



BA (Hons) Interactive Media Production  
BA (Hons) Television Production  
BA (Hons) Scriptwriting for Film and Television

Year One  
IMAGES

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Keynote Lectures

## An Introduction to Visual Culture

**Tutor: Cláudia Vieira**

Week 1-6; Mondays 10-12; Marconi Lecture Theatre

### Overview

Images surround us. Our technologically-advanced cultures are rooted on an excess of signs through which we communicate, share our experiences of the world. In *Understanding Media*, Marshall McLuhan was convinced that electronic media would evoke a 'return to the inclusive form of the icon' (1964: 30); by 1995, William Mitchell interpreted the contemporary influx of images as a 'pictorial turn' towards fundamental cultural change. Yet, Mitchell (2002) also reminds us that this bias towards the visual is a mythology of technologically-advanced cultures themselves. For Barthes (1972), this mythology is part of many mythologies we create to give meaning to the world around us; that our dominant mythologies reflect the power structures in society at any given time.

In this Introduction to Visual Culture we explore 'visuality', our practices of visualising the world through the interrelation of images to other forms of communication. You are both consumers of media *and* producers of media. The ways in which you design, evoke, create images will be central to your productions. The aim of this Introduction to Visual Culture is to render explicit and subject to analysis what we do implicitly everyday when we create and 'read' images.

### GENERAL RESOURCES

Throughout the series we will be adding to and revising the following wiki collaboratively. This wiki will be introduced fully in Lecture #1:

***Our Icons: a collaborative wiki of our favourite iconic images of all time. Available from: <http://www.ouricons.org> [Accessed 24 Sep 2008]***

The chapter below may be a good place to begin to demystify theory within visual culture:

**Walker, John & Chaplin, Sarah, 1997. 'Coping with Theory', *Visual Culture: An Introduction*. Manchester: Manchester University Press: 18-30**

Through this series of lectures, you'll begin to understand that ways of thinking about visual culture change over time, in accordance with different views of the world (or ideologies), that even the thoughts of individual thinkers change over time. The following resource will help you map all these different ways of thinking about visual culture historically:

***Media Timeline, CEMP (The Centre for Excellence in Media Practice), Bournemouth University. Available from: [www.cemp.ismysite.co.uk/timelines/media/](http://www.cemp.ismysite.co.uk/timelines/media/) [Accessed 24 Sep 2008]***

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Lecture #1

## **Intertextual Images: Mythologies, Signs and Fetishism**

What would you consider to be the most iconic image of all time? Of all the images that you come across everyday that evoke different feelings in you, which ones linger in memory? What those images mean to you may be different to what they mean to someone else; there may also be shared meanings. In what ways is what we read from an image dependent on the cultural pool of experiences each of us accumulates over our lifetime, a pool of different texts we dip into intertextually to enable us to read each new image we come across?

We will begin this lecture by adding to the collaborative wiki in development of 'Our Icons' – a shared archive of what you, I and others consider to be the most iconic images of all time [[www.ouricons.org](http://www.ouricons.org)]. Through this exercise we'll begin asking some of the questions above. More than likely, inadvertently, the ways in which we'll be reading these images will share similarities with ways of analysing images some theorists have termed semiotics. We will then apply some principles of semiotic analysis to advertising images, the ultimate texts of persuasion and fetishism.

### **KEY RESOURCE**

Barthes, Roland, 1993 [1972]. 'Myth Today', in *Mythologies*, translated by Annette Lavers. London: Vintage: 107-159

### **FURTHER RESOURCES**

Fowles, Jib, 1996. 'Energizers', in *Advertising and Popular Culture*. Thousand Oaks; London: Sage: 1-25

Greg Rowland *Semiotics*: Available from: [www.semiotics.co.uk](http://www.semiotics.co.uk) [Accessed 24 Sep 2008]

Kress, Gunther and van Leeuwen, Theo, 2000 [1996]. 'The Semiotic Landscape: Language and Visual Communication', in *Reading Images: The Grammar of Visual Design*. London; New York: Routledge: 16-44

Mitchell, William J. T., 2002. 'Showing seeing: a critique of visual culture', in Nicholas Mirzoeff (ed.) *The Visual Culture Reader*, 2nd ed. London; New York: Routledge, 86-101

Mitchell, William J. T., 1995. 'The Pictorial Turn', in *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press: 11-34

