Haunted Media Electronic Presence From Telegraphy To Television Console Ing Passions

The essays in Rethinking Media Change center on a variety of media forms at moments of disruption and cultural transformation. The editors' introduction sketches an aesthetics of media transition—patterns of development and social dispersion that operate across eras, media forms, and cultures. The book includes case studies of such earlier media as the book, the phonograph, early cinema, and television. It also examines contemporary digital forms, exploring their promise and strangeness. A final section probes aspects of visual culture in such environments as the evolving museum, movie spectaculars, and "the virtual window." The contributors reject apocalyptic scenarios of media revolution, demonstrating instead that media transition is always a mix of tradition and innovation, an accretive process in which emerging and established systems interact, shift, and collude with one another.

As media environments and communication practices evolve over time, so do theoretical concepts. This book analyzes some of the most well-known and fiercely discussed concepts of the digital age from a historical perspective, showing how many of them have pre-digital roots and how they have changed and still are constantly changing in the digital era. Written by leading authors in media and communication studies, the chapters historicize 16 concepts that have become central in the digital media literature, focusing on three main areas. The first part, Technologies and Connections, historicises concepts like network, media convergence, multimedia, interactivity and artificial intelligence. The second one is related to Agency and Politics and explores global governance, datafication, fake news, echo chambers, digital media activism. The last one, Users and Practices, is finally devoted to telepresence, digital loneliness, amateurism, user generated content, fandom and authenticity. The book aims to shed light on how concepts emerge and are co-shaped, circulated, used and reappropriated in different contexts. It argues for the need for a conceptual media and communication history that will reveal new developments without concealing continuities and it demonstrates how the analogue/digital dichotomy is often a misleading one.

The negative environmental effects of media culture are not often acknowledged: the fuel required to keep huge server farms in operation, landfills full of high tech junk, and the extraction of rare minerals for devices reliant on them are just some of the hidden costs of the contemporary mediascape. Eco-Sonic Media brings an ecological critique to the history of sound media technologies in order to amplify the environmental undertones in sound studies and turn up the audio in discussions of greening the media. By looking at early and neglected forms of sound technology, Jacob Smith seeks to

create a revisionist, ecologically aware history of sound media. Delving into the history of pre-electronic media like hand-cranked gramophones, comparatively eco-friendly media artifacts such as the shellac discs that preceded the use of petroleum-based vinyl, early forms of portable technology like divining rods, and even the use of songbirds as domestic music machines, Smith builds a scaffolding of historical case studies to demonstrate how "green media archaeology" can make sound studies vibrate at an ecological frequency while opening the ears of eco-criticism. Throughout this eye-opening and timely book he makes readers more aware of the costs and consequences of their personal media consumption by prompting comparisons with non-digital, non-electronic technologies and by offering different ways in which sound media can become eco-sonic media. In the process, he forges interdisciplinary connections, opens new avenues of research, and poses fresh theoretical questions for scholars and students of media, sound studies, and contemporary environmental history.

Located in the ambivalent realm between life and death, ghosts have always inspired cultural fascination as well as theoretical consideration.

This book introduces an archaeological approach to the study of media - one that sifts through the evidence to learn how media were written about, used, designed, preserved, and sometimes discarded. Edited by Erkki Huhtamo and Jussi Parikka, with contributions from internationally prominent scholars from Europe, North America, and Japan, the essays help us understand how the media that predate today's interactive, digital forms were in their time contested, adopted and embedded in the everyday. Providing a broad overview of the many historical and theoretical facets of Media Archaeology as an emerging field, the book encourages discussion by presenting a full range of different voices. By revisiting 'old' or even 'dead' media, it provides a richer horizon for understanding 'new' media in their complex and often contradictory roles in contemporary society and culture.

A new "textual studies" and archival approach to the investigation of works of new media and electronic literature that applies techniques of computer forensics to conduct media-specific readings of William Gibson's electronic poem "Agrippa," Michael Joyce's Afternoon, and the interactive game Mystery House. In Mechanisms, Matthew Kirschenbaum examines new media and electronic writing against the textual and technological primitives that govern writing, inscription, and textual transmission in all media: erasure, variability, repeatability, and survivability. Mechanisms is the first book in its field to devote significant attention to storage—the hard drive in particular—arguing that understanding the affordances of storage devices is essential to understanding new media. Drawing a distinction between "forensic materiality" and "formal materiality," Kirschenbaum uses applied computer forensics techniques in his study of new media works. Just as the humanities discipline of textual studies examines books as physical objects and traces different

variants of texts, computer forensics encourage us to perceive new media in terms of specific versions, platforms, systems, and devices. Kirschenbaum demonstrates these techniques in media-specific readings of three landmark works of new media and electronic literature, all from the formative era of personal computing: the interactive fiction game Mystery House, Michael Joyce's Afternoon: A Story, and William Gibson's electronic poem "Agrippa."

