

# Screens

**Kristin L. Dowell**

**Behind Their Screens** Emily Weinstein, Carrie James, 2022-08-16 How teens navigate a networked world and how adults can support them. What are teens actually doing on their smartphones? Contrary to many adults' assumptions, they are not simply "addicted" to their screens, oblivious to the afterlife of what they post, or missing out on personal connection. They are just trying to navigate a networked world. In *Behind Their Screens*, Emily Weinstein and Carrie James, Harvard researchers who are experts on teens and technology, explore the complexities that teens face in their digital lives, and suggest that many adult efforts to help—"Get off your phone!" "Just don't sext!"—fall short. Weinstein and James warn against a single-minded focus by adults on "screen time." Teens worry about dependence on their devices, but disconnecting means being out of the loop socially, with absence perceived as rudeness or even a failure to be there for a struggling friend. Drawing on a multiyear project that surveyed more than 3,500 teens, the authors explain that young people need empathy, not exasperated eye-rolling. Adults should understand the complicated nature of teens' online life rather than issue commands, and they should normalize—let teens know that their challenges are shared by others—without minimizing or dismissing. Along the way, Weinstein and James describe different kinds of sexting and explain such phenomena as watermarking nudes, comparison quicksand, digital pacifiers, and collecting receipts. *Behind Their Screens* offers essential reading for any adult who cares about supporting teens in an online world.

**Light Screens** Julie L. Sloan, Frank Lloyd Wright, 2001 Visionary and prolific, Frank Lloyd Wright conceived leaded-glass windows for almost every one of his buildings between 1885 and 1923, his most celebrated years. His output was prodigious: an estimated 4,365 window designs for over 160 structures, more than 100 of which were realized. Here, Julie L. Sloan presents the largest gathering of these windows ever published. In this accessibly written, impressively researched volume, Sloan shows how Wright revolutionized a centuries-old art form. With the boldly abstract glass he called light screens, he distanced himself from Louis Comfort Tiffany and John La Farge and invented a fully modern language of design. Wright's windows were integral to his architectural conceptions, as Sloan demonstrates with a wealth of illustrations-- including rarely seen drawings and on-site photographs made especially for this book. In recreating the master's integration of his windows into his structures, the author brings to life such lavish landmarks as the Susan Lawrence Dana house, the Darwin D. Martin complex, and Hollyhock House, while she traces three phases in Wright's evolving language of geometric patterns. According to Sloan, the master's vision grew from the curvilinear Queen Anne-style motifs of his earliest glass; through the chevrons, rectangles, and autumnal palette of his famed Prairie-period windows; to the jazzy asymmetries, dancing triangles, and primary colors of his 1911-23 work, when vanguard European art and architecture helped inspire his most joyous, innovative light screens. In the same years, Wright expanded his use of glass from the single opening to the casement, the clerestory, and the skylight. While providing harmonious ornament, control of illumination, and privacy, Sloan writes, these ensembles of intricately patterned glass negotiate the boundaries between interior space and exterior view. *Light Screens* proposes a structuralist analysis of Wright's evolving typology of geometric forms and provides a cogent art-historical summary of what shaped them. Concise chapters describe the impact on Wright's glass of the Gothic Revival and Arts and Crafts movements, Japonisme, and Friedrich Froebel's educational exercises. Sloan also explains Wright's design theories and elliptical writings on glass. And she includes useful reconstructions and little-known primary-data: for example, on period terms and fabrication techniques for ornamental glass, and on Wright's clients, assistants, and suppliers. Such rich detail commends this book to connoisseurs and collectors of 19th- and 20th-century

glass and modern design alike. Groundbreaking in content and commanding in scope, it is essential reading for scholars and enthusiasts of Wright.