Stam, Robert, Burgoyne, Robert, and Flitterman-Lewis, Sandy, 1992. 'The Origins of Semiotics', *New vocabularies in film semiotics: structuralism, post-structuralism and beyond*. London: Routledge: 1-28

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Lecture #2

## 'Visualities': Technologies and Cultural Perception

In *The Work of Art in the Age of Mechanical Reproduction* (1934) Walter Benjamin wrote that film 'burst this prison-wall asunder by the dynamite of the tenth of a second, so that now, in the midst of its far-flung ruins and debris, we calmly and adventurously go traveling.' (XIII: para. 2) Benjamin's is a particularly deterministic, Marxist perspective on the propositions we'll explore in this lecture: does every new medium throw up new modes of perception? Or, alternatively, are our technological creations, and the media texts we produce and consume through them, informed by culturally-specific ways of perceiving the world?

### KEY RESOURCE

Abbinnett, Ross, 2003. 'Technology, Ideology and the Culture Industry', *Culture and Identity: Critical Theories*. Thousand Oaks; London: 73-95

### FURTHER RESOURCES

Benjamin, Walter, 1968 [1934]. 'The Work of Art in the Age of Mechanical Reproduction', in Walter Benjamin and Hannah Arendt (eds.) *Illuminations*. New York: Harcourt, Brace and World: 219-253. Available online from:

[www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm](http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm) [Accessed 24 Sep 2008]

*Chelovek s kino-apparatom* (*Man with a Movie Camera*), 1929. Film. Directed by Dziga Vertov. Soviet Union: VUFKU

Dawkins, Richard, 2008. *Venomous Snakes, Slippery Eels and Harun Yahya*, [richarddawkins.net](http://richarddawkins.net), July 7. Available from: <http://richarddawkins.net/article,2833,UPDATED-Venomous-Snakes-Slippery-Eels-and-Harun-Yahya>, [RichardDawkins.net](http://RichardDawkins.net) [Accessed 24 Sep 2008]

Lanting, Frans, 2007 [2005]. *A lyrical view of life on Earth*, TED Talks. Available from: [www.ted.com/index.php/talks/frans\\_lanting\\_s\\_lyrical\\_nature\\_photos.html](http://www.ted.com/index.php/talks/frans_lanting_s_lyrical_nature_photos.html) [Accessed 24 Sep 2008]

Manovich, Lev, 1997. *Cinema as a Cultural Interface*, manovich.net. Available from: [www.manovich.net/TEXT/cinema-cultural.html](http://www.manovich.net/TEXT/cinema-cultural.html) [Accessed 24 Sep 2008]

Mirzoeff, Nicholas, 1999. Part One: 'Visuality', *An Introduction to Visual Culture*. London: Routledge: 35-126

Mitchell, William, 2003. 'Prologue', in *Me++: the cyborg self and the networked city*. Cambridge, Massachusetts; London: MIT: 1-6

Walker, John A. and Chaplin, Sarah, 1997. 'The Concept of the Visual', *Visual Culture: An Introduction*. Manchester: Manchester University Press: 18-30

Williams, Raymond, 1990 [1974]. 'The Technology and the Society', *Television: Technology and Cultural Form*, 2nd ed. London: Routledge: 1-25

Microsoft Research, 2008. *WorldWide Telescope*. Available from: [www.worldwidetelescope.org](http://www.worldwidetelescope.org) [Accessed 24 Sep 2008]

Yahya, Harun, undated, *The Holographic Universe: The Secret Beyond Matter*, Documentary, harunyahya.tv. Available from: [www.harunyahya.tv/detail.php?l=4&pid=1271&cid=67](http://www.harunyahya.tv/detail.php?l=4&pid=1271&cid=67) [Accessed 24 Sep 2008]

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Lecture #3

## Practices of Looking: Ways of Seeing and Being Media

The term 'the male gaze' (Mulvey, 1975) has become something of a feminist cliché for referring to the voyeuristic way in which male consumers and producers look at women. Whilst this uni-dimensional perspective in relation to media texts remains significant in today's media world, this week we go beyond this cliché.

Audiences have diversified and media industries are increasingly inclusive. The dawn of 'We Media' and 'Citizen Journalism' online (Bowman and Willis 2003) has expanded the field of production further to a multitude of potential gazes of consumption and production. Alternatively, Chow asserts that, 'the state of being looked at is not only built into the way non-Western cultures are viewed by Western ones; more significantly it is part of the *active* manner in which [non-Western] cultures represent - ethnographize - themselves...being-looked-at-ness, rather than the act of looking, constitutes the primary event in cross-cultural representation' (Chow, quoted in Yi Zheng 1997: 352). Indeed, mutual gaze is now possible in forms of interpersonal communication other than direct face-to-face interaction: current examples are video-conferencing and the use of 'cam-to-cam' communication via the Web.

