

R U A TV?

HEIDEGGER AND THE TELEVISUAL

Edited by Tony Fry

Rua Tv Heidegger And The Televisual

Rachel Sandford



Rua Tv Heidegger And The Televisual:

RUA/TV? Tony Fry, 1993 Heidegger and the Televisual Explores an ontological theory of television as it authors culture and expands beyond the limit of the technology and its social and economical institutions As well it employs ideas delivered by Martin Heidegger as a way of understanding and investigating the Being of what the book names as the televisual the thinking of television beyond that which is normally characterised as television

Uncomfortable Television Hunter Hargraves, 2022-12-19 From *The Wire* to *Intervention* to *Girls* postmillennial American television has dazzled audiences with novelistic seriality and cinematic aesthetics Yet this television is also more perverse it bombards audiences with misogynistic and racialized violence graphic sex substance abuse unlikeable protagonists and the extraordinary exploitation of ordinary people In *Uncomfortable Television* Hunter Hargraves examines how television makes its audiences find pleasure through feeling disturbed He shows that this turn to discomfort realigns collective definitions of family and pleasure with the values of neoliberal culture In viscerally violent dramas cringeworthy ironic comedies and trashy reality programs alike televisual unease trains audiences to survive under late capitalism which demands that individuals accept a certain amount of discomfort dread and irritation into their everyday lives By highlighting how discomfort has been central to the reorganization and legitimization of television as an art form Hargraves demonstrates television's role in assimilating viewers into worlds marked by precarity perversity and crisis

Adaptation Revisited Sarah Cardwell, 2002-11-23 The classic novel adaptation has long been regarded as a staple of quality television *Adaptation Revisited* offers a critical reappraisal of this prolific and popular genre as well as bringing new material into the broader field of Television Studies The first part of the book surveys the more traditional discourses about adaptation unearthing the unspoken assumptions and common misconceptions that underlie them In the second half of the book the author examines four major British serials *Brideshead Revisited* *Pride and Prejudice* *Moll Flanders* and *The Tenant of Wildfell Hall*

Organizational and Social Perspectives on Information Technology Richard Baskerville, Jan Stage, Janice I. DeGross, 2000-04-30 This book is intended to mark the turn of the first century of the information age The purpose of the book is to denote the transition from past to current to future investigations of the relationships and interactions among four major components information systems IS information technology IT organizations and society These investigations share a primary focus on the interrelationships not on the components themselves The contributions to the book deal with the history of IS theory and technology with the directions faced by those sharing the concerns of the field in its future research and with attempts to draw these two views together Five discourses collectively answer the key question What is the status of IS as related to organizations and society now that we stand at the juncture of the new century These discourses deal with the fundamental concepts the classical and novel challenges the conceptualization processes automation and new technology What is our story as we turn the first century of the information age We believe that IT is even more critical in social interaction in organizations than human language

barriers form fundamental roadblocks to IT implementation that newer forms of IS integrate horizontally rather than vertically and that the mix of skills and knowledge is changing We also find that we lack integrated approaches to risk management that new social costs are being unleashed on people by the wiring of society and we are rushing headlong into globalized systems with our eyes closed We reveal how the old end user tension between central control and innovation has reappeared in the intranet world how IT has been converted into a cultural commodity and explore how the video screen has become the central means for discovering our relevance to our universe We explore the surprising ways that machines have acquired human status not through robotics but rather through social construction We discover new norms for defining the relationships and exchanges between human beings and computers For example gender defines IS success and web design defines social relationships Consequently we show how systems must now be developed interpretively rather than through rational technical IS design principles used in the last century Screening the Operatic Stage Christopher

Morris, 2024-03-29 From the early days of radio broadcast to today's recorded simulcasts and live online productions opera houses have embraced technology as a way to reach new audiences But how do these new forms of remediated opera extend amplify or undermine production values and what does the audience gain or lose in the process In Screening the Operatic Stage Christopher Morris critically examines the cultural implications of opera's engagement with screen media Foregrounding a playful exchange and self awareness between stage and screen Screening the Operatic Stage analyzes how opera sees itself on video Morris uses the conceptual tools of media theory to understand the historical and contemporary screen cultures that have transmitted the opera house into living rooms onto desktops and portable devices and across networks of movie theaters These screen cultures reveal how inherently technological opera is as a medium begging the question of whether it can be understood independently of technology Ultimately Screening the Operatic Stage shows how the technologies of televisual representation employed in opera reinforce its audience's expectations for the genre

