

# 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

**Suren Lalvani**



## **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

**Literary Neurophysiology** 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 enfolded 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 automatisms 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 Skin Deep Liz Conor, 2016 Skin Deep looks at the preoccupations of European Australians in their encounters with Aboriginal women and the tropes types and perceptions that seeped into everyday settler colonial thinking Early erroneous and uninformed accounts of Aboriginal women and culture were repeated throughout various print forms and imagery both in Australia and in Europe with names dates and locations erased so that individual women came to be anonymized as gins and lubras The book identifies and traces the various tropes used to typecast Aboriginal women contributing to their lasting hold on the colonial imagination even after conflicting records emerged The colonial archive itself consisting largely of accounts by white men is critiqued in the book Construction of Aboriginal women's gender and sexuality was a form of colonial control and Skin Deep shows how the industrialization of print was critical to this control emerging as it did alongside colonial expansion For nearly all settlers typecasting Aboriginal women through name calling and repetition of tropes sufficed to evoke an understanding that was surface based and half knowing only skin deep Impressively researched written organized and presented highly recommended for community and academic library Aboriginal Studies Women's Studies Australian Studies and Colonial History reference collections Midwest Book Review MBR Bookwatch October 2016 Helen's Bookshelf Subject Cultural History Aboriginal Studies Women's Studies Australian Studies Colonial Studies **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 **Literary Cultures of the Civil War** Timothy Sweet, 2016-08-15 Addressing texts produced by writers who lived through the Civil War and wrote about it before the end of Reconstruction this collection explores the literary cultures of that unsettled moment when memory of the war had yet to be overwritten by later impulses of reunion reconciliation or Lost Cause revisionism The Civil War reshaped existing literary cultures or enabled new ones Ensembles of discourses conventions and practices these cultures offered fresh ways of engaging a host of givens about American character and values that the war called into question The volume's contributors look at how literary cultures of the 1860s and 1870s engaged concepts of nation violence liberty citizenship community and identity At the same time the essayists analyze the cultures themselves which included Euroamerican and African American vernacular oral manuscript journals and letters and print newspapers magazines or books cultures overlapping discourses of politics protest domesticity and sentiment unsettled literary nationalism and emergent literary regionalism and vernacular and elite aesthetic traditions These essays point to the variety of literary voices that were speaking out in the war's immediate aftermath and help us understand what those voices were saying and how it was received **Photography,**

**Vision, and the Production of Modern Bodies** Suren Lalvani, 1996-01-01 Lalvani argues that modernity represents the powerful privileging of vision and the introduction of a paradigm of seeing that is historically distinctive Taking the introduction of photography in the nineteenth century as a crucial development in the expansion of modern vision he draws on the writings of Alan Sekula John Tagg Jonathan Crary Norman Bryson and Martin Jay to examine in a comprehensive manner how photography functioned to organize a set of relations between knowledge power and the body However in taking a broad cultural studies approach Lalvani situates the practices of photography within the larger visual order of the nineteenth century He demonstrates how the new lines of visibility formed not only by photography but by new urban spaces and new modes of transportation resulted in a particular organizing of the social order of subjectivity and social relations

**October**, 1991 **Law and the Visual** Desmond Manderson, 2018-04-13 In *Law and the Visual* leading legal theorists art historians and critics come together to present new work examining the intersection between legal and visual discourses Proceeding chronologically the volume offers leading analyses of the juncture between legal and visual culture as witnessed from the fifteenth to the twenty first centuries Editor Desmond Manderson provides a contextual introduction that draws out and articulates three central themes visual representations of the law visual technologies in the law and aesthetic critiques of law A ground breaking contribution to an increasingly vibrant field of inquiry *Law and the Visual* will inform the debate on the relationship between legal and visual culture for years to come [Ways of Regulating Drugs in the 19th and 20th Centuries](#)

Jean-Paul Gaudillière, V. Hess, 2012-12-03 This collection takes the perspective that the historiography of science technology and medicine needs a broader approach toward regulation The authors explore the distinct social worlds involved in regulation the forms of evidence and expertise mobilized and means of intervention chosen to tame drugs in factories consulting rooms and courts

