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The Persistence of Voice: Instrumental Music and Romantic Orality John Neubauer 2017-07-20 Neubauer analyses the importance which nineteenth-century European composers, music critics and intellectuals attached to oral-vernacular speech.

Cultural Techniques Jörg Dünne 2020-08-24 This volume presents the preliminary results of the work carried out by the interdisciplinary cultural techniques research lab at the University of Erfurt. Taking up an impulse from media studies, its contributions examine —from a variety of disciplinary perspectives—the interplay between the formative processes of knowledge and action outlined within the conceptual framework of cultural techniques. Case studies in the fields of history, literary (and media) studies, and the history of science reconstruct seemingly fundamental demarcations such as nature and culture, the human and the nonhuman, and materiality and the symbolical order as the result of concrete practices and operations. These studies reveal that particularly basic operations of spatialization form the very conditions that determine emergence within any cultural order. Ranging from manual and philological "paper work" to practices of opening up and closing off spaces and collective techniques of assembly, these case studies replace the grand narratives of cultural history focusing on micrological examinations of specific constellations between human and nonhuman actors.

Archaeologies of Modernity Rainer Rumold 2015-06-22 *Archaeologies of Modernity* explores the shift from the powerful tradition of literary forms of Bildung—the education of the individual as the self—to the visual forms of "Bildung" (from Bild) that characterize German modernism and the European avant-garde. Interrelated chapters examine the work of Franz Kafka, Jean/Hans Arp, Walter Benjamin, and Carl Einstein, and of artists such as Oskar Kokoschka or Kurt Schwitters, in the light of the surge of an autoformation (Bildung) of verbal and visual images at the core of expressionist and surrealist aesthetics and the art that followed. In this first scholarly focus on modernist avant-garde Bildung in its entwinement of conceptual modernity with forms of the archaic, Rumold resituates the significance of the poet and art theorist Einstein and his work on the language of primitivism and the visual imagination. *Archaeologies of Modernity* is a major reconsideration of the conception of the modernist project and will be of interest to scholars across the disciplines.

Gramophone, Film, Typewriter Friedrich A. Kittler 1999 On history of communication

The Marvelous Clouds John Durham Peters 2016-08-15 Peters defines media expansively as elements that compose the human world. Drawing from ideas implicit in media philosophy, Peters argues that media are more than carriers of messages: they are the very infrastructures combining nature and culture that allow human life to thrive. Through an encyclopedic array of examples from the oceans to the skies, *The Marvelous Clouds* reveals the long prehistory of so-called new media. Digital media, Peters argues, are an extension of early practices tied to the establishment of civilization such as mastering fire, building calendars, reading the stars, creating language, and establishing religions. New media do not take us into uncharted waters, but rather confront us with the deepest and oldest questions of society and ecology: how to manage the relations people have with themselves, others, and the natural world.

Adaptation Studies Jorgen Bruhn 2013-05-09 Extending the boundaries of contemporary adaptation studies, this book brings together leading international scholars to survey new directions in the field. Rethinking the key questions at the heart of the discipline, *Adaptation Studies: New Challenges, New Directions* explores a wide range of perspectives and case studies in cross-media transformation. Topics covered include: * The history of adaptation studies * Theories of adaptation * Adaptations in film, literature, radio and historical sources * What is an 'original' text?

The Truth of the Technological World Friedrich A. Kittler 2014-09-17 Friedrich Kittler (1943–2011) combined the study of literature, cinema, technology, and philosophy in a manner sufficiently novel to be recognized as a new field of academic endeavor in his native Germany. "Media studies," as Kittler conceived it, meant reflecting on how books operate as films, poetry as computer science, and music as military equipment. This volume collects writings from all stages of the author's prolific career. Exemplary essays illustrate how matters of form and inscription make heterogeneous source material (e.g., literary classics and computer design) interchangeable on the level of function—with far-reaching consequences for our understanding of the humanities and the "hard sciences." Rich in counterintuitive propositions, sly humor, and vast erudition, Kittler's work both challenges the assumptions of positivistic cultural history and exposes the over-abstraction and language games of philosophers such as Heidegger and Derrida. The twenty-three pieces gathered here document the intellectual itinerary of one of the most original thinkers in recent times—sometimes baffling, often controversial, and always stimulating.

