The Uncanny Experiments In Cyborg Culture

This book argues for a renewed understanding of the fundamentally uncanny quality of the medium of photography. It especially makes the case for the capacity of certain photographs—precisely through their uncanniness—to contest structures of political and social dominance. The uncanny as a quality that unsettles the perception of home emerges as a symptom of modern and contemporary society and also as an aesthetic apparatus by which some key photographs critique the hegemony of capitalist and industrialist domains. The book's historical scope is large, beginning with William Henry Fox Talbot and closing with contemporary indigenous photographer Bear Allison and contemporary African American photographer Devin Allen. Through close readings, exegesis, of individual photographs and careful deployment of contemporary political and aesthetic theory, The Photographic Uncanny argues for a re-envisioning of the political capacity of photography to expose the haunted, homeless, condition of modernity.

Explores the interplay between themes of globalization, technology and the nation state in contemporary literature and cultural theory.

The Terminator film series is an unlikely site of queer affiliation. The entire premise revolves around both heterosexual intercourse and the woman's pregnancy and giving birth. It is precisely the Terminator's indifference to both that signifies it as an unimaginably inhuman monstrosity. Indeed, the films' overarching contention that humanity must be saved, rooted as it is in a particular story about pregnancy and birth that exclusively focuses on the heterosexual couple and the family, would appear to put it at odds with the political stances of contemporary queer theory. Yet, as this book argues, there is considerable queer interest in the Terminator mythos. The films provide a framework for interpreting shifting gender codes and the emergence of queer sexuality over the period of three decades. Significantly, the series emerges in the Reagan 80s, which marked a decisive break with the sexual fluidity of the 70s. As a franchise and on the individual basis of each film, The Terminator series combines both radical and reactionary elements. Each film reflects the struggles over gender and sexuality specific to its release. At the same time, the series foregrounds the intersection of technology and gender that has become a definitive aspect of contemporary experience. A narrative organized around a conservative view of female sexuality and the family, the Terminator myth is nevertheless a richly suggestive narrative for queer theory and gender studies.

For many cultural theorists, the concept of the cyborg - an organism controlled by mechanic processes - is firmly rooted in the post-modern, post-industrial, post-Enlightenment, post-nature, post-gender, or post-human culture of the late twentieth century. Allison Muri argues, however, that there is a long and rich tradition of art and philosophy that explores the equivalence of human and machine, and that the cybernetic organism as both a literary figure and an anatomical model has, in fact, existed since the Enlightenment. In The Enlightenment Cyborg, Muri presents cultural evidence - in literary, philosophical, scientific, and medical texts - for the existence of mechanically steered, or 'cyber' humans in the works seventeenth- and eighteenth-century thinkers. Muri illustrates how Enlightenment exploration of the notion of the 'man-machine' was inextricably tied to ideas of reproduction, government, individual autonomy, and the soul, demonstrating an early connection between scientific theory and social and political thought. She argues that late twentieth-century social and political movements, such as socialism, feminism, and even conservatism, are thus not unique in their use of the cyborg as a politicized trope. The Enlightenment Cyborg establishes a dialogue between eighteenth-century studies and cyborg art and theory, and makes a significant and original contribution to both of these fields of inquiry.

This volume deals with the challenges posthumanism meets as a successor to postmodernism in the field of artistic, literary and aesthetic expression. It also explores the ways social sciences and humanities are affected by posthumanism, and it asks how posthumanism can be an expansion of humanism in the contemporary world, rather than a transcendence of humanism. The chapters' authors come from different countries, cultural backgrounds and study areas to present a varied perspective on posthumanism.

Revolving around the theme of "counterpoint" extensively used by Edward Said as the interplay of diverse ideas and discrepant experiences, this book aims to explore Said's contribution to the fields of comparative literature, literary criticism, postcolonial theory, exilic and transnational studies, and socio-political thought among many others. Overshadowed by his legitimate political positions in support to the Palestinian cause and at odds with Islamophobic hostilities, Said's intellectual achievements in the fields of humanities and philosophical thinking should equally be acknowledged and celebrated. Said articulates his notion of counterpoints through a vivid description of the composition of Western classical music. In the counterpoint of Western classical music, various themes play off one another, with only a provisional privilege being given to any particular one; yet in the resulting polyphony there is concert and order, an organized interplay that derives from the themes, not from a rigorous melodic or formal principle outside the work. This book pays tribute to Said's contrapuntal methodology as well as to his academic and humanistic legacy.

