

# Falling Man Richard Drew

**Fiona Gregory**

**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.

**Art, the Sublime, and Movement** Amanda du Preez, 2022-01-31 This book is a critical interdisciplinary approach to the study of contemporary visual culture and image studies, exploring ideas about space and place and ultimately contributing to the debates about being human in the digital age. The upward and downward pull seem in a constant contest for humanity's attention. Both forces are powerful in the effects and affects they invoke. When tracing this iconological history, Amanda du Preez starts in the early nineteenth century, moving into the twentieth century and then spanning the whole century up to contemporary twenty-first century screen culture and space travels. Du Preez parses the intersecting pathways between Heaven and Earth, up and down, flying and falling through the concept of being "spaced out". The idea of being "spaced out" is applied as a metaphor to trace the visual history of sublime encounters that displace Earth, gravity, locality, belonging, home, real life, and embodiment. The book will be of interest to scholars working in art history, visual culture, media and cultural studies, phenomenology, digital culture, mobility studies, and urban studies.

**9/11 and the Literature of Terror** Martin Randall, 2014-05-21 Explores the fiction, poetry, theatre and cinema representing the 9/11 attacks.

*Falling After 9/11* Aimee Pozorski, 2016-04-21 *Falling After 9/11* investigates the connections between violence, trauma, and aesthetics by exploring post 9/11 figures of falling in art and literature. From the perspective of trauma theory, Aimee Pozorski provides close readings of figures of falling in such exemplary American texts as Don DeLillo's novel, *Falling Man*, Diane Seuss's poem, *Falling Man*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Frédéric Briegbender's *Windows on the World*, and Richard Drew's famous photograph of the man falling from the World Trade Center. *Falling After 9/11* argues that the apparent failure of these texts to register fully the trauma of the day in fact points to a larger problem in the national tradition: the problem of reference-of how to refer to falling-in the 21st century and beyond.

*A Poetics of Neurosis* Elena Furlanetto, Dietmar Meinel, 2018-11-21 While psychiatry and the neurosciences have dismissed the concept of neurosis as too vague for medical purposes, in recent years literary studies have adopted the term by virtue of its abstractness. This volume investigates the verbalization of neurosis in literary and cultural texts. As opposed to the medical diagnostics of neurosis in the individual, the contributions focus on the poetics of neurosis. They indicate how neuroses are still routinely romanticized or vilified, bent to suit aesthetic and narrative choices, and transfigured to illustrate unresolved cultural tensions.

**Photography** John Ingledew, 2005 John Ingledew: *Photography* provides a basic introduction for students across the visual arts. This accessible, inspirational guide to creative photography explores the subjects and themes that have always obsessed photographers and explains technique in a clear and simple way. Embracing the whole spectrum of photography from traditional to digital, it introduces the work of the masters of the art as well as showing fresh, dynamic images created by young photographers from all over the world. An essential resource, the book also provides a valuable overview of careers in photography and a comprehensive reference section, including a glossary of technical vocabulary.--BOOK JACKET.

Gamer Nation John Wills, 2019-05-21 Explores how games actively influence the ways people interpret and relate to American life. In 1975, design engineer Dave Nutting completed work on a new arcade machine. A version of Taito's *Western Gun*, a recent Japanese arcade machine, Nutting's *Gun Fight* depicted a classic showdown between gunfighters. Rich in Western folklore, the game seemed perfect for the American market; players easily adapted to the new technology, becoming pistol-wielding pixel cowboys. One of the first successful early arcade titles, *Gun Fight* helped introduce an entire nation to video-gaming and sold more than 8,000 units. In *Gamer Nation*, John Wills examines how video games co-opt national landscapes, livelihoods, and legends. Arguing that video games toy with Americans' mass cultural and historical understanding, Wills show how games reprogram the American experience as a simulated reality. Blockbuster games such as *Civilization*, *Call of Duty*, and *Red Dead Redemption* repackaging the past, refashioning history into novel and immersive digital

states of America. Controversial titles such as Custer's Revenge and 08.46 recode past tragedies. Meanwhile, online worlds such as Second Life cater to a desire to inhabit alternate versions of America, while Paperboy and The Sims transform the mundane tasks of everyday suburbia into fun and addictive challenges. Working with a range of popular and influential games, from Pong, Civilization, and The Oregon Trail to Grand Theft Auto, Silent Hill, and Fortnite, Wills critically explores these gamic depictions of America. Touching on organized crime, nuclear fallout, environmental degradation, and the War on Terror, Wills uncovers a world where players casually massacre Native Americans and Cold War soldiers alike, a world where neo-colonialism, naive patriotism, disassociated violence, and racial conflict abound, and a world where the boundaries of fantasy and reality are increasingly blurred. Ultimately, Gamer Nation reveals not only how video games are a key aspect of contemporary American culture, but also how games affect how people relate to America itself.

