

9 11 The Falling Man Documentary

Astrid Erll

Don DeLillo after the Millennium Jacqueline A. Zubeck, 2020-07-06 Don DeLillo after the Millennium: Currents and Currencies examines all the author's work published in the 21st century: The Body Artist, Cosmopolis, Falling Man, Point Omega, and Zero K, the plays Love-Lies-Bleeding and The Word for Snow, and the short stories in The Angel Esmeralda. What topic doesn't DeLillo tackle? Cyber-capital and currency markets, ontology and intelligence, global warming and cryogenics, Don DeLillo continues to ponder the significance of present cultural currents and to anticipate the waves of the future. Performance art and ethics, drama and euthanasia, space studies and the constrictions of time, DeLillo perspicaciously reads our culture, giving voice to the rhythms of our vernacular and diction. Rich and resonant, his work is so multifaceted in its attention that it accommodates a wide variety of critical approaches while its fine and filigreed prose commends him to a poetic appreciation as well. Don DeLillo after the Millennium brings together an international cast of scholars who examine DeLillo's work from many critical perspectives, exploring the astonishing output of an author who continues to tell our stories and show us ourselves.

Big and Little Histories Marnie Hughes-Warrington, Anne Martin, 2021-08-19 This book introduces students to ethics in historiography through an exploration of how historians in different times and places have explained how history ought to be written and how those views relate to different understandings of ethics. No two histories are the same. The book argues that this is a good thing because the differences between histories are largely a matter of ethics. Looking to histories made across the world and from ancient times until today, readers are introduced to a wide variety of approaches to the ethics of history, including well-known ethical approaches, such as the virtue ethics of universal historians, and utilitarian approaches to collective biography writing while also discovering new and emerging ideas in the ethics of history. Through these approaches, readers are encouraged to challenge their ideas about whether humans are separate from other living and non-living things and whether machines and animals can write histories. The book looks to the fundamental questions posed about the nature of history making by Indigenous history makers and asks whether the ethics at play in the global variety of histories might be better appreciated in professional codes of conduct and approaches to research ethics management. Opening up the topic of ethics to show how historians might have viewed ethics differently in the past, the book requires no background in ethics or history theory and is open to all of those with an interest in how we think about good histories.

Extreme Landscapes of Leisure Patrick Laviolette, 2016-04-15 In recent years, there has been an increased engagement throughout the social sciences with the study of extreme places and practices. Dangerous games and adventure tours have shifted from being marginal, exotic or mad to being more than merely acceptable. They are now exemplary, mainstream even: there are a variety of new types, increasing numbers of people are doing them and they are being appropriated and have infiltrated more and more contexts. This book argues that hazardous sports and adventure tourism have become rather paradoxical. As a set of activities where players and holidaymakers are closer to death or danger than they would otherwise be, they are the complete opposite of normal games or vacations. Adventure sports and tours reverse the general definition of a holiday as being an escape from the seriousness of everyday life, as in most cases, they are innately serious, requiring as they do 'life or death' decision-making. Beginning with the rise in colonial explorations and moving on to consider the Dangerous Sports Club of Oxford, this book examines the increasing phenomena of adventure sports such as bungee jumping, cliff jumping or 'tomb-stoning', surfing and parkour within a framework of positive risk. It explores how certain assumptions about knowledge, agency, the body and nature are beginning to coalesce around newly developing spheres of social relations. Additionally, extreme games have become activities that are germane to the dawning of green social thought and so the book also addresses issues that deal with the intimate connections that exist between pleasure and the moral responsibility towards the environment.

Learning How to Fall T. Nikki Cesare Schotzko, 2014-12-17 Beginning with Richard Drew's controversial photograph of a man falling from the North Tower of the World Trade Center on September 11, *Learning How to Fall* investigates the changing relationship between world events and their subsequent documentation, asking: Does the mediatization of the event overwhelm the fact of the event itself? How does the mode by which information is disseminated alter the way in which we perceive such information? How does this impact upon our memory of an event? T. Nikki Cesare Schotzko posits contemporary art and performance as not only a stylized re-envisioning of daily life but, inversely, as a viable means by which one might experience and process real-world political and social events. This approach combines two concurrent and contradictory trends in aesthetics, narrative, and dramaturgy: the dramatization of real-world events so as to broaden the commercial appeal of those events in both mainstream and alternative media, and the establishment of a more holistic relationship between politically and aesthetically motivated modes of disseminating and processing information. By presenting engaging and diverse case studies from both the art world and popular culture – including Aliza Shvarts's censored senior thesis at Yale University, Kerry Skarbakka's provocative photographs of falling, Didier Morelli's crawl through Toronto, and Aaron Sorkin's *The Newsroom* – *Learning How to Fall* creates a new understanding of the relationship between the event and its documentation, where even the truth of an event might be called into question.