Building on the themes of technology and perception we explored in last week's lecture, Mirzoeff points out that the 'global proliferation of gazes and technologies' complicates the notions that 'visual culture privileges the viewpoint of the consumer in a given visual event' (2002: 8) – who is the consumer of yours and others' tv productions, online texts, scripts, etc? And how will your own position as producer inform how you locate the subjects of your productions?

## KEY RESOURCES

Mirzoeff, Nicholas, 2002. 'The Subject of Visual Culture' in Nicholas Mirzoeff (ed.) *The Visual Culture Reader*, 2nd ed. London; New York: Routledge, 86-101

## FURTHER RESOURCES

Bowman, Shayne and Willis, Chris, 2003. *We Media: How audiences are shaping the future of news and information*, The Media Centre. Available from: [www.hypergene.net/wemedia/weblog.php?id=P36](http://www.hypergene.net/wemedia/weblog.php?id=P36) [Accessed 24 Sep 2008]

Evans, Caroline and Gamman, Lorraine, 1995. 'The Gaze Revisited, Or Reviewing Queer Viewing', in Paul Burston and Colin Richardson (eds.) *A Queer Romance: Lesbians, Gay Men and Popular Culture*. London: Routledge: 13-56

*Ju Dou*, 2006 [1997]. Film. Directed by Zhang Yimou. China: Razor Digital Entertainment

Kaplan, E. A., 1983. 'Is the Gaze Male?', in *Women and Film: Both Sides of the Camera*. New York: Methuen: 23-35

Metz, Christian, 1975. 'The Imaginary Signifier', *Screen* 16(3): 14-76

Mulvey, Laura (1975): 'Visual Pleasure and Narrative Cinema', *Screen* 16(3): 6-18

*Sheng Si Jie (Stolen Life)*, 2005. Film. Directed by Shaohong Li. China: First Run Features

*Ways of Seeing*, Episode: 2, The Female Nude, 1972. Documentary. Directed by John Berger. BBC.

[Part 1] Available from: [www.youtube.com/watch?v=u72Alab-Gdc](http://www.youtube.com/watch?v=u72Alab-Gdc) [Accessed 24 Sep 2008]

[Part 2] Available from: [www.youtube.com/watch?v=aHsV7ljusCs](http://www.youtube.com/watch?v=aHsV7ljusCs) [Accessed 24 Sep 2008]

[Part 3] Available from: [www.youtube.com/watch?v=h1yvciNEuAs](http://www.youtube.com/watch?v=h1yvciNEuAs) [Accessed 24 Sep 2008]

[Part 4] Available from: [www.youtube.com/watch?v=hNZNB-SfC7w](http://www.youtube.com/watch?v=hNZNB-SfC7w) [Accessed 24 Sep 2008]

Zheng, Yi, 1997. 'Narrative Images of the Historical Passion: Those *Other* Women – On the Alterity in the New Wave of Chinese Cinema', in Sheldon Hsiao-Peng Lu (ed.) *Transnational Chinese cinemas: identity, nationhood, gender*. Honolulu: University of Hawaii Press: 347-360

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Lecture #4

## 'Realism', 'Authenticity' and 'The Everyday'

This lecture builds on the mythological constructions of the world (Barthes 1972) we've touched upon in earlier lectures. Through a variety of media and across centuries we explore the two main approaches to art and media production in 'Western' traditions – the quest for 'realism' and the desire for creative expression through specific stylistic devices – 'formalism'. In 'Ontology of the Photographic Image' (1945), Bazin argues that, 'the photographic image is the object itself, the object freed from the conditions of time and space that govern it' (9). Mitchell suggests, however, that 'digital imaging dramatically changes the rules of this game'. The digital image 'no longer has the power to convince us. The referent has come unstuck (1992: 29). Yet, *Un Chien Andalou* (Buñuel, 1929), for instance, reminds us that the camera had a capacity for deceit long before its digitalisation. In relation to 'the real' and 'the referent' we'll begin to tap into ideas of 'hyperreality', which we will explore further in subsequent lectures: Baudrillard suggests that 'instead of "the real" we have everywhere only the simulacrum, a world so pervaded by media images that we see only images of images, copies of copies (cited in Docker 1994: 105).

