

Haunted Media Electronic Presence From Telegraphy To Television Console Ing Passions

This is the amazing life story of spirit medium Maureen Hancock, who discovered her psychic abilities to see, hear, and speak with the dead when she was just five years old.

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

We all have images that we find unwatchable, whether for ethical, political, or sensory and affective reasons. From news coverage of terror attacks to viral videos of police brutality, and from graphic horror films to transgressive artworks, many of the images in our media culture might strike us as unsuitable for viewing. Yet what does it mean to proclaim something “unwatchable”: disturbing, revolting, poor, tedious, or literally inaccessible? With over 50 original essays by leading scholars, artists, critics, and curators, this is the first book to trace the “unwatchable” across our contemporary media environment, in which viewers encounter difficult content on various screens and platforms. Appealing to a broad academic and general readership, the volume offers multidisciplinary approaches to the vast array of troubling images that circulate in global visual culture.

Jack is not a normal boy. He can talk to ghosts. In his new home, an aging farmhouse, he meets the Ghost Mother, a grief-stricken spirit who becomes very attached to him...too attached. He learns that the Ghost Mother is preying in the cruelest imaginable way on four child ghosts who are trapped in the house, stealing their energy to sustain her own. Before Jack can figure out how to help them, the Ghost Mother takes possession of his real mother's body. Jack wants to fight back, but he has severe asthma and risks fatal attacks with any physical exertion. It will take all his resources, and his mother's as well, to fight off the Ghost Mother and save the ghost children from a horrible fate.

A historical analysis of the relation between communication technologies, discourses of modernity, and metaphysical preoccupations.

In the last ten years, television has reinvented itself in numerous ways. The demise of the U.S. three-network system, the rise of multi-channel cable and global satellite delivery, changes in regulation policies and ownership rules, technological innovations in screen design, and the development of digital systems like TiVo have combined to transform the practice we call watching tv. If tv refers to the technologies, program forms, government policies, and practices of looking associated with the medium in its classic public service and three-network age, it appears that we are now entering a new phase of television. Exploring these changes, the essays in this collection consider the future of television in the United States and Europe and the scholarship and activism focused on it. With historical, critical, and speculative essays by some of the leading television and media scholars, *Television after TV* examines both

commercial and public service traditions and evaluates their dual (and some say merging) fates in our global, digital culture of convergence. The essays explore a broad range of topics, including contemporary programming and advertising strategies, the use of television and the Internet among diasporic and minority populations, the innovations of new technologies like TiVo, the rise of program forms from reality tv to lifestyle programs, television's changing role in public places and at home, the Internet's use as a means of social activism, and television's role in education and the arts. In dialogue with previous media theorists and historians, the contributors collectively rethink the goals of media scholarship, pointing toward new ways of accounting for television's past, present, and future. Contributors. William Boddy, Charlotte Brunson, John T. Caldwell, Michael Curtin, Julie D'Acci, Anna Everett, Jostein Gripsrud, John Hartley, Anna McCarthy, David Morley, Jan Olsson, Priscilla Peña Ovalle, Lisa Parks, Jeffrey Sconce, Lynn Spigel, William Uricchio

Ghosts and other supernatural phenomena are widely represented throughout modern culture. They can be found in any number of entertainment, commercial, and other contexts, but popular media or commodified representations of ghosts can be quite different from the beliefs people hold about them, based on tradition or direct experience. Personal belief and cultural tradition on the one hand, and popular and commercial representation on the other, nevertheless continually feed each other. They frequently share space in how people think about the supernatural. In *Haunting Experiences*, three well-known folklorists seek to broaden the discussion of ghost lore by examining it from a variety of angles in various modern contexts. Diane E. Goldstein, Sylvia Ann Grider, and Jeannie Banks Thomas take ghosts seriously, as they draw on contemporary scholarship that emphasizes both the basis of belief in experience (rather than mere fantasy) and the usefulness of ghost stories. They look closely at the narrative role of such lore in matters such as socialization and gender. And they unravel the complex mix of mass media, commodification, and popular culture that today puts old spirits into new contexts.

