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Altri autori (Persone)	KingGeoff
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Nota di contenuto	Contents; Preface; 'Introduction: The Spectacle of the Real' Geoff King; 1. 'Media Culture and the Triumph of the Spectacle' Douglas Kellner; 2. 'Real Time, Catastrophe, Spectacle: Reality as a FAntasy Live Media' Lee Rodney; 3. "" Just Like a Movie"": 9/11 and Hollywood Spectacle' Geoff King; 4. 'Reframing Fantasy: September 11 and the Global Audience' Kathy Smith; 5. 'Teratology of the Spectacle' Dean Lockwood; 6. 'Caught on Tape: A legacy of Low-tech Reality' Amy West; 7. ' Love 'n the Real; or, How I learned to Love Reality TV' Misha Kavka 8. ' Looking Inside: Showing Medical Operations on Ordinary Television' Frances Bonner9. ' Hell in a Cell and Other Stories: Violence, Endangerment and Authenticity in Professional Wrestling' Leon Hunt; 10. ' Docobricolage in the Age of Simulation' Bernadette Flynn; 11. A Production Desogner's Cinema: Historical Authenticity in Popular Films Set in the Past' Michele Pierson; 12. The New Spatial Dynamics of the Bullet-Time effect' Lisa Purse; 13. ""I was dreaming I was awake and then I woke up and found myself asleep': Dreaming spectacle and reality in Waking Life' Paul Ward 14. Cannibal Holocaust and the Pornography of Death' Julian Petley15. 'Beyond the Blair Witch: A New Horror Aesthetic?' Peg Aloi; 16.

' Spectres and Capitalism, Spectacle and the Horror Film' Mike Wayne; 17. 'Looking On: Troubling Spectacles and the Complicitous Spectator' Michele Aaron; 18. The enigma of the Real: The Qualifications for Real sex in Contemporary Art Cinema' Tanya Krzywinska

Sommario/riassunto

Hollywood special effects offer spectacular creations or re-creations that make claims to our attention on the grounds of their 'incredible-seeming reality'. They can appear both 'incredible' and 'real', their appeal based on their ability to 'convince'-to appear real in terms such as detail and texture-and on their status as fabricated spectacle, to be admired as such. At a seemingly very different end of the audio-visual media spectrum, 'reality' television offers the spectacle of, supposedly, the 'real' itself, a 'reality' that ranges from the banality of the quotidian to intense interperso
