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Brian Massumi - Monoskop

Although the body has
been the focus of much

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contemporary cultural theory, the models that are typically applied neglect the most salient characteristics of embodied existence—movement, affect, and sensation—in favor of concepts derived from linguistic theory. In Parables for the Virtual Brian Massumi views the body and media such as television, film, and the Internet, as cultural formations that operate on multiple

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tackles related theoretical issues by applying them to cultural mediums as diverse as architecture, body art, the digital art of Stelarc, and Ronald Reagan's acting career. The result is an intriguing combination of cultural theory, science, and philosophy that asserts itself in a crystalline and multi-faceted argument.

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Parables for the Virtual
will interest students
and scholars of
continental and Anglo-
American philosophy,
cultural studies,
cognitive science,
electronic art, digital
culture, and chaos

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theory, as well as those concerned with the "science wars" and the relation between the humanities and the sciences in general.

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According to Massumi in "Parables for the Virtual ", the virtual is something "inaccessible to the senses" and can be felt in its effects. His definition goes on to

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explain virtuality
through the use of a
topological figure, in
which stills of all of the
steps in its
transformation
superposed would
create a virtual image.

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His 1995 essay "The
Autonomy of Affect",
later integrated into his
most well-known work,
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credited with playing a
central role in the
development of the
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