

Contents

| | |
|--|----|
| INTRODUCTION | 9 |
| MEDIATED, UNMEDIATED, AND IMMEDIATED PAUL MAJKUT | 19 |
| THE CONCEPT OF MEDIATIZATION: SOME PHENOMENOLOGICAL AND ONTOLOGICAL REMARKS LARS LUNDSTEN | 31 |
| REVISITING MCLUHAN : PEDAGOGY AND THE ONTOLOGY OF EFFICIENCY AND SCIENTIFIC MANAGEMENT RANDALL DANA ULVELAND | 41 |
| AN APPROACH TO THE SOCIAL MEDIA “MEME” THROUGH PEIRCE’S PHANEROSCOPY PANIEL OSBERTO REYES CÁRDENAS AND DORA IVONNE ALVAREZ TAMAYO | 51 |
| ILLUSION, EMOTION, AND FEELING IN CINEMA ALBERTO CARRILLO AND LUIS R. VERA | 57 |
| THE HYPOTHESIS OF THE (ACTION-ORIENTED) PREDICTIVE BRAIN: EXPERIENCING THE BEING THAT ANTICIPATES THE BEING PATRICIA KING DÁVALOS | 65 |

| | |
|--|-----|
| MELODY, RHYTHM, TIME: PHENOMENOLOGY OF MUSIC IN AUGUSTINE, BRENTANO, AND HUSSERL HYE YOUNG KIM | 75 |
| HAWTHORNE AND BORGES: ROMANCE WHERE THE IMAGINARY AND REAL MINGLE LUIS ACEBAL | 83 |
| “A QUOTATION FROM BAUDRILLARD”: J. G. BALLARD AND THE PSYCHO-PHENOMENOLOGY OF MEDIA IN EVERYDAY LIFE KURT R. CLINE | 91 |
| INCARNATING THE RESOLUTION TO THE UNHAPPY CONSCIOUSNESS: HEGEL, DEWEY, AND THE RELEVANCE OF FILM FOR HEALING THE SPIRITUAL SELF JONATHAN WEIDENBAUM | 99 |
| TELEDILDONICS AND DIGITAL INTIMACY: A PHENOMENOLOGICAL ANALYSIS OF SEXUAL RELATTONS THROUGH NEW DIGITAL DEVICES NICOLA LIBERATI | 107 |
| A FEW LITTLE PRUNES: E-TREE, A CRITICAL ART PRACTICE BASED ON ZIAREK MAY ZINDEL AND ABNER QUIROZ | 115 |
