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How to Use Your Eyes James Elkins 2007-08-20 James Elkins's How to Use Your Eyes invites us to look at--and maybe to see for the first time--the world around us, with breathtaking results. Here are the common artifacts of life, often misunderstood and largely ignored, brought into striking focus. With the discerning eye of a painter and the zeal of a detective, Elkins explores complicated things like mandalas, the periodic table, or a hieroglyph, remaking the world into a treasure box of observations--eccentric, ordinary, marvelous.

Staging Philosophy David Krasner 2010-02-11 The fifteen original essays in Staging Philosophy make useful connections between the discipline of philosophy and the fields of theater and performance and use these insights to develop new theories about theater. Each of the contributors—leading scholars in the fields of performance and philosophy—breaks new ground, presents new arguments, and offers new theories that will pave the way for future scholarship. Staging Philosophy raises issues of critical importance by providing case studies of various philosophical movements and schools of thought, including aesthetics, analytic philosophy, phenomenology, deconstruction, critical realism, and cognitive science. The essays, which are organized into three sections—history and method, presence, and reception—take up fundamental issues such as spectatorship, empathy, ethics, theater as literature, and the essence of live performance. While some essays challenge assertions made by critics and historians of theater and performance, others analyze the assumptions of manifestos that prescribe how practitioners should go about creating texts and performances. The first book to bridge the disciplines of theater and philosophy, Staging Philosophy will provoke, stimulate, engage, and ultimately bring theater to the foreground of intellectual inquiry while it inspires further philosophical investigation into theater and performance. David Krasner is Associate Professor of Theater Studies, African American Studies, and English at Yale University. His books include A Beautiful Pageant: African American Theatre, Drama, and Performance in the Harlem Renaissance, 1910-1920 and Renaissance, Parody, and Double Consciousness in African American Theatre, 1895-1910. He is co-editor of the series Theater: Theory/Text/Performance. David Z. Saltz is Professor of Theatre Studies and Head of the Department of Theatre and Film Studies at the University of Georgia. He is coeditor of Theater...
Journal and is the principal investigator of the innovative Virtual Vaudeville project at the University of Georgia.

**Pliny and the Artistic Culture of the Italian Renaissance**
Sarah Blake McHam 2013 Pliny’s Natural History (A.D. 77-79) served as an indispensable guide to and exemplar of the ideals of art for Renaissance artists, patrons, and theorists. Bearing the imprimatur of antiquity, the Natural History gave permission to do art on a grand scale, to value it, and to see it as an incomparable source of prestige and pleasure. In Pliny and the Artistic Culture of the Italian Renaissance, Sarah Blake McHam surveys Pliny’s influence, from Petrarch, the first figure to recognize Pliny’s relevance to understanding the history of Greek art and its reception by the Romans, to Vasari and late 16th-century theorists. McHam charts the historiography of Latin and Italian manuscripts and early printed copies of the Natural History to trace the dissemination of its contents to artists from Donatello and Ghiberti to Michelangelo and Titian. Meanwhile, benefactors commissioned works intended to emulate the prototypes Pliny described, aligning themselves with the great patrons of antiquity. This is a richly illustrated, comprehensive reference work of social history, myth making, iconography, theory, and criticism.

**Anywhere or Not at All**
Peter Osborne 2013-06-04 A new reading of the philosophy of contemporary art by the author of The Politics of Time Contemporary art is the object of inflated and widely divergent claims. But what kind of discourse can open it up effectively to critical analysis? Anywhere or Not at All is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical, historical, social and art-critical. Developing the position that “contemporary art is postconceptual art,” the book progresses through a dual series of conceptual constructions and interpretations of particular works to assess the art from a number of perspectives: contemporaneity and its global context; art against aesthetic; the Romantic pre-history of conceptual art; the multiplicity of modernisms; transcategoriality; conceptual abstraction; photographic ontology; digitalization; and the institutional and existential complexities of art-space and art-time. Anywhere or Not at All maps out the conceptual space for an art that is both critical and contemporary in the era of global capitalism. Winner of the 2014 Annual Book Prize of the Association for the Study of the Arts of the Present (USA)

