

## Drone Glitch And Noise Making Experimental Music On I pads And I phones Apptronica Music App Series Book 1

In Atmospheric Noise, Marina Peterson traces entanglements of environmental noise, atmosphere, sense, and matter that cohere in and through encounters with airport noise since the 1960s. Exploring spaces shaped by noise around Los Angeles International Airport (LAX), she shows how noise is a way of attuning toward the atmospheric: through noise we learn to listen to the sky and imagine the permeability of bodies and matter, sensing and conceiving that which is diffuse, indefinite, vague, and unformed. In her account, the “atmospheric” encompasses the physicality of the ephemeral, dynamic assemblages of matter as well as a logic of indeterminacy. It is audible as well as visible, heard as much as breathed. Peterson develops a theory of “indefinite urbanism” to refer to marginalized spaces of the city where concrete meets sky, windows resonate with the whine of departing planes, and endangered butterflies live under flight paths. Offering a conceptualization of sound as immanent and non-objectified, she demonstrates ways in which noise is central to how we know, feel, and think atmospherically.

Musicians are always quick to adopt and explore new technologies. The fast-paced changes wrought by electrification, from the microphone via the analogue synthesiser to the laptop computer, have led to a wide range of new musical styles and techniques. Electronic music has grown to a broad field of investigation, taking in historical movements such as musique concrète and elektronische Musik, and contemporary trends such as electronic dance music and electronica. The first edition of this book won the 2009 Nicolas Bessaraboff Prize as it brought together researchers at the forefront of the sonic explorations empowered by electronic technology to provide accessible and insightful overviews of core topics and uncover some hitherto less publicised corners of worldwide movements. This updated and expanded second edition includes four entirely new chapters, as well as new original statements from globally renowned artists of the electronic music scene, and celebrates a diverse array of technologies, practices and music.

Written by an active composer, performer and educator, Sonic Art: An Introduction to Electroacoustic Music Composition provides a clear and informative introduction to the compositional techniques behind electroacoustic music. It brings together theory, aesthetics, context and practical applications to allow students to start thinking about sound creatively, and gives them the tools to compose meaningful sonic art works. In addition to explaining the techniques and philosophies of sonic art, the book examines over forty composers and their works, introducing the history and context of notable pieces, and includes chapters on how to present compositions professionally, in performance and online. The book is supported by an online software toolkit which enables readers to start creating their own compositions. Encouraging a ‘hands on’ approach to working with sound, Sonic Art is the perfect introduction for anyone interested in electroacoustic music and crafting art from sounds.

Electronic music since 1980 has splintered into a dizzying assortment of genres and subgenres, communities and subcultures.

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Given the ideological differences among academic, popular, and avant-garde electronic musicians, is it possible to derive an aesthetic theory that accounts for this variety? And is there even a place for aesthetics in twenty-first-century culture? This book explores genres ranging from techno to electroacoustic music, from glitch to drone music, and from dub to drones, and maintains that culturally and historically informed aesthetic theory is not only possible but indispensable for understanding electronic music. The abilities of electronic music to use preexisting sounds and to create new sounds are widely known. This book proceeds from this starting point to consider how electronic music changes the way we listen not only to music, but to sound itself. The common trait in recent experimental electronic music is a concern with whether sound, in itself, bears meaning. The use of previously undesirable materials like noise, field recordings, and extremely quiet sounds has contributed to electronic music's destruction of the "musical frame", the conventions that used to set apart music from the outside world. In the void created by the disappearance of the musical frame, different philosophies for listening have emerged. Some electronic music genres insist upon the inscrutability and abstraction of sound. Others maintain that sound functions as a sign pointing to concepts or places beyond the work. But all share an approach towards listening that departs fundamentally from the expectations that have governed music listening in the West for the previous five centuries.

