

1. Record Nr.	UNINA9910787005103321
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Titolo	9/11 and the visual culture of disaster // Thomas Stubblefield
Pubbl/distr/stampa	Bloomington, Indiana : , : Indiana University Press, , 2014 ©2014
ISBN	0-253-01563-4
Descrizione fisica	1 online resource (250 p.)
Disciplina	973.931
Soggetti	September 11 Terrorist Attacks, 2001 - Influence September 11 Terrorist Attacks, 2001, in mass media September 11 Terrorist Attacks, 2001, in art Emptiness (Philosophy)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: spectacle and its other -- From latent to live: disaster photography after the digital turn -- Origins of affect: the falling body and other symptoms of cinema -- Remembering-images: empty cities, machinic vision, and the post-9/11 imaginary -- Lights, camera, iconoclasm: how do monuments die and live to tell about it? -- The failure of the failure of images: the crisis of the unrepresentable from the graphic -- Novel to the 9/11 memorial -- Conclusion: disaster(s) without content.
Sommario/riassunto	The day the towers fell, indelible images of plummeting rubble, fire, and falling bodies were imprinted in the memories of people around the world. Images that were caught in the media loop after the disaster and coverage of the attack, its aftermath, and the wars that followed reflected a pervasive tendency to treat these tragic events as spectacle. Though the collapse of the World Trade Center was "the most photographed disaster in history," it failed to yield a single noteworthy image of carnage. Thomas Stubblefield argues that the absence within these spectacular images is the paradox of