



Feeling Media

Potentiality and the Afterlife of Art

MIRYAM SAS

In *Feeling Media* Miryam Sas explores the potentialities and limitations of media theory and media art in Japan. Opening media studies and affect theory up to a deeper engagement with works and theorists outside Euro-America, Sas offers a framework of analysis she calls the affective scale—the space where artists and theorists work between the level of the individual and larger global and historical shifts. She examines intermedia, experimental animation, and Marxist theories of the culture industries of the 1960s and 1970s in the work of artists and thinkers ranging from filmmaker Matsumoto Toshio, photographer Nakahira Takuma, and the Animation Group of Three to art critic Hanada Kiyoteru and landscape theorist Matsuda Masao. She also outlines how twenty-first century Japanese artists—especially those responding to the Fukushima disaster—adopt and adapt this earlier work to reframe ideas about collectivity, community, and connectivity in the space between the individual and the system.

“Feeling Media takes up the essential question posed by media artists of the 1960s, which continues to haunt us. Telecommunications, touted to bring us closer together, have instead riddled everyday life with new forms of distance and alienation—what kind of politics is equal to this situation? Miryam Sas’s profound engagement with Japan’s transmedia art advances a practical and orphic response: feel media otherwise.” — **Thomas Lamarre**, *Cinema and Media Studies/East Asian Languages and Civilizations, University of Chicago*

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