The eighth Culture book from the awesome imagination of Iain M. Banks, a modern master of science fiction. In a world renowned within a galaxy full of wonders, a crime within a war. For one man it means a desperate flight, and a search for the one - maybe two - people who could clear his name. For his brother it means a life lived under constant threat of treachery and murder. And for their sister, it means returning to a place she'd thought abandoned forever. Only the sister is not what she once was; Djan Seriy Anaplian has become an agent of the Culture's Special Circumstances section, charged with high-level interference in civilisations throughout the greater galaxy. Concealing her new identity - and her particular set of abilities - might be a dangerous strategy. In the world to which Anaplian returns, nothing is quite as it seems; and determining the appropriate level of interference in someone else's war is never a simple matter. Praise for the Culture series: 'Epic in scope, ambitious in its ideas and absorbing in its execution' Independent on Sunday 'Banks has created one of the most enduring and endearing visions of the future' Guardian 'Jam-packed with extraordinary invention' Scotsman 'Compulsive reading' Sunday Telegraph The Culture series: Consider Phlebas The Player of Games Use of Weapons The State of the Art Excession Inversions Look to Windward Matter Surface Detail The Hydrogen Sonata Other books by Iain M. Banks: Against a Dark Background Feersum Endjinn The Algebraist Contemporary electronic music has splintered into numerous genres and subgenres, all of which share a concern with whether sound, in itself, bears meaning. Listening through the Noise considers how the experience of listening to electronic music constitutes a departure from the expectations that have long governed music listening in the West.

This is the first book to offer a systematic account of the concept of opacity in the aesthetic field. Engaging with works by Ernie Gehr, John Akomfrah, Matt Saunders, David Lynch, Trevor Paglen, Zach Blas, and Low, the study considers the cultural, epistemological, and ethical values of images and sounds that are fuzzy, indeterminate, distorted, degraded, or otherwise

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indistinct. Rethinking Art and Visual Culture shows how opaque forms of art address problems of mediation, knowledge, and information. It also intervenes in current debates about new systems of visibility and surveillance by explaining how indefinite art provides a critique of the positivist drive behind these regimes. A timely contribution to media theory, cinema studies, American studies, and aesthetics, the book presents a novel and extensive analysis of the politics of transparency.

Low End Theory probes the much-mythologized field of bass and low-frequency sound. It begins in music but quickly moves far beyond, following vibratory phenomena across time, disciplines and disparate cultural spheres (including hauntings, laboratories, organ workshops, burial mounds, sound art, studios, dancefloors, infrasonic anomalies, and a global mystery called The Hum). Low End Theory asks what it is about bass that has fascinated us for so long and made it such a busy site of bio-technological experimentation, driving developments in science, technology, the arts, and religious culture. The guiding question is not so much what we make of bass, but what it makes of us: how does it undulate and unsettle; how does it incite; how does it draw bodily thought into new equations with itself and its surroundings? Low End Theory is the first book to survey this sonorous terrain and devise a conceptual language proper to it. With its focus on sound's structuring agency and the multi-sensory aspects of sonic experience, it stands to make a transformative contribution to the study of music and sound, while pushing scholarship on affect, materiality, and the senses into fertile new territory. Through energetic and creative prose, Low End Theory works to put thought in touch with the vibratory encounter as no scholarly book has done before. For more information, visit:

<http://www.lowendtheorybook.com/>

'Exhilarating' - Sunday Times 'Funny and moving' - Jarvis Cocker Music critic and writer Paul Morley weaves together memoir and history in a spiralling tale that establishes classical music as the most rebellious genre of all. Paul Morley had stopped being surprised by modern pop music and found himself retreating into the sounds of artists he loved when, as an emerging music journalist in the 70s, he wrote for NME. But not wishing to give in to dreary nostalgia, endlessly circling back to the bands he wrote about in the past, he went searching for something new, rare and wondrous – and found it in classical music. A soaring polemic, a grumpy reflection on modern rock, and a fan's love note, *A Sound Mind* rejects the idea that classical music is establishment; old; a drag. Instead, the book reveals this genre to be the most exciting and varied in music. *A Sound Mind* is a multi-layered memoir of Morley's shifting musical tastes, but it is also a compelling history of classical music that reveals the genre's rich and often deviant past – and, hopefully, future. Like a conductor, Morley weaves together timelines and timeframes in an orchestral narrative that declares the transformative and resilient power of classical music from Bach to Shostakovich, Brahms to Birtwistle, Mozart to Cage, travelling from eighteenth century salons to the modern age of Spotify. 'His passion for centuries of music – both celebrated and obscure – is infectious' - Irish Independent

De moderne klassieker van Dave Eggers Mae Holland kan haar geluk niet op als ze wordt aangenomen bij de Cirkel, het machtigste internetbedrijf ter wereld. De persoonlijke e-mails van de gebruikers, hun sociale media, betalingsverkeer en aankopen zijn met elkaar verbonden door een universeel besturingsprogramma. Het resultaat: iedereen heeft slechts één online identiteit.

