

GRASPING THE WORLD

THE IDEA OF THE MUSEUM

Edited by Donald Preziosi and Claire Farago



Grasping The World The Idea Of The Museum Histories Of Vision

Ian Heywood, Barry Sandywell



Grasping The World The Idea Of The Museum Histories Of Vision:

Grasping the World Donald Preziosi, Claire J. Farago, 2004 The allusion to touch in the title of this volume refers back to the Stoic term katalepsis which loosely infers grasping or using mental processes to understand the world The book engages the reader with the ethics of academic practice by offering a critique of museology at large The Handbook of Visual Culture Ian Heywood, Barry Sandywell, 2017-04-20 Visual culture has become one of the most dynamic fields of scholarship a reflection of how the study of human culture increasingly requires distinctively visual ways of thinking and methods of analysis Bringing together leading international scholars to assess all aspects of visual culture the Handbook aims to provide a comprehensive and authoritative overview of the subject The Handbook embraces the extraordinary range of disciplines which now engage in the study of the visual film and photography television fashion visual arts digital media geography philosophy architecture material culture sociology cultural studies and art history Throughout the Handbook is responsive to the cross disciplinary nature of many of the key questions raised in visual culture around digitization globalization cyberculture surveillance spectacle and the role of art The Handbook guides readers new to the area as well as experienced researchers into the topics issues and questions that have emerged in the study of visual culture since the start of the new millennium conveying the boldness excitement and vitality of the subject **Archaeology and The Politics of Vision in a**

Post-Modern Context Vítor Oliveira Jorge, Julian Tomas, 2009-01-14 Archaeology is intimately connected to the modern regime of vision A concern with optics was fundamental to the Scientific Revolution and informed the moral theories of the Enlightenment And from its inception archaeology was concerned with practices of depiction and classification that were profoundly scopic in character Drawing on both the visual arts and the depictive practices of the sciences employing conventionalised forms of illustration photography and spatial technologies archaeology presents a paradigm of visualised knowledge However a number of thinkers from Jean Paul Sartre onwards have cautioned that vision presents at once a partial and a politicised way of apprehending the world In this volume authors from archaeology and other disciplines address the problems that face the study of the past in an era in which realist modes of representation and the philosophies in which they are grounded in are increasingly open to question **At the Edges of Vision** Ren?ande Vall, 2017-07-05 In At the Edges of Vision Ren van de Vall re examines the aesthetics of spectatorship in terms of new media art and visual culture The aesthetic experience of visual art has traditionally been described in terms of the distanced contemplation and critical interpretation of the work s form and representational content Recent developments in installation video and computer art have foregrounded the bodily and affective engagement of the spectator and in retrospect throw into question the model of spectatorial distance for more traditional art forms as well But what does this development entail for art s potential for reflective imaginative and experiential depth Is art still capable of providing a critical counterpoint to the ubiquitous presence of sensational yet short lived media imagery when it speaks to the senses rather than to the mind In a thorough

examination of examples from painting film installation art and interactive video and computer art Van de Vall argues for a tactile and affective conception of reflection linking philosophy and art Looking at a Rembrandt self portrait and navigating through an internet art work have in common that both types of work rely on a playful rhythmically structured sensuous and embodied reflexivity for the articulation of meaning This sensuous dimension of playful reflexivity is just as important in philosophical thought however as the transcendental condition for genuine open ended reflection Drawing on the philosophy of Merleau Ponty Levinas Lyotard and Deleuze on the one hand and on new media theory on the other Van de Vall develops a performative phenomenology of aesthetic reflection visuality and visual art in order to rethink art s ethical and political relevance in present day digital media culture

World Cinema and the Visual Arts David Gallagher, 2012 World Cinema and the Visual Arts combines new analyses of two subjects of ongoing research in the field of humanities cinema and the visual arts Originally presented at the American Comparative Literature Association Conference 2010 in New Orleans the papers of this volume have been expanded and extended from their original points of enquiry and analyse films from the diverse cultural traditions of China Germany the United Kingdom America Northern Ireland and India

The Art of Religion Maarten Delbeke, 2016-04-01 Bernini and Pallavicino the artist and the Jesuit cardinal are closely related figures at the papal courts of Urban VIII and Alexander VII at which Bernini was the principal artist The analysis of Pallavicino s writings offers a new perspective on Bernini s art and artistry and allow us to understand the visual arts in papal Rome as a making manifest of the fundamental truths of faith Pallavicino s views on art and its effects differ fundamentally from the perspective developed in Bernini s biographies offering a perspective on the tension between artist and patron work and message In Pallavicino s writings the visual arts emerge as being intrinsically bound up with the very core of religion involving questions of idolatry mimesis and illusionism that would prove central to the aesthetic debates of the eighteenth century