Image and Territory Jennifer Burwell, Monique Tschofen, 2007 In a culture that often understands formal experimentation or theoretical argument to be antithetical to pleasure Atom Egoyan has nevertheless consistently appealed to wide audiences around the world If films like *The Adjuster* *Calendar Exotica* and *The Sweet Hereafter* have ensured him international cult status as one of the most revered of all contemporary directors Egoyan's forays into installation art and opera have provided evidence of his versatility and confirmed his talents Throughout his career Atom Egoyan has shown himself to possess the rarest kind of singularity As Jonathan Romney puts it Egoyan's preoccupations and tropes have been so consistent that he's practically created his own genre³ 1995:8 Hrag Vartanian adds 'Egoyanesque' has become a word to film aficionados commonly understood to mean a cinematic moment that examines sexuality technology and alienation in the modern world³ 2004 For this singularity Egoyan is widely hailed as a true auteur someone carrying on the legacy of the European art house traditions of Bergman Godard and Truffaut Certainly his work bears a most recognizable signature there

is no confusing an Egoyan work with anyone else's. Like his art house predecessors, Egoyan clearly intends that his work be as Dudley Andrew puts it, "read rather than consumed" that is, viewed meditatively, reflected upon, and discussed. And indeed, in this world in which filmmaking has become commonplace, as Egoyan has said, "what used to be a rarified activity is now available to anyone with a digital camera and a computer." he intends through much of his work to recall an earlier image culture in which artists had an ability to produce something that gained its power precisely through its rarity.

Phenomenology of Film Shawn Loht, 2017-08-25. *Phenomenology of Film: A Heideggerian Account of the Film Experience* uses the philosophy of Martin Heidegger as a framework for addressing key issues in the philosophy of film. This study grapples with the question of how we can reconcile film as a popular entertainment medium with Heidegger's own various critiques of popular media and culture throughout his career. Shawn Loht also explores topics such as the ontology of film and moving images, the phenomenological character of the viewer experience, film conceived as an art medium, and the function of films as vehicles for philosophical thought. He further discusses important concepts from Heidegger's philosophy: Dasein, existentiality, world, art, and poetry, and the nature of philosophy. The first four chapters take up these issues from a theoretical perspective. The remaining chapters provide robust application of the theoretical material to the films of three contemporary filmmakers: Terrence Malick, Michael Haneke, and David Gordon Green. As the first single-author monograph that takes up Heidegger's relevance to film, *Phenomenology of Film* will be of particular interest to philosophers of film and specialists of film and media studies working in the intersection of phenomenology and film, or phenomenological approaches to issues in popular culture.

Liveness Philip Auslander, 2002-09-11. In *Liveness*, Philip Auslander addresses what may be the single most important question facing all kinds of performance today: What is the status of live performance in a culture dominated by mass media? By looking at specific instances of live performance, such as theatre, rock music, sport, and courtroom testimony, *Liveness* offers penetrating insights into media culture. This provocative book tackles some of the enduring, sacred truths surrounding the high cultural status of the live event.

Rethinking Media, Religion, and Culture Stewart M. Hoover, Knut Lundby, 1997-01-31. The growing connections between media culture and religion are increasingly evident in our society today, but have rarely been linked theoretically until now. Beginning with the decline of religious institutions during the latter part of this century, *Rethinking Media, Religion, and Culture* focuses on issues such as the increasing autonomy and individualized practice of religion, the surge of media and media-based icons that are often imbued with religious qualities, and the ensuing effect on cultural practices. Editors Stewart M. Hoover and Knut Lundby examine each of these issues and the implications of major recent findings of religious media and cultural studies as they pertain to one another. In a primary effort, the leading class of contributors to this work effectively triangulate these three separate areas into a coherent whole. The book explores phenomena like rallies, rituals, and resistance as they are distinct expressions of religion, often transmogrified into different mediated or cultural expressions. This collection should benefit the work of

scholars and researchers in communication media cultural and religious studies who seek a broader understanding of the two sided relationships between religion and media media and culture and culture and religion

The Oxford Handbook of Management Information Systems Robert D Galliers,Wendy Currie,2011-07-28 This Handbook provides critical interdisciplinary contributions from leading international academics on the theory and methodology practical applications and broader context of Management Information Systems as well as offering potential avenues for future research

Media Events in a Global Age Nick Couldry,Andreas Hepp,Friedrich Krotz,2009-10-16 The eventization of the media is increasingly important for the marketing and appreciation of popular media texts Media Events gives readers an understanding of the major debates in this high profile area of media and cultural research