**Smoke Screens: The Truth About Tobacco** Richard White, 2008-11 This is a comprehensive book that analyses the scientific evidence linking tobacco smoking to disease and premature death, as well as the political motivations that have led to the anti-smoking movement becoming so large. The book explores all aspects of tobacco smoking, including: smoking trends among social classes; detection bias and its impact on diagnosis; and examines in depth the evidence linking smoking to specific diseases; how attitudes towards smoking have changed over time from being used medicinally to being the scourge of society; and how and why tobacco smoking has the negative status it does today. It objectively dissects the politics and science of smoking trends and issues, looking at vital, complex components that are often overlooked. A must-read for smokers and non-smokers alike, *Smoke Screens: The Truth About Tobacco* is a controversial work that challenges one of the most widely accepted beliefs of our time.

**Schools and Screens** Victoria Cain, 2024-02-06 Why screens in schools—from film screenings to instructional television to personal computers—did not bring about the educational revolution promised by reformers. Long before Chromebook giveaways and remote learning, screen media technologies were enthusiastically promoted by American education reformers. Again and again, as schools deployed film screenings, television programs, and computer games, screen-based learning was touted as a cure for all educational ills. But the transformation promised by advocates for screens in schools never happened. In this book, Victoria Cain chronicles important episodes in the history of educational technology, as reformers, technocrats, public television producers, and computer scientists tried to harness the power of screen-based media to shape successive generations of students. Cain describes how, beginning in the 1930s, champions of educational technology saw screens in schools as essential tools for training citizens, and presented films to that end. (Among the films screened for educational purposes was the notoriously racist *Birth of a Nation*.) In the 1950s and 1960s, both technocrats and leftist educators turned to screens to prepare young Americans for Cold War citizenship, and from the 1970s through the 1990s, as commercial television and personal computers arrived in classrooms, screens in schools represented an increasingly privatized vision of schooling and civic engagement. Cain argues that the story of screens in schools is not simply about efforts to develop the right technological tools; rather, it reflects ongoing tensions over citizenship, racial politics, private funding, and distrust of teachers. Ultimately, she shows that the technologies that reformers had envisioned as improving education and training students in civic participation in fact deepened educational inequities.

*The Screens* Jean Genet, 1994-01-20 From the acclaimed author of *The Balcony*: “A play of epic range, of original and devastating theatrical effect...a tidal wave of total theater” (Jack Kroll, *Newsweek*). Jean Genet was one of the world’s greatest contemporary dramatists, and his last play, *The Screens*, is his crowning achievement. It strikes a powerful, closing chord to the formidable theatrical work that began with *Deathwatch* and continued, with even bolder variations, in *The Maids*, *The Balcony*, and *The Blacks*. A philosophical satire of colonization, military power, and morality itself, *The Screens* is an epic tale of despicable outcasts whose very hatefulness becomes a galvanizing force of rebellion during the Algerian War. The play’s cast of over fifty characters moves through seventeen scenes, the world of the living breaching the world of the dead by means of shifting the screens—the only scenery—in a brilliant tour de force of spectacle and drama.

**Screens** Kate Mondloch, 2010 Media screens—film, video, and computer screens—have increasingly pervaded both artistic

production and everyday life since the 1960s. Yet the nature of viewing artworks made from these media, along with their subjective effects, remains largely unexplored. *Screens* addresses this gap, offering a historical and theoretical framework for understanding screen-reliant installation art and the spectatorship it evokes. Examining a range of installations created over the past fifty years that investigate the rich terrain between the sculptural and the cinematic, including works by artists such as Eija-Liisa Ahtila, Doug Aitken, Peter Campus, Dan Graham, VALIE EXPORT, Bruce Nauman, and Michael Snow, Kate Mondloch traces the construction of screen spectatorship in art from the seminal film and video installations of the 1960s and 1970s to the new media artworks of today's digital culture. Mondloch identifies a momentous shift in contemporary art that challenges key premises of spectatorship brought about by technological objects that literally and metaphorically filter the subject's field of vision. As a result she proposes that contemporary viewers are, quite literally, screen subjects and offers the unique critical leverage of art as an alternative way to understand media culture and contemporary visuality.

