**Abstract: Remote action and reaction: images and war in the 2.0 era**

Information is disseminated in extreme volumes through the media; through the radio, it is a common event to passively listen to voices emotively speak of war through rhetoric that conveys a representative truth buried in sensationalism. Computer screens, televisions screens – and even the tiny faces of mobile phone screens – stream footage, present still images, and offer ‘experience’ of the front line through the gaze of camera men and news correspondents. In these contexts, the ‘experience’ of war can be idle and passive as the information filters alongside entertainment, advertisements, music and even the multitasking of the audience. Twenty-four hour news stations, repeating headlines on a loop, highlight the modern fixation on updates and news exposure, often to excess. The viewer is both informed yet over saturated with content to the extent in which to ‘be informed’ is to be overwhelmed. Such a scenario can lead to inadvertent boredom, at worst, apathy, towards the reported content.

Not only should we question how much we can comprehend of war through media and the ways in which excess doesn’t necessarily equate to comprehension, we should also question the ‘hows’ and ‘whys’ of the media system and the circulation of images. In this short and informal explorative essay, I look at the idea of ‘remote’ experience through the media. I also question and challenge how war images can themselves be ‘in conflict’ and *part* of conflict. Questions I will address will include: what does it mean to remotely report on war and receive war content? What does it mean to be faced with ‘truth’ of war through images? How have images become part of conflict itself?