

# Sites of Vision

The Discursive Construction of Sight in the History of Philosophy

edited by  
David Michael Levin

# Sites Of Vision The Discursive Construction Of Sight In The History Of Philosophy

**G Thomas**



## **Sites Of Vision The Discursive Construction Of Sight In The History Of Philosophy:**

**Sites of Vision** David Michael Kleinberg-Levin, 1999 The fourteen contributors to *Sites of Vision* explore the hypothesis that the nature of visual perception about which philosophers talk must be explicitly recognized as a discursive construction indeed a historical construction in philosophical discourse In recent years scholars from many disciplines have become interested in the construction of the human senses in how the human environment shapes both how and what we perceive Taking a very different approach to the question of construction *Sites of Vision* turns to language and explores the ways in which the rhetoric of philosophy has formed the nature of vision and how in turn the rhetoric of vision has helped to shape philosophical thought The central role of vision in relation to philosophy is evident in the vocabulary of the discipline in words such as speculation observation insight and reflection in metaphors such as mirroring perspective and point of view and in methodological concepts such as reflective detachment and representation Because the history of vision is so pervasively reflected in the history of philosophy it is possible for both vision and thought to achieve a greater awareness of their genealogy through the history of philosophy The fourteen contributors to *Sites of Vision* explore the hypothesis that the nature of visual perception about which philosophers talk must be explicitly recognized as a discursive construction indeed a historical construction in philosophical discourse

**Virginia Woolf and the Aesthetics of Vision** Claudia Olk, 2014-08-19 The category of vision is significant for Modernist texts as well as for the unfolding discourse of Modernism itself Within the general Modernist fascination with the artistic and experimental possibilities of vision and perception this study looks at Virginia Woolf's novels and her critical writings and examines the relation between visibility and aesthetics An aesthetics of vision as this study argues becomes a productive principle of narrative The visual is not only pertinent to Woolf's processes of composition but her works create a kind of vision that is proper to the text itself a vision that reflects on the experience of seeing and renegotiates the relation between the reader and the text The study investigates key dimensions of aesthetic vision It addresses vision in the context of theories of aesthetic experience and identifies a semantics of seeing It analyses functions of symbolic materiality in the presentation of boundaries of perception modes of temporality and poetic potentialities In exploring the connections between vision and language it seeks to provide new perspectives for a reassessment of what occurs in Modernism's relation to vision

**Merleau-Ponty and Nishida** Adam Loughnane, 2019-12-19 In *Merleau-Ponty and Nishida* Adam Loughnane initiates a fascinating new dialogue between two of the twentieth century's most important phenomenologists of the Eastern and Western philosophical worlds Throughout the book the reader is guided among the intricacies and innovations of Merleau-Ponty's and Nishida's ontological approaches to artistic expression with a focused look at a rarely explored connection between faith and negation in their philosophies Exploring the intertwining of these concepts in their broader ontologies invokes a reappraisal of the ambiguous status of religion and art in the writings of both thinkers Measuring these ambiguities the ontologies of *Flesh* and *Basho* are read in

depth alongside great artworks and the motor perceptual practices of seminal landscape artists such as C zanne Sessh Taiga and Hasegawa as well as other major figures of European Chinese and Japanese art history Loughnane studies these artists bodily practices focusing on the intimate relations realized with the landscapes they paint and illuminating a valence of their expressive disciplines as a motor perceptual form of faith Merleau Ponty and Nishida is an exciting intercultural reading expanding two philosophers projects toward new horizons of research revealing incitements in their writings that challenge unambiguous distinctions between art philosophy faith and ultimately philosophy East and West

**Through Amateur Eyes** Frances Guerin, A history of rare archival amateur photographs and films from Nazi Germany 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

**After the Globe, Before the World** RBJ Walker, 2010-04-05 A sustained critique of the primary traditions of both political theory and international relations theory this book provides an analysis of the relationship between claims about sovereignty and the spatiotemporal articulation of boundaries borders and limits

**Exemplary Spenser** Dr. Jane Grogan, 2009 Exemplary Spenser analyses the reading experience of The Faerie Queene as it is construed through the didactic poetics espoused in the Letter to Raleigh Grogan pays close attention to Spenser s interrogation of visual as well as literary paradigms of knowledge and moral learning and to his influences including Sidney Plutarch and importantly Xenophon

**Sociability and Cosmopolitanism** David Burrow, 2015-10-06 This collection of essays expands the focus of Enlightenment studies to include countries outside the core nations of France Germany and Britain Notions of sociability and cosmopolitanism are explored as ways in which people sought to improve society