**Lee Friedlander** Saul Anton, 2016-02-22 An illustrated examination of an early photo-essay by Lee Friedlander that shows television screens broadcasting eerily glowing images into unoccupied rooms. Lee Friedlander's *The Little Screens* first appeared as a 1963 photo-essay in *Harper's Bazaar*, with commentary by Walker Evans. Six untitled photographs show television screens broadcasting eerily glowing images of faces and figures into unoccupied rooms in homes and motels across America. As distinctive a portrait of an era as Robert Frank's *The Americans*, *The Little Screens* grew in number and was not brought together in its entirety until a 2001 exhibition at the Fraenkel Gallery in San Francisco. Friedlander (b. 1934) is known for his use of surfaces and reflections—from storefront windows to landscapes viewed through car windshields—to present a pointed view of American life. The photographs that make up *The Little Screens* represent an early example of this photographic strategy, offering the narrative of a peripatetic photographer moving through the landscape of 1960s America that was in thrall to a new medium. In this astute study, Saul Anton argues that *The Little Screens* marked the historical intersection of modern art and photography at the moment when television came into its own as the dominant medium of mass culture. Friedlander's images, Anton shows, reflect the competing logics of the museum and print and electronic media, and anticipate the issues that have emerged with the transition to a world of ubiquitous “little screens.”

*Screen-based Art* Annette W. Balkema, Henk Slager, 2000 In the 21st century, the screen - the Internet screen, the television screen, the video screen and all sorts of combinations thereof - will be booming in our visual and infotechno culture. Screen-based art, already a prominent and topical part of visual culture in the 1990s, will expand even more. In this volume, digital art - the new media - as well as its connectedness to cinema will be the subject of investigation. The starting point is a two-day symposium organized by the Netherlands Media Art Institute Montevideo/TBA, in collaboration with the L&B (Lier en Boog) series and the Amsterdam School of Cultural Analysis (ASCA). Issues which emerged during the course of investigation deal with questions such as: How could screen-based art be distinguished from other art forms? Could screen-based art theoretically be understood in one definite model or should one search for various possibilities and/or models? Could screen-based art be canonized? What are the physical and theoretical forms of representation for screen-based art? What are the idiosyncratic concepts geared towards screen-based art? This volume includes various arguments, positions, and statements by artists, curators, philosophers, and theorists. The participants are Marie-Luise Angerer, Annette W. Balkema, René Beekman, Raymond Bellour, Peter Bogers, Joost Bolten, Noël Carroll, Sean Cubitt, Călin Dan, Chris Dercon, Honoré d'O, Anne-Marie Duquet, Ken Feingold, Ursula Frohne, hARTware curators, Heiner Holtappels, Aernout Mik, Patricia Pisters,

Nicolaus Schafhausen, Jeffrey Shaw, Peter Sloterdijk, Ed S. Tan, Barbara Visser and Siegfried Zielinski.

*Silent Screens* Michael Putnam, 2000-08-31 Introduced by Robert Sklar, the photographs are accompanied by original reminiscences on moviegoing by Peter Bogdanovich, Molly Haskell, Andrew Sarris, and Chester H. Liebs as well as excerpts from the works of poet John Hollander and writers Larry McMurtry and John Updike.--BOOK JACKET.

**The Painted Screens of Baltimore** Elaine Eff, 2013-10-23 Painted screens have long been synonymous in the popular imagination with the Baltimore row house. Picturesque, practical, and quirky, window and door screens adorned with scenic views simultaneously offer privacy and ventilation in crowded neighborhoods. As an urban folk art, painted screens flourished in Baltimore, though they did not originate there—precursors date to early eighteenth-century London. They were a fixture on fine homes and businesses in Europe and America throughout the Victorian era. But as the handmade screen yielded to industrial production, the whimsical artifact of the elite classes was suddenly transformed into an item for mass consumption. Historic examples are now a rarity, but in Baltimore the folk art is still very much alive. *The Painted Screens of Baltimore* takes a first look at this beloved icon of one major American city through the words and images of dozens of self-taught artists who trace their creations to the capable and unlikely brush of one Bohemian immigrant, William Oktavec. In 1913, this corner grocer began a family dynasty inspired generations of artists who continue his craft to this day. The book examines the roots of painted wire cloth, the ethnic communities where painted screens have been at home for a century, and the future of this art form.