Today's architecture has failed the body with its long heritage of purity of form and aesthetic of cleanliness. A resurgence of interest in flesh, especially in art, has led to a politics of abjection, completely changing traditional aesthetics, and is now giving light to an alternative discussion about the body in architecture. This book is dedicated to a future vision of the body in architecture, questioning the contemporary relationship between our Human Flesh and the changing Architectural Flesh. Through the analysis and design of a variety of buildings and projects, Flesh is proposed as a concept that extends the meaning of skin, one of architecture's most fundamental metaphors. It seeks to challenge a common misunderstanding of skin as a flat and thin surface. In a time when a pervasive discourse about the impact of digital technologies risks turning the architectural skin ever more disembodied, this book argues for a thick embodied flesh by exploring architectural interfaces that are truly inhabitable. Different concepts of Flesh are investigated, not only concerning the architectural and aesthetic, but also the biological aspects. The latter is materialised in form of Synthetic Neoplasms, which are proposed as new semi-living entities, rather than more commonly derived from scaled-up analogies between biological systems and larger scale architectural constructs. These 'neoplasmatic' creations are identified as partly designed object and partly living material, in which the line between the natural and the artificial is progressively blurred. Hybrid technologies and interdisciplinary work methodologies are thus required, and lead to a revision of our current architectural practice.

This book investigates transcultural consumption of three iconic figures ù the middle-aged Japanese female fandom of actor Bae Yong-Joon, the Western online cult fandom of the thriller film Oldboy, and the Singaporean fandom of the pop-star Rain. Through these three specific but hybrid context, the author develops the concepts of soft masculinity, as well as global and

postmodern variants of masculine cultural impacts. In the concluding chapter, the author also discusses recently emerging versatile masculinity within the transcultural pop production paradigm represented by K-pop idol boy bands.

What constitutes a border situation? How translatable and "portable" is the border? What are the borders of words surrounding the border? In its five sections, Border Transits: Literature and Culture across the Line intends to address these issues as it brings together visions of border dynamics from both sides of the Atlantic Ocean. The volume opens with "Part I: (B)orders and lines: A Theoretical Intervention," which explores the circle and the cross as spatial configurations of two contradictory urges, to separate and divide on the one hand, and to welcome and allow passage on the other. "Part II: Visions of the Mexican-US Border" zooms in onto the Mexican-United States border as it delves into the border transits between the two neighboring countries. But what happens when we situate the border on the cultural terrain? How well does the border travel? "Part III: Cultural Intersections" expands the border encounter as it deals with the different ways in which texts are encoded, registered, appropriated, mimicked and transformed in other cultural texts. "Part IV: Trans-Nations," addresses instances of trans-American relations stemming from experiences of up-rooting and intercultural contacts in the context of mass-migration and migratory flows. Finally, "Part V: Trans-Lations," deals with the ways in which the cultural borderlands suffuse other discourses and cultural practices. The volume is of interest for scholars and researchers in the field of Border studies, Chicano studies, "Ethnic Studies," as well as American Literature and Culture

This book is about the aesthetic, philosophical and cultural aspects of the integration of live action and animation. It argues that, even in the digital era, when the integration of live action and animation becomes progressively seamless, their differences and dialogues are still a significant source of the evolution of cinematic language. It also deals with the meeting between the West and East, and the methodology of interweaving the roles of practitioner and theorist. Through the operation of materiality, and the manoeuvre of estrangement, this study explores the liminal experiences embedded in the combination of heterogeneous elements in filmmaking, as well as those found in a world favouring interdisciplinary cross-breeding and globalisation.

The advanced technologies being used in diagnosis and care within modern medicine, whilst supporting and making medical practices possible, may also conflict with established traditions of medicine and care. What happens to the patient in a technologized medical environment? How are doctors', nurses' and medical scientists' practices changed when artefacts are involved? How is knowledge negotiated, or relations of power reconfigured? Technology and Medical Practice addresses these developments and dilemmas, focusing on various practices with technologies within hospitals and sociotechnical systems of care. Combining science and technology studies with medical sociology, the history of medicine and feminist approaches to science, this book presents analyses of artefacts-in-use across a variety of settings within the UK, USA and Europe, and will appeal to sociologists, anthropologists and scholars of science and technology alike.