Kevin B. Wright (Ph.D., University of Oklahoma) is Professor in Communication at the University of Oklahoma. His research examines interpersonal communication, social support related to health outcomes, and computer-mediated relationships. He coauthored *Health Communication in the 21st Century*, and his research appears in over 45 book chapters and journal articles, including the *Journal of Communication*, *Communication Monographs*, the *Journal of Social and Personal Relationships*, *Communication Quarterly*, *Journal of Applied Communication Research*, *Health Communication*, and the *Journal of Computer-Mediated Communication*. --

Acland looks back at the strange history of subliminal seduction: a theory first propagated in the late 1950s by marketing researcher James Vicary, who claimed that movie audiences bought more refreshments if advertising messages too quick to be noticed were inserted into movies. The study was soon proven false, but that hasn't

kept the concept from having a long afterlife in the popular imagination.

Object Lessons is a series of short, beautifully designed books about the hidden lives of ordinary things. While we all use remote controls, we understand little about their history or their impact on our daily lives. Caetlin Benson-Allot looks back on the remote control's material and cultural history to explain how such an innocuous media accessory has changed the way we occupy our houses, interact with our families, and experience the world. From the first wired radio remotes of the 1920s to infrared universal remotes, from the homemade TV controllers to the Apple Remote, remote controls shape our media devices and how we live with them. Object Lessons is published in partnership with an essay series in The Atlantic.

Although we tend to think of television primarily as a household fixture, TV monitors outside the home are widespread: in bars, laundromats, and stores; conveying flight arrival and departure times in airports; uniting crowds at sports events and allaying boredom in waiting rooms; and helping to pass the time in workplaces of all kinds. In *Ambient Television* Anna McCarthy explores the significance of this pervasive phenomenon, tracing the forms of conflict, commerce, and community that television generates outside the home. Discussing the roles television has played in different institutions from 1945 to the present day, McCarthy draws on a wide array of sources. These include retail merchandising literature, TV industry trade journals, and journalistic discussions of public viewing, as well as the work of cultural geographers, architectural theorists, media scholars, and anthropologists. She also uses photography as a research tool, documenting the uses and meanings of television sets in the built environment, and focuses on such locations as the tavern and the department store to show how television is used to support very different ideas about gender, class, and consumption. Turning to contemporary examples, McCarthy discusses practices such as Turner Private Networks' efforts to transform waiting room populations into advertising audiences and the use of point-of-sale video that influences brand visibility and consumer behavior. Finally, she inquires into the activist potential of out-of-home television through a discussion of the video practices of two contemporary artists in everyday public settings. Scholars and students of cultural, visual, urban, American, film, and television studies will be interested in this thought-provoking, interdisciplinary book.

Blue Light of the Screen is a memoir about the author's obsession with horror and the supernatural. *Blue Light of the Screen* is about what it means to be afraid -- about immersion, superstition, delusion, and the things that keep us up at night. A creative-critical memoir of the author's obsession with the horror genre, *Blue Light of the Screen* embeds its criticism of horror within a larger personal story of growing up in a devoutly Catholic family, overcoming suicidal depression, uncovering intergenerational trauma, and encountering real and imagined ghosts. As Cronin writes, she positions herself as a protagonist who is haunted by what she watches and reads, like an antiquarian in an M.R. James ghost story whose sense of reality unravels through her study of arcane texts and cursed archives. In this way, *Blue Light of the Screen* tells the story of the author's conversion from skepticism to faith in the supernatural. Part memoir, part ghost story, and part critical theory, *Blue Light of the Screen* is not just a book about horror, but a work of horror itself.

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.