Medien Macht Moderne. Kittlers Aufschreibesysteme 1800/1900 Laura Kowalewski 2018-07-26 Studienarbeit aus dem Jahr 2014 im Fachbereich Kulturwissenschaften - Allgemeines und Begriffe, Note: 2,3, Leuphana Universität Lüneburg (ICAM), Veranstaltung: Aufschreibesysteme 1800/1900. Die Medientheorie Friedrich Kittlers, Sprache: Deutsch, Abstract: In seinen *Préjugés* fragte Jacques Derrida einst »Comment juger – Jean-François Lyotard?«, um im Anschluss vielmehr die Frage an sich zu thematisieren und nach seiner Praxis zu dekonstruieren. In einer ähnlich dekonstruktiven Praxis widmet sich diese Ausarbeitung der Habilitationsschrift *Aufschreibesysteme 1800/1900* Friedrich Kittlers. Folgt man der klassischen Dreiteilung eines künstlerischen Oeuvres, wie auch Gumbrecht, Partington und Winthrop-Young sie für Kittlers Werk vornehmen, sind dessen Aufschreibesysteme zu seinem Frühwerk zu zählen. Jedoch hinterlässt Kittlers (künstlerisches) Werk die Wissenschaftswelt im Zwiespalt. Sowohl Inhalt, dem er selbst widersprach, als auch seine – manche möchten gar sagen „fehlende“ – Methodik lassen von ihm aufgestellte Thesen umstritten zurück. Sich Kittlers Theorie anzunähern, wie es hier geschieht, heißt zugleich, in seine Theorie einzutauchen, um aus ihr mit neuen Erkenntnissen durch Reflexion wieder aufzuerstehen. Es scheint für die hier vorgenommene Dekonstruktion kein eindeutiges Alpha und Omega zu geben. Ein Anfang muss mit dieser Einleitung dennoch geschaffen werden: Derrida, Foucault und Lacan. Deren Überlegungen zu Wissenskonstruktion, Diskurs(re)produktion und Wissen als Form von Macht dienen der hier vorgenommenen Kontextualisierung und Dekonstruktion Kittlers *Aufschreibesysteme* im doppelten Sinne. So kann Derridas Dekonstruktion des Gattungsunterschieds von

Philosophie und Literatur als Analogie zu Kittlers neuer Geschichtsschreibung gelesen werden, die in seinen Abhandlungen von Antike bis Moderne eben jenes Verhältnis unter den neuen Begriff der Medien setzt. Inwiefern diese Mediengeschichte als Kulturgeschichte Europas gelesen werden kann, soll die vorliegende Ausarbeitung abschließend diskutieren.

Strindberg and His Media Kirsten Wechsel 2003 Kirsten WECHSEL: Preface 1. Strindberg and Media Studies Annegret HEITMANN: August Strindberg's Fordringsägare and/as Media Studies 2. Media and the Crisis of Identity Ulf OLSSON: Telephone. Notes on Communication Technology and Meaning in Strindberg's Works Anne-Bitt GERECKE: Inszenierte und unterlaufene Autorschaft im Medienwechsel. Textualität, Theatralität, Photographie bei Strindberg Annie BOURGUIGNON: Die Poetik der Reportage bei Strindberg Anna CAVALLIN: Strindberg's New Women and Some Encounters with the Media Ulrike PETERS: Conspired Writing in Strindberg's Drama The Father Elena BALZAMO: Strindberg und seine Verleger 3. Strindberg on Stage Marianne STREISAND: Strindbergs Entwurf einer Sthetik der Intimität und ihre Realisierung bei Max Reinhardt Birgitta STEENE: Ingmar Bergman Staging Strindberg Barbara LIDE: En d'ares försvarstal. Strindberg's Self-Portrayal and Max Lundqvist's Adaptations Egil TÖRNQVIST: Strindberg on Page and Stage. Miss Julie as Paradigmatic Example Eivor MARTINUS: Strindberg Indirect 4. Visuality Göran SÖDERSTRÖM: Strindberg och Adolf Paul i Berlin och n°agra mystifierande nyupptäckta >strindbergsm°alningar Grischka PETRI: Kunst als Schlüssel zum Himmelreich. Strindbergs Malerei als Medium der Erkenntnis Jan BALBIERZ: Linsen, smältdegeln och ett slags halv verklighet. Om Strindbergs experiment med fotografien 1886-1911 Roger MARMUS: ... fr°an kupéfönstret under full fart

