspects of popular culture.

Adorno on Popular Culture

This book represent the diversity and interdisciplinary nature of the conference itself covering topics such as historical and theological concepts of evil, media representations of evil, contemporary debates surrounding the Bosnia war and woman perpetrators in Birkenau, and the construction of the Other as evil in the face of the continuing hysteria over AIDS.

Something Wicked this Way Comes

The classic work on the evaluation of city form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book.

The Image of the City

Hugo and Shirley Jackson award-winning Peter Watts stands on the cutting edge of hard SF with his acclaimed novel, *Blindsight* Two months since the stars fell... Two months of silence, while a world held its breath. Now some half-derelict space probe, sparking fitfully past Neptune's orbit, hears a whisper from the edge of the solar system: a faint signal sweeping the cosmos like a lighthouse beam. Whatever's out there isn't talking to us. It's talking to some distant star, perhaps. Or perhaps to something closer, something en route. So who do you send to force introductions with unknown and unknowable alien intellect that doesn't wish to be met? You send a linguist with multiple personalities, her brain surgically partitioned into separate, sentient processing cores. You send a biologist so radically interfaced with machinery that he sees x-rays and tastes ultrasound. You send a pacifist warrior in the faint hope she won't be needed. You send a monster to

command them all, an extinct hominid predator once called vampire, recalled from the grave with the voodoo of recombinant genetics and the blood of sociopaths. And you send a synthesist—an informational topologist with half his mind gone—as an interface between here and there. Pray they can be trusted with the fate of a world. They may be more alien than the thing they've been sent to find. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Blindsight

Looks at the emerging phenomenon of online journalism, including Weblogs, Internet chat groups, and email, and how anyone can produce news.

We the Media

Communications, philosophy, film and video, digital culture: media studies straddles an astounding array of fields and disciplines and produces a vocabulary that is in equal parts rigorous and intuitive. *Critical Terms for Media Studies* defines, and at times, redefines, what this new and hybrid area aims to do, illuminating the key concepts behind its liveliest debates and most dynamic topics. Part of a larger conversation that engages culture, technology, and politics, this exciting collection of essays explores our most critical language for dealing with the qualities and modes of contemporary media. Edited by two outstanding scholars in the field, W. J. T. Mitchell and Mark B. N. Hansen, the volume features works by a team of distinguished contributors. These essays, commissioned expressly for this volume, are organized into three interrelated groups: “Aesthetics” engages with terms that describe sensory experiences and judgments, “Technology” offers entry into a broad array of technological concepts, and “Society” opens up language describing the systems that allow a medium to function. A compelling reference work for the twenty-first century and the media that form our experience within it, *Critical Terms for Media Studies* will engage and deepen any reader’s knowledge of one of our most important new fields.

Critical Terms for Media Studies

This classic work explores the vast differences between oral and literate cultures offering a very clear account of the intellectual, literary and social effects of writing, print and electronic technology. In the course of his study, Walter J. Ong offers fascinating insights into oral genres across the globe and through time, and examines the rise of abstract philosophical and scientific thinking. He considers the impact of orality-literacy studies not only on literary criticism and theory but on our very understanding of what it is to be a human being, conscious of self and other. This is a book no reader, writer or speaker should be without.

Orality and Literacy

Radio Production is for professionals and students interested in understanding the radio industry in today’s ever-changing world. This book features up-to-date coverage of the purpose and use of radio with detailed coverage of current production techniques in the studio and on location. In addition there is exploration of technological advances, including handheld digital recording devices, the use of digital, analogue and virtual mixing desks and current methods of music storage and playback. Within a global context, the sixth edition also explores American radio by providing an overview of the rules, regulations, and purpose of the Federal Communications Commission. The sixth edition includes: Updated material on new digital recording methods, and the development of outside broadcast techniques, including Smartphone use. The use of social media as news sources, and an expansion of the station’s presence. Global government regulation and journalistic codes of practice. Comprehensive advice on interviewing, phone-ins, news, radio drama, music, and scheduling. This edition is further enhanced by a companion website, featuring examples, exercises, and resources: www.focalpress.com/cw/mcleish.

Radio Production

Dogma 95, the avant-garde filmmaking movement founded by the Danish director Lars von Trier and three of his fellow directors, was launched in 1995 at an elite cinema conference in Paris—when von Trier was called upon to speak about the future of film but instead showered the audience with pamphlets announcing the new movement and its manifesto. A refreshingly original critical commentary on the director and his practice, *Playing the Waves* is a paramount addition to one of new media's most provocative genres: games and gaming. *Playing the Waves* cleverly puns on the title of one of von Trier's most famous features and argues that Dogma 95, like much of the director's low-budget realist productions, is a game that takes cinema beyond the traditional confines of film aesthetics and dramatic rules. Simons articulates the ways in which von Trier redefines the practice of filmmaking as a rule-bound activity, and stipulates the forms and structures of games von Trier brings to bear on his films, as well as the sobering lessons he draws from economic and evolutionary game theory. Much like the director's films, this fascinating volume takes the traditional point of view of film theory and film aesthetics to the next level and demonstrates we have much to learn from the perspective of game studies and game theory.