“Faith cometh by hearing”—so said Saint Paul, and devoted Christians from Augustine to Luther down to the present have placed particular emphasis on spiritual arts of listening. In quiet retreats for prayer, in the noisy exercises of Protestant revivalism, in the mystical pursuit of the voices of angels, Christians have listened for a divine call. But what happened when the ear tuned to God’s voice found itself under the inspection of Enlightenment critics? This book takes us into the ensuing debate about “hearing things”—an intense, entertaining, even spectacular exchange over the auditory immediacy of popular Christian piety. The struggle was one of encyclopedic range, and Leigh Eric Schmidt conducts us through natural histories of the oracles, anatomies of the diseased ear, psychologies of the unsound mind, acoustic technologies (from speaking trumpets to talking machines), philosophical regimens for educating the senses, and rational recreations elaborated from natural magic, notably ventriloquism and speaking statues. *Hearing Things* enters this labyrinth—all the new disciplines and pleasures of the modern ear—to explore the fate of Christian listening during the Enlightenment and its aftermath. In Schmidt’s analysis the reimagining of hearing was instrumental in constituting religion itself as an object of study and suspicion. The mystic’s ear was hardly lost, but it was now marked deeply with imposture and illusion. “Huhtamo and Parikka, from the first and second generations of media archaeology, have brought together the best writings from almost all of the best authors in the field. Whether we speak of cultural materialism, media art history, new historicism or software studies, the essays compiled here provide not only an anthology of innovative historical case studies, but also a methodology for the future of media studies as material and historical analysis. *Media Archaeology* is destined to be a key handbook for a new generation of media scholars.” —Sean Cubitt, author of *The Cinema Effect* “Taken together, this excellent collection of essays by a wide range of scholars and practitioners demonstrates how the emerging field of media archaeology not only excavates the ways in which newer media work to remediate earlier forms and practices but also sketches out how older media help to premeditate new ones.”

—Richard Grusin, author of *Premediation: Affect and Mediality after 9/11* “In *Media Archaeology*, a constellation of interdisciplinary writers explore society’s relationship with the technological imaginary through history, with fascinating essays on influencing machines, Freud as media theorist, interactive games from the 19th century to the present day, just to name a few. As an artist, my mind is set on fire by discussions of the marvelous inventions that never made it to the mainstream, such as optophonic poetry, Christopher Strachey’s 1952 ‘Love letter generator’ for the Manchester Mark II computer, and the ‘Baby talkie.’” —Zoe Beloff, artist and editor of *The Coney Island Amateur Psychoanalytic Society and Its Circle* “A long-awaited synthesis addressing media archaeology in all of its epistemological complexity. With wide-ranging intellectual breath and creative insight, Huhtamo and Parikka bring together an eminent array of international scholars in film and media studies, literary criticism, and history of science in the spirit of making the discourse of the humanities legible to artist-intellectuals. This foundational volume enables a sophisticated understanding of reproducible audiovisual media culture as apparatus, historical form, and avant-garde

space of play." —Peter J. Bloom, author of *French Colonial Documentary: Mythologies of Humanitarianism* "An essential read for everyone interested in the histories of media and art." —Oliver Grau, author of *MediaArtHistories* "Media archaeology is a wonderful new shadow field. If you are willing to step outside the glow of new media, this book's approaches can shift how you experience the objects and experiences that fill the new everyday of contemporary life. No one captures the beauty of studying new media in the shadow of older media implements and practices better than Erkki Huhtamo, the Finnish writer, curator, and scholar of media technology and design famous for his creative work as a preservationist and an interpreter of pre-cinematic technologies of visual display. He has teamed up here with Jussi Parikka, the Finnish scholar who has brought us an insect theory of media, to give us this long-awaited collection of essays in media archaeology. The surprise of the book is that the essays collectively bring forward a range of approaches to considering archaeological practice, giving us new ways to think about our embodied and subjective orientations to technologies and objects through the lens of the material remnants of practice, rather than offering a narrow definition of the field. The collection moves between computational machines and influencing machines, preservation and imagination, offering a range of ways to live the new everyday of media experience through the imaginary of archaeology." —Lisa Cartwright, co-author of *Practices of Looking: An Introduction to Visual Culture* "Where McLuhan's *Understanding Media* ends, *Media Archaeology* actually begins. Refusing the often futile search for the eternal laws of media, *Media Archaeology* does something more difficult and rare. It literally brings the history of media alive by drawing into presence the enigmatic, heterogeneous, unruly past of the media—its artifacts, machines, imaginaries, tactics, and games. What results is a fabulous cabinet of (media) memories: the imaginary moving with kinetic frenzy, histories of what happens when media collide in the electronic space of the virtual, and stories about those strange interstitial spaces between analogue and digital." —Arthur Kroker, author of *The Will to Technology and the Culture of Nihilism* "Rupturing the continuities and established values of traditional media history, this exciting and thought-provoking collection makes a significant contribution to our understanding of media culture, and demonstrates that the presence of the past in present-day media is central to the recognition and re-cognition that media archaeology promotes." —John Fullerton, editor of *Screen Culture: History and Textuality* "Here, at last, is a collection of essays that are a critical step to comprehending the history of our impulse to see ourselves in the machines we have made. This could be the beginning of 'Archaeology of Intention.'" —Bernie Lubell, artist "Huhtamo and Parikka's expertly curated collection is a kaleidoscopic tour of media archaeology, giving us forceful evidence of that unruly domain's vitality while preserving its wonderful unpredictability. With this essential volume, countless new paths have been opened up for media and cultural historians." —Charles R. Acland, author of *Screen Traffic* "This brilliant collection of essays provides much needed material and historical grounding for our understanding of new media. At the same time, it animates that ground by recognizing the integral roles that imagination, embodiment, and even productive disturbance play in media historiography. Yet these essays constitute more than a collection of historical case studies; together, they transform the book's subject into its overall method. *Media Archaeology* performs media archaeology. Huhtamo and Parikka excavate the

