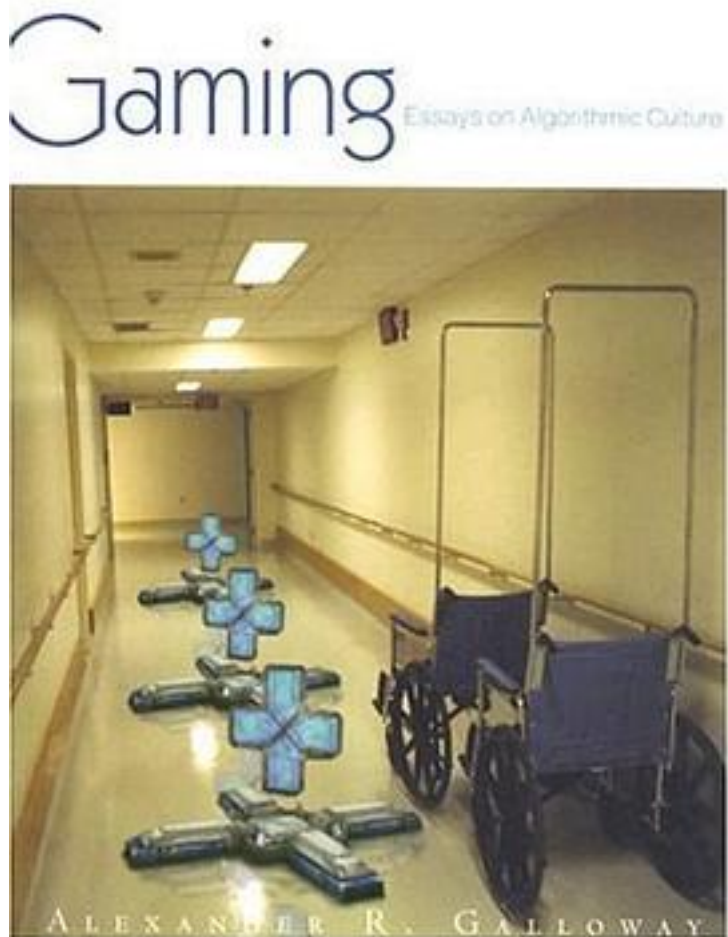


# Gaming



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Video games have been a central feature of the cultural landscape for over twenty years and now rival older media like movies, television, and music in popularity and cultural influence. Yet there have been relatively few attempts to understand the video game as an independent medium. Most such efforts focus on the earliest generation of text-based adventures ("Zork," for example) and have little to say about such visually and conceptually sophisticated games as "Final Fantasy X, Shenmue, Grand Theft Auto, Halo," and "The Sims," in which players inhabit elaborately detailed worlds and manipulate digital avatars with a vast--and in some cases, almost unlimited--array of actions and choices. In "Gaming," Alexander Galloway instead considers the video game as a distinct cultural form that demands a new and unique interpretive framework. Drawing on a wide range of disciplines, particularly critical theory and media studies, he analyzes video games as something to be played rather than as texts to be read, and traces in five concise chapters how the "algorithmic culture" created by video games intersects with theories of visibility, realism, allegory, and the avant-garde. If photographs are images and films are moving images, then, Galloway asserts, video games are best defined as actions. Using examples from more than fifty video games, Galloway constructs a classification system of action in video games, incorporating standard elements of gameplay as well as software crashes, network lags, and the use of cheats and game hacks. In subsequent chapters, he explores the overlap between the conventions of film and video games, the political and cultural implications of gaming practices, the visual environment of video games, and the status of games as an emerging cultural form. Together, these essays offer a new conception of gaming and, more broadly, of electronic culture as a whole, one that celebrates and does not lament the qualities of the digital age. Alexander R. Galloway is assistant professor of culture and communication at New York University and author of "Protocol: How Control Exists after Decentralization."

作者介绍:

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标签

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## 评论

经常觉得加洛威分析新媒体都好浅，零零碎碎捡了些初阶电影理论，又那么喜欢画表图总结范式，不过好歹说的都还是人话。叙事理论、摄像机-人眼、现实主义、意识形态、反电影都是电影理论的框架。

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action/looking的二分太生硬，把cognitive capitalism这一块scholarship完全无视了。也有点落伍，写作时应该esports及其周边文化还没有兴起。Galloway的另一个问题就是总是没有关于collective subjectivities和transindividuation的讨论。

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终于读完fps一章，失望：典型北美学术著作的通病，态度很认真，材料梳理面面俱到（疯狂占有资料），问题意识（题目/主题/切入点）也往往很新颖，很吸引人，就是一到具体展开论述时就各种尴尬，套路，陈腐，失焦，不知所云，总之，缺乏思想性！与原创性的理论家相差太远

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认真读了fps一章 从文化研究 电影批评进入游戏 一板一眼的写法

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