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Een nieuw tijdperk van openheid en gemeenschapszin is aangebroken. Mae laat zich meeslepen door de energie van het bedrijf, de groepsactiviteiten en de feestjes, de oneindige mogelijkheden – zelfs als ze het leven buiten de campus langzaam uit het oog verliest, een ontmoeting met een collega haar in verwarring brengt, en haar bijdrage aan de Cirkel steeds meer openbaar wordt. De Cirkel is een intelligente, scherpe en spannende roman die vragen oproept over ons geheugen, onze geschiedenis, privacy, democratie en de grenzen aan onze kennis van de wereld.

Its finally here! The unforgettable tale our mommas never knew. If they had, it would have been their explanation to, Where do babies come from? If you have a baby, are fascinated with babies, or just want to read an originally twisted spin on babies, this is for you. This is an incomparable, must-read fantasy story for all baby lovers! Come travel with Bina and baby Cadence, through the enchanting journey of parenthood, from the babys perspective. Discover the shocking truth of where babies really come from told straight from the babys mouth!

Awarded a Certificate of Merit at the ARSC Awards for Excellence 2018 In the past two decades digital technologies have fundamentally changed the way we think about, make and use popular music. From the production of multimillion selling pop records to the ubiquitous remix that has become a marker of Web 2.0, the emergence of new music production technologies have had a transformative effect upon 21st Century digital culture. Sonic Technologies examines these issues with a specific focus upon the impact of digitization upon creativity; that is, what musicians, cultural producers and prosumers do. For many, music production has moved out of the professional recording studio and into the home. Using a broad range of examples ranging from experimental electronic music to more mainstream genres, the book examines how contemporary creative practice is shaped by the visual and sonic look and feel of recording technologies such as Digital Audio Workstations.

CMJ New Music Monthly, the first consumer magazine to include a bound-in CD sampler, is the leading publication for the emerging music enthusiast. NMM is a monthly magazine with interviews, reviews, and special features. Each magazine comes with a CD of 15-24 songs by well-established bands, unsigned bands and everything in between. It is published by CMJ Network, Inc.

Nothing stays buried forever, especially not the past. Two men stand out in a crowd overlooking the Ohio River. A plane is being taken from the water where it crashed decades before. Both men helped put it there. Jim Christensen's daughter, Melissa, has been troubled of late. She has dreams that feel like memories, unsettling images percolate to the surface. She remembers a terrifying past, possibly her own, from a time before she was adopted by her father.

Christensen's work as an expert in memory makes him the ideal person to help unlock his daughter's fragile grasp on her own history. But will he want to learn the truth of where Melissa came from? Who she was before? Who might still be looking for her? This dizzying novel of suspense takes the reader back into a dirty war and its human costs, into the fevered mind of one of its survivors, and through the crosshairs of a man desperate to keep his own history vanished.

Resonances is a compelling collection of new essays by scholars, writers and musicians, all seeking to explore and enlighten this field of study. Noise seems to stand for a lack of aesthetic grace, to alienate or distract rather than enrapture. And yet the drones of psychedelia, the racket of garage rock and punk, the thudding of rave, the feedback of shoegaze and post-rock, the bombast of thrash and metal, the clatter of jungle and the stuttering of electronica, together with notable examples of avant-garde noise art, have all found a place in the history of contemporary musics, and are recognised as representing key evolutionary moments. Noise therefore is the untold story of contemporary popular music, and in a critical exploration of noise lies the possibility of a new narrative: one that is wide-ranging, connects the popular to the underground and avant-garde, fully posits the studio as a musical instrument, and demands new critical and theoretical paradigms of those seeking to write about music.