Underground Sociabilities

Animation: Genre and Authorship explores the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions, and with what purpose. In this first study to look specifically at the ways in which animation displays unique models of 'auteurism' and how it revises generic categories, Paul Wells challenges the prominence of live-action moviemaking as the first form of contemporary cinema and visual culture. The book also includes interviews with Ray Harryhausen and Caroline Leaf, and a full timeline of the history of animation.

Playing the Waves

Surveys the online social habits of American teens and analyzes the role technology and social media plays in their lives, examining common misconceptions about such topics as identity, privacy, danger, and bullying.

Animation

Drawing Futures brings together international designers and artists for speculations in contemporary drawing for art and architecture. Despite numerous developments in technological manufacture and computational design that provide new grounds for designers, the act of drawing still plays a central role as a vehicle for speculation. There is a rich and long history of drawing tied to innovations in technology as well as to revolutions in our philosophical understanding of the world. In reflection of a society now underpinned by computational networks and interfaces allowing hitherto unprecedented views of the world, the changing status of the drawing and its representation as a political act demands a platform for reflection and innovation. *Drawing Futures* will present a compendium of projects, writings and interviews that critically reassess the act of drawing and where its future may lie. *Drawing Futures* focuses on the discussion of how the field of drawing may expand synchronously alongside technological and computational developments. The book coincides with an international conference of the same name, taking place at The Bartlett School of Architecture, UCL, in November 2016. Bringing together practitioners from many creative fields, the book discusses how drawing is changing in relation to new technologies for the production and dissemination of ideas.

It's Complicated

"Slow violence" from climate change, toxic drift, deforestation, oil spills, and the environmental aftermath of war occurs gradually and often invisibly. Rob Nixon focuses on the inattention we have paid to the lethality

of many environmental crises, in contrast with the sensational, spectacle-driven messaging that impels public activism today.

Drawing Futures

Contemporary Fairy-Tale Magic studies the impact of fairy tales on contemporary cultures from an interdisciplinary perspective, with special emphasis on how literature and film are retelling classic fairy tales for modern audiences.

Slow Violence and the Environmentalism of the Poor

Increasing knowledge of the biological is fundamentally transforming what life itself means and where its boundaries lie. New developments in the biosciences - especially through the molecularisation of life - are (re)shaping healthcare and other aspects of our society. This cutting edge volume studies contemporary bio-objects, or the categories, materialities and processes that are central to the configuring of 'life' today, as they emerge, stabilize and circulate through society. Examining a variety of bio-objects in contexts beyond the laboratory, *Bio-Objects: Life in the 21st Century* explores new ways of thinking about how novel bio-objects enter contemporary life, analysing the manner in which, among others, the boundaries between human and animal, organic and non-organic, and being 'alive' and the suspension of living, are questioned, destabilised and in some cases re-established. Thematically organised around questions of changing boundaries; the governance and regulation of bio-objects; and changing social, economic and political relations, this book presents rich new case studies from Europe that will be of interest to scholars of science and technology studies, social theory, sociology and law.

Contemporary Fairy-Tale Magic

"Both timely and well worth the time."-Thomas Keenan, Newsline. aia Award Winner & Oculus Bestseller.

Bio-Objects

The touchscreen belongs to a century-long history of hands-on media practices and touchable art objects. This media-archaeological excavation examines the nature of our sensual involvement with media and invites the reader to think about the touchscreen beyond its technological implications. In six chapters, the book questions and historicizes both aspects of the touchscreen, considering "touch" as a media practice and "screen" as a touchable object.

Sexuality & Space

Avant-garde film is almost indefinable. It is in a constant state of change and redefinition. In his highly-acclaimed history of experimental film, A.L. Rees tracks the movement of the film avant-garde between the cinema and modern art (with its postmodern coda). But he also reconstitutes the film avant-garde as an independent form of art practice with its own internal logic and aesthetic discourse. In this revised and updated edition, Rees introduces experimental film and video to new readers interested in the wider cinema, as well as offering a guide to enthusiasts of avant-garde film and new media arts. Ranging from Cézanne and Dada, via Cocteau, Brakhage and Le Grice, to the new wave of British film and video artists from the 1990s to the present day, this expansive study situates avant-garde film between the cinema and the gallery, with many links to sonic as well as visual arts. The new edition includes a review of current scholarship in avant-garde film history and includes updated reading and viewing lists. It also features a new introduction and concluding chapter, which assess the rise of video projection in the gallery since the millennium, and describe new work by the latest generation of experimental film-makers. The new edition is richly illustrated with images of the art works discussed.

Touchscreen Archaeology

A History of Experimental Film and Video

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