

The Walking Dead: Un'apocalissi Postmoderna? (Collana Ribelle Vol 11)

The phrase "cinematic fiction" generally has been accepted into critical discourse, but usually only in the context of postwar novels. This volume examines the influence of a particular medium, film, on another, the novel, in the first half of twentieth-century American literature. Offering new insights into classics such as *The Great Gatsby* and *The Grapes of Wrath*, as well as discussing critical writings on film and active participation in filmmaking by major writers such as William Faulkner, *Cinematic Fictions* will be compulsory reading for scholars of American film and literature alike.

The concept of world and the practice of world creation have been with us since antiquity but they are now achieving unequalled prominence. In this timely anthology of subcreation studies, an international roster of contributors come together to examine the rise and structure of worlds, the practice of world-building, and the audience's reception of imaginary worlds. Including essays written by world-builders A.K. Dewdney and Alex McDowell and offering critical analyses of popular worlds such as those of *Oz*, *The Lord of the Rings*, *Star Trek*, *Star Wars*, *Battlestar Galactica*, and *Minecraft*, *Revisiting Imaginary Worlds* provides readers with a broad and interdisciplinary overview of the issues and concepts involved in imaginary worlds across media platforms.

Cronin profiles the life and literary career of the Irish writer.

Thanks to modern technology, we are now living in an age of multiplatform fictional worlds, as television, film, the Internet, graphic novels, toys, and more facilitate the creation of diverse yet compact imaginary universes, which are often recognizable as brands and exhibit well-defined identities. This volume, situated at the cutting edge of media theory, explores this phenomenon from both theoretical and practical perspectives, uncovering how the construction of these worlds influences our own determination of values and meaning in contemporary society.

Arts and Humanities in Progress

Surveying the Modern and Postmodern Horror Film

Storytelling in the Media Convergence Age

Visions of Post-Apocalyptic Life and Hope in the Anthropocene

The Evolution of the Zombie as Post-human

Dante and Epicurus

Transmedial Narration

Told from a female zombie's perspective, IZOMBIE is a smart, witty detective series with a mix of urban fantasy and romantic dramedy. Gwendolyn "Gwen" Dylan is a 20-something gravedigger in an eco-friendly cemetery. Once a month she must eat a human brain to keep from losing her memories, but in the process she becomes consumed with the thoughts and personality of the dead person until she eats the next brain. She sets out to fulfill the dead person's last request, solve a crime, or right a wrong. The inspiration behind the hit CW series created by Rob Thomas (Veronica Mars) is now collected in its entirety for the first time ever in his oversized omnibus edition! This critically acclaimed series from Chris Roberson and Michael Allred is a can't miss for fans of the show and graphic novel lovers alike! Collects issues #1-28.

Since September 11, 2001, Seymour M. Hersh has riveted readers -- and outraged the Bush Administration -- with his explosive stories in *The New Yorker*, including his headline-making pieces on the abuse of prisoners at Abu Ghraib. Now, Hersh brings together what he has learned, along with new reporting, to answer the critical question of the last four years: How did America get from the clear morning when two planes crashed into the World Trade Center to a divisive and dirty war in Iraq? In *Chain of Command*, Hersh takes an unflinching look behind the public story of the war on terror and into the lies and obsessions that led America into Iraq. Hersh draws on sources at the highest levels of the American government and intelligence community, in foreign capitals, and on the battlefield for an unparalleled view of a critical chapter in America's recent history. In a new afterword, he critiques the government's failure to adequately investigate prisoner abuse -- at Abu Ghraib and elsewhere -- and punish those responsible. With an introduction by *The New Yorker's* editor, David Remnick, *Chain of Command* is a devastating portrait of an administration blinded by ideology and of a president whose decisions have made the world a more dangerous place for America.