*Vision's Invisibles* Véronique M. Fóti, 2012-02-01 Although philosophy today has abandoned its former fascination with transcendent invisibles it has left largely unexamined historical articulations of the divide between the visible and the invisible Vision s Invisibles argues that such a self examination is necessary for the sensitization of philosophical sight as well as for engagements with visibility in other domains To this end it investigates a range of challenging understandings of visibility in its relation to invisibles as articulated in the texts of key historical

thinkers Heraclitus Plato and Descartes and of twentieth century philosophers including Foucault Merleau Ponty Nancy Derrida and Heidegger

**Dreams, Dreamers, and Visions** Ann Marie Plane, Leslie Tuttle, 2013-05-03 In Europe and North and South America during the early modern period people believed that their dreams might be variously messages from God the machinations of demons visits from the dead or visions of the future Interpreting their dreams in much the same ways as their ancient and medieval forebears had done and often using the dream guides their predecessors had written dreamers rejoiced in heralds of good fortune and consulted physicians clerics or practitioners of magic when their visions waxed ominous Dreams Dreamers and Visions traces the role of dreams and related visionary experiences in the cultures within the Atlantic world from the late thirteenth to early seventeenth centuries examining an era of cultural encounters and transitions through this unique lens In the wake of Reformation era battles over religious authority and colonial expansion into Asia Africa and the Americas questions about truth and knowledge became particularly urgent and debate over the meaning and reliability of dreams became all the more relevant Exploring both indigenous and European methods of understanding dream phenomena this volume argues that visions were central to struggles over spiritual and political authority Featuring eleven original essays Dreams Dreamers and Visions explores the ways in which reports and interpretations of dreams played a significant role in reflecting cultural shifts and structuring historic change Contributors Emma Anderson Mary Baine Campbell Luis Corteguera Matthew Dennis Carla Geronzi Mar a V Jord n Lu s Filipe Silv rio Lima Phyllis Mack Ann Marie Plane Andrew Redden Janine Riviere Leslie Tuttle Anthony F C Wallace

**SAGE Directions in Organization Studies** Stewart R Clegg, 2009-09-26 SAGE has unparalleled depth in journal back lists in the field of organization studies and publishes several of the top journals in the field including Organization Human Relations and Organization Studies This four volume set brings together over sixty of the key papers published in SAGE books and journals since the turn of the millennium many of which are not easily available in traditional library holdings Professor Stewart Clegg is widely recognised as a preeminent scholar of organization studies and together with an international editorial board of ten renowned scholars in the field has arranged this selection to help the reader better understand the developments in the field from different perspectives Emphasis is placed on the history of the present of organization studies with articles that discuss contemporary issues and foreshadow further developments in the field across popular theoretical perspectives such as discourse analysis institutional theory and complexity theory

**Picturing Space, Displacing Bodies** Lyle Massey, 2007 In Picturing Space Displacing Bodies Lyle Massey argues that we can only learn how and why certain kinds of spatial representation prevailed over others by carefully considering how Renaissance artists and theorists interpreted perspective Combining detailed historical studies with broad theoretical and philosophical investigations this book challenges basic assumptions about the way early modern artists and theorists represented their relationship to the visible world and how they understood these representations By analyzing technical feats such as anamorphosis the perspectival distortion of an object to make it

viewable only from a certain angle drawing machines and printed diagrams each chapter highlights the moments when perspective theorists failed to unite a singular ideal viewpoint with the artist's or viewer's viewpoint or were unsuccessful at conjoining fictive and lived space Showing how these failures were subsequently incorporated rather than rejected by perspective theorists the book presents an important reassessment of the standard view of Renaissance perspective While many scholars have maintained that perspective rationalized the relationships among optics space and painting *Picturing Space Displacing Bodies* asserts instead that Renaissance and early modern theorists often revealed a disjunction between geometrical ideals and practical applications In some cases they not only identified but also exploited these discrepancies This discussion of perspective shows that the painter's geometry did not always conform to the explicitly rational Cartesian formula that so many have assumed nor did it historically unfold according to a standard account of scientific development