When, how and why do clothes become fashion? Fashion is more than mere clothing. It is a moment of invention, a distillation of desire, a reflection of a zeitgeist. This book explores the structures and strategies which underlie fashion innovation, how fashion is perceived and the point at which clothing is accepted or rejected as fashion.

This study explores the interrelationship between spatiality and subjecthood in the work of Stéphane Mallarmé, Guillaume Apollinaire, Maurice Maeterlinck, and Alfred Jarry. Concerned with various modes of poetry and drama, it also examines the cross-pollination that can occur between these modes, focusing on a range of core texts including Mallarmé's Igitur and Un Coup de dés; Apollinaire's 'Zone' and various of his calligrammes; Maeterlinck's early one-act plays: L'Intruse, Les Aveugles, and Intérieur; and Jarry's Ubu roi and César-Antechrist.. The poetic and dramatic practices of these four authors are assessed against the broader cultural and philosophical contexts of the fin de siècle. The fin de siècle witnessed a profound epistemological shift: the Newtonian-Cartesian paradigm, increasingly challenged throughout the nineteenth century, was largely dismantled, with ramifications beyond physics, philosophy, and psychology. Chapter 1 introduces three foundational notions—Newtonian absolute space, the unitary Cartesian subject, and subject-object dualism—that were challenged and ultimately overthrown in turn-of-the-century science and art. Developments in theatre architecture and typographic design are examined against this philosophical backdrop with a view to establishing a diachronic and interdisciplinary framework of the authors in question. Chapter 2 focuses on the spatial dimension of Mallarmé's Un Coup de dés and Apollinaire's calligrammes—works which defamiliarise page-space by undermining various (naturalised) conventions of paginal configuration. In Chapter 3, the notion of liminality is implemented in an analysis of character and diegetic space as constructed in Jarry's Ubu roi and Maeterlinck's one-acts. Chapters 4 and Chapter 5 undertake a more abstract investigation of parallel inverse processes-the subjectivisation of space and the spatialisation of the subject—manifest not only in the works of Mallarmé, Maeterlinck, Apollinaire, and Jarry, but in the period's poetry and drama more generally.

This book articulates the first theoretical context for a 'cyborg theatre', metaphorically integrating on-stage bodies with the technologized, digitized, or mediatized, to re-imagine subjectivity for a post-human age. It covers a variety of examples, to propose new theoretical tools for understanding performance in our changing world.

THE ENCYCLOPEDIA OF THE GOTHIC "Well written and interesting [it is] a testament to the breadth and depth of knowledge about its central subject among the more than 130 contributing writers, and also among the three editors, each of whom is a significant figure in the field of gothic studies ... A reference work that's firmly rooted in and actively devoted to expressing the current state of academic scholarship about its area." New York Journal of Books "A substantial achievement." Reference Reviews Comprehensive and wide-ranging, The Encyclopedia of the Gothic brings together over 200 newly-commissioned essays by leading scholars writing on all aspects of the Gothic as it is currently taught and researched, along with challenging insights into the development of the genre and its impact on contemporary culture. The A-Z entries provide comprehensive

coverage of relevant authors, national traditions, critical developments, and notable texts that continue to define, shape, and inform the genre. The volume's approach is truly interdisciplinary, with essays by specialist international contributors whose expertise extends beyond Gothic literature to film, music, drama, art, and architecture. From Angels and American Gothic to Wilde and Witchcraft, The Encyclopedia of the Gothic is the definitive reference guide to all aspects of this strange and wondrous genre. The Wiley-Blackwell Encyclopedia of Literature is a comprehensive, scholarly, authoritative, and critical overview of literature and theory comprising individual titles covering key literary genres, periods, and sub-disciplines. Available both in print and online, this groundbreaking resource provides students, teachers, and researchers with cutting-edge scholarship in literature and literary studies.