*The 25 Best Thriller Books of the Summer—New York Post Best New Books Coming Out Summer 2018 —Southern Living 46 Great Books to Read This Summer—Nylon Dazzling Debuts—WYPR, "The Weekly Reader" Summer Thrillers That Will Have You at the Edge of Your Chaise Lounge—Refinery29 8 New Books You Should Read This June—vulture.com What We Read, Watched, and Listened to in May—Outside "Furious and electric . . . a fever dream."—Publishers Weekly, *Starred Review!* Breaking Bad meets No Country for Old Men... Ever since their father's untimely death five years before, Wyatt Smith and his inseparably close twin sister, Lucy, have scraped by alone on their family's isolated ranch in Box Elder County, Utah. That is until one morning when, just after spotting one of their steers lying dead in the field, Wyatt is hit in the arm by a hail of gunfire that takes four more cattle with it. The shooter: a fever-eyed, fearsome girl-child with a TEC-9 in her left hand and a worn shotgun in her right. They hold the girl captive, but she breaks loose overnight and heads south into the desert. With the dawning realization that the loss of cattle will mean the certain loss of the ranch, Wyatt feels he has no choice but to go after her and somehow find restitution for what's been lost. Wyatt's decision sets him on an epic twelve-day odyssey through a nightmarish underworld he only half understands; a world that pitches him not only against the primordial ways of men and the beautiful yet brutally unforgiving landscape, but also against himself. As he winds his way down from the mountains of Box Elder to the mesas of Monument Valley and back, Wyatt is forced to look for the first time at who he is and what he's capable of, and how those hard truths set him irrevocably apart from the one person he's ever really known and loved. Steeped in a mythic, wildly alive language of its own, and gripping from the first gunshot to the last, *Rough Animals* is a tour de force from a powerful new voice.*

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

World Building

The Road from 9/11 to Abu Ghraib

Chain of Command

An American Western Thriller

The Films

A Manifesto of Humanities

After London Illustrated

The 'new Italian narrative' that began to be spoken about in the 1980s was not associated with a single writer or movement but with an eclectic and varied production. The eight essays that make up this volume set out to give a flavour of the breadth and range of recent trends and developments. The collection opens with two essays on crime fiction. In the first, Luca Somigli examines novels dealing with topical issues or recent history and which reveal a strong indigenous and regional tradition, while in the second, Nicoletta McGowan discusses the particular case of a noir by Claudia Salvatori. They are followed by essays on two of Italy's best-known contemporary writers: Marina Spunta's essay explores the representation of space, place and landscape in the work of Gianni Celati and photographer Luigi Ghirri, while Darrell O'Connell analyses the fiction of Vincenzo Consolo, and his struggle to find a means of representing an ethical stance within fiction. Two essays then examine the role of the anthology for young writers: Charlotte Ross and Derek Duncan in the context of lesbian and gay writing, looking at identity politics and the problematics of categorization; Monica Jansen and Inge Lanslots in that of the "Young Cannibals", and their often unsettling non-literary language and orientation towards cinema, pop music and slang. The penultimate essay, by Jennifer Burns, discusses the literature of migrants to Italy, focusing on questions of identity, memory, mobility and language, while the final contribution, by Gillian Ania, is a study of apocalypse and dystopia in contemporary writing, looking at novels by Vassalli, Capriolo, Avoledo and Pispisa. "This volume examines Italian narrative from the 1980s to the present, from the original viewpoint of genres, categories, trends, rather than author-based analyses. It highlights the innovations of the last twenty years, incorporating into the various themes well known writers like Consolo, Celati and Vassalli, with relative newcomers like Avoledo and Pispisa. The contributors to the volume, academics from the UK, Ireland, Canada, Belgium, cover a wide range of themes which have come to the fore during this period, ranging from detective stories (both the giallo and the noir) to lesbian and gay writing, to immigration literature in Italian, to the study of apocalypse and dystopia. The themes are contextualized in the socio-political and cultural changes taking place in Italy, and parallel to this the temporal moments of the narratives are in turn related to their historical realities. This is a richly woven account which presents post '80s Italian narrative from a new and stimulating angle, in eight lucid and informative essays which will be welcomed by all those interested in contemporary fiction in its cultural context." —Professor Anna Laura Lepschy, Department of Italian, University College London

