

Andrew Murphie

List of Publications by Year in descending order

Source: <https://exaly.com/author-pdf/3158291/publications.pdf>

Version: 2024-02-01

17
papers

196
citations

1684188

5
h-index

1588992

8
g-index

20
all docs

20
docs citations

20
times ranked

51
citing authors

#	ARTICLE	IF	CITATIONS
1	An Ethics of Everyday Infinities and Powers. , 2010, , 138-157.		90
2	Deleuze, Guattari, and Neuroscience. , 2010, , 277-300.		34
3	The World as Clock: The Network Society and Experimental Ecologies. TOPIA Canadian Journal of Cultural Studies, 2004, 11, 117-139.	0.2	18
4	THE TWO CULTURES BECOME MULTIPLE?. Australian Feminist Studies, 2008, 23, 87-100.	0.6	13
5	Making sense: the transformation of documentary by digital and networked media. Studies in Documentary Film, 2014, 8, 188-204.	0.5	13
6	On being affected: feeling in the folding of multiple catastrophes. Cultural Studies, 2018, 32, 18-42.	1.7	11
7	Auditland. PORTAL: Journal of Multidisciplinary International Studies, 2015, 11, .	0.1	7
8	Computers Are Not Theatre. Convergence, 1996, 2, 80-110.	2.7	4
9	SOUND AT THE END OF THE WORLD AS WE KNOW IT: Nick Cave, Wim Wenders' Wings of Desire and a Deleuze-Guattarian Ecology of Popular Music. Perfect Beat, 2015, 2, 18-42.	0.3	3
10	Vertiginous Mediations: Sketches for a Dynamic Pluralism in the Study of Computer Games. Media International Australia, 2004, 110, 73-95.	2.4	2
11	Performance as the Distribution of Life: From Aeschylus to Chekhov to Vjing via Deleuze and Guattari. , 2005, , 221-238.		1
12	The Mystery Remains. Convergence, 1995, 1, 148-151.	2.7	0
13	Locating Media Tyrannies. American Book Review, 2006, 27, 32-32.	0.0	0
14	Joyce Hinterding and David Haines. Computers in Entertainment, 2009, 7, 1-16.	1.1	0
15	Hacking the aesthetic: David Haines and Joyce Hinterding's new ecologies of signal. Journal of Aesthetics and Culture, 2012, 4, 181-153.	0.3	0
16	The Electronic Presence of Absence: Remediating Media Studies. Theory and Event, 2003, 7, .	0.4	0
17	FLOWING Theories and Taboos in Popular Music Studies. Perfect Beat, 2015, 3, 85-92.	0.3	0