Poetry Matters explores poetry written by women from the United States and Canada, which documents the social and political turmoil of the early twenty-first century and places this poetry in dialogue with recent currents of feminist theory including new materialism, affect theory, posthumanism, and feminist engagements with neoliberalism and capitalism. Central to this project is the conviction that a poetics that explores the political dimensions of affect; demonstrates an understanding of subjectivity as posthuman and transcorporeal; critically reflects on the impact of capitalism on queer, racialized, and female bodies; and develops an ethical vocabulary for reimagining the nation state and critically engaging with issues of democracy and citizenship is now more urgent than ever before. Milne focuses on poetry published after 2001 by writers who mostly began writing after the feminist writing movements of the 1980s, but who have inherited and built upon their political and aesthetic legacies. The poets discussed in this book—including Jennifer Scappettone, Margaret Christakos, Larissa Lai, Rita Wong, Nikki Reimer, Rachel Zolf, Yedda Morrison, Marcella Durand, Evelyn Reilly, Juliana Spahr, Claudia Rankine, Dionne Brand, Jena Osman, and Jen Benka—bring a sense of political agency to poetry. These voices seek new vocabularies and dissenting critical and aesthetic frameworks for thinking across issues of gender, materiality, capitalism, the toxic convergences of nationalism and racism, and the decline of democratic institutions. This is poetry that matters—both in its political urgency and in its attentiveness to the world as "matter"—as a material entity under siege. It could not be more timely or more relevant.

Psychoanalytic Ecology applies Freudian concepts, beginning with the uncanny, to environmental issues, such as wetlands and their loss, to alligators and crocodiles as inhabitants of wetlands, and to the urban underside. It also applies other Freudian concepts, such as sublimation, symptom, mourning and melancholia, to environmental issues and concerns. Mourning and melancholia can be experienced in relation to wetlands and to their loss. The city is a symptom of the will to fill or drain wetlands. This book engages in a talking cure of psychogeopathology (environmental psychopathology; mental land illness; environ-mental illness) manifested also in industries, such as mining and pastoralism, that practice greed and gluttony. Psychoanalytic Ecology promotes gratitude for generosity as a way of nurturing environ-mental health to prevent the manifestation of these psychogeopathological symptoms in the first place. Melanie Klein's work on anal sadism is applied to mining and Karl Abraham's work on oral sadism to pastoralism. Finally, Margaret Mahler's and Jessica Benjamin's work on psycho-symbiosis is drawn on to nurture bio- and psycho-symbiotic livelihoods in bioregional home habitats of the living earth in the symbiocene, the hoped-for age superseding the Anthropocene. Psychoanalytic Ecology demonstrates the power of psychoanalytic concepts and the pertinence of the work of several psychoanalytic thinkers for analysing a range of environmental issues and concerns. This book will be of great interest to students and scholars of environmental psychology, psychoanalysis and the environmental humanities.

If biotechnology can be used to upgrade humans physically and mentally, should it be used at all? And, if so, to what extent? How will biotechnology affect societal cohesion? Can the development be controlled, or is this a Pandoras box that should remain closed? These are but a few of the perplex questions facing scientists as a result of the increasing ability of technology to change biology and, in turn, profoundly change human living conditions. This development has created a new posthuman horizon that will influence contemporary life and politics in a number of ways.The anthology brings together researchers from a wide range of disciplines: biotechnology, medicine, ethics, politics, and aesthetics, and among contributors are Francis Fukuyama, Julian Savulescu, Maxwell Mehlman, John Harris and Chris Hables Gray.

Sigmund Freud's essay 'The Uncanny' is celebrating a century since publication. It is arguably his greatest and most fruitful contribution to the study of culture and the environment. Environmental Humanities and the Uncanny brings into the open neglected aspects of the uncanny in this famous essay in its centenary year and in the work of those before and after him, such as Friedrich Schelling, Walter Benjamin, E. T. A. Hoffmann and Bram Stoker. This book does so by focussing on religion, especially at a time and for a world in which some sectors of the monotheisms are in aggressive, and sometimes violent, contention against those of other monotheisms, and even against other sectors within their own monotheism. The chapter on Schelling's uncanny argues that monotheisms come out of polytheism and makes the plea for polytheism central to the whole book. It enables rethinking the relationships between mythology and monotheistic and polytheistic religions in a culturally and politically liberatory and progressive way. Succeeding chapters consider the uncanny cyborg, the uncanny and the fictional, and the uncanny and the Commonwealth, concluding with a chapter on Taoism as a polytheistic religion. Building on the author's previous work in Environmental Humanities and Theologies in bringing together theories of religion and the environment, this book will be of great interest to students and scholars of the environmental humanities, ecocultural studies and religion.

This book focuses on representations of aging masculinities in contemporary U.S. fiction, including shifting perceptions of physical and sexual prowess, depression, and loss, but also greater wisdom and confidence, legacy, as well as new affective patterns. The collection also incorporates factors such as race, sexuality and religion. The volume includes studies, amongst others, on Philip Roth, Paul Auster, Toni Morrison, Ernest Gaines, and Edmund White. Ultimately, this study proves that men's aging experiences as described

in contemporary U.S. literature and culture are as complex and varied as those of their female counterparts.