In reconstructing the birth and development of the notion of 'unconscious', historians of ideas have heavily relied on the Freudian concept of Unbewussten, retroactively projecting the psychoanalytic unconscious over a constellation of diverse cultural experiences taking place in the eighteenth and nineteenth centuries between France and Germany. Archaeology of the Unconscious aims to challenge this perspective by adopting an unusual and thought-provoking viewpoint as the one offered by the Italian case from the 1770s to the immediate aftermath of WWI, when Italo Svevo's *La coscienza di Zeno* provides Italy with the first example of a 'psychoanalytic novel'. Italy's vibrant culture of the long nineteenth century, characterised by the sedimentation, circulation, intersection, and synergy of different cultural, philosophical, and literary traditions, proves itself to be a privileged object of inquiry for an archaeological study of the unconscious; a study whose object is not the alleged 'origin' of a

pre-made theoretical construct, but rather the stratifications by which that specific construct was assembled. In line with Michel Foucault's *Archéologie du savoir* (1969), this volume will analyze the formation and the circulation, across different authors and texts, of a network of ideas and discourses on interconnected themes, including dreams, memory, recollection, desire, imagination, fantasy, madness, creativity, inspiration, magnetism, and somnambulism. Alongside questioning pre-given narratives of the 'history of the unconscious', this book will employ the Italian 'difference' as a powerful perspective from whence to address the undeveloped potentialities of the pre-Freudian unconscious, beyond uniquely psychoanalytical viewpoints.

"This book applies the analytical methods of third-wave ecocriticism to selected twenty-first century Italian literary works. The author demonstrates that these works offer an invaluable opportunity to communicate meaningfully and accessibly the discomfiting truths of global environmental change"-- Displaying the distinctive combination of narration and philosophy for which he is well known, this new book by Peter Sloterdijk develops a radically new account of globalization at the beginning of the twenty-first century. The author takes seriously the historical and philosophical consequences of the notion of the earth as a globe, arriving at the thesis that what is praised or decried as globalization is actually the end phase in a process that began with the first circumnavigation of the earth and that one can already discern elements of a new era beyond globalization. In the end phase of globalization, the world system completed its development and, as a capitalist system, came to determine all conditions of life. Sloterdijk takes the Crystal Palace in London, the site of the first world exhibition in 1851, as the most expressive metaphor for this situation. The palace demonstrates the inevitable exclusivity of globalization as the construction of a comfort structure that is, the establishment and expansion of a world interior whose boundaries are invisible, yet virtually insurmountable from without, and which is inhabited by one and a half billion winners of globalization; three times this number are left standing outside the door.

American Horror Story

Transmedia Television

Italian Perspectives

Trends in Contemporary Italian Narrative 1980-2007

Audiences, New Media, and Daily Life

The Identity in Question

Transmedia, Fans, Industries

This open access book is a methodical treatise on narration in different types of media. A theoretical rather than a historical study, Transmedial Narration is relevant for an understanding of narration in all times, including our own. By reconstructing the theoretical framework of transmedial narration, this book enables the inclusion of all kinds of communicative media forms on their own terms. The treatise is divided into three parts. Part I presents established and newly developed concepts that are vital for formulating a nuanced theoretical model of transmedial narration. Part II investigates the specific transmedial media characteristics that are most central for realizing narratives in a plenitude of different media types. Finally, Part III contains brief studies in which the narrative potentials of painting, instrumental music, mathematical equations, and guided tours are illuminated with the aid of the theoretical framework developed throughout the book. Suitable for advanced students and scholars, this book provides tools to disentangle the narrative potential of any form of communication. In this book, the authors examine manifestations of transmedia storytelling in different historical periods and countries, spanning the UK, the US and Argentina. It takes us into the worlds of Conan the Barbarian, Superman and El Eternauta, introduces us to the archaeology of transmedia, and reinstates the fact that it's not

a new phenomenon.