Back on planet earth, you may think (or, in this case, the Web), Murray (2008) suggests the social uses of digital photography, as represented on *flickr*, signals a shift in our engagement with the everyday image - it has become less about capturing those special or rare moments of life. In this way, photography (and visual media by extension) are no longer just the embalmers of time that Bazin (1945) once spoke of, but rather more alive, immediate, fleeting, focusing on the small and mundane. The everyday image becomes something that even the amateur can create and comment on, breaking down traditional categories of the amateur/professional in 'authentic' image-making.

In this lecture we break open notions of 'realism', 'authenticity' and 'the everyday', exploring the degree to which they are based on cultural context.

### KEY RESOURCE

Stam, Robert, Burgoyne, Robert, and Flitterman-Lewis, Sandy, 1992. 'From Realism to Intertextuality', *New vocabularies in film semiotics: structuralism, post-structuralism and beyond*. London: Routledge: 188-225

### FURTHER RESOURCES

Balázs, Béla, 1952. 'A New Form-Language', *Theory of The Film: Character and Growth of a New Art*, translated by Edith Bone: 30-59

Bazin, André, 1967. 'The Ontology of the Photographic Image', *What is cinema? Vol.1*, translated by Hugh Gray. Berkeley; London: University of California Press: 9-16

*Cidade de Deus (City of God)*, 2002. Film. Directed by Fernando Meirelles and Kátia Lund. Brazil; France: O2 Filmes

*Dragnet*, Season: 1, Episode: 12, The Big Phone Call, 1951. TV. Directed by: Jack Webb. NBC, 22 May 1952. Available from: [www.veoh.com/videos/v14240877rzH2cF5a](http://www.veoh.com/videos/v14240877rzH2cF5a) [Accessed 24 Sep 2008]

Mitchell, William, 2001 [1994] 'Intention and Artifice', *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*. Cambridge, Massachusetts: MIT: 23-57

Murray, Susan, 2008. 'Digital Images, Photo-Sharing, and Our Shifting Notions of Everyday Aesthetics', in *Journal of Visual Culture*, 7 (2): 147-163

*Paisà*, 1946. Film. Directed by Roberto Rossellini. Italy: Organizzazione Film Internazionali (OFI)

Partridge, John, undated. *Plato's Cave and the Matrix*, The Matrix official site. Available from: [http://whatisthematrix.warnerbros.com/r/\\_cmp/new\\_phil\\_partridge.html](http://whatisthematrix.warnerbros.com/r/_cmp/new_phil_partridge.html) [Accessed 24 Sep 2008]

Rothstein, Edward, 2003. 'Philosophers Draw On a Film Drawing On Philosophers', *New York Times*, May 24. Available from: <http://query.nytimes.com/gst/fullpage.html?res=9F00E3D71731F937A15756C0A9659C8B63> [Accessed 24 Sep 2008]

*The Matrix*, 1999. Film. Directed by Andy Wachowski and Larry Wachowski. USA: Warner Bros

*Un Chien Andalou*, 1929. Film. Directed by Luis Buñuel. France: independent. Available from: [www.futurepresent.org/teaching/BAIMP/1/images0607/IMT/contexts\\_of\\_realism/UnChienAndalou.mpg](http://www.futurepresent.org/teaching/BAIMP/1/images0607/IMT/contexts_of_realism/UnChienAndalou.mpg) [Accessed 24 Sep 2008]

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Lecture #5

## SpaceTime Kitsch

Bauman (1994) claims, 'Modern man cannot stand still...because there's no place to stand still on. Every 'now' melts away and disappears, no 'now' can be expected to last' (138).

This lecture is an entry point into spatial approaches to media. As media producers you're beginning on a long endeavour of conveying space, time and place within what is still a 2D screen – of finding techniques to break the screen both conceptually and technologically.

Jameson (1991) marks a transition from the ideological utopianism of 'modernism' - the quest to map 'reality', to urbanise nature, to perfect it - to a post-modern era that has put an end to –isms, grand theories, ideologies, time and space itself (154-155). From this perspective time and space have lost significance, in a world where you can (potentially) send email from one side of the world to the other in a split second, we are no longer able to 'cognitively map' our surroundings (1991: 160). For Jameson (1991) and others what remains is a cultural fascination for this 'whole "degraded" landscape of schlock and kitsch, of TV series and *Reader's Digest* culture, of advertising and motels, of the late show and the grade-B Hollywood film, of so-called paraliterature...which they no longer simply "quote"...but incorporate into their very substance.' (155). Distance is entirely effaced. Manovich (2005 [2002]) suggests this offline world is being increasingly augmented by computer-generated data in mobile and pervasive media forms (2005 [2002]), until *Second Life* and 'real' life merge.