The book explores historical traces of human life within the discourse of artifical intelligence. It addresses a matrix of themes about technology and change, ranging from the realm of the inanimate to the animate. it traces the ways in which the human spirit looks beyond its limitations and ponders the potentia of "being human." Niran Bahjat-Abbas is senior lecturer in the Department of Media and Cultural Studies at Kingston University, London (UK).

Phantom limb pain is one of the most intractable and merciless pains ever known—a pain that haunts appendages that do not physically exist, often persisting with uncanny realness long after fleshy limbs have been traumatically, surgically, or congenitally lost. The very existence and "naturalness" of this pain has been instrumental in modern science's ability to create prosthetic technologies that many feel have transformative, self-actualizing, and even transcendent power. In Phantom Limb, Cassandra S. Crawford critically examines phantom limb pain and its relationship to prosthetic innovation, tracing the major shifts in knowledge of the causes and characteristics of the phenomenon. Crawford exposes how the meanings of phantom limb pain have been influenced by developments in prosthetic science and ideas about the extraordinary power of these technologies to liberate and fundamentally alter the human body, mind, and spirit. Through intensive observation at a prosthetic clinic, interviews with key researchers and clinicians, and an analysis of historical and contemporary psychological and medical literature, she examines the modernization of amputation and exposes how medical understanding about phantom limbs has changed from the late-19th to the early-21st century. Crawford interrogates the impact of advances in technology, medicine, psychology and neuroscience, as well as changes in the meaning of limb loss, popular representations of amputees, and corporeal ideology. Phantom Limb questions our most deeply held ideas of what is normal, natural, and even moral about the physical human body.

Seeking ways to understand video games beyond their imperial logics, Patterson turns to erotics to re-invigorate the potential passions and pleasures of play Video games vastly outpace all other mediums of entertainment in revenue and in global reach. On the surface, games do not appear ideological, nor are they categorized as national products. Instead, they seem to reflect the open and uncontaminated reputation of information technology. Video games are undeniably imperial products. Their very existence has been conditioned upon the spread of militarized technology, the exploitation of already-existing labor and racial hierarchies in their manufacture, and the utopian promises of digital technology. Like literature and film before it, video games have become the main artistic expression of empire today: the open world empire, formed through the routes of information technology and the violences of drone combat, unending war, and overseas massacres that occur with little scandal or protest. Though often presented as purely technological feats, video games are also artistic projects, and as such, they allow us an understanding of how war and imperial violence proceed under signs of openness, transparency, and digital utopia. But the video game, as Christopher B. Patterson argues, is also an inherently Asian commodity: its hardware is assembled in Asia; its most talented e-sports players are of Asian origin; Nintendo, Sony, and Sega have defined and dominated the genre. Games draw on established discourses of Asia to provide an "Asiatic" space, a playful sphere of racial otherness that straddles notions of the queer, the exotic, the bizarre, and the erotic. Thinking through games like Overwatch, Call of Duty 4: Modern Warfare, Shenmue II, and Alien: Isolation, Patterson reads against empire by playing games erotically, as players do—seeing games as Asiatic playthings that afford new passions, pleasures, desires, and attachments.

What if museum critics were challenged to envision their own exhibitions? In Curatorial Dreams, fourteen authors from disciplines throughout the social sciences and humanities propose exhibitions inspired by their research and critical concerns to creatively put theory into practice. Pushing the boundaries of museology, this collection gives rare insight into the process of conceptualizing exhibitions. The contributors offer concrete, innovative projects, each designed for a specific setting in which to translate critical academic theory about society, culture, and history into accessible imagined exhibitions. Spanning Australia, Barbados, Canada, Chile, the Netherlands, Poland, South Africa, Switzerland, and the United States, the exhibitions are staged in museums, scientific institutions, art galleries, and everyday sites. Essays explore political and practical constraints, imaginative freedom, and experiment with critical, participatory, and socially relevant exhibition design. While the deconstructive critique of museums remains relevant, Curatorial Dreams charts new ground, proposing unique modes of engagement that enrich public scholarship and dialogue.

