

Techniques of the Observer

ON VISION AND MODERNITY
IN THE NINETEENTH CENTURY

Jonathan Crary



Techniques Of The Observer On Vision And Modernity In The 19th Century Octobers

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Techniques Of The Observer On Vision And Modernity In The 19th Century Octobers:

Techniques of the Observer Jonathan Crary, 1992-02-25 Jonathan Crary's *Techniques of the Observer* provides a dramatically new perspective on the visual culture of the nineteenth century reassessing problems of both visual modernism and social modernity This analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle In *Techniques of the Observer* Jonathan Crary provides a dramatically new perspective on the visual culture of the nineteenth century reassessing problems of both visual modernism and social modernity Inverting conventional approaches Crary considers the problem of visibility not through the study of art works and images but by analyzing the historical construction of the observer He insists that the problems of vision are inseparable from the operation of social power and examines how beginning in the 1820s the observer became the site of new discourses and practices that situated vision within the body as a physiological event Alongside the sudden appearance of physiological optics Crary points out theories and models of subjective vision were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision Crary examines a range of diverse work in philosophy in the empirical sciences and in the elements of an emerging mass visual culture He discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices detailing how they were the product of new physiological knowledge He also shows how these forms of mass culture usually labeled as realist were in fact based on abstract models of vision and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of powerful institutions and discourses well before the modernist painting of the 1870s and 1880s

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Randall Knoper, 2021-09-23 Writing about the brain and the nervous system more than a century ago what were U S authors doing Literary Neurophysiology Memory Race Sex and Representation in U S Writing 1860 1914 examines their use of literature to experiment with the new materialist psychology a science that was challenging their capacity to represent reality and forging new understandings of race and sexuality Late nineteenth and early twentieth century authors sometimes emulated scientific epistemology allowing their art and conceptions of creativity to be reshaped by it but more often they imaginatively investigated neurophysiological theories challenging and rewriting scientific explanations of human identity and behavior By enfolding physiological experimentation into literary inquiries that could nonreductively account for psychological and social complexities beyond the reach of the laboratory they used literature as a cognitive medium Mark Twain W D Howells and Gertrude Stein come together as they probe the effects on mimesis and creativity of reflex based automatism and unconscious meaning making Oliver Wendell Holmes explores conceptions of racial nerve force elaborated in population statistics and biopolitics while W E B Du Bois and Pauline Hopkins contest notions of racial energy used to predict the extinction of African Americans Holmes explores new definitions of sexual inversion as in divergent ways Whitman and John Addington Symonds evaluate relations among nerve force human fecundity and the supposed grave of nonreproductive sex Carefully tracing entanglements and conflicts between literary culture and mental science of this period Knoper reveals unexpected connections among these authors and fresh insights into the science they confronted Considering their writing as cognitive practice he provides a new understanding of literary realism and of the emergent distinction between literary and scientific knowledge **Photography, Natural History and the Nineteenth-Century Museum**

Kathleen Davidson, 2017-12-02 The Victorian era heralded an age of transformation in which momentous changes in the field of natural history coincided with the rise of new visual technologies Concurrently different parts of the British Empire began to more actively claim their right to being acknowledged as indispensable contributors to knowledge and the progress of empire This book addresses the complex relationship between natural history and photography from the 1850s to the 1880s in Britain and its colonies Australia New Zealand and to a lesser extent India Coinciding with the rise of the modern museum photography's arrival was timely and it rapidly became an essential technology for recording and publicising rare objects and valuable collections Also during this period the medium assumed a more significant role in the professional practices and reputations of naturalists than has been previously recognized and it figured increasingly within the expanding specialized networks that were central to the production and dissemination of new knowledge In an interrogation that ranges from the

first forays into museum photography and early attempts to document collecting expeditions to the importance of traditional and photographic portraiture for the recognition of scientific discoveries this book not only recasts the parameters of what we actually identify as natural history photography in the Victorian era but also how we understand the very structure of empire in relation to this genre at that time

Kabuki's Nineteenth Century Jonathan E. Zwicker, 2023-08-09 Kabuki's Nineteenth Century examines the theater culture of nineteenth century Japan from the perspective of the history and materiality of the book the nature of reception and the making and making use of images The aim of this book is to rediscover the kabuki theater of nineteenth century Japan by shifting our critical focus from performance to print and the public sphere and thus embedding theater history within the larger world of printed matter by means of which theatricality circulated beyond the stage and through which performance was most often consumed Fundamental to Kabuki's Nineteenth Century is a reconsideration of the nature of the printed archive itself The book argues that the archive of printed material related to the theater in nineteenth century Japan playbills actor critiques theater guides maps actor prints calendars and broadsheets is something more than and more complicated than a set of materials out of which we might reconstitute the always transient event of performance Rather the archive constitutes an object of inquiry unto itself an object that reveals as much about the interrelations between and among various printed media and genres circulating beyond the confines of the theater as it does about what happened on stage Even as we use these materials to examine the history of performance a series of different questions might be asked what can the production consumption and collecting of this enormous body of printed matter tell us about such problems as the role of print in everyday life the construction of specialized knowledges and the manner in which a culture archives itself