*Performing Memory in Art and Popular Culture* Liedeke Plate, Anneke Smelik, 2013-04-02 This volume pursues a new line of research in cultural memory studies by understanding memory as a performative act in art and popular culture. The authors take their cue from the observation that art and popular culture enact memory and generate processes of memory. They do memory, and in this doing of memory new questions about the cultural dimensions of memory arise: How do art objects and artistic practices perform the past in the present? What is their relationship to the archive? Does the past speak in the performed past (or do we speak to it)? To what purpose do objects recall? And for whom do they recollect? Here authors combine a methodological focus on memory as performance with a theoretical focus on art and popular culture as practices of remembrance. The essays in the book thus analyze what is at stake in the complex processes of remembering and forgetting, of recollecting and disremembering, of amnesia and anamnesis, that make up cultural memory.

**Uncanny Bodies** Scott T. Smith, José Alaniz, 2019-11-27 Superhero comics reckon with issues of corporeal control. And while they commonly deal in characters of exceptional or superhuman ability, they have also shown an increasing attention and sensitivity to diverse forms of disability, both physical and cognitive. The essays in this collection reveal how the superhero genre, in fusing fantasy with realism, provides a visual forum for engaging with issues of disability and intersectional identity (race, ethnicity, class, gender, and sexuality) and helps to imagine different ways of being in the world. Working from the premise that the theoretical mode of the uncanny, with its interest in what is simultaneously known and unknown, ordinary and extraordinary, opens new ways to think about categories and markers of identity, *Uncanny Bodies* explores how continuums of ability in superhero comics can reflect, resist, or reevaluate broader cultural conceptions about disability. The chapters focus on lesser-known characters—such as Echo, Omega the Unknown, and the Silver Scorpion—as well as the famous Barbara Gordon and the protagonist of the acclaimed series Hawkeye, whose superheroic uncanniness provides a counterpoint to constructs of normalcy. Several essays explore how superhero comics can provide a vocabulary and discourse for conceptualizing disability more broadly. Thoughtful and challenging, this eye-opening examination of

superhero comics breaks new ground in disability studies and scholarship in popular culture. In addition to the editors, the contributors are Sarah Bowden, Charlie Christie, Sarah Gibbons, Andrew Godfrey-Meers, Marit Hanson, Charles Hatfield, Naja Later, Lauren O'Connor, Daniel J. O'Rourke, Daniel Pinti, Lauranne Poharec, and Deleasa Randall-Griffiths.

The Politics of Haunting and Memory in International Relations Jessica Auchter, 2014-03-21 International Relations has traditionally focused on conflict and war, but the effects of violence including dead bodies and memorialization practices have largely been considered beyond the purview of the field. Drawing on Jacques Derrida's notion of hauntology to consider the politics of life and death, Auchter traces the story of how life and death and a clear division between the two is summoned in the project of statecraft. She argues that by letting ourselves be haunted, or looking for ghosts, it is possible to trace how statecraft relies on the construction of such a dichotomy. Three empirical cases offer fertile ground for complicating the picture often painted of memorialization: Rwandan genocide memorials, the underexplored case of undocumented immigrants who die crossing the US-Mexico border, and the body/ruins nexus in 9/11 memorialization. Focusing on the role of dead bodies and the construction of particular spaces as the appropriate sites for memory to be situated, it offers an alternative take on the new materialisms movement in international relations by asking after the questions that arise from an ethnographic approach to the subject: viewing things from the perspective of dead bodies, who occupy the shadowy world of post-conflict international politics. This work will be of great interest to students and scholars of critical international relations, security studies, statecraft and memory studies.

*Transatlantic Literature and Culture After 9/11* K. Miller, 2014-09-23 Transatlantic Literature and Culture After 9/11 asks whether post-9/11 America has chosen the 'wrong side of paradise' by waging war on terror rather than working for global peace. Analyzing transatlantic literature and culture, the book refocuses our view of Ground Zero through the lenses of imperial power and cosmopolitan exchange.