intellectual traditions and map the epistemological terrain of media archaeology itself, demonstrating that the field is ripe with possibilities not only for further historical examination, but also for imagining exciting new scholarly and creative futures.”

—Shannon Mattern, *The New School*

This anthology explores the spatial dimension and politics of haunting. It considers how the ‘appearance’ of absence, emptiness and the imperceptible can indicate an overwhelming presence of something that once was, and still is, (t)here. At its core, the book asks: how and why do certain places haunt us? Drawing from a diversity of mediums, forms and disciplinary approaches, the contributors to *Spectral Spaces and Hauntings* illustrate the complicated ways absent presences can manifest and be registered. The case studies range from the memory sites of a terrorist attack, the lost home, a vanished mining town and abandoned airports, to the post-apocalyptic wastelands in literary fiction, the photographic and filmic surfaces where spectres materialise, and the body as a site for re-corporealising the disappeared and dead. In ruminating on the afteraffects of spectral spaces on human experience, the anthology importantly foregrounds the ethical and political imperative of engaging with ghosts and following their traces.

A media archaeology that traces connections between new media technologies and distinct cultural realms, considering topics that range from Kant's philosophy to somnambulist clairvoyants. Drawing together literature, media, and philosophy, *Ghostly Apparitions* provides a new model for media archaeology. Stefan Andriopoulos examines the relationships between new media technologies and distinct cultural realms, tracing connections between Kant's philosophy and the magic lantern's phantasmagoria, the Gothic novel and print culture, and spiritualist research and the invention of television. As Kant was writing about the possibility of spiritual apparitions, the emerging medium of the phantasmagoria used hidden magic lanterns to terrify audiences with ghostly projections. Andriopoulos juxtaposes the philosophical arguments of German idealism with contemporaneous occultism and ghost shows. In close readings of Kant, Hegel, and Schopenhauer, he traces the diverging ways in which these authors appropriate optical media effects and spiritualist notions. The spectral apparitions from this period also intersect with an exploding print market and the rise of immersive reading practices. Andriopoulos explores the circulation of ostensibly genuine ghost narratives and Gothic fiction, which was said to produce “reading addiction” and a loss of reality. Romantic representations of animal magnetism and clairvoyance similarly blurred the boundary between fiction and reality. In the 1840s, Edgar Allan Poe adapted a German case history that described a magnetic clairvoyant as arrested in the moment of dying. Yet even though Poe's tale belonged to the realm of literary fiction, it was reprinted as an authentic news item. Andriopoulos extends this archaeology of new media into the early twentieth century. Tracing a reciprocal interaction between occultism and engineering, he reveals how spiritualist research into the psychic “television” of somnambulist clairvoyants enabled the concurrent emergence of the technical medium.

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.