Towering Figures Sven Cvek, 2011-01-01 This volume offers a critical analysis of a segment of American literary

production surrounding the September 11, 2001 attacks on the United States. While focusing on the writing of Jonathan Safran Foer, Art Spiegelman, Don DeLillo, and Thomas Pynchon, the author locates this work within a larger 9/11 cultural archive. The book proceeds by way of a series of thematic leaps in order to unearth the active entanglement of the event with systems of meaning and power that create the conditions for its emergence and understanding. The main problem of such an approach consists in articulating the three-fold relation at the heart of the archive in which issues of traumatic loss, affect, and politics appear as central: between the historical event, its cultural imprint, and the wider social system. In order to grasp these fundamental relations, the author resorts to a layered interpretive framework and engages a number of theoretical protocols, from psychoanalysis and nationalism studies to philosophy of history, world-system theory, and the heterogeneous critical practices of American Studies. Coming from a non-US Americanist perspective, this contribution to the scholarly production about 9/11 concentrates on trauma as a problem in the conceptualization the event, insists on globalization as its crucial context, and argues for a historical materialist approach to the 9/11 archive.

Who Owns the Dead? Jay D. Aronson, 2016-09-06 After September 11, with New Yorkers reeling from the World Trade Center attack, Chief Medical Examiner Charles Hirsch proclaimed that his staff would do more than confirm the identity of the individuals who were killed. They would attempt to identify and return to families every human body part recovered from the site that was larger than a thumbnail. As Jay D. Aronson shows, delivering on that promise proved to be a monumentally difficult task. Only 293 bodies were found intact. The rest would be painstakingly collected in 21,900 bits and pieces scattered throughout the skyscrapers' debris. This massive effort—the most costly forensic investigation in U.S. history—was intended to provide families conclusive knowledge about the deaths of loved ones. But it was also undertaken to demonstrate that Americans were dramatically different from the terrorists who so callously disregarded the value of human life. Bringing a new perspective to the worst terrorist attack in U.S. history, *Who Owns the Dead?* tells the story of the recovery, identification, and memorialization of the 2,753 people killed in Manhattan on 9/11. For a host of cultural and political reasons that Aronson unpacks, this process has generated endless debate, from contestation of the commercial redevelopment of the site to lingering controversies over the storage of unclaimed remains at the National 9/11 Memorial and Museum. The memory of the victims has also been used to justify military activities in the Middle East that have led to the deaths of an untold number of innocent civilians.

Leisure and Death Adam Kaul, Jonathan Skinner, 2018-05-28 This anthropological study examines the relationship between leisure and death, specifically how leisure practices are used to meditate upon—and mediate—life. Considering travelers who seek enjoyment but encounter death and dying, tourists who accidentally face their own mortality while vacationing, those who intentionally seek out pleasure activities that pertain to mortality and risk, and those who use everyday leisure practices like social media or dogwalking to cope with death, *Leisure and Death* delves into one of the most

provocative subsets of contemporary cultural anthropology. These nuanced and well-developed ethnographic case studies deal with different and distinct examples of the intertwining of leisure and death. They challenge established conceptions of leisure and rethink the associations attached to the prospect of death. Chapters testify to encounters with death on a personal and scholarly level, exploring, for example, the Cliffs of Moher as not only one of the most popular tourist destinations in Ireland but one of the most well-known suicide destinations as well, and the estimated 30 million active posthumous Facebook profiles being repurposed through proxy users and transformed by continued engagement with the living. From the respectful to the fascinated, from the macabre to the morbid, contributors consider how people deliberately, or unexpectedly, negotiate the borderlands of the living. An engaging, timely book that explores how spaces of death can be transformed into spaces of leisure, *Leisure and Death* makes a significant contribution to the burgeoning interdisciplinary literature on leisure studies and dark tourism. This book will appeal to students, scholars, and laypeople interested in tourism studies, death studies, cultural studies, heritage studies, anthropology, sociology, and marketing. Contributors: Kathleen M. Adams, Michael Arnold, Jane Desmond, Keith Egan, Maribeth Erb, James Fernandez, Martin Gibbs, Rachel Horner-Brackett, Shingo Iitaka, Tamara Kohn, Patrick Laviolette, Ruth McManus, James Meese, Bjorn Nansen, Stravoula Pipyrrou, Hannah Rumble, Cyril Schafer

The Surface Effect André Nusselder, 2013 Lacan's theory of fantasy.