**The Poetics of Perspective**
James Elkins 2018-10-18 Perspective has been a divided subject, orphaned among various disciplines from philosophy to gardening. In the first book to bring together recent thinking on perspective from such fields as art history, literary theory, aesthetics, psychology, and the history of mathematics, James Elkins leads us to a new understanding of how we talk about pictures. Elkins provides an abundantly illustrated history of the theory and practice of perspective. Looking at key texts from the Renaissance to the present, he traces a fundamental historical change that took place in the way in which perspective was conceptualized; first a technique for constructing pictures, it slowly became a metaphor for subjectivity. That gradual transformation, he observes, has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic, cognitive, or epistemological metaphor. Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky, Hubert Damisch, Martin Jay, Paul Ricoeur, Jacques Lacan, Maurice Merleau-Ponty, and E. H. Gombrich. The Poetics of Perspective illustrates that perspective is an unusual kind of subject: it exists as a coherent idea, but no one discipline offers an adequate exposition of it. Rather than presenting perspective as a resonant metaphor for subjectivity, a painter's tool without meaning, a disused historical practice, or a model for vision and representation, Elkins proposes a comprehensive revaluation. The perspective he describes is at once a series of specific pictorial decisions and a powerful figure
for our knowledge of the world. 
Transnational Families, Migration and the Circulation of Care
Loretta Baldassar 2013-09-11 Without denying the difficulties that
confront migrants and their distant kin, this volume highlights the
agency of family members in transnational processes of care, in
an effort to acknowledge the transnational family as an
increasingly common family form and to question the
predominantly negative conceptualisations of this type of family. It
re-conceptualises transnational care as a set of activities that
circulates between home and host countries - across generations -
and fluctuates over the life course, going beyond a focus on
mother-child relationships to include multidirectional exchanges
across generations and between genders. It highlights, in
particular, how the sense of belonging in transnational families is
sustained by the reciprocal, though uneven, exchange of
caregiving, which binds members together in intergenerational
networks of reciprocity and obligation, love and trust that are
simultaneously fraught with tension, contest and relations of
unequal power. The chapters that make up this volume cover a
rich array of ethnographic case studies including analyses of
transnational families who circulate care between developing
nations in Africa, Latin America and Asia to wealthier nations in
North America, Europe and Australia. There are also examples of
intra- and extra- European, Australian and North American
migration, which involve the mobility of both the unskilled and
working class as well as the skilled middle and aspirational
classes.

Animal Forms and Patterns
Adolf Portmann 1971
Goya, Redon, Ensor
Herwig Todts 2009 In a nutshell: An
interesting selection of the work of three peculiar artists and
pioneers of modern art There is a part of human nature that has
always been fascinated by the grotesque - the feeling of not
wanting to look, yet being unable to look away, is a feeling that
has been inspired in us all at one point or another. Grotesque
depictions play an important role in the works of Francisco Goya
(1746-1828), Odilon Redon (1840-1916) and James Ensor
(1860-1949). These three artists use grotesque motifs in a very
different manner: the classical ideas of Goya clearly differ from
Redon's symbolism or Ensor's hilarious and cynical mockery. This
book presents a rare series of sketches by Goya, grotesque
drawings by Redon and a selection of Ensor's top paintings from
museums all over the world, and both challenges and confirms the
various aesthetic notions of the grotesque. The official catalogue
for the exhibition in the Royal Museum for Fine Arts in Antwerp
(March/June 2009) ILLUSTRATIONS 110 colour & 110 b/w
illustrations

Sergei M. Eisenstein
Naum Kleiman 2016-06-03 Sovjetregisseur
en filmtheoreticus Sergei M. Eisenstein werkte in 1946 en 1947
een jaar voor zijn dood aan een algemene geschiedenis van de
cinema. De manier waarop hij de geschiedschrijving van van de
cinema benadert, is tegelijk fascinerend in haar ambitie en uiterst
modern in haar methode. Eisenstein presenteert hier een virtuele
wereldkaart van alle aan de bioscoop gerelateerde media, en
ontwikkelt op hetzelfde moment een methode voor het schrijven
van een geschiedenis die net als de cinema is gebaseerd op
montage. De teksten van Eisenstein worden begeleid door een
reeks kritische essays, geschreven door enkele van 's werelds
meest gekwalificeerde Eisensteinkenners.