**The Screens** Jean Genet, 1998

**Science Fiction Film, Television, and Adaptation** Jay Telotte, Gerald Duchovnay, 2011-08-02 While film and television seem to be closely allied screen media, our feature films and television series have seldom been successfully adapted across those screens. In fact, rather than functioning as portals, those allied media often seem, quite literally, screens that filter out something that made the source work so popular in its original form. Differences in budget, running times, cast, viewing habits, screen size and shape all come into play, and this volume's aim is to track a number of popular texts in the course of their adaptive journeys across the screens in order to sketch the workings of that cross-media adaptation. For its specific examples, the volume draws on a single genre—science fiction—not only because it is one of the most popular today in either film or television, but also because it is arguably the most self-conscious of contemporary genres, and thus one that most obviously frames the terms of these technological adaptations. The essays included here mine that reflexive character, in both highly successful and in failed efforts at cross-media adaption, to help us understand what film and television achieve in screening science fiction, and to reveal some of the key issues involved in all of our efforts to navigate the various screens that have become part of contemporary culture.

**Sovereign Screens** Kristin L. Dowell, 2020-04-01 While Indigenous media have gained increasing prominence around the world, the vibrant Aboriginal media world on the Canadian West Coast has received little scholarly attention. As the first ethnography of the Aboriginal media community in Vancouver, *Sovereign Screens* reveals the various social forces shaping Aboriginal media production including community media organizations and avant-garde art centers, as well as the national spaces of cultural policy and media institutions. Kristin L. Dowell uses the concept of visual sovereignty to examine the practices, forms, and meanings through which Aboriginal filmmakers tell their individual stories and those of their Aboriginal nations and the intertribal urban communities in which they work. She explores the ongoing debates within the community about what constitutes Aboriginal media, how this work intervenes

in the national Canadian mediascape, and how filmmakers use technology in a wide range of genres--including experimental media--to recuperate cultural traditions and reimagine Aboriginal kinship and sociality. Analyzing the interactive relations between this social community and the media forms it produces, *Sovereign Screens* offers new insights into the on-screen and off-screen impacts of Aboriginal media.

***Screens and Teens*** Kathy Koch, 2015-02-18 If you feel like you're losing your teen to technology, you're not alone. Screen time is rapidly replacing family time, and for teens especially, it is hardwiring the way they connect with their world. In *Screens and Teens*, Dr. Kathy helps you make sense of all this and empowers you to respond. She: Exposes the lies that technology can teach your teen Guides you in countering those lies with biblical truths and helpful practices Shares success stories of families who have cut back on technology and prioritized each other Kathy's research, experience, and relatability all come together for an inspiring book, sure to help you be closer with your kids. Dr. Kathy continues to inform and inspire me with *Screens and Teens*. I feel better equipped to parent my kids in our constantly changing world because of her wisdom. Dr. Kathy's expertise makes her my go-to person when I have questions about technology and the way it affects our family. Whether you have kids or not, this book will make you more aware of the tech-driven world we live in and encourage you to make bold, smart choices. -Kirk Cameron, Actor/Producer Grab a pen and get ready to underline, circle, and write That's so us! in the margins. Be equipped to keep your family connected. **BONUS:** Every book includes an access code to stream or download a powerful 9-session video series (valued at \$20) for FREE! In these videos, Dr. Kathy presents eye-opening insights to help you connect with your teen in a whole new way. Designed to be watched prior to reading each chapter, they will help you to engage the book on a deeper level.