Theatre and Performance in Digital Culture Matthew Causey,2007-01-24 Theatre and Performance in Digital Culture examines the recent history of advanced technologies including new media virtual environments weapons systems and medical innovation and considers how theatre performance and culture at large have evolved within those systems The book examines the two Iraq wars 9 11 and the War on Terror through the lens of performance studies and drawing on the writings of Giorgio Agamben Alain Badiou and Martin Heidegger alongside the dramas of Beckett Genet and Shakespeare and the theatre of the Kantor Foreman Soc etas Raffaello Sanzio and the Wooster Group the book positions theatre and performance in technoculture and articulates the processes of aesthetics metaphysics and politics This wide ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena

Culture after Humanism Iain Chambers,2013-10-18 Culture After Humanism asks what happens to the authority of traditional western modes of thought in the wake of postmodernist theories of language and identity Drawing on examples from music architecture literature philosophy and art Iain Chambers investigates moments of tension interruptions which transform our perception of the world and test the limits of language art and technology

The Handbook of Media and Mass Communication Theory, 2 Volume Set Robert S. Fortner,P. Mark Fackler,2014-05-05 The Handbook of Media and Mass Communication Theory presents a comprehensive collection of original essays that focus on all aspects of current and classic theories and practices relating to media and mass communication Focuses on all aspects of current and classic theories and practices relating to media and mass communication Includes essays from a variety of global contexts from Asia and the Middle East to the Americas Gives niche theories new life in several essays that use them to illuminate their application in specific contexts Features coverage of a wide variety of theoretical perspectives Pays close attention to the use of theory in understanding new communication contexts such as social media 2 Volumes

Anthropological Realism Stephen J. A. Ward,Clifford G. Christians,2024-03-19 Anthropological Realism is a new theory of ethics that transforms static moral principles into global normative ideals Two prominent weaknesses in the field provide the rationale for this book First as a discipline ethics lacks a strong theoretical basis A second concern is moral parochialism Technologies are global but international perspectives rarely reflect an ethics

anchored in humanity as a whole Progress in developing a moral globalism as the basis for ethics has been prevented by unproductive dualisms that lead to stalemates Ethics is typically divided into opposites such as individual and society consequentialism and deontology and local and global To deal constructively with this history of unproductive disputes the book focuses on a fundamental rivalry in philosophical ethics the opposition between realism and anti realism To move the field forward the authors create a next generation moral theory of hybrid moral realism that promotes a sustainable global ethics of humaneness and human flourishing Media Technology: Critical Perspectives Van Loon, Joost,2007-12-01 Using philosophical and historical analysis this book illustrates how throughout the course of society different forms of media have helped to shape our perceptions expectations and interpretations **Ethics and Professional Persuasion** Ralph D. Barney,2003-07-30 Examining the applied media ethics question of professional persuasion this special double issue resulted from a colloquium and conference on allowable ethical limits of deception in professional persuasion Participants were invited to reason their way toward a threshold that would define acceptable deception for a professional persuader in pursuit of favorable market and public opinion conditions for a client As a whole this issue covers a broad range of views and expressions of opinion that often come close to defining the threshold between morally acceptable and morally outrageous persuasion Tree Leaf Talk James F. Weiner,2021-01-07 This is the first book to explore the relationship between Martin Heideggers work and modern anthropology Heidegger attracts much scholarly interest among social scientists but few have explored his ideas in relation to current anthropological debates The disciplines modernist foundations the nature of cultural constructionism and of art even what an anthropology of art must include are all informed and illuminated by Heideggers work The author argues that many contemporary anthropologists in their concern to return subjectivity and voice to their interlocutors neglect to recognize that language and other representational practices conceal the world and human subjectivity as much as reveal it The author also suggests that Heideggers critique of western technology provides the basis for a return to anthropologys sociological foundations Emerging from over ten years of original research and drawing on a rich knowledge of Australian and Melanesian ethnography this book reassesses the underlying framework of modern and particularly visual anthropology Innovative and provocative it will be of interest to all anthropologists philosophers and students of art and culture **Global Technography** Grant Kien,2009 This series publishes critical scholarship that seeks to engage and transcend the disciplinary isolationism and genre confinement that now characterize so much of contemporary research in communication studies and related fields It focuses on studies that address the broad intersections and hybrid trajectories that define the encounters between human groups in modern institutions and societies and the way these intersections are represented in contemporary popular cultural forms of knowledge **Staging the Screen** Greg Giesekam,2018-02-06 The use of film and video is widespread in contemporary theatre Staging the Screen explores a variety of productions ranging from Piscator to Forced Entertainment charting the impact of developing technologies on practices in

dramaturgy and performance Gieseke addresses critical issues raised by multi media work and inter media work

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