What does a one hour contemporary orchestral piece by Georg Friedrich Haas have in common with a series of glitch-noise electronic tracks by Pan Sonic? This book proposes that, despite their differences, they share a particular understanding of sound that is found across several quite distinct genres of contemporary art music: the ecstatic-materialist perspective. Sound in the ecstatic-materialist perspective is considered as a material mass or element, unfolding in time, encountered by a listener, for whom the experience of that sound exceeds the purely sonic without becoming entirely divorced from its materiality. It is "material" by virtue of the focus on the texture, consistency, and density of sound; it is "ecstatic" in the etymological sense, that is to say that the experience of this sound involves an instability; an inclination to depart from material appearance, an ephemeral and transitory impulse in the very perception of sound to something beyond – but still related to – it. By examining musical pieces from spectralism to electroacoustic domains, from minimalism to glitch electronica and dubstep, this book identifies the key intrinsic characteristics of this musical perspective. To fully account for this perspective on sonic experience, listener feedback and interviews with composers and performers are also incorporated. Sound in the ecstatic-materialist perspective is the common territory where composers, sound artists, performers, and listeners converge.

For the last twenty years *The Wire* has fearlessly bypassed fashion in its search to expose the most innovative, radical, and compelling music from every genre all across the world. As listeners have grown increasingly eclectic and adventurous in their tastes, *The Wire* has emerged as the most authoritative source on modern music. In *Undercurrents* some of the best music writers of our time uncover the hidden wiring of the past century's most influential music. Ian Penman discusses how the microphone transformed the human voice and made phantom presences of great singers such as Billie Holiday, Robert Johnson, and Brian Wilson. Christoph Cox demonstrates how the pioneers of live electronic music, the West Coast ensemble Sonic Arts Union, redefined virtuosity for the electronic age. Philip Smith and

Peter Shapiro examine Harry Smith's Smithsonian Anthology of American Folk Music, which led to a massive reappraisal of musical values that went far beyond the folk music revival.

Warcross van Marie Lu Stel je voor: een virtual reality-game die de hele wereld beheerst... Voor de miljoenen spelers die elke dag inloggen is Warcross niet zomaar een virtual reality-game. Het is een hype, een lifestyle - en een belangrijke bron van inkomsten voor spelers over de hele wereld. Dat geldt ook voor hacker Emika, die als premiejager illegale gokkers opspoor. Als ze dringend geld nodig heeft, neemt Emika een groot risico door de internationale Warcross-kampioenschappen te hacken. Ongewild belandt ze midden in de game en ineens is ze wereldberoemd. Emika is ervan overtuigd dat ze gearresteerd zal worden, maar tot haar verbazing wordt ze benaderd door Hideo Tanaka, de steenrijke bedenker van het spel. Hij wil haar inhuren om een hacker te traceren die het hele Warcross-imperium dreigt plat te leggen. Halsoverkop vertrekt Emika naar Tokyo, naar Hideo's wereld van roem en rijkdom. Maar al snel raakt ze zelf verstrikt in een duister complot. Deze spannende scifi-thriller waarin werkelijkheid en virtual reality door elkaar lopen laat je niet meer los. Stap in de wereld van Warcross – een wereld die angstaanjagend dichtbij is.

Dankzij de technologie kunnen we voor de werkelijke productiebehoefte ongeveer met een vijftienurige werkweek toe, en toch werken we allemaal volle dagen. Een groot deel van ons werk moet dus wel bullshit zijn, stelde antropoloog David Graeber in een online artikel. De reacties waren explosief: heel veel mensen – over de hele wereld – bleken het fenomeen te kennen. Nota bene: een bullshit job is een baan waarvan de persoon zelf weet en vindt dat het een onzinbaan is. Graeber beschrijft in dit boek het hoe en waarom van deze banen, die voortkomen uit het kapitalisme maar er eigenlijk haaks op staan (ze zijn niet productief en lijken dus meer op de werkverschaffing in het voormalige Oostblok). Een andere bron van onzinbanen is onze calvinistische overtuiging dat werkeloos zijn slecht is. De geciteerde verhalen zijn hilarisch en tragisch tegelijk, en Graebers betoog is uniek in zijn helderheid en scherpte. Voor iedereen die anders wil kijken naar werk, kapitalisme en zingeving is dit boek een must-read.