***Seeing into Screens*** Tessa Dwyer, Claire Perkins, Sean Redmond, Jodi Sita, 2018-01-25 *Seeing into Screens: Eye Tracking and the Moving Image* is the first dedicated anthology that explores vision and perception as it materializes as viewers watch screen content. While nearly all moving image research either 'imagines' how its audience responds to the screen, or focuses upon external responses, this collection utilizes the data produced from eye tracking technology to assess seeing and knowing, gazing and perceiving. The editors divide their collection into the following four sections: eye tracking performance, which addresses the ways viewers respond to screen genre, actor and star, auteur, and cinematography; eye tracking aesthetics which explores the way viewers gaze upon colour, light, movement, and space; eye tracking inscription, which examines the way the viewer responds to subtitles, translation, and written information found in the screen world; and eye tracking augmentation which examines the role of simulation, mediation, and technological intervention in the way viewers engage with screen content. At a time when the nature of viewing the screen is extending and diversifying across different platforms and exhibitions, *Seeing into Screens* is a timely exploration of how viewers watch the screen.

***Screens*** Christopher Laine, 2021-01-26 Sometime in 2016, dark web posts began appearing about a document known only as *The Manuscript*. Originally written with a manual typewriter and impossible to digitise, the *Manuscript* can only be read by those who can procure one of its precious few handwritten copies. It is said that *The Manuscript* contains horrific knowledge and those who have read it have immediately disconnected from the internet, vanished off the digital grid, never to return. In short order, all online posts regarding the *Manuscript* were gone without a trace. Everyone with any knowledge or connection to them has disappeared or been gruesomely murdered. You've found this, Chumley. Good for you. Now take my advice and put it back down. This isn't meant for you. You don't have the stomach.

**Investigation of Wooden Well Screens for Grenada, Enid, and Sardis Dams** Waterways Experiment Station (U.S.),1948

**Screen Genealogies** Craig Buckley,Rüdiger Campe,Francesco Casetti,2019 Against the grain of the growing literature on screens, Screen Genealogies argues that the present excess of screens cannot be understood as an expansion and multiplication of the movie screen nor of the video display. Rather, screens continually exceed the optical histories in which they are most commonly inscribed. As contemporary screens become increasingly decomposed into a distributed field of technologically interconnected surfaces and interfaces, we more readily recognize the deeper spatial and environmental interventions that have long been a property of screens. For most of its history, a screen was a filter, a divide, a shelter, or a camouflage. A genealogy stressing transformation and descent rather than origins and roots emphasizes a deeper set of intersecting and competing definitions of the screen, enabling new thinking about what the screen might yet become.

**White Screens, Black Images** James A. Snead,1994 First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

**The Art of Screen Time** Anya Kamenetz,2018-01-30 Finally: an evidence-based, reassuring guide to what to do about kids and screens, from video games to social media. Today's babies often make their debut on social media with the very first sonogram. They begin interacting with screens at around four months old. But is this good news or bad news? A wonderful opportunity to connect around the world? Or the first step in creating a generation of addled screen zombies? Many have been quick to declare this the dawn of a neurological and emotional crisis, but solid science on the subject is surprisingly hard to come by. In The Art of Screen Time, Anya Kamenetz -- an expert on education and technology, as well as a mother of two young children -- takes a refreshingly practical look at the subject. Surveying hundreds of fellow parents on their practices and ideas, and cutting through a thicket of inconclusive studies and overblown claims, she hones a simple message, a riff on Michael Pollan's well-known food rules: Enjoy Screens. Not too much. Mostly with others. This brief but powerful dictum forms the backbone of a philosophy that will help parents moderate technology in their children's lives, curb their own anxiety, and create room for a happy, healthy family life with and without screens.

Whispering the Techniques of Language: An Emotional Journey through **Screens**

In a digitally-driven world wherever screens reign great and immediate interaction drowns out the subtleties of language, the profound strategies and emotional nuances hidden within phrases frequently get unheard. Yet, located within the pages of **Screens** a charming fictional treasure sporting with organic feelings, lies an exceptional quest waiting to be undertaken. Composed by a skilled wordsmith, this wonderful opus attracts visitors on an introspective journey, softly unraveling the veiled truths and profound impact resonating within ab muscles cloth of each and every word. Within the emotional depths with this touching evaluation, we will embark upon a sincere exploration of the book is core themes, dissect its fascinating publishing model, and fail to the effective resonance it evokes strong within the recesses of readers hearts.

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