Media Archaeology Erkki Huhtamo 2011-06-16 This book introduces an archaeological approach to the study of media - one that sifts through the evidence to learn how media were written about, used, designed, preserved, and sometimes discarded. Edited by Erkki Huhtamo and Jussi Parikka, with contributions from internationally prominent scholars from Europe, North America, and Japan, the essays help us understand how the media that predate today's interactive, digital forms were in their time contested, adopted and embedded in the everyday. Providing a broad overview of the many historical and theoretical facets of Media Archaeology as an emerging field, the book encourages discussion by presenting a full range of different voices. By revisiting 'old' or even 'dead' media, it provides a richer horizon for understanding 'new' media in their complex and often contradictory roles in contemporary society and culture.

Literature, Media, Information Systems Friedrich A. Kittler 2013-07-04 John Johnston's background combines expertise in modern literature, poststructuralist philosophy, and high technology's production. Like Kittler, he draws on historic fact, anecdote, and literature. From this vantage point he explicates the theoretical and practical consequences of Friedrich Kittler's insights into the social and psychological effects of the processes by which metaphor in one medium is made real by another.

Colors 1800/1900/2000 2004-01-01 By recasting instances of 'German' cultural production around the turns of centuries - 1800, 1900, 2000 - the essays in this volume examine the role that color has played in perceiving and representing ethnic difference. In innovative essays, literary scholars, historians, anthropologists and art historians support an overarching thesis: that the 'origins' of a modern, 'ethnic' imagination, inscribe patterns of seeing, whereas more recent developments involve processes of de-colorization and metaphorization. By preserving the difference in disciplinary approaches, methods and writing styles, the volume presents a genuinely interdisciplinary approach to German Studies, and is therefore of interest to Germanists, as well as to all others engaged in the study and scholarship of German Culture. Contributors: Christine Achinger, Nana Badenberg, Helen Cafferty, Fatima El-Tayeb, Gudrun Hentges, Uli Linke, Andreas Michel, Thomas Miller, Daniel Purdy, Assenka Oksiloff, Wendy

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Sutherland, Birgit Tautz. Der Band untersucht die Rolle der Farbe in Prozessen der Wahrnehmung und Darstellung ethnischer Unterschiede in der deutschsprachigen Kultur an drei Jahrhundertwenden: 1800, 1900, 2000. Die interdisziplinären Essays von Literaturwissenschaftlern, Historikern, Anthropologen und Kunsthistorikern bieten Lesarten, die sich auf vielfältige Phänomene beziehen und die These unterstützen, daß das Ethnische zunächst überwiegend visuell vorgestellt und versprachlicht wurde, bevor es einer zunehmenden Metaphorisierung und "Entfärbung" unterlag. Die angebotenen Deutungsmuster repräsentieren keine kohärente Wahrheit; vielmehr sind sie als Symptome unterschiedlicher Wissensformationen, d.h. unterschiedlicher Disziplinen, Methoden und "Schreibverfahren", zu sehen. Mit Beiträgen von Achinger, Badenberger, Cafferty, El-Tayeb, Hentges, Linke, Michel, Miller, Purdy, Oksiloff, Sutherland, Tautz.

The Technological Introject Jeffrey Champlin 2018-01-02 The Technological Introject explores the futures opened up across the humanities and social sciences by the influential media theorist Friedrich Kittler. Joining the German tradition of media studies and systems theory to the Franco-American theoretical tradition marked by poststructuralism, Kittler's work has redrawn the boundaries of disciplines and of scholarly traditions. The contributors position Kittler in relation to Marshall McLuhan, Jacques Derrida, discourse analysis, film theory, and psychoanalysis. Ultimately, the book shows the continuing relevance of the often uncomfortable questions Kittler opened up about the cultural production and its technological entanglements.

Before Photography Kirsten Belgum 2021-03-08 Recent years have seen a wealth of new scholarship on the history of photography, cinema, digital media, and video games, yet less attention has been devoted to earlier forms of visual culture. The nineteenth century witnessed a dramatic proliferation of new technologies, devices, and print processes, which provided growing audiences with access to more visual material than ever before. This volume brings together the best aspects of interdisciplinary scholarship to enhance our understanding of the production, dissemination, and consumption of visual media prior to the predominance of photographic reproduction. By setting these examples against the backdrop of demographic, educational, political, commercial, scientific, and industrial shifts in Central Europe, these essays reveal the diverse ways that innovation in visual culture affected literature, philosophy, journalism, the history of perception, exhibition culture, and the representation of nature and human life in both print and material culture in local, national, transnational, and global contexts.