An Historical Sketch of the Art of Caricaturing
James Peller Malcolm 1813

The Eye of History
Georges Didi-Huberman 2018-03-02 An
exploration of the interaction of aesthetics and politics in Bertolt
Brecht's "photoepigrams." From 1938 to 1955, Bertolt Brecht
created montages of images and text, filling his working journal
(Arbeitsjournal) and his idiosyncratic atlas of images, War Primer,
with war photographs clipped from magazines and adding his own
epigrammatic commentary. In this book, Georges Didi-Huberman
explores the interaction of politics and aesthetics in these
creations, explaining how they became the means for Brecht, a wandering poet in exile, to “take a position” about the Nazi war in Europe. Illustrated with pages from the Arbeitsjournal and War Primer and contextual images including Raoul Hausmann's poem-posters and Walter Benjamin's drawings, The Eye of History offers a new view of important but little-known works by Brecht. Didi-Huberman shows that Brecht took positions without taking sides; he used these montages to challenge the viewpoints of the press and propose other readings, to offer a stylistic and political response to the inescapable visibility of historical events enabled by the photographic medium. Brecht's montages disrupt and scrutinize this visibility by juxtaposing representations of war found in magazines with his own epigrams—a “documentary lyricism” that dismounts and remounts modern history. The montages created meaningful disorder, exposing the truth by disorganizing—a process Didi-Huberman calls a “dialectic of the monteur.” These works are examples of “the eyes of history”—when seeing may simultaneously deepen and critique historical knowledge. The montages Didi-Huberman argues, are Brecht's most Benjaminian works.

Der sokratische Künstler Jürgen Müller 2015-02-12 Die Studie untersucht die ironische Erzählweise Rembrandts und stellt dabei dessen Nachtwache ins Zentrum der Untersuchung. Zentral ist dabei die kritische Auseinandersetzung mit der klassizistischen Kunsttheorie eines Franciscus Junius. The study analyzes Rembrandt's ironic narrative techniques, focusing on the artist’s group portrait the Night Watch. Central to the inquiry is the artist’s critical engagement with the classical art theory of Franciscus Junius.

The Melancholy Art Michael Ann Holly 2013-02-24 Melancholy is not only about sadness, despair, and loss. As Renaissance artists and philosophers acknowledged long ago, it can engender a certain kind of creativity born from a deep awareness of the mutability of life and the inevitable cycle of birth and death. Drawing on psychoanalysis, philosophy, and the intellectual history of the history of art, The Melancholy Art explores the unique connections between melancholy and the art historian's craft. Though the objects art historians study are materially present in our world, the worlds from which they come are forever lost to time. In this eloquent and inspiring book, Michael Ann Holly traces how this disjunction courses through the history of art and shows how it can give rise to melancholic sentiments in historians who write about art. She confronts pivotal and vexing questions in her discipline: Why do art historians write in the first place? What kinds of psychic exchanges occur between art objects and those who write about them? What institutional and personal needs does art history serve? What is lost in historical writing about art? The Melancholy Art looks at how melancholy suffuses the work of some of the twentieth century's most powerful and poetic writers on the history of art, including Alois Riegl, Franz Wickhoff, Adrian Stokes, Michael Baxandall, Meyer Schapiro, and Jacques Derrida. A disarmingly personal meditation by one of our most distinguished art historians, this book explains why to write about art is to share in a kind of intertwined pleasure and loss that is the very essence of melancholy.