The Routledge Companion to British Media History provides a comprehensive exploration of how different media have evolved within social, regional and national contexts. The 50 chapters in this volume, written by an outstanding team of internationally respected scholars, bring together current debates and issues within media history in this era of rapid change, and also provide students and researchers with an essential collection of comparable media histories. The first two parts of the Companion comprise a series of thematic chapters reflecting broadly on historiography, providing historical context for discussions of the power of the media and their social importance, arranged in the following sections: Media History Debates Media and Society The subsequent parts are made up of in-depth sections on different media formats, exploring various approaches to historicizing media futures, divided as follows: Newspapers Magazines Radio Film Television Digital Media The Routledge Companion to British Media History provides an essential guide to key ideas, issues, concepts and debates in the field. Chapter 40 of this book is freely available as a downloadable Open Access PDF at www.tandfebooks.com/openaccess. It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 3.0 license.

This is the first comprehensive volume to explore and engage with current trends in Geographies of Media research. It reviews how conceptualizations of mediated geographies have evolved. Followed by an examination of diverse media contexts and locales, the book illustrates key issues through the integration of theoretical and empirical case studies, and reflects on the future challenges and opportunities faced by scholars in this field. The contributions by an international team of experts in the field, address theoretical perspectives on mediated geographies, methodological challenges and opportunities posed by geographies of media, the role and significance of different media forms and organizations in relation to socio-spatial relations, the dynamism of media in local-global relations, and in-depth case studies of mediated locales. Given the theoretical and methodological diversity of this book, it will provide an important reference for geographers and other interdisciplinary scholars working in cultural and media studies, researchers in environmental studies, sociology, visual anthropology, new technologies, and political science, who seek to understand and explore the interconnections of media, space and place through the examples of specific practices and settings.

Our aim is to understand if myth has been directly affected by the digital revolution and to what extent it has retained its original essence or whether it has mutated to new forms. These articles tackle films and television series that devote a

considerable part to the impact of transcendence in our lives. They show that myth continues to be a particularly suitable tool for the knowledge of our society and of ourselves.

The 'demotic turn' is a term coined by Graeme Turner to describe the increasing visibility of the 'ordinary person' in the media today. In this dynamic and insightful book he explores the 'whys' and 'hows' of the 'everyday' individual's willingness to turn themselves into media content through: · Celebrity culture, · Reality TV, · DIY websites, · Talk radio, · User-generated materials online. Initially proposed in order to analyse the pervasiveness of celebrity culture, this book further develops the idea of the demotic turn as a means of examining the common elements in a range of 'hot spots' in debates within media and cultural studies today. Refuting the proposition that the demotic turn necessarily carries with it a democratising politics, this book examines the political and cultural function of the demotic turn in media production and consumption across the fields of reality TV, print and electronic news and current affairs journalism, citizen and online journalism, talk radio, and user-generated content online. It examines these fields in order to outline a structural shift in what the western media has been doing lately, and to suggest that these media activities represent something much more fundamental than contemporary media fashion.

Ghost Movies in Southeast Asia and Beyond explores ghost movies, one of the most popular film genres in East and Southeast Asia, by focusing on movie narratives, the cultural contexts of their origins and audience reception.

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

This book treats William Faulkner's major fiction--from Flags in the Dust through to Absalom, Absalom!--to a searching reappraisal under the spotlight of a media-historical inquiry. It proposes that Faulkner's inveterate attraction to the paradigms of romance was disciplined and masked by the recurrent use of metaphorical figures borrowed from the new media ecology. Faulkner dressed up his romance materials in the technological garb of radio, gramophony, photography, and cinema, along with the transportational networks of road and air that were being installed in the 1920s. His modernism emerges from a fraght but productive interplay between his anachronistic predilection for chivalric chiches and his extraordinarily knowledgeable interest in the most up-to-date media institutions and forms. Rather than see Faulkner as a divided author, who worked for money in the magazines and studios while producing his serious fiction in despite of their symbolic economies, this study demonstrates how profoundly his mature art was shot through with the figures and dynamics of the materials he publicly repudiated. The result is a richer and more nuanced understanding of the dialectics of his art.