Colors 1800, 1900, 2000 Birgit Tautz 2004 Inhalt: Birgit TAUTZ: Introduction: Color and Ethnic Difference or Ways of Seeing Part I: 1800 Gudrun HENTGES: Die Erfindung der 'Rasse' um 1800 - Klima, Säfte und Phlogiston in der Rassentheorie Immanuel Kants Wendy SUTHERLAND: Black Skin, White Skin and the Aesthetics of the Female Body in: Karl Friedrich Wilhelm Ziegler's Die Mohrinn Daniel PURDY: The Whiteness of Beauty: Weimar Neo-Classicism and the Sculptural Transcendence of Color Assenka OKSILOFF: The Eye of the Ethnographer: Adalbert von Chamisso's Voyage Around the World Part II: 1900 Thomas R. MILLER: Seeing Eyes, Reading Bodies: Visuality, Race and Color Perception or a Threshold in the History of Human Sciences Andreas MICHEL: "Our European Arrogance": Wilhelm Worringer and Carl Einstein on Non-European Art Nana BADENBERG: Mohrenwäschen, Völkerschauen: Der Konsum des Schwarzen um 1900 Fatima EL-TAYEB: "We are Germans, We are Whites, and We Want to Stay White!" African Germans and Citizenship in the early 20th Century Part III: 2000 Uli LINKE: Shame on the Skin: Post-Holocaust Memory and the German Aesthetics of Whiteness Christine ACHINGER: Colouring the invisible: The figure of the 'black drug dealer' as a projection of socially produced fears Helen CAFFERTY: Orfeo and Sam: Racial, Sexual, and Ethnic Otherness in Dörrie's Keiner liebt mich (1994) and Sanoussi-Bliss' Zurück auf los (1999) Birgit TAUTZ: Epilog: Farblose Räume

van 2010-06-30 "This book provides insight into the most relevant issues in literary education and digital learning, covering literary aspects both from educational and research perspectives"--Provided by publisher.

Digitales Erbe Olaf Nenninger 2018

Knowledge Worlds Reinhold Martin 2021-03-16 What do the technical practices, procedures, and systems that have shaped institutions of higher learning in the United States, from the Ivy League and women's colleges to historically black colleges and land-grant universities, teach us about the production and distribution of knowledge? Addressing media theory, architectural history, and the history of academia, *Knowledge Worlds* reconceives the university as a media complex comprising a network of infrastructures and operations through which knowledge is made, conveyed, and withheld. Reinhold Martin argues that the material infrastructures of the modern university—the architecture of academic buildings, the configuration of seminar tables, the organization of campus plans—reveal the ways in which knowledge is created and reproduced in different kinds of institutions. He reconstructs changes in aesthetic strategies, pedagogical techniques, and political economy to show how the boundaries that govern higher education have shifted over the past two centuries. From colleges chartered as rights-bearing corporations to research universities conceived as knowledge factories, educating some has always depended upon excluding others. *Knowledge Worlds* shows how the division of intellectual labor was redrawn as new students entered, expertise circulated, science repurposed old myths, and humanists cultivated new forms of social and intellectual capital. Combining histories of architecture, technology, knowledge, and institutions into a critical media history, Martin traces the uneven movement in the academy from liberal to neoliberal reason.

The Autobiography Effect Dennis Schep 2019-08-09 Since the advent of post-structuralism, various authors have problematized the modern conception of autobiography by questioning the status of authorship and interrogating the relation between language and reality. Yet even after making autobiography into a theoretical problem, many of these authors ended up writing about themselves. This paradox stands at the center of this wide-ranging study of the form and function of autobiography in the work of authors who have distanced themselves from its modern instantiation. Discussing Roland Barthes, Jacques Derrida, Hélène Cixous and others, this book grapples with the question of what it means to write the self when the self is understood as an effect of writing. Combining close reading, intellectual history and literary theory, *The Autobiography Effect* traces how precisely its theoretically problematic nature made autobiography into a central scene for the negotiation of philosophical positions and anxieties after structuralism.