*Google Earth* is the epitome of Gibson's 'virtual tourism of the world at our fingertips' (2006). Yet, Parks rejects web navigation as just another 'annihilation of time and space' and wonders how we have come to see our selves to be moving through space as we navigate an interface when we are actually sitting in an auditorium, our lounge, at a computer or walking whilst talking on our mobile phone (2004: 37).

### KEY RESOURCE

Jameson, Fredric, 1991. 'Utopianism After the End of Utopia', in *Postmodernism or, The Cultural Logic of Late Capitalism*. London: Verso. 154-180

### FURTHER RESOURCES

2001: *A Space Odyssey*, 1968. Film. Stanley Kubrick. US: MGM

Bauman, Zygmunt, 1994. 'Desert Spectacular', in Keith Tester (ed.) *The Flaneur*. London; New York: Routledge: 138-157

Clarke, David B., 1997. 'Previewing the Cinematic City', in David B. Clarke (ed.) *The Cinematic City*. London: Routledge: 1-18

*culturevis* - information visualisation database – Available from: <http://culturevis.com> [Accessed 24 Sep 2008]

Eco, Umberto, 1989. 'The Structure of Bad Taste', in *The Open Work*, translated by Anna Cancogni. Cambridge, Massachusetts: Harvard University Press: 180-216

Gibson, Sarah, 2006. 'A seat with a view Tourism, (im)mobility and the cinematic-travel glance', *Tourist Studies*, 6(2): 157-178

*Google Earth*. Available from: <http://earth.google.com> [Accessed 24 Sep 2008]

*Metropolis*, 1927. Film. Directed by Fritz Lang. Germany: Universum Film (UFA)

Parks, Lisa, 2004. 'Kinetic Screens: Epistemologies of movement at the interface', in Nick Couldry and Anna McCarthy (eds.) *MediaSpace*. London; New York: Routledge: 37-57. Full chapter available from: <http://google.books.com> [Accessed 24 Sep 2008]

Manovich, Lev, (2005 [2002]) *Poetics of Augmented Space: Learning from Prada*, manovich.net. Available from: [http://creativetechnology.salford.ac.uk/fuchs/modules/creative\\_technology/architecture/manovich\\_augmented\\_space.pdf](http://creativetechnology.salford.ac.uk/fuchs/modules/creative_technology/architecture/manovich_augmented_space.pdf) [Accessed 24 Sep 2008]

*SecondLife*, Virtual World. Available from: [www.secondlife.com](http://www.secondlife.com) [Accessed 24 Sep 2008]

The Russian Futurists, 'Let's Get Ready to Crumble', 2003. Music Video. Available from: [www.youtube.com/watch?v=uA6unD11ySA&feature=related](http://www.youtube.com/watch?v=uA6unD11ySA&feature=related) [Accessed 24 Sep 2008]

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Lecture #6

## Hyperreality: Style, Simulation and Spectacle

'All is surface. Historic forms are up for grabs. As the pace of our culture accelerates, surfaces are stripped away, their skins lifted, reapplied and reassigned meanings with increasing frequency. In this cultural condition, the media is both participant and product.' (Burdick 1992: para. 3)

This final lecture is the culmination of all our explorations of visual culture, in as far as it finally dares to immerse you in notions we've dipped in and out of throughout this series. Reminding us of Jameson (1994), Zizek (2000) sees the 'passion for the Real' as a key feature of twentieth century culture - it 'aimed at delivering the thing itself – at realizing the longed-for New Order. The ultimate and defining moment of the twentieth century was the direct experience of the Real as opposed to everyday social reality – the real in its extreme violence as the price to pay for peeling off the deceptive layers of reality' (5-6). Zizek helps us visualise Baudrillard's simulacrum a little more clearly - the 'real without origin or reality' (Baudrillard 1994 [1981]: 1) - the hyperreal.