A term with myriad associations, revolution is commonly understood in its intellectual, historical, and sociopolitical contexts. Until now, almost no attention has been paid to revolution and questions of geography. Geography and Revolution examines the ways that place and space matter in a variety of revolutionary situations. David N. Livingstone and Charles W. J. Withers assemble a set of essays that are themselves revolutionary in uncovering not only the geography of revolutions but the role of geography in revolutions. Here, scientific revolutions—Copernican, Newtonian, and Darwinian—ordinarily thought of as placeless, are revealed to be rooted in specific sites and spaces. Technical revolutions—the advent of print, time-keeping, and photography—emerge as inventions that transformed the world's order without homogenizing it. Political revolutions—in France, England, Germany, and the United States—are notable for their debates on the nature of political institutions and national identity. Gathering insight from geographers, historians, and historians of science, Geography and Revolution is an invitation to take the where as seriously as the who and the when in examining the nature, shape, and location of revolutions.

The story tells of how London becomes a swampland after an unspecified natural disaster delivers England over to the mercy of nature. Divided into two parts, "The Relapse into Barbarism" recounts the fall of civilisation while the second longer section entitled "Wild England" follows Felix Aquila, the male protagonist, as he builds a canoe and explores more of the world around him.

Characterising the Anthropocene

Book of the Dead: The Complete History of Zombie Cinema (Updated & Fully Revised Edition)

The Last Man

Early Twentieth-Century Transmedia Story Worlds

The Impact of Culture on Tourism

The Big Banana

Transmedia Archaeology

The last decade has seen an incredible growth in the production and distribution of images and other cultural artefacts. The internet is the place where all these cultural products are stored, classified, voted, collected and trashed. What is the impact of this process on art making and on the artist? Which kind of dialogue is going on between amateur practices and codified languages? How does art respond to the society of information? This is a book about endless archives, image collections, bees plundering from flower to flower and hunters crawling through the online wilderness. Alterazioni Video, Kari Altmann, Cory Arcangel, Gazira Babeli, Kevin Bewersdorf, Luca Bolognesi, Natalie Bookchin, Petra Cortright, Aleksandra Domanovic, Harm van den Dorpel, Constant Dullaart, Hans-Peter Feldmann, Elisa Giardina Papa, Travis Hallenbeck, Jodi, Oliver Laric,

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Olia Lialina & Dragan Espenshied, Guthrie Lonergan, Eva and Franco Mattes, Seth Price, Jon Rafman, Claudia Rossini, Evan Roth, Travess Smalley, Ryan Trecartin.

Tonino Valerii is one of Italy's best genre film directors. Starting out as Sergio Leone's assistant on *For a Few Dollars More* (1965), he went on to direct spaghetti westerns that stand out among the most accomplished in their class—*Day of Anger* (1967), *The Price of Power* (1969), *A Reason to Live, a Reason to Die!* (1972) and *My Name Is Nobody* (1973). He also directed the outstanding giallo *My Dear Killer* (1972). This book examines Valerii's life and career in depth for the first time, with exclusive interviews with the filmmaker, scriptwriters and actors, and critical analysis of his films.

You're outnumbered, in fear for your life, surrounded by flesh-eating zombies. What can save you now? Mathematics, of course. *Mathematical Modelling of Zombies* engages the imagination to illustrate the power of mathematical modelling. Using zombies as a "hook," you'll learn how mathematics can predict the unpredictable. In order to be prepared for the apocalypse, you'll need mathematical models, differential equations, statistical estimations, discrete-time models, and adaptive strategies for zombie attacks—as well as baseball bats and Dire Straits records (latter two items not included). In *Mathematical Modelling of Zombies*, Robert Smith? brings together a highly skilled team of contributors to fend off a zombie uprising. You'll also learn how modelling can advise government policy, how theoretical results can be communicated to a nonmathematical audience and how models can be formulated with only limited information. A forward by Andrew Cartmel—former script editor of *Doctor Who*, author, zombie fan and all-round famous person in science-fiction circles—even provides a genealogy of the undead. By understanding how to combat zombies, readers will be introduced to a wide variety of modelling techniques that are applicable to other real-world issues (biology, epidemiology, medicine, public health, etc.). So if the zombies turn up, reach for this book. The future of the human race may depend on it.