Combining spine-tingling stories, documented evidence, and interviews with some of the top names in paranormal investigation—including the stars of TV's "Ghost Hunters," "Ghost Adventures," and more—America's Most Haunted gives you a terrifying chance to tour our nation's most famous haunted places... Throughout the United States, there are places haunted by souls both malevolent and benign. Places where paranormal activity runs rampant. Places where we can glimpse the other side. In America's Most Haunted, "Haunted Housewife" investigator Theresa Argie and journalist Eric Olsen team up to take you on a first-person tour of some of America's most active paranormal hotspots. Experience the crawl through the death tunnel where visitors have reported sightings of an inhuman creature that creeps along the walls and ceilings. Walk the decks of the Queen Mary with the hundreds of souls that met their ends in watery graves. And get to know the spirits that wait in jails, mansions, lunatic asylums, and even a stately old hotel. Are you brave enough to take a look?

On this leg of the journey you'll explore the scariest spots in the Garden State. Author L'Aura Hladik visits 34 legendary haunted places, all of which are open to the public--so you can test your own ghosthunting skills, if you dare. Join L'Aura as she personally visits each site, snooping around eerie rooms and dark corners, talking to people who swear to their paranormal experiences, and giving you a first-hand account. You'll go to: The Spy House--one of the most haunted sites on the Eastern Seaboard, which is home to several ghosts The Proprietary House--haunted by the ghost of a little boy, a Revolutionary War soldier, and others who occupy the ladies' room Centenary College--where a ghost known as Tillie Smith has been seen on the campus grounds and in her old dormitory, as well as Union Cemetery in Hackettstown Enjoy Ghosthunting New Jersey from the safety of your armchair or hit the road, using the maps, "Haunted Places" travel guide, and "Ghostly Resources." Buckle up and get ready for the spookiest ride of your life.

What roles should midwives play within our healthcare system? Must they have certified degrees and be under the jurisdiction of a professional board? Do notions of gender create competition and erect barriers between the medical

professions? The Rhetoric of Midwifery offers new insights into understanding these questions within the context of our present-day medical system.

Travel Michigan's coast—and into the state's history—with otherworldly tales of the spirits of those who sought to keep its waters safe. Michigan has more lighthouses than any other state, with more than 120 dotting its expansive Great Lakes shoreline. Many of these lighthouses lay claim to haunted happenings. Former keepers like the cigar-smoking Captain Townshend at Seul Choix Point and prankster John Herman at Waugoshance Shoal near Mackinaw City maintain their watch long after death ended their duties. At White River Light Station in Whitehall, Sarah Robinson still keeps a clean and tidy house, and a mysterious young girl at the Marquette Harbor Lighthouse seeks out other children and female companions. Countless spirits remain between Whitefish Point and Point Iroquois in an area well known for its many tragic shipwrecks. Join author and Promote Michigan founder Dianna Stampfler as she recounts the tales from Michigan's ghostly beacons. "Haunting tales of Michigan's lighthouses . . . Her stories come from lighthouse museums, friends and family."—Great Lakes Echo

This collection of articles looks at ghost stories ranging from the Middle Ages to contemporary movies from different perspectives, both interdisciplinary and international. Spectral phenomena from Antarctic literature to Haitian Voodoo, Russian poetry to Irish novels are discussed in relation to their places in history and the media.

In the age of global capitalism, vaporwave celebrates and undermines the electronic ghosts haunting the nostalgia industry. Ours is a time of ghosts in machines, killing meaning and exposing the gaps inherent in the electronic media that pervade our lives. Vaporwave is an infant musical micro-genre that foregrounds the horror of electronic media's ability to appear - as media theorist Jeffrey Sconce terms it - "haunted." Experimental musicians such as INTERNET CLUB and MACINTOSH PLUS manipulate Muzak and commercial music to undermine the commodification of nostalgia in the age of global capitalism while accentuating the uncanny properties of electronic music production. Babbling Corpse reveals vaporwave's many intersections with politics, media theory, and our present fascination with uncanny, co(s)mic horror. The book is aimed at those interested in global capitalism's effect on art, musical raids on mainstream "indie" and popular music, and anyone intrigued by the changing relationship between art and commerce.