Attention and Distraction in Modern German Literature, Thought, and Culture Carolin Duttlinger 2022-05-26 Attention is fundamental to how we experience reality, and yet this notion has been understood and practised in very different ways across history. This interdisciplinary study explores the dynamic relationship between attention and its supposed opposite, distraction, as it unfolds from the eighteenth century to the present day. Its primary focus is on twentieth-century Germany and Austria, where matters of (in)attention gained a unique urgency during a period of social change and political crisis. Building on Enlightenment practices of self-observation, nineteenth-century Germany was the birthplace of experimental psychology, a discipline which sought to measure and potentially enhance human attention. This approach was also adopted outside the psychological laboratory—for instance in the First World War, when psychological testing was used to select soldiers for particular strategic positions. After the war these techniques filtered through into everyday life. Weimar Germany was unique in the western world in rolling out the methods of 'psychotechnics' across civilian society—in

fields such as work and education, advertising and mass entertainment. This state-sponsored programme aimed to reshape people's minds and behaviour in order to build a more efficient, streamlined society. But as this study shows, this initiative also had profound repercussions in the fields of thought, literature, and culture. New readings of leading writers and intellectuals of the period—Kafka, Musil, Kracauer, Benjamin, and Adorno—are interspersed with broader cultural-historical chapters dedicated to the history of psychology and psychiatry, to Weimar self-help literature, portrait photography, and musical culture.

The Routledge Research Companion to Nineteenth-Century British Literature and Science John Holmes 2017-05-18 Tracing the continuities and trends in the complex relationship between literature and science in the long nineteenth century, this companion provides scholars with a comprehensive, authoritative and up-to-date foundation for research in this field. In intellectual, material and social terms, the transformation undergone by Western culture over the period was unprecedented. Many of these changes were grounded in the growth of science. Yet science was not a cultural monolith then any more than it is now, and its development was shaped by competing world views. To cover the full range of literary engagements with science in the nineteenth century, this companion consists of twenty-seven chapters by experts in the field, which explore crucial social and intellectual contexts for the interactions between literature and science, how science affected different genres of writing, and the importance of individual scientific disciplines and concepts within literary culture. Each chapter has its own extensive bibliography. The volume as a whole is rounded out with a synoptic introduction by the editors and an afterword by the eminent historian of nineteenth-century science Bernard Lightman.

Die Aufschreibesysteme 1800, 1900 und Ideen zum Aufschreibesystem 2000 sowie Überlegungen zur Entstehung von Medien durch militärische Forschung Anna-Sophie Buhler 2011 Studienarbeit aus dem Jahr 2009 im Fachbereich Medien / Kommunikation - Sonstiges, Note: 1,7, Martin-Luther-Universität Halle-Wittenberg, Veranstaltung: Medientheorie, Sprache: Deutsch, Abstract: Das Thema "Aufschreibesysteme 1800-1900" und damit verbunden auch das Buch "Grammophon Film Typewriter" wird bearbeitet, weil es verdeutlicht, wie sich die verschiedenen Medien wie die Sprache oder das Buch im Zusammenhang mit den verschiedenen Institutionen entwickelten. In "Aufschreibesystem 1800-1900" werden im Wesentlichen die zwei genannten Aufschreibesysteme und die technikzentrierte Medientheorie behandelt. Auch werden die verwendeten Begrifflichkeiten durch Definitionen und Erklärungen abgehandelt. Die Schrittfolge der Bearbeitung des Themas "Aufschreibesysteme" erfolgt chronologisch, um einen nachvollziehbaren und logischen Aufbau der Abhandlung zu gewahren. "Grammophon Film Typewriter" behandelt die Entwicklung dieser drei Medien und ihren Wirkungsbereich. Es geht auch um die Verwendung der Techniken in den beiden Weltkriegen und welchen Einfluss diese auf das Kriegsgeschehen hatten. Kritik an Friedrich A. Kittler und seinen Analyseansatz und die Auseinandersetzung bzw. Idee von einem "Aufschreibesystem 2000" wird in den letzten zwei Kapiteln behandelt. Dabei wird auch die Frage geklärt, inwiefern die militärische Entwicklung heutzutage unseren Medieneinsatz beeinflusst."