The Art of Art History Donald Preziosi, 2009 This anthology is a guide to understanding art history through critical reading of the field s most innovative and influential texts focusing on the past two centuries

The Changing Face of Early Modern Time, 1550-1770 Jane Desborough, 2019-03-27 This book provides a reinterpretation of early modern clock and watch dials on the basis of use Between 1550 and the emergence of a standard format in 1770 dials represented combinations of calendrical lunar and astronomical information using multiple concentric rings subsidiary dials and apertures Change was gradual but significant Over the course of eight chapters and with reference to thirty five exceptional images this book unlocks the meaning embedded within these early combinations The true significance of dial change can only be fully understood by comparing dials with printed paper sources such as almanacs diagrams and craft pamphlets Clock and watch makers drew on traditional communication methods utilised different formats to generate trust in their work and tried to be help users in different contexts The calendar lunar and astronomical functions were useful as a memory prompt for astrology up until the mid late seventeenth century After the decline of this practice the three functions continued

to be useful for other purposes but eventually declined

Visual Methodologies Gillian Rose, 2007 Comprehensively revised and updated the Second Edition of the bestselling Visual Methodologies provides a critical introduction to the study and interpretation of visual culture The Second Edition contains a completely new chapter on how to use the book each chapter follows the same structure making comparisons between methods easier three extra chapters each discussing a method not covered in the First Edition

The Look of Van Dyck John Peacock, 2017-07-05 Based on a close study of Van Dyck's Self portrait with a Sunflower this book examines the picture's context in the symbolic discourses of the period and in the artist's oeuvre The portrait is interpreted as a programmatic statement made in the ambience of the Caroline court after Van Dyck's appointment as Principal Painter of his view of the art of painting This statement formulated in appropriately visual terms characterizes painting as a way of looking and seeing a mode of vision In making such a claim the artist steps aside from the familiar debate about whether painting was a manual or an intellectual discipline and moves beyond any idea of it as simply a means of representing the external world the painter's definitive faculty of vision can reach further than those realities which present themselves to the eye John Peacock analyses the motif of looking the ways in which figures regard or disregard each other throughout Van Dyck's work and the images of the sunflower and the gold chain in this particular portrait to reveal what is essentially an idealist conception of pictorial art He contradicts previous opinions that the artist was pedestrian in his thinking by showing him to be familiar with a range of ideas current in contemporary Europe about painting and the role of the painter

Presence Robert Maniura, 2017-07-05 In about 25 BC tribesmen of the kingdom of Meroe placed a bronze head of Augustus cut from a full length statue beneath the steps of a temple of victory the decapitated head of the Emperor was thus regularly trampled underfoot Two millennia later during the second Gulf War Iraqis insulted a toppled bronze statue of Saddam Hussein by beating it with their shoes Do these chronologically distant but apparently related examples of the defamation of images imply that the persons represented were regarded by their detractors as in some way present in the images

Presence The Inherence of the Prototype within Images and Other Objects reconsiders the notion of presence in objects The first book to address the issue directly it contains a series of case studies covering a broad geographical and chronological range from ancient Greece and the Incas to industrial America and contemporary India as well as examples from the canon of western European art The studies reveal the widespread evidence for this striking form of response and allow readers to see how presence is evoked and either embraced or repressed in differing historical and cultural contexts Featuring a variety of disciplines and approaches the book will be of interest to students of art history art theory visual culture anthropology psychology and philosophy