Bad Girls Go to Hell. Cannibal Holocaust. Eve and the Handyman. Examining film culture's ongoing fascination with the low, bad, and sleazy faces of cinema, Sleaze Artists brings together film scholars with a shared interest in the questions posed by disreputable movies and suspect cinema. They explore the ineffable quality of "sleaze" in relation to a range of issues, including the production realities of low-budget exploitation pictures and the ever-shifting terrain of reception and taste. Writing about horror, exploitation, and sexploitation films, the contributors delve into topics ranging

from the place of the “Aztec horror film” in debates about Mexican national identity to a cycle of 1960s films exploring homosexual desire in the military. One contributor charts the distribution saga of Mario Bava’s 1972 film *Lisa and the Devil* through the highs and lows of art cinema, fringe television, grindhouse circuits, and connoisseur DVD markets. Another offers a new perspective on the work of Doris Wishman, the New York housewife turned sexploitation director of the 1960s who has become a cult figure in bad-cinema circles over the past decade. Other contributors analyze the relation between image and sound in sexploitation films and Italian horror movies, the advertising strategies adopted by sexploitation producers during the early 1960s, the relationship between art and trash in Todd Haynes’s oeuvre, and the ways that the *Friday the 13th* series complicates the distinction between “trash” and “legitimate” cinema. The volume closes with an essay on why cinephiles love to hate the movies. Contributors. Harry M. Benshoff, Kay Dickinson, Chris Fujiwara, Colin Gunckel, Joan Hawkins, Kevin Heffernan, Matt Hills, Chuck Kleinhans, Tania Modleski, Eric Schaefer, Jeffrey Sconce, Greg Taylor

In an age of digital technology and renewed anxiety about media piracy, *Inherent Vice* revisits the recent analog past with an eye-opening exploration of the aesthetic and legal innovations of home video. Analog videotape was introduced to consumers as a blank format, essentially as a bootleg technology, for recording television without permission. The studios initially resisted VCRs and began legal action to oppose their marketing. In turn, U.S. courts controversially reinterpreted copyright law to protect users’ right to record, while content owners eventually developed ways to exploit the video market. Lucas Hilderbrand shows how videotape and fair use offer essential lessons relevant to contemporary progressive media policy. Videotape not only radically changed how audiences accessed the content they wanted and loved but also altered how they watched it. Hilderbrand develops an aesthetic theory of analog video, an “aesthetics of access” most boldly embodied by bootleg videos. He contends that the medium specificity of videotape becomes most apparent through repeated duplication, wear, and technical failure; video’s visible and audible degeneration signals its uses for legal transgressions and illicit pleasures. Bringing formal and cultural analysis into dialogue with industrial history and case law, Hilderbrand examines four decades of often overlooked histories of video recording, including the first network news archive, the underground circulation of *Superstar: The Karen Carpenter Story*, a feminist tape-sharing network, and the phenomenally popular website YouTube. This book reveals the creative uses of videotape that have made essential content more accessible and expanded our understanding of copyright law. It is a politically provocative, unabashedly nostalgic ode to analog.

In 1896, Maxim Gorky declared cinema “the Kingdom of Shadows.” In its silent, ashen-grey world, he saw a land of spectral, and ever since then cinema has had a special relationship with the haunted and the ghostly. *Cinematic Ghosts* is the first collection devoted to this subject, including fourteen new essays, dedicated to exploring the many permutations of the movies’ phantoms. *Cinematic Ghosts* contains essays revisiting some classic ghost films within the genres of horror (*The Haunting*, 1963), romance (*Portrait of Jennie*, 1948), comedy (*Beetlejuice*, 1988) and the art film (*Uncle Boonmee Who Can Recall His Past Lives*, 2010), as well as essays dealing with a number of films from around the world, from Sweden to China. *Cinematic Ghosts* traces the archetype

of the cinematic ghost from the silent era until today, offering analyses from a range of historical, aesthetic and theoretical dimensions.