**Frederic Church** Jennifer Raab, 2015-10-29 Frederic Church 1826 1900 the most celebrated painter in the United States during the mid 19th century created monumental landscapes of North and South America the Arctic and the Middle East These paintings were unsurpassed in their attention to detail yet the significance of this pictorial approach has remained largely unexplored In this important reconsideration of Church's works Jennifer Raab offers the first sustained examination of the aesthetics of detail that fundamentally shaped 19th century American landscape painting Moving between historical context and close readings of famous canvases including *Niagara The Heart of the Andes* and *The Icebergs* Raab argues that Church's art challenged an earlier model of painting based on symbolic unity revealing a representation of nature with surprising connections to scientific discourses of the time The book traces Church's movement away from working in oil on canvas to shaping the physical landscape of Olana his self designed estate on the Hudson River a move that allowed the artist to rethink scale and process while also engaging with pressing ecological questions Beautifully illustrated with dramatic spreads and striking details of Church's works *Frederic Church The Art and Science of Detail* offers a profoundly new understanding of this canonical artist *Benjamin* Gary Smith, 1989 Walter Benjamin 1896 1940 has been

called by Hannah Arendt the greatest critic of the century While an increasing number of Anglo American literary critics draw upon Benjamin s writings in their own works their colleagues in the philosophical community remain relatively unacquainted with his legacy In the European intellectual world by contrast Benjamin s critical epistemological program his philosophies of history and language and his aesthetics have long since become part of philosophical discourse The present collection of articles many of which were contained in earlier versions in the Winter 1983 special issue of the journal *The Philosophical Forum* initiates the project of establishing Benjamin s importance to philosophy A balance of original work by Benjamin and important commentary on his works this volume includes the crucial chapter from Benjamin s magnum opus *The Arcades Project* his *Program of the Coming Philosophy* and *Central Park* as well as essays by leading scholars including Theodor W Adorno Leo Lowenthal and Rolf Tiedemann that treat single philosophical themes and relate his ideas to those of other thinkers such as Gadamer Goodman and Rosenzweig Gary Smith s introduction to the volume provides an extremely useful and sophisticated entr e for readers unaccustomed to the breadth of Benjamin s philosophical allusions as well as an informative summation of the contents of the volume This book will be of interest to philosophers literary theorists art historians anthropologists and other social scientists

*Kabuki's Nineteenth Century* Jonathan Zwicker, 2023 Kabuki s Nineteenth Century reconsiders the nature of nineteenth century Japanese theater by exploring the enormous body of printed material related to kabuki playbills actor critiques theater guides maps actor prints calendars and broadsheets featuring sixty illustrations from the late eighteenth through the early twentieth century

**Technologies of Vision** Steve F Anderson, 2017-10-20 An investigation of the computational turn in visual culture centered on the entangled politics and pleasures of data and images If the twentieth century was tyrannized by images then the twenty first is ruled by data In *Technologies of Vision* Steve Anderson argues that visual culture and the methods developed to study it have much to teach us about today s digital culture but first we must examine the historically entangled relationship between data and images Anderson starts from the supposition that there is no great divide separating pre and post digital culture Rather than creating an insular field of new and inaccessible discourse he argues it is more productive to imagine that studying the digital is coextensive with critical models especially the politics of seeing and knowing developed for understanding the visual Anderson s investigation takes on an eclectic array of examples ranging from virtual reality culture analytics and software art to technologies for computer vision face recognition and photogrammetry Mixing media archaeology with software studies Anderson mines the history of technology for insight into both the politics of data and the pleasures of algorithms He proposes a taxonomy of modes that describe the functional relationship between data and images in the domains of space surveillance and data visualization At stake in all three are tensions between the totalizing logic of data and the unruly chaos of images

**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 Isozaki 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 *Choice* ,1990 [Painting with Monet](#) Harmon Siegel,2024-04-16 An examination of the paintings Monet made en plein air alongside his artist colleagues and the meaning and impact that this practice had on his fellow impressionists **Travel Narrative and the Ends of Modernity** Stacy Burton,2014 Combining theoretical arguments with close reading this text traces how twentieth century writers have reinvented travel narrative for new purposes



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web compiled by g izquierdo rodríguez page 2 1 directly proportional to the product of their charges  $f \propto q_1 q_2$  inversely proportional to square of the distance between them  $f \propto \frac{1}{r^2}$  therefore  $f \propto \frac{q_1 q_2}{r^2}$  coulomb s law in symbols  $F = k \frac{q_1 q_2}{r^2}$  coulomb s law the magnitude of the electrostatic force exerted by one point charge  $q$

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charged due to the majority cl ions the solution becomes positively charged due to the stronger mg 2 ions b the solution  
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below are two statements statement i an electric dipole is placed at the centre of a hollow sphere the flux of electric field  
through the sphere is zero but the electric field is not zero anywhere in the sphere

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web answer d somewhere in region d justification with the test charge and c 1 being negative there is a repulsive force on

the test charge to the right from c 2 there is an attractive force on the test charge to the left by referring to coulomb s law  $F = k \frac{q_1 q_2}{r^2}$  1  $q_1 = 2 \times 10^{-6} \text{ C}$  2 we know that the force

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