Since the 1890s, American artists have employed the arts of the freak show to envision radically different ways of being. The result is a rich avant-garde tradition that critiques and challenges capitalism from within. The Freak-garde traces the arts of the freak show from P. T. Barnum to Matthew Barney and demonstrates how a form of mass culture entertainment became the basis for a distinctly American avant-garde tradition. Exploring a wide range of writers, filmmakers, photographers, and artists who have appropriated the arts of the freak show, Robin Blyn exposes the disturbing power of human curiosities and the desires they unleash. Through a series of incisive and often startling readings, Blyn reveals how such figures as Mark Twain, Djuna Barnes, Tod Browning, Lon Chaney, Nathanael West, and Diane Arbus use these desires to propose alternatives to the autonomous and repressed subject of liberal capitalism. Blyn explains how, rather than grounding revolutionary subjectivities in imaginary realms innocent of capitalism, freak-garde works manufacture new subjectivities by exploiting potentials inherent to capitalism. Defying conventional wisdom, The Freak-garde ultimately argues that postmodernism is not the death of the avant-garde but the inheritor of a vital and generative legacy. In doing so, the book establishes innovative approaches to American avant-garde practices and embodiment and lays the foundation for a more nuanced understanding of the disruptive potential of art under capitalism.

Japan is imagined routinely in American discourse as a supernatural entity. Gothic tales from these two cultures have been exchanged, consumed, and adapted. Here, Blouin

examines a prevalent tendency within the United States-Japan cultural relationship to project anxiety outward only to find shadowy outlines of the self abroad.

This LNAI 9549 constitutes the refereed proceedings of the First International Workshop in Cultural Robotics 2015, held as part of the 24th International Symposium on Robot and Human Interactive Communication held in Kobe, Japan, in August/September 2015. A total of 12 full papers and 1 short paper were accepted from a total of 26 initially submitted. The following papers are organized into four categories. These categories are indicative of the extent to which culture has influenced the design or application of the robots involved, and explore a progression in the emersion and overlap between human and robotic generated culture.

Shiny Things combines an interest in visual art with a broad attention to popular culture – the wideness of its range is striking. It is more than just an expansion of subject matter, which many of today's innovative books also have – it considers how a specific physical property manifests itself in both art and culture at large, and contributes to an analysis of and polemics about the world. It is accessibly written but with a careful application of contemporary theory. Interesting, informative, and entertaining, this will appeal to progressive thinkers looking for new ways of presenting ideas. This is scholarship that challenges stale thought and interacts with philosophical ideas in real time, with a versatility that can often be lacking in traditional academic scholarship. Using art, especially contemporary art, as its recurrent point of reference, the authors argue that shininess has moved from a time when rarity gave shiny things a direct meaning of power and transcendence. Shininess today is pervasive; its attraction is a foundation of consumer culture with its attendant effects on our architecture, our conceptions of the body, and our production of spectacle. Power and the sacred as readings of the shiny have given way to readings of superficiality, irony and anxiety, while somehow shininess has maintained its qualities of fascination, newness and cleanliness. Examines the meanings and functions of shininess in art and in culture more generally: its contradictions of both preciousness and superficiality, and its complexities of representation; the way shininess itself is physically and metaphorically present in the construction of major conceptual categories such as hygiene, utopias, the sublime and camp; and the way the affects of shininess, rooted in its inherent disorienting excess, produce irony, anxiety, pleasure, kitsch, and fetishism. All of these large ideas are embodied in the instantly noticeable, sometimes precious and sometimes cheap physical presence of shiny things, those things that catch our eye and divert our attention. Shininess, then, is a compelling subject that instantly attracts and fascinates people. The book engages primarily with visual art, although it makes frequent use of material culture, as well as advertising, film, literature, and other areas of popular and political culture. The art world, however, is a place where many of the affects of shininess come into clearest focus, where the polemical semiotics of shine are most evident and consciously explored. Artists as diverse as Anish Kapoor (whose popular Cloud Gate sculpture in Chicago is a repeating example in the book), Olafur Eliasson, Jeff Koons, Carolee Schneemann, Audrey Flack, Fra Angelico and Gerard ter Borch centre the book in an art discourse that opens up to automobiles, Richard Nixon and Liberace. Will be relevant to academics, scholars and students with an interest in contemporary theory and material and popular cultures. Potential interest across the humanities: philosophy, gender studies, perhaps public relations, advertising and marketing. It will also appeal to more general readers with an interest in popular and material cultures, art and aesthetics. It is written in a genuinely accessible style, and its ideas and theory are embodied through examples and narratives. Will be of interest to readers of Oliver Sacks, James Gleick, George Lakoff, James Elkins or Rebecca Solnit.