Caught by History Ernst van Alphen 1997 In the face of strong moral and aesthetic pressure to deal with the Holocaust in strictly historical and documentary modes, this book discusses why and how reenactment of the Holocaust in art and imaginative literature can be successful in simultaneously presenting, analyzing, and working through this apocalyptic moment in human history. In pursuing his argument, the author explores such diverse materials and themes as: the testimonies of Holocaust survivors; the works of such artists and writers as Charlotte Salomon, Christian Boltanski, and Armando; and the question of what it means to live in a house built by a jew who was later transported to the death camps. He shows that reenactment, as an artistic project, also functions as a critical strategy, one that, unlike historical methods
requiring a mediator, speaks directly to us and lures us into the Holocaust. We are then placed in the position of experiencing and being the subjects of that history. We are there, and history is present--but not quite. A confrontation with Nazism or with the Holocaust by means of a re-enactment takes place within the representational realm of art. Our access to this past is no longer mediated by the account of a witness, by a narrator, by the eye of a photographer. We do not respond to a re-presentation of the historical event, but to a presentation or performance of it, and our response is direct or firsthand in a different way. That different way of "keeping in touch" is the subject of inquiry that propels this study.

**Hermeneutics as Politics** Stanley Rosen 1987

A new multidisciplinary series, ODEON will serve as a transfer point--much as the station ODEON in the Paris metro--for the many provocative lines of thought that enliven contemporary cultural criticism. ODEON will publish original works and translations that enhance the intellectual exchange between Europe and the English-speaking world in the areas of literature, criticism, philosophy, and historical and political reflection. Combining exemplary scholarship and analytic precision, Stanley Rosen illuminates the underpinnings of post-modernist thought, providing valuable insight as he pursues two arguments: first, that post-modernism, which regards itself as an attack upon the Enlightenment, is in fact the penultimate stage of the Enlightenment itself; and second, that the extraordinary contemporary emphasis upon hermeneutics is the latest consequence of the triumph of history over mathematics within the unstable essence of the Enlightenment. Hermeneutics is consequently at bottom a political phenomenon. In developing these arguments, Rosen demonstrates the paradigmatic status of Kant for a proper understanding of post-modernism, analyzes Derrida's influential critique of Platonism as well as his defense of writing, explains the political dimension of the quarrel between the ancients and moderns by studying the hermeneutics of Leo Strauss and Alexander Kojeve, and shows how the modern notion of "theory" is intrinsically relativized by the triumph of history over mathematics into the notion of interpretation. A wide-ranging exploration into current critical thinking, Hermeneutics as Politics will generate considerable debate among scholars interested in post-modernism, the Enlightenment, hermeneutics, the relation of philosophy and politics, deconstruction, and the history of philosophy.

**Mock Humanity** Bart Verschaffel 2018

This book reveals that James Ensor did not develop his fantastic and grotesque universe of masks and skeletons out of his melancholic soul, but that he re-used and transformed an old image tradition that was collected and published by the French author and art critic Jules Champfleury in his 'History of Caricature'. A second essay analyses how these weird creatures infiltrate the image borders and the frames of Ensor's paintings in order to disturb the 'normal' world.

**Being a Skull** Georges Didi-Huberman 2016-11-22

What would a sculpture look like that has as its task to touch thought? For the French philosopher and Art Historian, Georges Didi-Huberman, this is the central question that permeates throughout the work of Italian artist Giuseppe Penone. Through a careful study of Penone's work regarding a sculptural and haptic process of contact with place, thought, and artistic practice, Didi-Huberman takes the reader on a journey through various modes of thinking by way of being. Taking Penone's artwork "Being the river" as a thematic starting point, Didi-Huberman sketches a sweeping view of how artists through the centuries have worked with conceptions of the skull, that is, the mind, and ruminates on where thought is indeed located. From Leonardo da Vinci to Albrecht Dürer, Didi-Huberman guides us to the work of Penone and from there, into the attempts of a sculptor whose works strives to touch thought. What we uncover is a sculptor whose work becomes a series of traces of the site of thought. Attempting to trace, by way of a
series of frottages, reports, and developments, this imperceptible zone of contact. The result is a kind of fossil of the brain: the site of thought, namely, the site for getting lost and for disproving space. Sculpting at the same time what inhabits as well as what incorporates us.

