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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: Seeing Things -- 1. A Spirit of Giving in A Midsummer Night's Dream -- 2. Visualizing Hamlet's Ghost: The Theatrical Spirit of Modern Subjectivity -- 3. Samuel Beckett's spectres du noir: The Being of Painting and the Flatness of Film -- 4. The Spirit of Toys: Resurrection, Redemption, and Consumption in Toy Story, Toy Story 2, and Beyond -- Notes -- Works Cited -- Index
Sommario/riassunto	A technological revolution has changed the way we see things. The storytelling media employed by Pixar Animation Studios, Samuel Beckett, and William Shakespeare differ greatly, yet these creators share a collective fascination with the nebulous boundary between material objects and our imaginative selves. How do the acts of seeing and

believing remain linked? Alan Ackerman charts the dynamic history of interactions between showing and knowing in *Seeing Things*, a richly interdisciplinary study which illuminates changing modes of perception and modern representational media. *Seeing Things* demonstrates that the airy nothings of *A Midsummer Night's Dream*, the Ghost in *Hamlet*, and soulless bodies in Beckett's media experiments, alongside *Toy Story*'s digitally animated toys, all serve to illustrate the modern problem of visualizing, as Hamlet put it, 'that within which passes show.' Ackerman carefully analyses such ghostly appearances and disappearances across cultural forms and contexts from the early modern period to the present, investigating the tension between our distrust of shadows and our abiding desire to believe in invisible realities. *Seeing Things* provides a fresh and surprising cultural history through theatrical, verbal, pictorial, and cinematic representations.

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