Engaging some of the most canonical and thought-provoking anime, manga, and science fiction films, Tokyo Cyberpunk offers insightful analysis of Japanese visual culture. Steven T. Brown draws new conclusions about the cultural flow of art, as well as important technological issues of the day.

Haunted Media Electronic Presence from Telegraphy to Television Duke University Press

A catalogue documenting the last two exhibitions of new work by American artist Mike Kelley, held in 2011 at Gagosian Gallery in Los Angeles and London. Mike Kelley made nostalgia, memory, and repression in everyday life the topics of his idiosyncratic sculptures, performances, paintings, and installations, which conflate vernacular sources and high modernist aesthetics. A veteran of the Los Angeles conceptual art scene, Kelley used deconstructive strategies in order to challenge the established norms of contemporary culture, both high and low.

Where live our most cherished (or painful) memories? Where do our beloved (or dreaded) exist when departed? In the gray zone between our self and our world, they can exist as internal reminiscences for some and striking images for others; individually or collectively perceived and interacted; vividly or as tenuous presences. This book familiarizes us with six examples of individuals and families in therapy who live and interact with the presence of their absent, pivotal people in their lives who either died or disappeared, but are still there. It familiarizes us with their plight in a tender, compassionate style, describing in detail interviews and therapeutic transformations and, in several cases, follow-ups as well as echoes of those processes. It teaches us to respect those presences as well as how to help families and individuals treasure them...and in many cases to let them go. Written in a vivid, intense language, *The Presence of the Absent* offers a marvelous insight into these processes that may prove transformative for the therapist (both family and individually-oriented), as well as enlightening to the general public.

Since the end of the Second World War—and particularly over the last decade—Japanese science fiction has strongly influenced global popular culture. Unlike American and British science fiction, its most popular examples have been visual—from *Gojira* (*Godzilla*) and *Astro Boy* in the 1950s and 1960s to the anime masterpieces *Akira* and *Ghost in the Shell* of the 1980s and 1990s—while little attention has been paid to a vibrant tradition of prose science fiction in Japan. *Robot Ghosts and Wired Dreams* remedies this neglect with a rich exploration of the genre that connects prose science fiction to contemporary anime. Bringing together Western scholars and leading Japanese critics, this groundbreaking work traces the beginnings, evolution, and future direction of science fiction in Japan, its major schools and authors, cultural origins and relationship to its Western counterparts, the role of the genre in the formation of Japan's national and political identity, and its unique fan culture. Covering a remarkable range of texts—from the 1930s fantastic detective fiction of Yumeno Kyûsaku to the cross-culturally produced and marketed film and video game franchise *Final Fantasy*—this book firmly establishes Japanese science fiction as a vital and exciting genre. Contributors: Hiroki Azuma; Hiroko Chiba, DePauw U; Naoki Chiba; William O. Gardner, Swarthmore College; Mari Kotani; Livia Monnet, U of Montreal; Miri

Nakamura, Stanford U; Susan Napier, Tufts U; Sharalyn Orbaugh, U of British Columbia; Tamaki Saitô; Thomas Schnellbacher, Berlin Free U. Christopher Bolton is assistant professor of Japanese at Williams College. Istvan Csicsery-Ronay Jr. is professor of English at DePauw University. Takayuki Tatsumi is professor of English at Keio University.

Michigan's city with a strange name has an even stranger—and spirited—past. The authors of *Ghosts of Grand Rapids* share its chilling tales. Kalamazoo's violent and often anguished history has given way to myriad ghostly tales surrounding some of the town's most prominent places. From the tortured souls roaming the Asylum Lake Preserve to the infamous suicide of the amateur actress Thelma, who reputedly haunts the Civic Auditorium to this day, it is no small wonder that the town is filled with apparitions longing to make their stories and their presence known. In this startlingly spooky collection of tales, ghost hunters Bray and DuShane gather stories from legend, lore and residents alike that bring new meaning to the age-old adage "seeing is believing." Includes photos! "Highlight[s] over 30 different haunted locations in Kalamazoo including the Asylum Lake preserve, the Civic Auditorium, an abused grave marker that is supposedly responsible for demonic activity, and the gravesite of a deceased minister that oozes." —Morning Sun

Malachi Constant, "the richest man in America," gives up his indulgent lifestyle to follow an urgent calling to probe the depths of space. He participates in a Martian invasion of Earth, mates with the wife of an astronaut adrift on the tides of time, and follows the lure of the "Sirens of Titan."