Interpreting Visual Ethnography Erkan Ali, 2018-02-07 Focusing on the use of text in relation to a specific category of image - the photographic image - this book argues for a new appreciation of the relationship between texts and photographs in an age that seems to be dominated by visual images. With reference to a range of traditional and new media forms, and addressing such issues as gender, ethnicity, class, identity politics and biography, the author introduces a new perspective for the use and understanding of the symbiotic relationships that can exist between photographs and texts in the production of sociological, cultural and historical narratives: lamination. Drawing on the work of Barthes and Benjamin, the book explores the material forms of publications that involve the combination of photographs and texts, such as newspapers and journalism, documentary archives, visual ethnographies and on-line social networks, showing how text and image are contexts for one another and so negotiate meaning between themselves. A challenge to the recent 'visual turn' in sociology and cultural studies, which argues - without privileging text or image - for the significance of text in relation to visual images

and the production of combined meanings, *Interpreting Visual Ethnography* will appeal to scholars of sociology, anthropology and media studies with interests in theory, visual methods and text and meaning.

Killing for Show Julian Stallabrass, 2020-10-30 See firsthand how war photography is used to sway public opinion. In the autumn of 2014, the Royal Air Force released blurry video of a missile blowing up a pick-up truck which may have had a weapon attached to its flatbed. This was a lethal form of gesture politics: to send a £9-million bomber from Cyprus to Iraq and back, burning £35,000 an hour in fuel, to launch a smart missile costing £100,000 to destroy a truck or, rather, to create a video that shows it being destroyed. Some lives are ended—it is impossible to tell whose—so that the government can pretend that it taking effective action by creating a high-budget snuff movie. This is killing for show. Since the Vietnam War the way we see conflict—through film, photographs, and pixels—has had a powerful impact on the political fortunes of the campaign, and the way that war has been conducted. In this fully illustrated and passionately argued account of war imagery, Julian Stallabrass tells the story of post-war conflict, how it was recorded and remembered through its iconic photography. The relationship between war and photograph is constantly in transition, forming new perspectives, provoking new challenges: what is allowed to be seen? Does an image have the power to change political opinion? How are images used to wage war? Stallabrass shows how photographs have become a vital weapon in the modern war: as propaganda—from close-quarters fighting to the drone's electronic vision—as well as a witness to the barbarity of events such as the My Lai massacre, the violent suppression of insurgent Fallujah or the atrocities in Abu Ghraib. Through these accounts Stallabrass maps a comprehensive theoretical re-evaluation of the relationship between war, politics and visual culture. *Killing for Show* offers: 190 photographs encompassing photojournalism, artists' images, photographs by soldiers and amateurs and dronesA comprehensive comparison of the role of photography in the Vietnam and Iraq WarsAn explanation of the waning power of iconic images in collective memoryAn analysis of the failure of military PR and the public display of killingA focus on what can and cannot be seen, photographed and publishedAn exploration of the power and limits of amateur photographyArguments about how violent images act on democracy This full-color book is an essential volume in the history of warfare and photography

Death in Literature Outi Hakola, Sari Kivistö, 2014-05-02 Death is an inevitable, yet mysterious event. Fiction is one way to imagine and gain knowledge of death. Death is very useful to literature, as it creates plot twists, suspense, mysteries, and emotional effects in narrations. But more importantly, stories about death seem to have an existential importance to our lives. Stories provide fictional encounters with death and give meaning for both death and life. Thus, death is more than a physical or psychological experience in literature; it also highlights existential questions concerning humanity and storytelling. This volume, entitled *Death in Literature*, approaches death by examining the narratives and spectacles of death, dying and mortality in different literary genres. The articles consider literary representations of death from ancient Rome to

the Netherlands today, and explore ways of dealing with death and dying. The discussions also transcend the boundaries of literature by studying literary representations of such socially relevant and death-related issues as euthanasia and suicide. The articles offer a broad perspective on death's role in literature as well as literature's role in the social and cultural debates about death.