"Industrial" is a descriptor that fans and critics have applied to a remarkable variety of music: the oil drum pounding of Einstürzende Neubauten, the processed electronic groans of Throbbing Gristle, the drumloop clatter of Skinny Puppy, and the synthpop songcraft of VNV Nation, to name just a few. But the stylistic breadth and subcultural longevity of industrial music suggests that the common ground here might not be any one particular sound, but instead a network of ideologies. This book traces industrial music's attitudes and practices from their earliest articulations--a hundred years ago--through the genre's mid-1970s formation and its development up to the present and beyond. Taking cues from radical intellectuals like Antonin Artaud, William S. Burroughs, and Guy Debord, industrial musicians sought to dismantle deep cultural assumptions so thoroughly normalized by media, government, and religion as to seem invisible. More extreme than punk, industrial music revolted against the very ideas of order and reason: it sought to strip away the brainwashing that was identity itself. It aspired to provoke, bewilder, and roar with independence. Of course, whether this revolution succeeded is another question... Assimilate is the first serious study published on industrial music. Through incisive discussions of musicians, audiences, marketers, cities, and songs, this book traces industrial values, methods, and goals across forty years of technological, political, and artistic change. A scholarly musicologist and a longtime industrial musician, S. Alexander Reed provides deep insight not only into the genre's history but also into its ambiguous relationship

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with symbols of totalitarianism and evil. Voicing frank criticism and affection alike, this book reveals the challenging and sometimes inspiring ways that industrial music both responds to and shapes the world. *Assimilate* is essential reading for anyone who has ever imagined limitless freedom, danced alone in the dark, or longed for more noise.

This book offers a set of eleven discipline-specific chapters from across the arts, humanities, psychology, and medicine. Each contributor considers the creative potential of error and/or ambiguity, defining these terms in the particular context of that discipline and exploring their values and applications. Themes include error in choreography, poetry, media art, healthcare, psychology, critical typography and mixed reality performance. The book emerges from a core question of how dance research and HCI can inform each other through consideration of error, ambiguity and 'messiness' as methodological tools. The digital age had heralded the possibility that error could be eradicated by the logic of computers but several chapters focus on glitch in arts practices that exploit errors in computer programmes, or even create programmes specifically to produce errors. Together, the chapters explore how error can take us somewhere different or somewhere new, to develop a new, more interesting way of working.

The *Oxford Handbook of Sound and Image in Digital Media* surveys the contemporary landscape of audiovisual media. Contributors to the volume look not only to changes brought by digital innovations, but to the complex social and technological past that informs, and is transformed by, new media. This collection is conceived as a series of dialogues and inquiries by leading scholars from both image- and sound-based disciplines. Chapters explore the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the *Twilight* franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

There are no words for it. Ecstasy is laughably inadequate, as are rapture, euphoria, bliss ... Ugly, harsh syllables that come nowhere near capturing the merest fraction of what he feels. The experience is primal and transcendent, like birth, like death. Scott Raymond lost his parents in a bloodbath when he was only nine years old, but despite the occasional headaches and hallucinations, he's managed to turn that trauma into moderate success as a true-crime writer. The success doesn't extend to keeping up the relationship with his estranged wife and son, however. Hoping to regain a sense of normal family life, he follows them to Ash Creek, Ohio under the pretense of writing a new book about a missing six-year-old girl. There, he encounters a young woman who shares the missing girl's name. She leads Scott into a world of psychotropic spiders, shark-toothed teenagers, and the expression of nearly every dark desire. Fear and fascination lay equal claim as the nightmare fantasies of this realm bleed into Scott's daily life and his attempts to maintain a relationship with his son. Soon, he will need to use this world of cruelty and pain to face his past, his future, and what his life might have become. If he fails, it is only a matter of time before the nightmare that bloodied his childhood will reach out to ensnare his own son.

