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Haunted Media pursues the ghost in the machine, the idea that Americans have always "seen ghosts" in electronic communications, from telegraph to television. Jeffrey Sconce surveys a variety of discourses that used electrical communication as metaphors to talk about spirits, extraterrestrials, and postmodern virtual reality.

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Haunted Media: Electronic Presence from Telegraphy to Television, Duke University Press, 2000.

"'Trashing' the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style." Screen Volume 36, Number 4 (1995). References

~~Jeffrey Sconce — Wikipedia~~

An edition of Haunted media. Haunted Media Electronic Presence from Telegraphy to Television (Console-ing Passions) by Jeffrey Sconce, Jeffrey Sconce. 0 Ratings 2 Want to read;

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

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

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.

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

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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.

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

The nineteenth century saw not only the emergence of the telegraph, the telephone, and the typewriter but also a fascination with séances and occult practices like automatic writing as a means for contacting the dead. Like the new technologies, modern spiritualism promised to link people separated by space or circumstance; and like them as well, it depended on the presence of a human medium to convey these conversations. Whether electrical or otherworldly, these communications were remarkably often conducted—in offices, at telegraph stations and telephone switchboards, and in séance parlors—by women. In *The Sympathetic Medium*, Jill Galvan offers a richly nuanced and culturally grounded analysis of the rise of the female medium in Great Britain and the United States during the Victorian era and through the turn of the century. Examining a wide variety of fictional explorations of feminine channeling (in both the technological and supernatural realms) by such authors as Henry James, George Eliot, Arthur Conan Doyle, Bram Stoker, Marie Corelli, and George Du Maurier, Galvan argues that women were often chosen for that role, or assumed it themselves, because they made at-a-distance dialogues seem more intimate, less mediated. Two allegedly feminine traits, sympathy and a susceptibility to automatism, enabled women to disappear into their roles as message-carriers. Anchoring her literary analysis in discussions of social, economic, and scientific culture, Galvan finds that nineteenth- and early twentieth-century feminization of mediated communication reveals the challenges that the new networked culture presented to prevailing ideas of gender, dialogue, privacy, and the relationship between body and self.

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.

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

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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.

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