How do objects 'speak' to us? What happens to authorship when voice is projected into inanimate objects? How can one articulate an object into speech? Is the inarticulate body necessarily silent? These are just some of the questions brought

up by this unique and unusual collection of essays, which presents subjects and categories often overlooked by the disciplines of art history, visual culture, theatre history and comparative literature. Drawing from and expanding upon the 'Performing Objects, Animating Images' academic session run by the Henry Moore Institute at the Association of Art Historians conference, held in London in 2003, this book presents thirteen essays that bring together a multidisciplinary approach to the animated object. Contributions range from literal accounts of magic lanterns, tableaux vivants, puppets and ventriloquist dummies, to the more abstract notions of voice displacement in audio art and authorship projection in writing machines. The contributors come from diverse backgrounds in art history, cultural history, comparative literature, and artistic, theatrical and curatorial practice, and all tackle the issue of 'articulate objects' from a range of lively and unexpected perspectives.

From Méliès to New Media contributes to a dynamic stream of film history that is just beginning to understand that new media forms are not only indebted to, but firmly embedded within the traditions and conventions of early film culture. Adopting a media archaeology, this book will present a comparative examination of cinema including early film experiments with light and contemporary music videos, silent film and their digital restorations, German Expressionist film and post-noir cinema, French Gothic film and the contemporary digital remake, Alfred Hitchcock's films exhibited in the gallery, post medium films as abstracted light forms and interactive digital screens revising experiments in precinema. Media archaeology is an approach that uncovers the potential of intermedial research and, as a fluid form of history. It envisages the potential of new discoveries that foreground forgotten or marginalized contributions to history. It is also an approach that has been championed by influential new historicists like Thomas Elsaesser as providing the most vibrant and productive new histories (2014).

Gothic Music: The Sounds of the Uncanny traces sonic Gothic from the echoing footsteps in Gothic novels to the dark soundscapes of Goth club nights. This broad perspective importantly widens the scope of Gothic music from Goth subculture to literature, film, television and video games. This book also provides the musical and theoretical definition of Gothic music that lacks in current scholarship. Whether voicing the spectral beings of early cinema, announcing virtual terrors in video games, or intensifying the nocturnal rituals of Goth, Gothic music represents the sounds of the uncanny.

"It has long been suggested that films have changed the way we listen, but cinema's contribution to broader listening cultures has only recently started to receive serious academic attention. Taking this issue as its central topic, The Oxford Handbook of Cinematic Listening explores-from philosophical, archival, empirical, and analytical perspectives-the genealogies of cinema's audiovisual practices, the relationship between film aesthetics and listening protocols, and the extension of cinematic modes of listening into other media and everyday situations. Featuring scholars from musicology, film studies and literary studies, ethnomusicology and sound studies, media and communications and psychology, this Handbook aims to foster new ways of thinking about the intersection between the history of listening

and the history of the moving image. It offers a wealth of original case studies and novel perspectives that show how cinematic listening is constantly being redefined in relation to shifting historical, spatial, textual and theoretical frameworks"--

A historical analysis of the relation between communication technologies, discourses of modernity, and metaphysical preoccupations. Sounding New Media examines the long-neglected role of sound and audio in the development of new media theory and practice, including new technologies and performance art events, with particular emphasis on sound, embodiment, art, and technological interactions. Frances Dyson takes an historical approach, focusing on technologies that became available in the mid-twentieth century-electronics, imaging, and digital and computer processing-and analyzing the work of such artists as John Cage, Edgard Varèse, Antonin Artaud, and Char Davies. She utilizes sound's intangibility to study ideas about embodiment (or its lack) in art and technology as well as fears about technology and the so-called "post-human." Dyson argues that the concept of "immersion" has become a path leading away from aesthetic questions about meaning and toward questions about embodiment and the physical. The result is an insightful journey through the new technologies derived from electronics, imaging, and digital and computer processing, toward the creation of an aesthetic and philosophical framework for considering the least material element of an artwork, sound.

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Connects British and American literature to a changing media landscape in an era of innovation.

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

DIVCollection of essays that consider television as a digital media form and the aesthetic, cultural, and industrial changes that this shift has provoked./div

Ten years after Hurricane Katrina, this thoughtful collection of essays reflects on the relationship between the disaster and a range of media forms. The assessments here reveal how mainstream and independent media have responded (sometimes innovatively, sometimes conservatively) to the political and social ruptures "Katrina" has come to represent. The contributors explore how Hurricane Katrina is positioned at the intersection of numerous early twenty-first century crisis narratives centralizing uncertainties about race, class, region, government, and public safety. Looking closely at the organization of public memory of Katrina, this collection provides a timely and intellectually fruitful assessment of the complex ways in which media forms and national events are hopelessly entangled.