From the perennially young, precocious figure of 'little orphan Annie' to the physical and vocal ageing of the eighteenth-century castrato, interlinked cultural constructions of age and gender are central to the historical and contemporary depiction of creative activity and its audiences. *Gender, Age and Musical Creativity* takes an interdisciplinary approach to issues of identity and its representation, examining intersections of age and gender in relation to music and musicians across a wide range of periods, places, and genres, including female

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patronage in Renaissance Italy, the working-class brass band tradition of northern England, twentieth-century jazz and popular music cultures, and the contemporary 'New Music' scene. Drawing together the work of musicologists and practitioners, the collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice and their reception: essays explore juvenilia and 'late' style in composition and performance, the role of public and private institutions in fostering and sustaining creative activity throughout the course of musical careers, and the ways in which genres and scenes themselves age over time. The experimentalist phenomenon of 'noise' as constituting 'art' in much twentieth-century music (paradoxically) reached its zenith in Cage's ('silent' piece) 4'33 . But much post-1970s musical endeavour with an experimentalist telos, collectively known as 'sound art', has displayed a postmodern need to 'load' modernism's 'degree zero'. After contextualizing experimentalism from its inception in the early twentieth century, Dr Linda Kouvaras's *Loading the Silence: Australian Sound Art in the Post-Digital Age* explores the ways in which selected sound art works demonstrate creatively how sound is embedded within local, national, gendered and historical environments. Taking Australian music as its primary - but not sole - focus, the book not only covers discussions of technological advancement, but also engages with aesthetic standpoints, through numerous interviews, theoretical developments, analysis and cultural milieu for a contemporary Australian, and wider postmodern, context. Developing new methodologies for synergies between musicology and cultural studies, the book uncovers a new post-postmodern aesthetic trajectory, which Kouvaras locates as developing over the past two decades - the altermodern. Australian sound art is here put firmly on the map of international debates about contemporary music, providing a standard reference and valuable resource for practitioners in the artform, music critics, scholars and educators.

De lange weg naar de vrijheid is de beroemde autobiografie van een van de grootste mannen van de twintigste eeuw. Nelson Mandela beschrijft de lange weg die hij heeft moeten afleggen van onwetende jongen tot charismatisch staatsman. Dit is het verhaal van misschien wel de wonderbaarlijkste omwenteling in de geschiedenis, verteld door de man die het allemaal heeft meegemaakt en in gang gezet. Het verhaal van Mandela, door Mandela.

This is the first volume to mobilize encounters between the work of Gilles Deleuze and Félix Guattari and the rich developments in cultural studies of music and sound. The book takes seriously the intellectual and political challenge that the process philosophy of Deleuze and Guattari poses for previous understandings of music as permanent objects and primarily discursive texts. By elaborating on the concepts of Deleuze and Guattari in innovative ways, the chapters of the book demonstrate how musical and sonic practices and expressions can be reconsidered as instances of becoming, actors in assemblages, and actualizations of virtual tendencies. The collection pushes notions of music and sound beyond such long-term paradigms as identity thinking, the privileging of signification, and the centrality of the human

subject. The chapters of the volume bring a range of new topics and methodological approaches in contact with Deleuze and Guattari. These span from movement improvisation, jazz and western art music studies, sound and performance art and reality TV talent shows to deaf musicians and indigenous music. The book also highlights such fresh ways of doing analysis and shaping the methodological tools of music and sound studies that are enabled by Deleuze and Guattari's philosophy. Their philosophy, too, gains renewed capacities and potential when responding to ethnographic, cultural, ethnomusicological, participatory, aesthetic, new materialist, feminist and queer perspectives to music and sound. At a time when technological advances are transforming cultures and supporting new automated military operations, action films engage the senses and, in doing so, allow viewers to embody combat roles. This book argues that through film the viewer adapts to an ecology of fear, one that reflects global panic at the near-constant threat of conflict and violence. Often overwhelming in its audiovisual assault, action cinema attempts to overpower our bodies with its own through force and intensity. In this book, Steen Ledet Christiansen identifies five aspects central to how action films produce such physical movements and responses through vectors, droning, kinetics, telesomatics and volatility and in so doing unveils new modes of perception that acclimatise us for warfare. Drawing on theories from film-philosophy and a consideration of the aesthetics and phenomenology of war, this is an innovative study of the evolving action movie and its role in the targeted address of battle. Chapters investigate new modes of cinematic experience through in-depth case studies of Iron Man, Avatar and the Jason Bourne trilogy, through to The Hurt Locker and Mad Max: Fury Road. "

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