Spectacle Culture and American Identity 1815-1940 S. Tenneriello, 2013-12-18 Scenic spectacles collapse the borders of graphic and visual arts multimedia technology spectatorship and architecture Drawing upon various systems of commercial institutional and public spectacle that intersect with scenic stages of the national landscape Tenneriello examines how spectacle is entrenched in the formation of national identity

The Philosophy Chamber Ethan W. Lasser, 2017-01-01 This publication accompanies the exhibition The Philosophy Chamber Art and Science in Harvard's Teaching Cabinet 1766-1820 on view at the Harvard Art Museums Cambridge Massachusetts from May 19 through December 31 2017 and at The Hunterian University of Glasgow Scotland in 2018

Bodies of Reform James B. Salazar, 2010-09-13 Part of the American Literatures Initiative Series From the patricians of the early republic to post Reconstruction racial scientists from fin de siècle progressivist social reformers to post war sociologists character that curiously formable yet equally formidable stuff has had a long and checkered history giving shape to the American national identity Bodies of Reform reconceives this pivotal category of nineteenth century literature and culture by charting the development of the concept of character in the fictional genres social reform movements and political cultures of the United States from the mid nineteenth to the early twentieth century By reading novelists such as

Herman Melville Mark Twain Pauline Hopkins and Charlotte Perkins Gilman alongside a diverse collection of texts concerned with the mission of building character including child rearing guides muscle building magazines libel and naturalization law Scout handbooks and success manuals James B Salazar uncovers how the cultural practices of representing character operated in tandem with the character building strategies of social reformers His innovative reading of this archive offers a radical revision of this defining category in U S literature and culture arguing that character was the keystone of a cultural politics of embodiment a politics that played a critical role in determining and contesting the social mobility political authority and cultural meaning of the raced and gendered body Avant-Garde Art and Non-Dominant Thought in Postwar

Japan K. Yoshida, 2020-11-15 This book offers a reassessment of how matter in the context of art history criticism and architecture pursued a radical definition of multiplicity against the dominant and hierarchical tendencies underwriting post fascist Japan Through theoretical analysis of works by artists and critics such as Okamoto Taro Hanada Kiyoteru Kawara On Iozaki Arata Kawaguchi Tatsuo and Nakahira Takuma this highly illustrated text identifies formal oppositions frequently evoked in the Japanese avant garde between cognition and image self and other human and thing and one and many in mediums ranging from painting and photography to sculpture and architecture In addition to an aesthetics of separation which refuses the integrationist implications of the human the author proposes the anthropofugal meaning fleeing the human as an original concept through which to understand matter in the epistemic universe of the postwar Japanese avant garde Chapters in this publication offer critical insights into how artists and critics grounded their work in active disengagement to advance an ethics of nondominance Avant Garde Art and Nondominant Thought in Postwar Japan will appeal to students and scholars of Japanese studies art history and visual cultures more widely **Painting with Monet** Harmon

Siegel, 2024-04-16 A major reassessment of the methods and meaning of impressionism At pivotal moments in his career Claude Monet would go out with a fellow artist plant his easel beside his friend s and paint the same scene Painting with Monet closely examines pairs of such works showing how attention to this practice raises tantalizing new questions about Monet s art and about impressionism as a movement Is impressionist painting an objective attempt to capture reality as it really is Or is it a subjective expression of the artist s unique way of perceiving things How can artists create a movement without conformity extinguishing individuality Harmon Siegel reveals how Monet explored problems like these in concrete practical ways while painting alongside his teachers Eug ne Boudin and Johan Barthold Jongkind his friends Fr d ric Bazille and Pierre Auguste Renoir and his hero douard Manet At a time of major cultural upheavals these artists asked how we can know reality beyond our personal perception Siegel provides new insights into the aesthetic philosophical and ethical stakes for these painters as they responded to a rapidly changing society Beautifully illustrated Painting with Monet sheds critical light on how Monet and his fellow impressionists painting side by side professed their capacity to know the world and affirmed their belief in what Siegel calls the reality of others

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