American Horror Story è la serie televisiva che dal 2011 sta tenendo inchiodati al piccolo schermo cultori del genere horror e appassionati dell'*American Gothic*. Quattro stagioni trasmesse finora, ognuna con trama, ambientazione e

personaggi diversi, ma accomunate da una tonalità inconfondibilmente gotica, imbevuta di riferimenti ai libri e ai film che hanno reso il genere uno dei più amati e seguiti degli ultimi anni. Federico Boni esplicita temi, intrecci e nessi, mostrando come la serie TV ideata da Ryan Murphy e Brad Falchuk si presti a diventare una preziosa mappa per orientarsi tra le diverse declinazioni del gotico americano. Una "cartografia postmoderna" per percorrere le polverose strade del Sud ed esplorare i demoni più cupi del nostro tempo.

The Last Modernist

Historicising Transmedia Storytelling

Imaginary Films in Literature

Izombie Omnibus

Reinventing Institutional Critique

Archaeology of the Unconscious

Storytelling in the Borderlines of Science Fiction, Comics and Pulp Magazines

From the creator of the cult classic *Black Hole*, a graphic narrative that will delight and surpass the expectations of his fans.

The Impact of Culture on Tourism examines the growing relationship between tourism and culture, and the way in which they have together become major drivers of destination attractiveness and competitiveness.

The book aims to introduce a research concept called "Numanities", as one possible attempt to overcome the current scientific, social and institutional crisis of the humanities. Such crisis involves their impact on, and role within, society; their popularity among students and scholars; and their identity as producers and promoters of knowledge. The modern western world and its economic policies have been identified as the strongest cause of such a crisis. Creating the conditions for, but in fact encouraging it. However, a self-critical assessment of the situation is called for. Our primary fault as humanists was that of stubbornly thinking that the world's changes could never really affect us, as - we felt - our identity was sacred. In the light of these approaches, the main strengths of humanities have been identified in the ability to: promote critical thinking and analytical reasoning; provide knowledge and understanding of democracy and social justice; develop leadership, cultural and ethical values. The main problems of humanities are the lack economic relevance; the socio-institutional perception of them as "impractical" and unemployable; the fact that they do not match with technological development. Finally, the resulting crisis consists mainly in the absence (or radical reduction) of funding from institutions; a decrease in student numbers a decrease in interest; a loss of centrality in society. A Numanities (New Humanities) project should consider all these aspects, with self-critical assessment on the first line. The goal is to unify the various fields, approaches and also potentials of the humanities in the context, dynamics and problems of current societies, and in an attempt to overcome the above-described crisis. Numanities are introduced not as a theoretical paradigm,

but in terms of an “umbrella-concept” that has no specific scientific content in it: that particularly means that the many existing new fields and research trends that are addressing the same problems (post-humanism, transhumanism, transformational humanities, etc.) are not competitors of Numanities, but rather possible ways to them. Therefore, more than a theoretical program, Numanities intend to pursue a mission, and that is summarized in a seven-point manifesto. In the light of these premises and reflections, the book then proceeds to identify the areas of inquiry that Numanities, in their functions and comprehensive approach, seek to cover. The following list should also be understood as a statement of purposes for this entire book series. These, in other words, will be the topics/areas we intend to represent. Once elaborated on the foundations of Numanities, the book features a second part that presents two case studies based on two relatively recent (and now updated) investigations that the author has performed in the fields of musical and animal studies respectively. The two cases (and relative areas of inquiry) were selected because they were considered particularly relevant within the discussion of Numanities, and in two different ways. In the first case-study the author discussed the most typical result (or perhaps cause?) of the technophobic attitude that was addressed in the first part of the book: the issue of “authenticity”, as applied, in the author's particular study, to popular music. In the second case-study, he analyzes two different forms of comparative analysis between human and non-human cognition: like in the former case, this study, too, is aimed at a critical commentary on (what the author considers) redundant biases in current humanistic research - anthropocentrism and speciesism.