**The Power of Images** David Freedberg 1991

**Late Roman Art Industry** Alois Riegl 1985

**Theory and Philosophy of Art** Meyer Schapiro 1994 Adapting critical methods from such wide-ranging fields as anthropology, linguistics, philosophy, biology, and other sciences, Schapiro appraises fundamental semantic terms such as "organic style," "pictorial style," "field and vehicle," and "form and content"; he elucidates eclipsed intent in a well-known text by Freud on Leonardo da Vinci, in another by Heidegger on Vincent van Gogh.

**Aby Warburg and the Image in Motion** Philippe-Alain Michaud 2004 Aby Warburg (1866-1929) is best known as the originator of the discipline of iconology and as the founder of the institute that bears his name. His followers included such celebrated art historians of the twentieth century as Erwin Panofsky, Edgar Wind, and Fritz Saxl. But his heirs developed, for the most part, a domesticated iconology based on the interpretation of symbolic material. As Phillippe-Alain Michaud shows in this important book, Warburg's own project was remote from any positivist or neo-Kantian ambitions. Nourished on the work of Nietzsche and Burckhardt, Warburg fashioned a "critical iconology" to reveal the irrationality of the image in Western culture. Opposing the grand teleological narratives of art inaugurated by Vasari, Warburg's method operated through historical anachronisms and discontinuities. Using "montage-collision" to create textless collections of images, he brought together pagan artifacts and masterpieces of Florentine Renaissance art, ancient Near East astrology and the Lutheran Reformation, Mannerist festivals and the sacred dances of Native Americans. Michaud insists that for Warburg, the practice of art history was the discovery within the art work itself of fracture, contradictions, tensions, and the energies of magic, empathy, totemism, and animism. Challenging normative accounts of Western European classicism, Warburg located the real sources of the Renaissance in the Dionysian spirit, in the expression of movement and dance, in the experience of trance personified in the frenzied nymph or ecstatic maenad. Aby Warburg and the Image in Motion is not only a book about Warburg but a book written with him; Michaud uses Warburg's intuitions and discoveries to analyze other categories of imagery, including the daguerreotype, the chronophotography of Etienne-Jules Marey, early cinema, and the dances of Loie Fuller. It will be essential reading for anyone concerned with the origins of modern art history and the visual culture of modernity.

**Gan's Constructivism** Kristin Romberg 2019-01-08 This compelling new account of Russian constructivism repositions the agitator Aleksei Gan as the movement’s chief protagonist and theorist. Primarily a political organizer during the revolution and early Soviet period, Gan brought to the constructivist project an intimate acquaintance with the nuts and bolts of “making revolution.” Writing slogans, organizing amateur performances, and producing mass-media objects define an alternative conception of “the work of art”—no longer an autonomous object but a labor process through which solidarities are built. In an expansive analysis touching on aesthetic and architectural theory, the history of science and design, sociology, and feminist and political theory, Kristin Romberg invites us to consider a version of modernism organized around the radical flattening of hierarchies, a broad distribution of authorship, and the negotiation of constraints and dependencies. Moving beyond Cold War abstractions, Gan’s Constructivism offers a fine-grained understanding of what it means for an aesthetics to be political.