Museum Frictions Ivan Karp, Corinne A. Kratz, Lynn Szwaja, Tomas Ybarra-Frausto, 2006-12-07 Museum Frictions is the third volume in a bestselling series on culture society and museums The first two volumes in the series Exhibiting Cultures and Museums and Communities have become defining books for those interested in the politics of museum display and heritage sites Another

classic in the making *Museum Frictions* is a lavishly illustrated examination of the significant and varied effects of the increasingly globalized world on contemporary museum heritage and exhibition practice The contributors scholars artists and curators present case studies drawn from Africa Australia North and South America Europe and Asia Together they offer a multifaceted analysis of the complex roles that national and community museums museums of art and history monuments heritage sites and theme parks play in creating public cultures Whether contrasting the transformation of Africa's oldest museum the South Africa Museum with one of its newest the Lwandle Migrant Labor Museum offering an interpretation of the audio guide at the Guggenheim Bilbao reflecting on the relative paucity of art museums in Peru and Cambodia considering representations of slavery in the United States and Ghana or meditating on the ramifications of an exhibition of Australian aboriginal art at the Asia Society in New York City the contributors highlight the frictions contradictions and collaborations emerging in museums and heritage sites around the world The volume opens with an extensive introductory essay by Ivan Karp and Corinne A Kratz leading scholars in museum and heritage studies Contributors Tony Bennett David Bunn Gustavo Buntinx Cuauhtemoc Camarena Andrea Fraser Martin Hall Ivan Karp Barbara Kirshenblatt Gimblett Corinne A Kratz Christine Mullen Kreamer Joseph Masco Teresa Morales Howard Morphy Ingrid Muan Fred Myers Ciraj Rassool Vicente Razo Fath Davis Ruffins Lynn Szwaja Krista A Thompson Leslie Witz Tom's Ybarra Frausto

Writing Material Culture History Anne Gerritsen, Giorgio Riello, 2021-02-25 *Writing Material Culture History 2e* examines the methodologies used in the historical study of material culture Looking at archaeology anthropology art history and literary studies the book provides students with a fundamental understanding of the relationship between artefacts and historical narratives The book addresses the role of museums the impact of the digital age and the representations of objects in public history bringing together students and specialists from around the world This new edition includes A new substantive introduction from the editors providing a useful roadmap for students and specialists A more balanced and easy to use structure including methodological chapters and object in focus chapters consisting of case studies for classroom discussion New chapters showing greater engagement with 20th century material culture non European artefacts and the definitions and limits of material culture as a discipline Offers global coverage and discussion of both the early modern and modern periods *Writing Material Culture History 2e* is an essential tool for students seeking to understand the potential of objects to recast established historical narratives in new and exciting ways

Time and Place Thomas Dacosta Kaufmann, 2017-11-22 Authors from Herodotus in antiquity to Vasari in the Renaissance related art and architecture to peoples nations regions cities and environments Already with Winckelmann and the origins of discussion of art history in the eighteenth century geography was seen as a powerful determinant of art In the nineteenth century the perceived connection between nations or races and art flourished mainly because of the rise of nationalism Around 1900 the method of geographical analysis received a modern name *Kunstgeographie* But the ideology of Blut und Boden associated with Nazism and related ideologies brought the

geography of art into disrepute This book proposes to return anew to the approach of artistic geography which had been largely neglected from the Second World War until recently and to reevaluate the possibilities it provides through a selection of case studies that discuss the connection between art and its place The introduction and first essay deal with the historiography of the geography of art Five essays take up specific questions ranging from France and the Low Countries to Mexico and China The final three essays consider contemporary and broader theoretical issues concerning art in time and place

Early Modern Dutch Prints of Africa Elizabeth A. Sutton, 2017-07-05 Using Pieter de Marees Description and Historical Account of the Gold Kingdom of Guinea 1602 as her main source material author Elizabeth Sutton brings to bear approaches from the disciplines of art history and book history to explore the context in which De Marees account was created Since variations of the images and text were repeated in other European travel collections and decorated maps Sutton is able to trace how the framing of text and image shaped the formation of knowledge that continued to be repeated and distilled in later European depictions of Africans She reads the engravings in De Marees account as a demonstration of the intertwining domains of the Dutch pictorial tradition intellectual inquiry and Dutch mercantilism At the same time by analyzing the marketing tactics of the publisher Cornelis Claesz this study illuminates how early modern epistemological processes were influenced by the commodification of knowledge Sutton examines the book's construction and marketing to shed new light on the social milieu that shared interests in ethnography trade and travel Exploring how the images and text function together Sutton suggests that Dutch visual and intellectual traditions informed readers' choices for translating De Marees text visually Through the examination of early modern Dutch print culture **Early Modern Dutch Prints of Africa** expands the boundaries of our understanding of the European imperial enterprise