Long Island's history extends beyond the physical reality surrounding us and into the great unknown of the spiritual realm. Deceased patrons and other visitors from the past linger at the Milleridge Inn in Jericho, one of the oldest continually operating restaurants in America. Victims of the Louis V. Place shipwreck aren't resting so peacefully at the Lakeview Cemetery in Patchogue. Spirits move furniture, knock on doors and pace throughout the exhibits at the Long Island Maritime Museum. Award-winning author and historian Kerriann Flanagan Brosky, alongside medium and paranormal investigator Joe Giaquinto, use extensive interviews, research and investigations to unveil a new collection of Long Island's ghostly past.

Looking for some spooky stories to read on a camping trip, at a Halloween party, or at home with the family in front of a roaring fire? The works of medieval scholar M.R. James should fit the bill. James often said that he wrote his stories to be read aloud, so snuggle up and lose yourself in their slow-building suspense and lulling language.

Avatar. Inception. Jurassic Park. Lord of the Rings. Ratatouille. Not only are these some of the highest-grossing films of all time, they are also prime examples of how digital visual effects have transformed Hollywood filmmaking. Some critics, however, fear that this digital revolution marks a radical break with cinematic tradition, heralding the death of serious realistic movies in favor of

computer-generated pure spectacle. *Digital Visual Effects in Cinema* counters this alarmist reading, by showing how digital effects-driven films should be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades. Stephen Prince argues for an understanding of digital technologies as an expanded toolbox, available to enhance both realist films and cinematic fantasies. He offers a detailed exploration of each of these tools, from lighting technologies to image capture to stereoscopic 3D. Integrating aesthetic, historical, and theoretical analyses of digital visual effects, *Digital Visual Effects in Cinema* is an essential guide for understanding movie-making today.

"*Haunted Heaney: Spectres and the Poetry* looks at the ghosts and spectres present within the poetry of the Nobel prize winning poet Seamus Heaney. Covering Heaney's work from his first collection, *Death of a Naturalist*, to his final collection, *Human Chain*, this volume analyses Heaney's poetry through the lens of hauntology as presented by Jacques Derrida in *Specters of Marx*. This book presents spectres and ghosts not in the conventional sense, as purely supernatural, physical manifestations haunting a place, but instead as having a non-physical presence. In this sense past cultures, societies, texts, poets, and memories are examined as having a spectral influence on Heaney's writing. His work is indebted to hauntedness as the past in all its forms sutures itself within the present of his thinking and writing, and our reading of the poetry. Topics for discussion include the Norse spectres in the early poetry; British colonialism and its haunting influence on the poet; a renewed look at the bog poems as being influenced by the spectral; the classical influence of Virgil and Dante; and a reading of 'Route 110' that incorporates the major instances of Heaney's career into a singular poem. The book also incorporates Heaney's prose work and interviews into the discussion and uses these works as a meta-commentary to the poetry offering a deeper insight into the mind of one of Ireland's greatest writers"--

In recent years, environmental and human rights advocates have suggested that we have entered the first new geological epoch since the end of the ice age: the Anthropocene. In this new epoch, humans have come to reshape unwittingly both the climate and natural world; humankind has caused mass extinctions of plant and animal species, polluted the oceans, and irreversibly altered the atmosphere. Ironically, our efforts to make the planet more hospitable to ourselves seem to be driving us toward our inevitable extinction. A force of nature, humanity is now decentered as the agent of history. As Jennifer Fay argues, this new situation is to geological science what cinema has always been to human culture. Film, like the Anthropocene, is a product of the industrial revolution, but arises out of a desire to preserve life and master time and space. It also calls for the creation of artificial worlds, unnatural weather, and deadly environments for entertainment, scientific study, and devising military strategy. Filmmaking stages, quite literally, the process by which worlds and weather come into being and meaning, and it

