

Transmedia Frictions: The Digital, the Arts, and the Humanities

From University of California Press

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Transmedia Frictions: The Digital, the Arts, and the Humanities From University of California Press

Editors Marsha Kinder and Tara McPherson present an authoritative collection of essays on the continuing debates over medium specificity and the politics of the digital arts. Comparing the term “transmedia” with “transnational,” they show that the movement beyond specific media or nations does not invalidate those entities but makes us look more closely at the cultural specificity of each combination. In two parts, the book stages debates across essays, creating dialogues that give different narrative accounts of what is historically and ideologically at stake in medium specificity and digital politics. Each part includes a substantive introduction by one of the editors.

Part 1 examines precursors, contemporary theorists, and artists who are protagonists in this discursive drama, focusing on how the transmedia frictions and continuities between old and new forms can be read most productively: N. Katherine Hayles and Lev Manovich redefine medium specificity, Edward Branigan and Yuri Tsivian explore nondigital precursors, Steve Anderson and Stephen Mamber assess contemporary archival histories, and Grahame Weinbren and Caroline Bassett defend the open-ended mobility of newly emergent media.

In part 2, trios of essays address various ideologies of the digital: John Hess and Patricia R. Zimmerman, Herman Gray, and David Wade Crane redraw contours of race, space, and the margins; Eric Gordon, Cristina Venegas, and John T. Caldwell unearth database cities, portable homelands, and virtual fieldwork; and Mark B.N. Hansen, Holly Willis, and Rafael Lozano-Hemmer and Guillermo Gómez-Peña examine interactive bodies transformed by shock, gender, and color.

An invaluable reference work in the field of visual media studies, *Transmedia Frictions* provides sound historical perspective on the social and political aspects of the interactive digital arts, demonstrating that they are never neutral or innocent.

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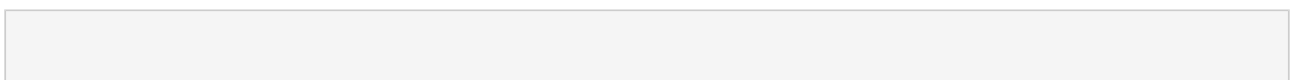
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Bibliography

- Sales Rank: #1111188 in Books
- Published on: 2014-07-25
- Original language: English
- Number of items: 1
- Dimensions: 10.00" h x 1.13" w x 7.00" l, .0 pounds
- Binding: Hardcover
- 416 pages



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Editorial Review

From the Inside Flap

“As someone who attended and participated in the 1999 Interactive Fictions conference, which in many ways consolidated more than a decade of theorizing about and experimenting with digital media, I was uncertain what to expect from *Transmedia Frictions*. What I found was a rich collection that looks both backward to reconstruct the paths not taken in digital theory and forward to imagine alternative ways of framing issues of medium specificity, digital identities, embodiment, and space/place. This collection is sure to transform how we theorize—and teach—the next phases of our profound and prolonged moment of media transition.”—Henry Jenkins, author of *Convergence Culture: Where Old and New Media Collide*

“This anthology is both an essential document in the history of new media studies and a springboard for critical future work in this field. The breadth of this impressive work is itself instructive about our twenty-first-century academic and scholarly goals.”—Mark J. Williams, coeditor of *Interfaces: Studies in Visual Culture* series

About the Author

Marsha Kinder is an Emerita University Professor of Critical Studies at University of Southern California's School of Cinematic Arts and the author of many books, including *Playing with Power* and *Blood Cinema*. Since 1997, she has directed The Labyrinth Project, an art collective and research initiative on database narrative, which has produced twelve interactive projects (DVDs, websites, and installations). Her latest online project is *interactingwithautism.com*. She is also a longtime member of the Editorial Board of *Film Quarterly* and is currently working on a book titled *Database Narrative in the Light of Neuroscience*.

Tara McPherson is Associate Professor at the University of Southern California's School of Cinematic Arts; author of the Cawelti Award–winning *Reconstructing Dixie*; editor of *Digital Youth, Innovation, and the Unexpected*; coeditor of *Hop on Pop: The Politics and Pleasures of Popular Culture*; a founding editor of both the *International Journal of Learning and Media* and of the online media journal *Vectors*. She is the Lead Investigator of the Alliance for Networking Visual Culture and is completing *Designing for Difference*, based upon ten years of digital production collaborations.

Users Review

From reader reviews:

Tommy Cowen:

Why don't make it to be your habit? Right now, try to prepare your time to do the important work, like looking for your favorite e-book and reading a guide. Beside you can solve your long lasting problem; you can add your knowledge by the publication entitled *Transmedia Frictions: The Digital, the Arts, and the Humanities*. Try to make the book *Transmedia Frictions: The Digital, the Arts, and the Humanities* as your close friend. It means that it can to get your friend when you feel alone and beside that course make you smarter than ever before. Yeah, it is very fortunated for you personally. The book makes you far more confidence because you can know every thing by the book. So , let us make new experience as well as knowledge with this book.

Bryan Donovan:

As people who live in the particular modest era should be up-date about what going on or data even knowledge to make these keep up with the era which is always change and make progress. Some of you maybe will probably update themselves by looking at books. It is a good choice to suit your needs but the problems coming to an individual is you don't know which one you should start with. This Transmedia Frictions: The Digital, the Arts, and the Humanities is our recommendation to help you keep up with the world. Why, because this book serves what you want and want in this era.

Melissa Gusman:

Transmedia Frictions: The Digital, the Arts, and the Humanities can be one of your nice books that are good idea. Most of us recommend that straight away because this book has good vocabulary that could increase your knowledge in language, easy to understand, bit entertaining however delivering the information. The article writer giving his/her effort to get every word into satisfaction arrangement in writing Transmedia Frictions: The Digital, the Arts, and the Humanities however doesn't forget the main stage, giving the reader the hottest in addition to based confirm resource data that maybe you can be certainly one of it. This great information could drawn you into brand new stage of crucial thinking.

Ronald Dotson:

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