Ghosts, spirits, and specters have played important roles in narratives throughout history and across nations and cultures. A watershed moment for this area of study was the publication of Derrida's Specters of Marx in 1993, marking the inauguration of a "spectral turn" in cultural criticism. Gathering together the most compelling texts of the past twenty years, the editors transform the field of spectral studies with this first ever reader, employing the ghost as an analytical and methodological tool. The Spectralities Reader takes ghosts and haunting on their own terms, as wide-ranging phenomena that are not conscripted to a single aesthetic genre or style. Divided into six thematically discreet sections, the reader covers issues of philosophy, politics, media, spatiality, subject formation (gender, race and sexuality), and historiography. It anthologizes the previously published work of theoretical heavyweights from different disciplinary and cultural backgrounds, such as Jacques Derrida, Gayatri Spivak, and Giorgio Agamben, alongside work by literary and cultural historians such as Jeffrey Sconce and Roger Luckhurst.

Now if I just remembered where I put that original TV play device--the universal remote control . . . Television is a global industry, a medium of representation, an architectural component of space, and a nearly universal frame of reference for viewers. Yet it is also an abstraction and an often misunderstood science whose critical influence on the development, history, and diffusion of new media has been both minimized and overlooked. How Television Invented New Media adjusts the picture of television culturally while providing a corrective history of new media studies itself. Personal computers, video game systems, even iPods and the Internet built upon and borrowed from television to become viable forms. The earliest personal computers, disguised as video games using TV sets as monitors, provided a case study for television's key role in the emergence of digital interactive devices. Sheila C. Murphy analyzes how specific technologies emerge and how representations, from South Park to Dr. Horrible's Sing-Along-Blog, mine the history of television just as they converge with new methods of the making and circulation of images. Past and failed attempts to link television to computers and the Web also indicate how services like Hulu or Netflix On-Demand can give rise to a new era for entertainment and program viewing online. In these concrete ways, television's role in new and emerging media is solidified and finally recognized.

Haunting Hands looks closely at the consequences of digital media's ubiquitous presence in our lives, in particular the representing, sharing, and remembering of loss. From Facebook tribute pages during public disasters to the lingering digital traces on a smartphone of the deceased, the digital is both extending earlier memorial practices and creating new ways in which death and loss manifest themselves. The ubiquity of digital specters is particularly evident in mobile media spanning smartphones, iPads, iPhones, or tablets. Mobile media entangle various forms of social, online and digital media in specific ways that are both intimate and public, and yet the use of mobile media in contexts of loss has been relatively overlooked. Haunting Hands seeks to address this growing and important area by helping us to understand the relationship between life, death, and our digital after-lives.

Critical attention to the Victorian supernatural has flourished over the last twenty-five years. Whether it is spiritualism or Theosophy, mesmerism or the occult, the dozens of book-length studies and hundreds of articles that have appeared recently reflect the avid scholarly discussion of Victorian mystical practices. Designed both for those new to the field and for experts, this volume is organized into sections covering the relationship between Victorian spiritualism and science, the occult and politics, and the culture of mystical practices. The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult brings together some of the most prominent scholars working in the field to introduce current approaches to the study of nineteenth-century mysticism and to define new areas for research.

Jeffrey Sconce traces the history and continuing proliferation of psychological delusions that center on suspicions that electronic media seek to control us from the Enlightenment to the present, showing how such delusions illuminate the historical and intrinsic relationship between electronics, power, modernity, and insanity.

Sound Media considers how music recording, radio broadcasting and muzak influence people's daily lives and introduces the many and varied creative techniques that have developed in music and journalism throughout the twentieth century. Lars Nyre starts with the contemporary cultures of sound media, and works back to the archaic soundscapes of the 1870s. The first part of the book devotes five chapters to contemporary digital media, and presents the internet, the personal computer, digital radio (news and talk) and various types of loudspeaker media (muzak, DJ-ing, clubbing and PA systems). The second part examines the historical accumulation of techniques and sounds in sound media, and presents multitrack music in the 1960s, the golden age of radio in the 1950s and back to the 1930s, microphone recording of music in the 1930s, the experimental phase of wireless radio in the 1910s and 1900s, and the invention of the gramophone and

phonograph in the late nineteenth century. Sound Media includes a soundtrack on downloadable resources with thirty-six examples from broadcasting and music recording in Europe and the USA, from Edith Piaf to Sarah Cox, and is richly illustrated with figures, timelines and technical drawings.