**Perspective as Symbolic Form** Erwin Panofsky 2020-09-01 Erwin Panofsky's Perspective as Symbolic Form is one of the great works of modern intellectual history, the legendary text that has...
dominated all art-historical and philosophical discussions on the topic of perspective in this century. Finally available in English, this unrivaled example of Panofsky's early method places him within broader developments in theories of knowledge and cultural change. Here, drawing on a massive body of learning that ranges over ancient philosophy, theology, science, and optics as well as the history of art, Panofsky produces a type of "archaeology" of Western representation that far surpasses the usual scope of art historical studies. Perspective in Panofsky's hands becomes a central component of a Western "will to form," the expression of a schema linking the social, cognitive, psychological, and especially technical practices of a given culture into harmonious and integrated wholes. He demonstrates how the perceptual schema of each historical culture or epoch is unique and how each gives rise to a different but equally full vision of the world. Panofsky articulates these distinct spatial systems, explicating their particular coherence and compatibility with the modes of knowledge, belief, and exchange that characterized the cultures in which they arose. Our own modernity, Panofsky shows, is inseparable from its peculiarly mathematical expression of the concept of the infinite, within a space that is both continuous and homogenous.

Against Elections David Van Reybrouck 2018-04-17 A small book with great weight and urgency to it, this is both a history of democracy and a clarion call for change. "Without drastic adjustment, this system cannot last much longer," writes Van Reybrouck, regarded today as one of Europe's most astute thinkers. "If you look at the decline in voter turnout and party membership, and at the way politicians are held in contempt, if you look at how difficult it is to form governments, how little they can do and how harshly they are punished for it, if you look at how quickly populism, technocracy and anti-parliamentarianism are rising, if you look at how more and more citizens are longing for participation and how quickly that desire can tip over into frustration, then you realize we are up to our necks." Not so very long ago, the great battles of democracy were fought for the right to vote. Now, Van Reybrouck writes, "it's all about the right to speak, but in essence it's the same battle, the battle for political emancipation and for democratic participation. We must decolonize democracy. We must democratize democracy." As history, Van Reybrouck makes the compelling argument that modern democracy was designed as much to preserve the rights of the powerful and keep the masses in line, as to give the populace a voice. As change-agent, Against Elections makes the argument that there are forms of government, what he terms sortitive or deliberative democracy, that are beginning to be practiced around the world, and can be the remedy we seek. In Iceland, for example, deliberative democracy was used to write the new constitution. A group of people were chosen by lot, educated in the subject at hand, and then were able to decide what was best, arguably, far better than politicians would have. A fascinating, and workable idea has led to a timely book to remind us that our system of government is a flexible instrument, one that the people have the power to change.

Understanding Pictures Dominic Lopes 1996-03-28 There is not one but many ways to picture the world - Australian 'x-ray' pictures, cubist collages, Amerindian split-style figures, and pictures in two-point perspective each draw attention to different features of what they represent. The premise of Understanding Pictures is that this diversity is the central fact with which a theory of figurative pictures must reckon. Lopes argues that identifying pictures' subjects is akin to recognizing objects whose appearances have changed over time. He develops a schema for categorizing the different ways pictures represent—the different kinds of meaning they have—and he contends that depiction's epistemic value lies in its representational diversity. He also offers a novel account of the phenomenology of pictorial experience, comparing pictures to visual prostheses like mirrors and...
binoculars. The book concludes with a discussion of works of art which have made pictorial meaning their theme, demonstrating the importance of the issues this book raises for understanding the aesthetics of pictures.  

Les Excentriques Champfleury 2019-02-23 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.  

The Philosophy of Symbolic Forms Ernst Cassirer 1965-09-10 The Symbolic Forms has long been considered the greatest of Cassirer's works. Into it he poured all the resources of his vast learning about language and myth, religion, art, and science--the various creative symbolizing activities and constructions through which man has expressed himself and given intelligible objective form to this experience. "These three volumes alone (apart from Cassirer's other papers and books) make an outstanding contribution to epistemology and to the human power of abstraction. It is rather as if 'The Golden Bough' had been written in philosophical rather than in historical terms."--F.I.G. Rawlins, Nature  

Language and Myth Ernst Cassirer 2012-06-07 In this important study, Cassirer analyzes the non-rational thought processes that go to make up culture. Includes studies of the metaphysics of the Bhagavat Gita, Ancient Egyptian religion, symbolic logic, and more.  