Inspired by True Events Robert J. Niemi, 2013-10-17 An up-to-date and indispensable guide for film history buffs of all kind, this book surveys more than 500 major films based on true stories and historical subject matter. When a film is described as based on a true story or inspired by true events, exactly how true is it? Which factual elements of the story were distorted for dramatic purposes, and what was added or omitted? *Inspired by True Events: An Illustrated Guide to More Than 500 History-Based Films*, Second Edition concisely surveys a wide range of major films, docudramas, biopics, and documentaries based on real events, addressing subject areas including military history and war, political figures, sports, and art. This book provides an up-to-date and indispensable guide for all film history buffs, students and scholars of history, and fans of the cinema.

Semiotic Encounters , 2009-01-01 *Semiotic Encounters: Text, Image and Trans-Nation* aims at opening up scholarly debates on the contemporary challenges of intertextuality in its various intersections with postcolonial and visual culture studies. Commencing with three theoretical contributions, which work towards the creation of frameworks under which intertextuality can be (re)viewed today, the volume then explores textual and visual encounters in a number of case studies. While (a) the dimension of the intertextual in the traditional sense (as specified e.g. by Genette) and (b) the widening of the concept towards visual and digital culture govern the structure of the volume, questions of the transnational and/or postcolonial form a recurrent subtext. The volume's combination of theoretical discussions and case studies, which

predominantly deal with 'English classics' and their rewritings, film adaptations and/or rereadings, will mainly attract graduate students and scholars working on contemporary literary theory, visual culture and postcolonial literatures.

Packaging Terrorism Susan Moeller, 2009-02-11 Packaging Terrorism investigates how American media have identified and covered international terrorism and violence since September 11, 2001. Compares US coverage with that of British and Arab media. Discusses the priorities, assumptions, political debates, deadline pressures and bottom-line considerations that will continue to influence coverage in the future. Suggests how terrorism could be better covered by the media going forwards.

Travels in Time Astrid Erll, 2025-05-06 Human beings are time travelers. Incessantly, we traverse past, present, and future through a process called collective memory. In *Travels in Time*, Astrid Erll addresses the question of how collective memory emerges through motion--the movements of people, media, forms, and practices. Grounded in literary, cultural, and media memory studies, this collection of essays undertakes forays into various dimensions of collective memory as traveling memory. It discusses the ways in which families and generations shape and are shaped by the past; how media such as literature, film, and photography make and remake collective memory; or how trauma, flashbulb memories, and implicit memory are interwoven with culture. The essays consider repercussions of recent historical events as well as long-term mnemonic processes, ranging from Greek antiquity to British colonialism in India, and from the First and Second World Wars to migration in Europe, 9/11, and the coronavirus pandemic. Developing a broad perspective on collective memory, this book outlines the horizons of interdisciplinary memory research.

Trauma and Media Allen Meek, 2011-02-09 This book provides the first comprehensive account of trauma as a critical concept in the study of modern visual media, from Freud to the present day, looking at how the psychoanalytic theory of trauma was adapted by the cultural critics Walter Benjamin, Theodor Adorno, Roland Barthes, Jacques Derrida, and Slavoj Žižek.

Terrorizing Images Charles Ivan Armstrong, Unni Langas, 2020-09-07 It is broadly accepted that "terrorizing" images are often instrumentalized in periods of conflict to serve political interests. This volume proposes that paying attention to how images of trauma and conflict are described in literary texts, i.e. to the rhetorical practice known as "ekphrasis", is crucial to our understanding of how such images work. The volume's contributors discuss verbal images of trauma and terror in literary texts both from a contemporary perspective and as historical artefacts in order to illuminate the many different functions of ekphrasis in literature. The articles in this volume reflect the vast developments in the field of trauma studies since the 1990s, a field that has recently broadened to include genres beyond the memoir and testimony and that lends itself well to new postcolonial, feminist, and multimedia approaches. By expanding the scholarly understanding of how images of trauma are described, interpreted, and acted out in literary texts, this collected volume makes a significant contribution to both trauma and memory studies, as well as more broadly to cultural studies.

It's Not My Fault They Print Them Catherine Deveny, 2015-01-29 If I wasn't such a loudmouth, I'd be an enigma. Each week in the pages of the Age, Catherine Deveny tackles the big issues of modern life with hilarity and passion and in her own inimitable style. From 4WD owners to Nick Giannopolous to women who take their husband's name, Deveny isn't backward in coming forward. It's Not My Fault They Print Them collects Deveny's funniest, most biting work, published and unpublishable (till now). Bound to spark heated debate and riotous laughter, it includes her views on elective caesareans, private education, McLeod's Daughters, Sam Newman and much, much more. Prepare to be tickled, cajoled, outraged, baited and amused. "The most memorable flash of the Beaconsfield mining disaster coverage for me was the moment I saw Eddie McGuire down at the Beaconsfield Pub holding a beer and saying 'mate' a lot. Like many people, my first thought was, 'Haven't these people been through enough?'" - Catherine Deveny.