*Actresses and Mental Illness* Fiona Gregory, 2018-09-20 *Actresses and Mental Illness* investigates the relationship between the work of the actress and her personal experience of mental illness, from the late nineteenth through to the end of twentieth century. Over the past two decades scholars have made great advances in our understanding of the history of the actress, unearthing the material conditions of her working life, the force of her creative agency and the politics of her reception and representation. By focusing specifically on actresses' encounters with mental illness, Fiona Gregory builds on this earlier work and significantly supplements it. Through detailed case studies of both well-known and neglected figures in theatre and film history, including Mrs Patrick Campbell, Vivien Leigh, Frances Farmer and Diana Barrymore, it shows how mental illness – actual or supposed – has impacted on actresses' performances, careers and celebrity. The book covers a range of topics including: representing emotion on stage; the 'failed' actress; actresses and addiction; and actresses and psychiatric treatment. *Actresses and Mental Illness* expands the field of actress studies by showing how consideration of the personal experience of the actress influences our understanding of her work and its reception. The book underscores how the actress can be perceived as a representative public woman, acting as a lens through which we can examine broader attitudes to women and mental illness.

**Terrorism, Media, and the Ethics of Fiction** Philipp Schweighauser, Peter Schneck, 2010-08-19 >

Graphic Alexa Koenig, Andrea Lampros, 2023-09-14 Today, almost anyone can upload and disseminate newsworthy content online, which has radically transformed our information ecosystem. Yet this often leaves us exposed to content produced without ethical or professional guidelines. In *Graphic*, Alexa Koenig and Andrea Lampros examine this dynamic and share best practices for safely navigating our digital world. Drawing on the latest social science research, original interviews, and their experiences running the world's first university-based digital investigations lab, Koenig and Lampros provide practical tips for maximizing the benefits and minimizing the harms of being online. In the wake of the global pandemic, they ask: How are people processing graphic news as they spend more time online? What practices can newsrooms, social media companies, and social justice organizations put in place to protect their employees from vicarious trauma and other harms? Timely and urgent, *Graphic* helps us navigate the unprecedented psychological implications of the digital age.

Writing the 9/11 Decade Charlie Lee-Potter, 2016-11-03 Journalist and literary critic Charlie Lee-Potter explores the links between the novel and journalism—and the place of both in responding to traumatic cultural events—in the aftermath of 9/11.

**Empire of Ruins** Miles Orvell, 2021-01-06 Once symbols of the past, ruins have become ubiquitous signs of our future. Americans today encounter ruins in the media on a daily basis--images of abandoned factories and malls, toxic landscapes, devastating fires, hurricanes, and floods. In this sweeping study, Miles Orvell offers a new understanding of the spectacle of ruins in US culture, exploring how photographers, writers, painters, and filmmakers have responded to ruin and destruction, both real and imaginary, in an effort to make sense of the past and envision the future. *Empire of Ruins* explains why Americans in the nineteenth century yearned for the ruins of Rome and Egypt and how they portrayed a past as ancient and mysterious in the remains of Native American cultures. As the romance of ruins gave way to twentieth-century capitalism, older structures were demolished to make way for grander ones, a process interpreted by artists as a symptom of America's creative destruction. In the late twentieth century, Americans began to inhabit a perpetual state of ruins, made visible by photographs of decaying inner cities, derelict factories and malls, and the waste lands of the mining industry. This interdisciplinary work focuses on how visual media have transformed disaster and decay into spectacles that compel our moral attention even as they balance horror and beauty. Looking to the future, Orvell considers the visual portrayal of climate ruins as we face the political and ethical responsibilities of our changing world. A wide-ranging work by an acclaimed urban, cultural, and photography scholar, *Empire of Ruins* offers a provocative and lavishly illustrated look at the American past, present, and future.

**Transatlantic Fictions of 9/11 and the War on Terror** Susana Araújo, 2015-10-22 Extending the study of post-9/11 literature to include transnational perspectives, this book explores the ways in which contemporary writers from Europe as well as the USA have responded to the attacks on the World Trade Centre and the ensuing 'war on terror.' *Transatlantic Fictions of 9/11 and the 'War on Terror'* demonstrates the ways in which contemporary fiction has wrestled with anxieties about national and international security in the 21st century. Reading a wide range of novels by such writers as Amy Waldman, Michael Cunningham, Frédéric Beigbeder, Ian McEwan, Joseph O'Neill, Moshin Hamid, José Saramago, Ricardo Menéndez Salmón, J.M. Coetzee and Salman Rushdie, Susana Araújo explores how the rhetoric of the 'war on terror' has shaped recent representations of the city and how "security" discourses circulate transatlantically and transnationally. By focusing not only on 9/11 but also on the way subsequent events such as the wars in Afghanistan and in Iraq are represented in fiction, this book demonstrates how notions of "terror" and "insecurity" have been absorbed, reworked or critiqued in fiction. Araújo examines to what extent transatlantic relations have reinforced or challenged new fictions of "white western middle class captivity."

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