The zombie is cinema's most enduring horror icon, having terrified audiences for decades. Book of the Dead charts the history of the walking dead from the monster's origins in Haitian voodoo, through its cinematic debut in 1932's White Zombie up to blockbuster World War Z and beyond. Covering hundreds of movies from America, Europe, Asia and even the Middle East, Jamie Russell examines zombies' on-screen evolution from Caribbean bogeymen to flesh-eating corpses and apocalyptic plague carriers. With an exhaustive filmography covering the history of the zombie genre, Book of the Dead explains our ongoing fascination with the living dead and how this shambolic monster has become a stumbling, moaning metaphor for our age. Fully revised and updated with over 300 new movies Includes an exclusive interview with the 'Don of the Dead' George A. Romero The ultimate resource for zombie fans everywhere

Collect the Wworld. the Artist As Archivist in the Internet Age

Samuel Beckett

Revisiting Imaginary Worlds

Towards a Philosophical Theory of Globalization

Those Who from Afar Look Like Flies

Cinematic Fictions

A Dualistic Vision of Secular and Spiritual Fulfilment

Alternating theoretical essays with case studies, Imaginary Films in Literature focuses on a particular and suggestive form of ekphrasis: the description of imaginary, non-existent movies.

With his seductively entertaining new novel, The Big Banana, Roberto Quesada

invokes the magic of great Latin American fiction as he follows the struggles of an ensemble cast of endearingly eccentric characters chasing their dreams in New York City. Meet Eduardo, the Honduran screen-star-wannabe; his great love, Miriam whose obsession with Bond – James Bond (the one played by Roger Moore, quite specifically) – leads to a purely un-accidental international encounter; and a host of zany Central and South American acquaintances – especially the Chilean Casagrande, the fun-loving, magnanimous, professionally unemployed mystic-philosopher-musician-singer who brings them all together. Against the backdrop of their hardscrabble everyday lives, Quesada wields a bold brush to paint in broad strokes a festive mural awash in the vivid colors of the outlandish fantasies that drive Eduardo and his friends. Ultimately, the elusive prize of friendship and laughter dwarf the seemingly larger goals of money and success.

Abject Terrors is an expansive study of the most significant films from the prolific horror genre - from its origins in the 1920s and 1930s, to its contemporary representations. This survey brings together close analyses of individual motion pictures, demonstrating the interconnections among these filmic texts and their contribution to defining quintessential aspects of the modern and postmodern horror film.

Having suffered a complete loss of memory regarding every aspect of his own identity, rare book dealer Yambo withdraws to a family home nested between Milan and Turin, where he sorts through boxes of old records and experiences memories in the form of a graphic novel. By the author of Baudolino. Reprint. 75,000 first printing.

Mathematical Modelling of Zombies

Rough Animals

The Mysterious Flame of Queen Loana

Art and Contemporary Critical Practice

Abject Terrors

Romantic Revelations

Ecological Degradation in Italian Twenty-First Century Literary Writing

Why do screen narratives remain so different in an age of convergence and globalisation that many think is blurring distinctions? This collection attempts to answer this question using examples drawn from a range of media, from Hollywood franchises to digital comics, and a range of countries, from the United States to Japan

Those Who from Afar Look Like Flies is an anthology of poems and essays that aims to provide an organic profile of the evolution of Italian poetry after World War II. Beginning with the birth of Officina and Il Verri, and culminating with the crisis of the mid-seventies, this tome features works by such poets as Pasolini, Pagliarani, Rosselli, Sanguineti and Zanzotto, as well as such forerunners as Villa and Cacciatore. Each section of this anthology, organized chronologically, is preceded by an introductory note and documents every stylistic or substantial change in the poetics of a group or individual. For each poet, critic, and translator a short biography and bibliography is also provided.

This Is A New Release Of The Original 1806 Edition.