A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

Noir Affect proposes a new understanding of noir as defined by negative affect. This new understanding emphasizes that noir is, first and foremost, an affective disposition rather than a specific cycle of films or novels associated with a given time period or national tradition. Instead, the essays in Noir Affect trace noir's negativity as it manifests in different national contexts from the United States to Mexico, France, and Japan and in a range of different media, including films, novels, video games, and manga. The forms of affect associated with noir are resolutely negative: These are narratives centered on loss, sadness, rage, shame, guilt, regret, anxiety, humiliation, resentment, resistance, and refusal. Moreover, noir often asks us to identify with those on the losing end of cultural narratives, especially the criminal, the lost, the compromised, the haunted, the unlucky, the cast-aside, and the erotically "perverse," including those whose greatest erotic attachment is to death. Drawing on contemporary work in affect theory, while also re-orienting some of its core assumptions to address the resolutely negative affects narrated by noir, Noir Affect is invested in thinking through the material, bodily, social, and political–economic impact of the various forms noir affect takes. If much affect theory asks us to consider affect as a space of possibility and becoming, Noir Affect asks us to consider affect as also a site of repetition, dissolution, redundancy, unmaking, and decay. It also asks us to consider the way in which the affective dimensions of noir enable the staging of various forms of social antagonism, including those associated with racial, gendered, sexual, and economic inequality. Featuring an Afterword by the celebrated noir scholar Paula Rabinowitz and essays by an array of leading scholars, Noir Affect aims to fundamentally re-orient our understanding of noir. Contributors: Alexander Dunst, Sean Grattan, Peter Hitchcock, Justus Nieland, Andrew Pepper, Ignacio Sánchez Prado, Brian Rejack, Pamela Thoma, Kirin Wachter-Grene

The Cyborg Experiments analyzes the challenges posed to corporeality by techology. Taking as their starting point the work of the highly influential performance artists Orlan and

Stelarc, the essays in this timely and important collection raise a number of questions in relation to new conceptions of embodiment, identity and otherness in the age of new technologies: Has the body become obsolete? Does transgender challenge traditional ideas of agency? Have we always been cyborgs?In addition to highlighting the playful character of digital aesthetics, the contributors investigate ethical issues concerning the ownership of our bodies and the experiments we perform on them. In this way the book explores how humanism, and ideas of "the human", have been placed under increasing scrutiny as a result of new developments in science, media and communications.Contributors:John Appleby, Rachel Armstrong, Fred Botting, Julie Clarke, Gary Hall, Chris Hables Gray, Meredith Jones, Orlan, Mark Poster, Jay Prosser, E. A. Scheer, Zod Sofia, Stelarc, Scott Wilson, Joanna Zylinska

After winning an Oscar for Spirited Away, the Japanese director Hayao Miyazaki's animated films were dubbed into many languages. Some of the films are saturated with religious themes distinctive to Japanese culture. How were these themes, or what Miyazaki describes as "animism," received abroad, especially considering that they are challenging to translate? This book examines how American and German audiences, grounded on Judeo-Christian traditions, responded to the animism in Miyazaki's Nausicaa of the Valley of the Wind (1984), My Neighbor Totoro (1988), Princess Mononoke (1997), Spirited Away (2001), and Ponyo on the Cliff by the Sea (2008). By a close reading of adaptations and film reviews, and a study of transitions in their verbal and visual approaches to animism, this book demonstrates that the American and German receptions transcended the conventional view of an antagonistic relationship between animism and Christianity. With the ability to change their shapes into forms easily accessible to other cultural arenas, the anime films make a significant contribution to inter-religious dialogue in the age of secularization.

