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amid the accelerating  
metamorphoses of our  
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Kimberly Lamm Jonathan  
Crary's 1990 Techniques of  
the Observer: On Vision and  
Mod-ernity in the Nineteenth

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unconventionally wide range  
of cultural materials to  
unsettle the entrenched  
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ity. More concretely, I will  
examine how ideas about  
perception and attention

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were transformed in the late nineteenth century alongside the emergence of new technological forms of spectacle, display, projection, attraction, and recording. I attempt to describe ways in which new

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Contents

Suspensions of Perception:  
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Modern Culture. By Jonathan  
Crary. Jonathan Crary



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Jonathan Crary is Meyer Schapiro Professor of Modern Art and Theory at Columbia University. A founding ...

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sequel, *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Crary takes his title in part from Freud's 1912 paper on psychoanalytic technique in which the

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analyst is advised to attend to the analysand with gleichschwebende Aufmerksamkeit or an "evenly suspended attention" (367).

Review of Jonathan Crary,  
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General Thoughts

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audio, consciousness} This book is based on the assumption that the ways in which we intently listen to, look at, or concentrate on anything have a deeply historical character.



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that originated in the 19th century.

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medical, psychological and  
social theory across a range  
of writers, including Yeats,  
Henry James, Eliot, Stein,  
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nineteenth-century  
psychophysics, biology, and  
bodily reform techniques,  
but within a context in  
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reconceived and subjected to  
new modes of production,  
representation and

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book offers a cultural  
history of modernism as it  
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cultural habits of media consumption that we still experience, even as pixels supersede paper. Revealing the history of our own moment, *The Mediated Mind* challenges the commonplace assumption that our own new

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own mind. We often complain  
about our fractured mental  
lives and feel beset by  
outside forces that destroy  
our focus and disrupt our

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peace of mind. Any defense against this, Crawford argues, requires that we reckon with the way attention sculpts the self. Crawford investigates the intense focus of ice hockey players and short-order

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chefs, the quasi-autistic behavior of gambling addicts, the familiar hassles of daily life, and the deep, slow craft of building pipe organs. He shows that our current crisis of attention is only

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superficially the result of digital technology, and becomes more comprehensible when understood as the coming to fruition of certain assumptions at the root of Western culture that are profoundly at odds with

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security to the rise of the  
hipster. With implications  
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children, the design of public spaces, and democracy itself, this is a book of urgent relevance to contemporary life.

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how they disclose our world  
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students and scholars of  
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the association between perception and communication. This book is composed of 12 chapters and starts with an overview of the value of auditory studies and the basic principles of perception and

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These topics are followed by discussions of the role of communication channels in listening; the effects of noise on behavior; the general nature of vigilance; some data on individual differences related to

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extraversion and decrement in non-vigilance tasks; and the nature of extinction.

The closing chapters consider the problems of multi-channeling listening and the selective nature of learning. These chapters

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also provide a summary of principles of perception and communication. This book will prove useful to applied psychologists, behaviorists, and researchers.

"Little Billee is a young



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English painter with great talent. He and his friends Taffy and the Laird share a studio in a Quartier Latin neighborhood full of artists and musicians, including a German-Polish music teacher named Svengali. The group

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become acquainted with an  
artists' model named Trilby,  
who was orphaned as a child  
and who works to support her  
little brother and herself.  
Trilby is lively, charming,  
unpretentious, and  
beautiful, and soon Little

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Billee is madly in love. When his mother learns that Little Billee intends to marry an artists' model (nude models were almost as socially unacceptable as prostitutes) she travels to Paris and tells Trilby that

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such a marriage would mean ruin for Billee and his family. Trilby promises that she will never see Little Billee again. Soon afterward, Trilby vanishes, leaving Billee sick and distraught. Many years

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later, Billee and his friends hear of a singer called "La Svengali" who has astonished all of Europe. By attending one of her performances, they learn that "La Svengali" is the wife of the music teacher

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they knew in the Quartier Latin, trained by him to sing with more technical mastery than anyone has ever heard. When "La Svengali" appears on stage, they see that she is none other than Trilby. Her singing moves

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the audience to tears, though everyone notices that she moves stiffly and strangely and that her face is as blank as an automaton's. Not until Svengali dies suddenly during a concert is Trilby

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set free from the hypnotic spell that has controlled her for years." " --Allreaders.com.

Chloe never quite believed her friend's stories about the Cat Lady. But when a



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dare goes horribly wrong,  
she finds out that the truth  
is more terrifying than  
anyone has ever imagined ...

Spectacle 2.0 recasts  
Debord's theory of spectacle  
within the frame of 21st

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century digital capitalism.  
It offers a reassessment of  
Debord's original notion of  
Spectacle from the late  
1960s, of its posterior  
revisitation in the 1990s,  
and it presents a  
reinterpretation of the

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concept within the scenario of contemporary informational capitalism and more specifically of digital and media labour. It is argued that the Spectacle 2.0 form operates as the interactive network that

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links through one singular  
(but contradictory) language  
and various imaginaries,  
uniting diverse productive  
contexts such as logistics,  
finance, new media and  
urbanism. Spectacle 2.0 thus  
colonizes most spheres of

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social life by processes of commodification, exploitation and reification. Diverse contributors consider the topic within the book's two main sections: Part I conceptualizes and

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historicizes the Spectacle  
in the context of  
informational capitalism;  
contributions in Part II  
offer empirical cases that  
historicise the Spectacle in  
relation to the present (and  
recent past) showing how a

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Spectacle 2.0 approach can illuminate and deconstruct specific aspects of contemporary social reality. All contributions included in this book rework the category of the Spectacle to present a stimulating

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compendium of theoretical  
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