The New Cinematic Weird analyzes the role that creepy, unsettling, ominous, uneasy, and eerie atmospheres play in recent films of this genre. The author shows how the new cinematic weird elicits joy by creating weird atmospheres as affective intensities that are to be experienced rather than understood.

Scholars from communication and media studies join those from science and technology studies to examine media technologies as complex, sociomaterial phenomena. In recent years, scholarship around media technologies has finally shed the assumption that these technologies are separate from and powerfully determining of social life, looking at them instead as produced by and embedded in distinct social, cultural, and political practices. Communication and media scholars have increasingly taken theoretical perspectives originating in science and technology studies (STS), while some STS scholars interested in information technologies have linked their research to media studies inquiries into the symbolic dimensions of these tools. In this volume, scholars from both fields come together to advance this view of media technologies as complex sociomaterial phenomena. The contributors first address the relationship between materiality and mediation, considering such topics as the lived realities of network infrastructure. The contributors then highlight media technologies as always in motion, held together through the minute, unobserved work of many, including efforts to keep these technologies alive. Contributors Pablo J. Boczkowski, Geoffrey C. Bowker, Finn Brunton, Gabriella Coleman, Gregory J. Downey, Kirsten A. Foot, Tarleton Gillespie, Steven J. Jackson, Christopher M. Kelty, Leah A. Lievrouw, Sonia Livingstone, Ignacio Siles, Jonathan Sterne, Lucy Suchman, Fred Turner

Haunted MediaElectronic Presence from Telegraphy to TelevisionDuke University Press

Re-Inventing the Media provides a highly original re-thinking of media studies for the contemporary post-broadcast, post-analogue, and post-mass media era. While media and cultural studies has made much of the changes to the media landscape that have come from digital technologies, these constitute only part of the transformations that have taken place in what amounts of a reinvention of the media over the last two decades. Graeme Turner takes on the task of re-thinking how media studies approaches the whole of the contemporary media-scape by focusing on three large, cross-platform, and transnational themes: the decline of the mass media paradigm, the ongoing restructuring of the relations between the media and the state, and the structural and social consequences of celebrity culture. By addressing the fact that the reinvention of the media is not simply a matter of globalising markets or the take-up of technological change, Turner is able to explore the more fundamental movements and widespread trends that have significantly influenced the character of what the contemporary media have become, how it is structured, and how it is used. Re-Inventing the Media is a must-read for both students and scholars of media, culture and communication studies.

In 1991, the publication of Koji Suzuki's Ring, the first novel of a bestselling trilogy, inaugurated a tremendous outpouring of cultural production in Japan, Korea, and the United States. Just as the subject of the book is the deadly viral

reproduction of a VHS tape, so, too, is the vast proliferation of text and cinematic productions suggestive of an airborne contagion with a life of its own. Analyzing the extraordinary trans-cultural popularity of the Ring phenomenon, The Scary Screen locates much of its power in the ways in which the books and films astutely graft contemporary cultural preoccupations onto the generic elements of the ghost story—in particular, the Japanese ghost story. At the same time, the contributors demonstrate, these cultural concerns are themselves underwritten by a range of anxieties triggered by the advent of new communications and media technologies, perhaps most significantly, the shift from analog to digital. Mimicking the phenomenon it seeks to understand, the collection's power comes from its commitment to the full range of Ring-related output and its embrace of a wide variety of interpretive approaches, as the contributors chart the mutations of the Ring narrative from author to author, from medium to medium, and from Japan to Korea to the United States. The contributors of this text discuss broad questions of media and politics, offer nuanced analyses of change in journalism, and undertake detailed examinations of the use of web-based media in shaping political and social movements. The chapters include not only essays but also interviews with journalists and media activists. Arthur Dove, often credited as America's first abstract painter, created dynamic and evocative images inspired by his surroundings, from the farmland of upstate New York to the North Shore of Long Island. But his interests were not limited to nature. Challenging earlier accounts that view him as simply a landscape painter, Arthur Dove: Always Connect reveals for the first time the artist's intense engagement with language, the nature of social interaction, and scientific and technological advances. Rachael Z. DeLue rejects the traditional assumption that Dove can only be understood in terms of his nature paintings and association with photographer and gallerist Alfred Stieglitz and his circle. Instead, she uncovers deep and complex connections between Dove's work and his world, including avant-garde literature, popular music, meteorology, mathematics, aviation, and World War II. Arthur Dove also offers the first sustained account of Dove's Dadaesque multimedia projects and the first explorations of his animal imagery and the role of humor in his art. Beautifully illustrated with works from all periods of Dove's career, this book presents a new vision of one of America's most innovative and captivating artists—and reimagines how the story of modern art in the United States might be told.