Icons of War and Terror John Tulloch, R. Warwick Blood, 2012-07-26 This book explores the ideas of key thinkers and media practitioners who have examined images and icons of war and terror. Icons of War and Terror explores theories of iconic images of war and terror, not as received pieties but as challenging uncertainties; in doing so, it engages with both critical discourse and conventional image-making. The authors draw on these theories to re-investigate the media/global context of some of the most iconic representations of war and terror in the international 'risk society'. Among these photojournalistic images are: Nick Ut's Pulitzer Prize winning photograph of a naked girl, Kim Phuc, running burned from a napalm attack in Vietnam in June 1972; a quintessential 'ethnic cleansing' image of massacred Kosovar Albanian villagers at Racak on January 15, 1999, which finally propelled a hesitant Western alliance into the first of the 'new humanitarian wars'; Luis Simco's photograph of marine James Blake Miller, 'the Marlboro Man', at Fallujah, Iraq, 2004; the iconic toppling of the World Trade Centre towers in New York by planes on September 11, 2001; and the 'Falling Man' icon - one of the most controversial images of 9/11; the image of one of the authors of this book, as close-up victim of the 7/7 terrorist attack on London, which the media quickly labelled iconic. This book will be of great interest to students of media and war, sociology, communications studies, cultural studies, terrorism studies and security studies in general.

Prison Area, Independence Valley Rob Kroes, 2015 A major voice in transnational American studies addresses politics and culture in post-9/11 America

A Poetics of Trauma after 9/11 Katharina Donn, 2016-10-04 The 9/11 attacks brought large-scale violence into the 21st century with force and have come to epitomize the entanglement of intimate vulnerability and virtual spectacle that is typical of the globalized present. This book works at the intersection of trauma studies, affect theory, and literary studies to offer radically new interpretive frames for interrogating the challenges inherent in representing the initial moments of the terrorist encounter. Beyond the paradigm of traumatic unspeakability, post-9/11 texts expose the materiality of the human body in its universal vulnerability. The intersubjective empathy this engenders is politically subversive, as it undermines the

discourse of historical singularity and exceptionalism by establishing a global network of reference and dialogue. Innovative theoretical interconnections between clinical pathology, concepts of cultural trauma, and political aesthetics lay the foundations for exploring formally and geographically diverse texts. Close readings of works by Jonathan Safran Foer, Art Spiegelman, Don DeLillo, and William Gibson map the relationship between representations of 9/11 and complex aspects of trauma theory. This detailed approach makes a case for revisiting trauma theory and bringing its Freudian origins into the digitized present. It showcases trauma as a physical and psychological wound as well as an experience that is simultaneously pre-discursive and inhibited by the virtuality of the present-day real. Exploring how contemporary trauma studies can take into account the digitization and virtuality of present-day realities, this book is a key intervention in establishing a contemporary ethics of witnessing terror.

Civic War and the Corruption of the Citizen Peter Alexander Meyers, 2009-05-15 In this unique book, Peter Alexander Meyers leads us through the social processes by which shock incites terror, terror invites war, war invokes emergency, and emergency supports unchecked power. He then reveals how the domestic political culture created by the Cold War has driven these developments forward since 9/11, contending that our failure to acknowledge that this Cold War continues today is precisely what makes it so dangerous. With eloquence and urgency Meyers argues that the mantra of our time—"everything changed on 9/11!"—is false and pernicious. By contrast, *Civic War and the Corruption of the Citizen* provides a novel account of long-term transformations in the citizen's experience of war, the constitution of political powers, and public uses of communication, and from that firm historical basis explains how a convergence of these social facts became the pretext for unprecedented opportunism and irresponsibility after 9/11. Where others have observed that our rights are under attack, Meyers digs deeper and finds that today "government by the people" itself is at risk. Sparkling with historical and philosophical insight, this is a dramatic diagnosis of the American political scene that at once makes clear the new position of the citizen and the necessity for active citizenship if democracy is to endure.

New Ways of Seeing Grant Scott, 2020-08-12 Those born since the digital revolution, seem to have the hardest time re-imagining the role of photography in the world today. Thinking of photography as a visual language is the approach this book adopts to address this challenge. Considering photography in this way develops the metaphor of 'learning a language' when attempting to explain what photography can be, and what it can give a student in transferable creative and life skills. This begins with challenging the pre-conception that successful photography is defined by the successful single image or 'the good photograph'. The book emphasises the central role of narrative and visual storytelling through a technique of 'photosketching' to develop the building blocks of visual creativity and ultimately to craft successful bodies of photographic work. *New Ways of Seeing* explains how to both learn and teach photography as a visual language, appropriate for both professionals and students working today.

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