Visual Arts and Human Flourishing Professor Emerita Art History and Executive Director Emerita USC Museums Selma Holo, Selma Holo, 2024 In mid December 2018 a man stood before one of the most beloved paintings in Europe Botticelli's *The Birth of Venus* and had a heart attack Henri Neuendorf ArtNet News December 19 2018 <https://news.artnet.com/art-world/heart-attack-botticelli-uffizi-1425448> Venus is that painting you're thinking of the one with the shapely wheat-haired woman standing in a seashell with one hand covering her breasts and the other holding her long golden locks in front of her groin Floating above her right shoulder are two winged figures with their arms wrapped around each other who blow air on her like distant kisses On her left stands a woman the Hora of Spring who holds what looks like a drape and gazes directly at our goddess whose face tilted just so looks toward the viewer with a gentle yet mature glance as if she was born knowing all one needs to know of love and seduction Fortunately the man whose heart failed while looking back at our all-knowing Venus survived but he was not the first to collapse while viewing art in Florence and no doubt he will not be the last It has happened often enough that there is a medical term for the phenomenon named after the first notable man to succumb Stendhal Syndrome Apparently the French author of *On Love* a treatise on romantic passion reported that he fell ill in 1817 after viewing too much Florentine art

Bamforth 945 Is it any wonder that Botticelli's winged figures hang on to each other so tightly To be awestruck is to be in imminent danger "Exhibiting Outside the Academy, Salon and Biennial, 1775-1999 " Andrew Graciano, 2017-07-05 In recent years there has been increasing scholarly interest in the history of museums academies and major exhibitions There has been however little to no sustained interest in the histories of alternative exhibitions single artwork solo artist artist mounted entrepreneurial privately funded ephemeral etc with the notable exception of those publications that deal with situations involving major artists or those who would become so for example J L David's exhibition of Intervention of the Sabine Women 1799 and The First Impressionist Exhibition of 1874 despite the fact that these sorts of exhibitions and critical scholarship about them have become commonplace and no less important in the contemporary art world The present volume uses and contextualizes eleven case studies to advance some overarching themes and commonalities among alternative exhibitions in the long modern period from the late eighteenth to the late twentieth centuries and beyond These include the issue of control in the interrelation and elision of the roles of artist and curator and the relationship of such alternative exhibitions to the dominant modes structures of display and cultural ideology Dealing with the Visual Caroline van Eck, Edward Winters, 2017-11-30 One of the issues underlying current debates between practitioners of art history visual culture and aesthetics is whether the visual is a unique irreducible category or whether it can be assimilated with the textual or verbal without any significant loss Can paintings buildings or installations be read in the way texts are read or deciphered or do works of visual art ask for their own kind of appreciation This is not only a question of choosing the right method in dealing with visual works of art but also an issue that touches on the roots of the disciplines involved can a case be made for the visual as an irreducible category of art and if so how is it best studied and appreciated In this anthology this question is approached from the angles of three disciplines aesthetics visual culture and art history Unlike many existing overviews of visual culture studies it includes both painting and architecture and investigates historical ways of defining and appreciating the visual in their own contemporary terms Dealing with the Visual will be of great use to advanced students because it offers an overview of current debates and to graduate students and professionals in the field because the essays offer in depth investigations of the methodological issues involved and various historical ways of defining visibility The topics included range from early modern ways of viewing pictures and sixteenth century views of Palladio's villas in their landscape settings to contemporary debate about whether there is life yet in painting Productive failure Alpesh Kantilal Patel, 2017-07-21 This title sets out to write new transnational South Asian art histories to make visible histories of artworks that remain marginalised within the discipline of art history However this is done through a deliberate productive failure specifically by not upholding the strictly genealogical approach that is regularly assumed for South Asian art histories For instance one chapter explores the abstract work of Cy Twombly and Natvar Bhavsar The author examines whiteness the invisible ground upon which racialized art histories often pivot as a fraught yet productive site for writing art history This book also provides

original commentary on how queer theory can deconstruct and provide new approaches for writing art history Overall this title provides methods for generating art history that acknowledge the complex web of factors within which art history is produced and the different forms of knowledge production we might count as art history **In the Aftermath of Art**
Donald Preziosi, Johanne Lamoureux, 2012-10-02 By juxtaposing issues and problems Donald Preziosi's latest collection of essays *In the Aftermath of Art* opens up multiple interpretive possibilities by bringing to the surface hidden resonances in the implications of each text In re-reading his own writings Preziosi opens up alternatives to contemporary discourses on art history and visual culture A critical commentary by critic historian and theorist Johanne Lamoureux complements the author's own introduction mirroring the multiple interpretations within the essays themselves

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