Facebook Society Roberto Simanowski 2018-07-17 Facebook claims that it is building a "global community." Whether this sounds utopian, dystopian, or simply self-promotional, there is no denying that social-media platforms have altered social interaction, political life, and outlooks on the world, even for people who do not regularly use them. In this book, Roberto Simanowski takes Facebook as a starting point to investigate our social-media society—and its insidious consequences for our concept of the self. Simanowski contends that while they are often denounced as outlets for narcissism and self-branding, social networks and the practices they cultivate in fact remake the self in their image. Sharing is the outsourcing of one's experiences, encouraging unreflective self-narration rather than conscious self-determination. Instead of experiencing the present, we are stuck ceaselessly documenting and archiving

it. We let our lives become episodic autobiographies whose real author is the algorithm lurking behind the interface. As we go about accumulating more material for the platform to arrange for us, our sense of self becomes diminished—and Facebook shapes a subject who no longer minds. Social-media companies' relentless pursuit of personal data for advertising purposes presents users with increasingly targeted, customized information, attenuating cultural memory and fracturing collective identity. Presenting a creative, philosophically informed perspective that speaks candidly to a shared reality, Facebook Society asks us to come to terms with the networked world for our own sake and for all those with whom we share it.

Acting Out in Groups Laurence A. Rickels 1999 The International Psychoanalytic Congress gathered in 1967 to define the clinical concept of "acting out." Thirty years later, our society, which once labeled those who exhibited excessive aggression as delinquent, celebrates outrageous public behavior. In *Acting Out in Groups*, writers, literary theorists, and cultural critics explore therapeutic descriptions of acting out in relation to the conduct condoned, even encouraged, on daytime TV talk shows, at political rallies, and in performance. Through a deconstruction of "acting out," this collection seeks a new; performative style of critical discourse that incorporates the exuberance and intensity of acting out for analytical ends. Topics include the Jenny Jones murder trial; the response of psychoanalysts to the acclaimed documentary *Crumb*; the place of the Berlin Wall and other national symbols in German life; and the roles of aggression and discipline in childhood development.

Time Frames Scott Nygren Publisher description

Kittler Now Stephen Sale 2015-03-17 Friedrich Kittler was one of the world's most influential, provocative and misunderstood media theorists. His work spans analyses of historical 'discourse networks' inspired by French poststructuralism, influential theorizations of new media, through to musings on music and mathematics. Always controversial and relentlessly unpredictable, Kittler's work is a major reference point for contemporary media theory, literary criticism and cultural studies. This is the only book of essays currently available in English on an important thinker whose influence across disciplines is growing. The volume situates Kittler's ideas, explaining and critiquing his sometimes difficult writing, and using his theories to undertake innovative readings of old and new media. It also includes previously untranslated work by Kittler himself. Contributors include Caroline Bassett, Steven Connor, Alexander R. Galloway, Mark B. Hansen, John Durham Peters and Geoffrey Winthrop-Young.

Ghostly Apparitions Stefan Andriopoulos 2013-08-02 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 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.

America in the French Imaginary, 1789-1914 Diana R. Hallman 2022-05-11 Just as America was observed in French literary and political commentary, we find representations of America in French music, dance, and theatre which serve as the focus of this volume.

Music in Vienna 1700, 1800, 1900 David Wyn Jones 2016 The image of Vienna as a musical city is a familiar one. This book explores the history of music in Vienna, focussing on three different epochs, 1700, 1800 and 1900

Illusions in Motion Erkki Huhtamo 2013-02-22 Tracing the cultural, material, and discursive history of an early manifestation of media culture in the making. Beginning in the late eighteenth century, huge circular panoramas presented their audiences with resplendent representations that ranged from historic battles to exotic locations. Such panoramas were immersive but static. There were other panoramas that moved—hundreds, and probably thousands of them. Their history has been largely forgotten. In *Illusions in Motion*, Erkki Huhtamo excavates this neglected early manifestation of media culture in the making. The moving panorama was a long painting that unscrolled behind a "window" by means of a mechanical cranking system, accompanied by a lecture, music, and sometimes sound and light effects. Showmen exhibited such panoramas in venues that ranged from opera houses to church halls, creating a market for mediated realities in both city and country. In the first history of this phenomenon, Huhtamo analyzes the moving panorama in all its complexity, investigating its relationship to other media and its role in the culture of its time. In his telling, the panorama becomes a window for observing media in operation. Huhtamo explores such topics as cultural forms that anticipated the moving panorama; theatrical panoramas; the diorama; the "panoromania" of the 1850s and the career of Albert Smith, the most successful showman of that era; competition with magic lantern shows; the final flowering of the panorama in the late nineteenth century; and the panorama's afterlife as a topos, traced through its evocation in literature, journalism, science, philosophy, and propaganda.