Alternatively, Kellner talks of our immense hunger for the 'media spectacle', or what Perry (1998) refers to as 'The Emporium of Signs' - a form of media culture that throws contemporary dreams, nightmares, fantasies and values back at us in the form of kitsch (i.e. *American Idol / Indian Idol*, ongoing; *The Russian Futurists*, 2003; *Ódishon (Audition)*, 1999), repeatedly (i.e. *Panorama's 9\_11 Aftermath*; 9/11 clips on *YouTube* and beyond), 24/7 (i.e. *Reuters News/BBC News 24*), in high-def (*Planet Earth*, 2006), stylishly, *realer* than 'real'.

But Mukhopadhyay (2008) offers another perspective, exploring how rural Bengali artists with little to no exposure to mass media have visualised 9/11 through pat (traditional scroll painting), suggesting that the idea of a time before *representation* is largely an illusion. Finally, Burdick (1992) reminds us that, though many view style as 'a shallow obsession with disembodied surfaces', our activities as designers, writers, producers of media are based on manipulating contemporary styles as cultural communicators.

## KEY RESOURCE

Baudrillard, Jean, 1994 [1981]. 'The Implosion of Meaning in the Media' and 'Absolute Advertising, Ground Zero Advertising', in *Simulacra and Simulation*, translated by Sheila Faria Glaser. Ann Arbor: University of Michigan Press: 79-86; 87-94

## FURTHER RESOURCES

BBC NEWS| Programmes | Panorama | 9\_11 Aftermath, Online Panorama home age. Available from: [http://news.bbc.co.uk/1/programmes/panorama/archive/9\\_11\\_aftermath/](http://news.bbc.co.uk/1/programmes/panorama/archive/9_11_aftermath/) [Accessed 24 Sep 2008]

Burdick, Anne, 1992. 'Neomania', *Emigre* 24. Available from: [www.emigre.com/Editorial.php?sect=1&id=21](http://www.emigre.com/Editorial.php?sect=1&id=21) [Accessed 24 Sep 2008]

Darley, Andrew, 2000. 'Simulation and Hyperrealism', in *Visual Digital Culture: surface play and spectacle in new media genres*. London; New York: Routledge: 81-101

Giddens, Anthony, 'The Self: Ontological Security and Existential Anxiety', in *Modernity and Self-Identity: Self and Society in the Late Modern Age*. Cambridge: Polity Press 35-69

*Indian Idol*, ongoing. TV. India: Sify. Available from: <http://indianidol.sify.com/> versus *American Idol*, ongoing. TV. US: Fox Available from: [www.americanidol.com](http://www.americanidol.com) [Accessed 24 Sep 2008]

*iReport: Undedited. Unfiltered. News*. Available from: [www.ireport.com](http://www.ireport.com) [Accessed 24 Sep 2008]

Kellner, Douglas, 2003. 'Media Culture and the Triumph of the Spectacle', in *Media Spectacle*. London; New York: Routledge: 1-33

Mukhopadhyay, Bhaskar, 2008. 'Dream Kitsch - Folk Art, Indigenous Media and `9/11': The Work of Pat in the Era of Electronic Transmission', *Journal of Material Culture* 13 (1): 5-34

Noys, Benjamin, 2007. 'Crimes of the Near Future: Baudrillard/ Ballard', *Ballardian*, 21 Mar 2007 Available from: [www.ballardian.com/crimes-of-the-near-future-baudrillard-ballard](http://www.ballardian.com/crimes-of-the-near-future-baudrillard-ballard) [Accessed 24 Sep 2008]

*Ôdishon (Audition)*, 1999. Film. Directed by Takashi Miike. South Korea; Japan: AFDF

*Panorama Special*, London under attack, 2005. Documentary. BBC, 10 July 2005, 22:15 BST

*Planet Earth: The Complete Series*, 2006. Documentary. Produced by Alastair Fothergill. BBC/Discovery Channel/NHK, 2006

Perry, Nick, 1998. 'The Emporium of Signs', *Hyperreality and Global Culture*. London; New York: Routledge: 69-100

*Reuters*, News. Available from: [www.reuters.com/news](http://www.reuters.com/news) [Accessed 24 Sep 2008]

*YouTube*, Search Query: '9/11'. Available from: [www.youtube.com/results?search\\_query=9%2F11&search\\_type=](http://www.youtube.com/results?search_query=9%2F11&search_type=) [Accessed 24 Sep 2008]

Zizek, Slavoj, 2000. 'Passions of the Real, Passion of Semblance', in *Welcome to the Desert of the Real!: Five Essays on September 11 and Related Dates*. London: Verso: 5-32. Full chapter available from *Google Books*: <http://google.books.com> [Accessed 24 Sep 2008]