The Surviving Image Georges Didi-Huberman 2018-01-09 Originally published in French in 2002, The Surviving Image is an extensive examination of the life and work of foundational art historian Aby Warburg. Warburg envisioned an art history that engaged with anthropology, psychoanalysis, and philosophy in order to understand the "life" of images. Drawing on a wide range of Warburg's unpublished letters and diaries, Georges Didi-Huberman demonstrates the complexity and importance of Warburg's ideas and the ways in which his legacy was both distorted and diffused as art history became a "humanistic" discipline. He also addresses broader questions regarding art historians' conceptions of time, memory, and symbols and the relationship between art and the rational and irrational forces of the psyche.  

Henri Matisse Aragon 1972  
Discourse, Figure Jean-François Lyotard 2011 Antony Hudek is research fellow at Camberwell College of Arts, University of the Arts, London. --  

Figures of History Jacques Rancière 2014-10-10 In this important new book the leading philosopher Jacques Rancière continues his reflections on the representative power of works of art. How does art render events that have spanned an era? What roles does it assign to those who enacted them or those who were the victims of such events? Rancière considers these questions in relation to the works of Claude Lanzmann, Goya, Manet, Kandinsky and Barnett Newman, among others, and demonstrates that these issues are not only confined to the spectator but have greater ramifications for the history of art itself. For Rancière, every image, in what it shows and what it hides, says something about
what it is permissible to show and what must be hidden in any given place and time. Indeed the image, in its act of showing and hiding, can reopen debates that the official historical record had supposedly determined once and for all. He argues that representing the past can imprison history, but it can also liberate its true meaning.

**Linguistics and the Study of Comics** Frank Bramlett 2012-05-09 Do Irish superheroes actually sound Irish? Why are Gary Larson's Far Side cartoons funny? How do political cartoonists in India, Turkey, and the US get their point across? What is the impact of English on comics written in other languages? These questions and many more are answered in this volume, which brings together the two fields of comics research and linguistics to produce groundbreaking scholarship. With an international cast of contributors, the book offers novel insights into the role of language in comics, graphic novels, and single-panel cartoons, analyzing the intersections between the visual and the verbal. Contributions examine the relationship between cognitive linguistics and visual elements as well as interrogate the controversial claim about the status of comics as a language. The book argues that comics tell us a great deal about the sociocultural realities of language, exploring what code switching, language contact, dialect, and linguistic variation can tell us about identity – from the imagined and stereotyped to the political and real.

**Dialogo Di Pittura** Paolo Pino 1548

**The Wire** Tiffany Potter 2010-06-01 The first collection of critical essays on HBO's The Wire - the most brilliant and socially relevant television series in years The Wire is about survival, about the strategies adopted by those living and working in the inner cities of America. It presents a world where for many even hope isn't an option, where life operates as day-to-day existence without education, without job security, and without social structures. This is a world that is only grey, an exacting autopsy of a side of American life that has never seen the inside of a Starbucks. Over its five season, sixty-episode run (2002-2008), The Wire presented several overlapping narrative threads, all set in the city of Baltimore. The series consistently deconstructed the conventional narratives of law, order, and disorder, offering a view of America that has never before been admitted to the public discourse of the televisual. It was bleak and at times excruciating. Even when the show made metatextual reference to its own world as Dickensian, it was too gentle by half. By focusing on four main topics (Crime, Law Enforcement, America, and Television), The Wire: Urban Decay and American Television examines the series' place within popular culture and its representation of the realities of inner city life, social institutions, and politics in contemporary American society. This is a brilliant collection of essays on a show that has taken the art of television drama to new heights.