Posthumanism synthesizes philosophical, literary, and artistic responses to technological advancements, globalization, and mass extinction in the Anthropocene. It asks what it can mean to be human in an increasingly more-than-human world that has lost faith in the ideal of humanism, the autonomous, rational subject, and it models generative alternatives cognizant of the demands of social and ecological justice. Amid rising social justice movements, collapsing economic structures, and the dwindling power of cultural institutions, posthumanism advances thinking on new and previously unenvisionable challenges. Posthumanism in Art and Science is an anthology of indispensable statements and artworks that provide an unprecedented mapping of this intellectual and aesthetic development in a global context. It features groundbreaking theorists including Donna Haraway, Rosi Braidotti, Mel Y. Chen, Michael Marder, Alexander Weheliye, Anna Tsing, Timothy Morton, N. Katherine Hayles, Bruno Latour, Francesca Ferrando, and Cary Wolfe, as well as innovative, influential artists and curators such as Yvonne Rainer, Skawennati, Chus Martínez, William Wegman, Nandipha Mntambo, Cassils, Pauline Oliveros, and Doo-sung Yoo. These provocative and compelling works, including previously unpublished interviews and essays, speak to the ongoing conceptual and political challenge of posthumanist thinking in a time of unprecedented cultural and environmental crises. An essential primer and reference for educators, students, artists, and art enthusiasts, this volume offers a powerful framework for rethinking anthropocentric certitudes and reenvisioning equitable and sustainable futures.

World Weavers is the first ever study on the relationship between globalization and science fiction. Scientific innovations provide citizens of different nations with a unique common ground and the means to establish new connections with distant lands. This study attempts to investigate how our world has grown more and more interconnected not only due to technological advances, but also to a shared interest in those advances and to what they might lead to in the future. Science fiction has long been both literally and metaphorically linked to the emerging global village. It now takes on the task of exploring how the cybernetic revolution might transform the world and keep it one step ahead of the real world, despite ever-accelerating developments. As residents of a world that is undeniably globalized, science-fictional and virtual, it is incumbent on us to fully understand just how we came to live in such a world, and to envisage where this world may be heading next. World Weavers represents one small but significant step toward achieving such knowledge.

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.

The Uncanny: Experiments in Cyborg Culture documents the image of the cyborg in all its imaginative guises. The title is from a 1919 essay by Sigmund Freud, which describes "the uncanny" as that which is familiar and strange at the same time.

A symbol of the "new Japan" displayed at World's Fairs, depicted in travel posters, and celebrated as the product of a national spirit of innovation, the T?kaid? Shinkansen—the first bullet train, dubbed the "dream super-express"—represents the bold aspirations of a nation rebranding itself after military defeat, but also the deep problems caused by the unbridled postwar drive for economic growth. At the dawn of the space age, how could a train become such an important symbol? In Dream Super-Express, Jessamyn Abel contends that understanding the various, often contradictory, images of the bullet train reveals how infrastructure operates beyond its intended use as a means of transportation to perform cultural and sociological functions. The multi-layered dreams surrounding this high-speed railway tell a history not only of nation-building but of resistance and disruption. Though it constituted neither a major technological leap nor a new infrastructural connection, the train enchanted, enthralled, and enraged government officials, media pundits, community activists, novelists, and filmmakers. This history of imaginations around the monumental rail system resists the commonplace story of progress to consider the tug-of-war over the significance of the new line. Is it a vision of the future or a reminder of the past, an object of international admiration or a formidable threat? Does it enable new relationships and identities or reify existing social hierarchies? Tracing the meanings assigned to high-speed rail shows how it prompted a reimagination of identity on the

levels of individual, metropolis, and nation in a changing Japan.

How do digital media (mobile phones, GPS, iPods, portable computers, internet, virtual realities, etc.) affect the way we perceive, inhabit and design space? Why do architects traditionally design, draw and map the visual, as opposed to other types of sensations of space (the sound, the smell, the texture, etc.)? Architecture is not only about the solid, material elements of space; it is also about the invisible, immaterial, intangible elements of space. This book examines the design, representation and reception of the ephemeral in architecture. It discusses how architects map and examine the spatial qualities that these elements create and questions whether - and if so, how - they take them into account in the designing process. Karandinou argues that current interest in the ephemeral in contemporary culture and architecture is related to the evolution of digital media; and that it is related to the new ways of thinking about space and everyday situations that new media enables. With sound and video recording devices now being embedded in everyday gadgets and mobile phones, capturing sounds or ephemeral situations and events has become an everyday habit. New animation techniques allow designers to think about space through time, as they are able to design dynamic and responsive spaces, as well as static spaces explored by someone over time. Contemporary video games are no longer based on a simple visual input and a keyboard; they now involve other senses, movement, and the response of the whole body in space. This book therefore argues that the traditional binary opposition between the sensuous and the digital is currently being reversed. Subsequently, new media can also function as a new tool-to-think-with about space. Designers are now able to think through time, and design spaces accordingly. Time, temporality, ephemerality, become central issues in the designing process. The notion first claimed by Marshall McLuhan in the 1960s, that the emergence of new di