Veränderung der literarischen Kommunikation in den Umbruchssituationen von 1800 und 1900 unter Betrachtung von Kittlers Aufschreibesystemen Ausra Dvarionaitė 2008-01-04 Studienarbeit aus dem Jahr 2007 im Fachbereich Medien / Kommunikation - Mediengeschichte, Note: 1,7, Universität Rostock (Institut für sprachliche Kommunikation), Veranstaltung: S. Kulturgeschichte der schriftlichen Kommunikation, 6 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: In dieser Arbeit wird untersucht, wie sich die literarische Kommunikation unter dem Einfluss von Medien verändert hat. Die besonderen Schwerpunkte sind vor allem Kittlers Aufschreibesysteme und deren Wirkung auf die Literatur 1800-1900. Als Beispiel für Aufschreibesystem 1800 wird das Werk „Die Leiden des jungen Werthers“ von Johann Wolfgang Goethe angeführt, was vor allem die Bedeutung der schriftlichen Kommunikation und die des Individuums in Literatur 1800 zeigen soll. Für Aufschreibesystem 1900, wo der Literatur unter dem Einfluss von neuen Medien Grammophon und Film bloß ein enger Bereich des Symbolischen bleibt, wird das Gedicht „Ein Wort“ von Gottfried Benn interpretiert, was die Unterschiede zwischen zwei Aufschreibesystemen demonstrieren soll.

Discourse Networks 1800/1900 Friedrich A. Kittler 1990 This is a highly original book about the

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connections between historical moment, social structure, technology, communication systems, and what is said and thought using these systems - notably literature. The author focuses on the differences between 'discourse networks' in 1800 and in 1900, in the process developing a new analysis of the shift from romanticism to modernism. The work might be classified as a German equivalent to the New Historicism that is currently of great interest among American literary scholars, both in the intellectual influences to which Kittler responds and in his concern to ground literature in the most concrete details of historical reality. The artful structure of the book begins with Goethe's Faust and ends with Valéry's Faust. In the 1800 section, the author discusses how language was learned, the emergence of the modern university, the associated beginning of the interpretation of contemporary literature, and the canonization of literature. Among the writers and works Kittler analyzes in addition to Goethe's Faust are Schlegel, Hegel, E. T. A. Hoffman's 'The Golden Pot', and Goethe's Tasso. The 1900 section argues that the new discourse network in which literature is situated in the modern period is characterized by new technological media - film, the photograph, and the typewritten page - and the crisis that these caused for literary production. Along the way, the author discusses the work of Nietzsche, Gertrude Stein, Mallarmé, Bram Stoker, the Surrealists, Rilke, Kafka, and Freud, among others.

After Images Eric Downing 2006 Examining literature and cultural theory of the late nineteenth and early twentieth centuries, this volume considers connections between photography, archaeology, and psychoanalysis and their effects on conceptions of the self and Bildung.

Kittler and the Media Geoffrey Winthrop-Young 2011-01-25 "Witty, concise and insightful, Kittler and the Media covers the three major phases of Kittler's career, including Kittler's recent work on the Greek alphabet, and traces connecting threads through the different phases. Deeply thought through, Kittler and the Media covers essential points of media theory in its German and international contexts." Katherine Hayles, Duke University --

Aufschreibesysteme 1800/1900 Friedrich A. Kittler 1987

Music Theatre and the Holy Roman Empire Austin Glatthorn 2022-06-30 Packed full of new archival evidence that reveals the interconnected world of music theatre during the 'Classical era', this interdisciplinary study investigates its key locations, genres, music, and musicians. Austin Glatthorn explores the extent to which the Holy Roman Empire delineated, and networked a cultural entity that found expression through music for the German stage. He maps an extensive network of Central European theatres; reconstructs the repertoire they shared; and explores how print media, personal correspondence, and their dissemination shaped and regulated this music. He then investigates the development of German melodrama and examines how articulations of the Holy Roman Empire on the musical stage expressed imperial belonging. Glatthorn engages with the most recent historical interpretations of the Holy Roman Empire and offers quantitative, empirical analysis of repertoire supported by conventional close readings to illustrate a shared culture of music theatre that transcended traditional boundaries in music scholarship.