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## Media Ecologies: Materialist Energies in Art and Technoculture (Leonardo Book Series)

Matthew Fuller

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**Matthew Fuller : Media Ecologies: Materialist Energies in Art and Technoculture (Leonardo Book Series)**

before purchasing it in order to gauge whether or not it would be worth my time, and all praised Media Ecologies: Materialist Energies in Art and Technoculture (Leonardo Book Series):

1 of 4 people found the following review helpful. No single argumentBy KenAs many books of this kind the introduction was promising but after a few pages you start to realise this is getting you no-where. There is no single argument or main idea guiding it. Seems like a lot of mumbling that doesn't mean anything. Of course there are lots and lots of quotes to the actual must-quote philosophers (Foucault, Guattari...) but they seem really out of place.1 of 1 people found the following review helpful. Fuller's intervention into media studies has been sadly neglected. ...By Joseph SannicandroFuller's intervention into media studies has been sadly neglected. His case studies, particularly of pirate radio stations, offer a strong new approach to the study of media. The constraints of disciplinary noninterference and reductive approaches to objects of study blind scholars to the broader ecologies that affect our understanding of

media.

In *Media Ecologies*, Matthew Fuller asks what happens when media systems interact. Complex objects such as media systems -- understood here as processes, or elements in a composition as much as "things" -- have become informational as much as physical, but without losing any of their fundamental materiality. Fuller looks at this multiplicitous materiality -- how it can be sensed, made use of, and how it makes other possibilities tangible. He investigates the ways the different qualities in media systems can be said to mix and interrelate, and, as he writes, "to produce patterns, dangers, and potentials." Fuller draws on texts by Felix Guattari and Gilles Deleuze as well as writings by Friedrich Nietzsche, Marshall McLuhan, Donna Haraway, Friedrich Kittler, and others, to define and extend the idea of "media ecology." Arguing that the only way to find out about what happens when media systems interact is to carry out such interactions, Fuller traces a series of media ecologies -- "taking every path in a labyrinth simultaneously," as he describes one chapter. He looks at contemporary London-based pirate radio and its interweaving of high- and low-tech media systems; the "medial will to power" illustrated by "the camera that ate itself"; how, as seen in a range of compelling interpretations of new media works, the capacities and behaviors of media objects are affected when they are in "abnormal" relationships with other objects; and each step in a sequence of Web pages, Cctv -- world wide watch, that encourages viewers to report crimes seen via webcams. Contributing to debates around standardization, cultural evolution, cybernetic culture, and surveillance, and inventing a politically challenging aesthetic that links them, *Media Ecologies*, with its various narrative speeds, scales, frames of references, and voices, does not offer the academically traditional unifying framework; rather, Fuller says, it proposes to capture "an explosion of activity and ideas to which it hopes to add an echo."