The award-winning screenwriter Filippo Bologna's first novel is a dark and witty environmental satire set in sun-drenched Tuscany. A small and idyllic Tuscan village is cast into disarray by the arrival of Otto Gattai, a larger-than-life, greedy and ruthless businessman who has come to turn its legendary baths into a luxury spa. The young Federico, descendant of the noble Cremona family, loathes his family's participation in the transformation of this antique citadel, and of the lives of its inhabitants. Federico and his girlfriend Lea take action, and when peaceful protests prove inadequate, they and their friends wage a guerrilla war against Gattai. Published by Pushkin Press, Howard Curtis's How I Lost the War (Come ho perso la guerra) was shortlisted for the 2012 Oxford-Weidenfeld Translation Prize. Bologna's second

novel, *The Parrots*, will be published by Pushkin Press in 2013.

An Anthology of Italian Poetry from Pasolini to the Present

Geography and Revolution

In the World Interior of Capital

Exploring Screen Narratives

How I Lost the War

Falklands-Malvinas

An Unfinished Business

Tracing the industrial emergence of transmedia storytelling—typically branded a product of the contemporary digital media landscape—this book provides a historicised intervention into understandings of how fictional stories flow across multiple media forms. Through studies of the storyworlds constructed for *The Wizard of Oz*, *Tarzan*, and *Superman*, the book reveals how new developments in advertising, licensing, and governmental policy across the twentieth century enabled historical systems of transmedia storytelling to emerge, thereby providing a valuable contribution to the growing field of transmedia studies as well as to understandings of media convergence, popular culture, and historical media industries.

'Institutional critique' is best known through the critical practice that developed in the late 1960s and early 1970s by artists who presented radical challenges to the museum and gallery system. Since then it has been pushed in new directions by new generations of artists registering and responding to the global transformations of contemporary life. The essays collected in this volume explore this legacy and develop the models of institutional critique in ways that go well beyond the field of art.

Interrogating the shifting relations between 'institutions' and 'critique', the contributors to this volume analyze the past and present of institutional critique and propose lines of future development. Engaging with the work of philosophers and political theorists such as Michel Foucault, Judith Butler, Gilles Deleuze, Antonio Negri, Paolo Virno and others, these essays reflect on the mutual enrichments between critical art practices and social movements and elaborate the conditions for politicized critical practice in the twenty-first century.

What has the zombie metaphor meant in the past? Why does it continue to be, so prevalent in our culture? This collection seeks to provide an archaeology of the zombietracing its lineage from Haiti, mapping its various cultural transformations, and suggesting the post-humanist direction in which the zombie is ultimately heading.

Romantic Revelations shows that the nonhuman is fundamental to Romanticism's political responses to climatic catastrophes. Exploring what he calls "post-apocalyptic Romanticism," Chris Washington intervenes in the critical conversation that has long defined Romanticism as an apocalyptic field. "Apocalypse" means "the revelation of a perfected

world," which sees Romanticism's back-to-nature environmentalism as a return to paradise and peace on earth. Romantic Revelations, however, demonstrates that the destructive climate change events of 1816, "the year without a summer," changed Romantic thinking about the environment and the end of the world. Their post-apocalyptic visions correlate to the beginning of the Anthropocene, the time when humans initiated the possible extinction of their own species and potentially the earth. Rather than constructing paradises where humans are reborn or human existence ends, the later Romantics are interested in how to survive in the ashes after great social and climatic global disasters. Romantic Revelations argues that Percy Shelley, Mary Shelley, Lord Byron, John Clare, and Jane Austen sketch out a post-apocalyptic world that, in contrast to the sunnier Romantic narratives, is paradoxically the vision that offers us hope. In thinking through life after disaster, Washington contends that these authors craft an optimistic vision of the future that leads to a new politics. Una cartografia postmoderna del gotico americano

Tonino Valerii

Better Off Dead

X'ed Out

Narratives and Stories in Different Media

A Subcreation Studies Anthology

Letters on Familiar Matters

Transmedia Television uses empirical audience research to explore attitudes towards the dramatic changes that television has undergone since the turn of the twenty-first century due to the development of digital technologies. It asks to what extent audiences are embracing these changes and what 'television' means in a multiplatform media landscape.