**General Research Program** 1982

**Space, Imagination and the Cosmos from Antiquity to the Early Modern Period** Frederik A. Bakker 2019-02-05 This volume provides a much needed, historically accurate narrative of the development of theories of space up to the beginning of the eighteenth century. It studies conceptions of space that were implicitly or explicitly entailed by ancient, medieval and early modern representations of the cosmos. The authors reassess Alexandre Koyré’s groundbreaking work From the Closed World to the Infinite Universe (1957) and they trace the permanence of arguments to be found throughout the Middle Ages and beyond. By adopting a long timescale, this book sheds new light on the continuity between various cosmological representations and their impact on the ontology and epistemology of space. Readers may explore the work of a variety of authors including Aristotle, Epicurus, Henry of Ghent, John Duns Scotus, John Wyclif, Peter Auriol, Nicholas Bonet, Francisco Suárez, Francesco Patrizi, Giordano Bruno, Libert Froidmont, Marin Mersenne, Pierre Gassendi, Gottfried Wilhelm Leibniz and Samuel Clarke. We see
how reflections on space, imagination and the cosmos were the product of a plurality of philosophical traditions that found themselves confronted with, and enriched by, various scientific and theological challenges which induced multiple conceptual adaptations and innovations. This volume is a useful resource for historians of philosophy, those with an interest in the history of science, and particularly those seeking to understand the historical background of the philosophy of space.

Collecting Visible Evidence Jane Gaines 1999 In documentary studies, the old distinctions between fiction and nonfiction no longer apply, as contemporary film and video artists produce works that defy classification. Coming together to make sense of these developments, the contributors to this book effectively redefine documentary studies. They trace the documentary impulse in the early detective camera, in the reenactment of battle scenes from World War I, and in the telecast of the Nevada A-Bomb test in 1949. Other topics include experiments in virtual reality; the crisis of representation in anthropology; and video art and documentary work that challenges the asymmetry of the postcolonial Us/Them divide.

The Film Photonovel Jan Baetens 2019-04-15 Discarded by archivists and disregarded by scholars despite its cultural impact on post–World War II Europe, the film photonovel represents a unique crossroads. This hybrid medium presented popular films in a magazine format that joined film stills or set pictures with captions and dialogue balloons to re-create a cinematic story, producing a tremendously popular blend of cinema and text that supported more than two dozen weekly or monthly publications. Illuminating a long-overlooked ‘lowbrow’ medium with a significant social impact, The Film Photonovel studies the history of the format as a hybrid of film novelizations, drawn novels, and nonfilm photonovels. While the field of adaptation studies has tended to focus on literary adaptations, this book explores how the juxtaposition of words and pictures functioned in this format and how page layout and photo cropping could affect reading. Finally, the book follows the film photonovel's brief history in Latin America and the United States. Adding an important dimension to the interactions between filmmakers and their audiences, this work fills a gap in the study of transnational movie culture.

Dada and Photomontage Across Borders David Bathrick 2009 This special issue of New German Critique explores the art of Dada and photomontage in transnational contexts. Dadaism, an art movement cultivated during World War I, questioned traditional aesthetics and eventually led to the formation of surrealism. Focusing on Dada's achievements in building a network of artists in Europe and America, this issue examines photomontage as an integral part of the movement, as well as its relationship to mass media, photography, propaganda, constructivism, and left-wing politics in the Soviet Union and western Europe during the 1920s and 1930s. The central figure of the issue is John Heartfield, a Dadaist who influenced much of the art world in Europe after World War I. The collection investigates Heartfield's lesser-known early work with cinema in the service of the German High Command. Believing that photographic cinema was akin to war propaganda, Heartfield rejected live-action war footage in favor of American cinematic animation to promote an honest discussion about the horror and realities of war. One essay explores Heartfield's photomontages while turning to film theory as a way of interpreting the politics of his work, demonstrating how his photomontages retain the organic and traditional nature of photography even as they produce cognitive dissonance and satire. Another essay on Heartfield's role in Soviet discussions of the 1930s offers fascinating insights based on new archival research. The issue also looks at the relationship between Heartfield and the illustrated German magazine Arbeiter-Illustrierte-Zeitung and how that magazine influenced photomontage across Europe.