**Looking Through Images** Emmanuel Alloa, 2021-10-05 Images have always stirred ambivalent reactions Yet whether eliciting fascinated gazes or iconoclastic repulsion from their beholders they have hardly ever been seen as true sources of knowledge They were long viewed as mere appearances placeholders for the things themselves or deceptive illusions Today the traditional critique of the spectacle has given way to an unconditional embrace of the visual However we still lack a persuasive theoretical account of how images work Emmanuel Alloa retraces the history of Western attitudes toward the visual to propose a major rethinking of images as irreplaceable agents of our everyday engagement with the world He examines how ideas of images and their powers have been constructed in Western humanities art theory and philosophy developing a novel genealogy of both visual studies and the concept of the medium Alloa reconstructs the earliest Western media theory Aristotle's concept of the diaphanous milieu of vision and the significance of its subsequent erasure in the history of science Ultimately he argues for a historically informed phenomenology of images and visual media that explains why images are not simply referential depictions windows onto the world Instead images constantly reactivate the power of appearing As media of visualization they allow things to appear that could not be visible except in and through these very material devices

**Progress and Values in the Humanities** Volney Patrick Gay, 2010 Money and support tend to flow in the direction of economics science and other academic departments that demonstrate measurable progress The humanities on the other hand offer more abstract and uncertain outcomes A humanist's objects of study are more obscure in certain ways than pathogens and cells Consequently it seems as if the humanities never truly progress Is this a fair assessment By comparing objects of science such as the brain the galaxy the amoeba and the quark with objects of humanistic inquiry such as the poem the photograph the belief and the philosophical concept Volney Gay reestablishes a fundamental distinction between science and the humanities He frees the latter from its pursuit of material based progress and restores its disciplines to a place of privilege and respect Using the metaphor of magnification Gay shows that while we can investigate natural objects to the limits of imaging capacity magnifying cultural objects dissolves them into noise In other words cultural

objects can be studied only within their contexts and through the prism of metaphor and narrative Gathering examples from literature art film philosophy religion science and psychoanalysis Gay builds a new justification for the humanities By revealing the unseen and making abstract ideas tangible the arts create meaningful wholes which itself is a form of progress

Eye hEar The Visual in Music Simon Shaw-Miller,2017-07-05 Eye hEar The Visual in Music employs the concept of the visual in proximate relation to music producing a tension is it not the case that there is a gulf between painting and music between the visible and the audible One is full of colour and light yet silent one is invisible and marvellously noisy Such a belief this book argues betrays an ideological constraint on music desiccating it to sound and art to vision The starting point of this study is more hybrid and hydrating that music is never employed without numerous and complex intersections with the visual By involving the concept of synaesthesia the book evokes music s multi sensory nature stops it from sounding alone and offers music as a subject for art historians Music bleeds into art and visuality in its graphic depiction in notation in the theatre of performance its sights and sites This book looks at music in its absolute guise as a model for art at notation and the conductor as the silent visual fulcra around which music circulates at the music and image of Erik Satie at the concert hall as white cube at the symphonic film 2001 A Space Odyssey and at the liminality of John Cage and Andy Warhol

**Internet Daemons** Fenwick McKelvey,2018-10-30 A complete history and theory of internet daemons brings these little known but very consequential programs into the spotlight We re used to talking about how tech giants like Google Facebook and Amazon rule the internet but what about daemons Ubiquitous programs that have colonized the Net s infrastructure as well as the devices we use to access it daemons are little known Fenwick McKelvey weaves together history theory and policy to give a full account of where daemons come from and how they influence our lives including their role in hot button issues like network neutrality Going back to Victorian times and the popular thought experiment Maxwell s Demon McKelvey charts how daemons evolved from concept to reality eventually blossoming into the pandaemonium of code based creatures that today orchestrates our internet Digging into real life examples like sluggish connection speeds Comcast s efforts to control peer to peer networking and Pirate Bay s attempts to elude daemon control and skirt copyright McKelvey shows how daemons have been central to the internet greatly influencing everyday users Internet Daemons asks important questions about how much control is being handed over to these automated autonomous programs and the consequences for transparency and oversight

*Rethinking Disability Theory and Practice* K. Lesnik-Oberstein,2015-06-03 Drawing from work in a wide range of fields this book presents novel approaches to key debates in thinking about and defining disability Differing from other works in Critical Disability Studies it crucially demonstrates the consequences of radically rethinking the roles of language and perspective in constructing identities

**Dreaming with Open Eyes** Ayana O. Smith,2019-03-05 Dreaming with Open Eyes examines visual symbolism in late seventeenth century Italian opera contextualizing the genre amid the broad ocularcentric debates emerging at the crossroads of the early modern period and the Enlightenment Ayana O

Smith reevaluates significant aspects of the Arcadian reform aesthetic and establishes a historically informed method of opera criticism for modern scholars and interpreters. Unfolding in a narrative fashion, the text explores facets of the philosophical and literary background and concludes with close readings of text and music using visual symbolism to create readings of gender and character in two operas: Alessandro Scarlatti's *La Statira* (Rome 1690) and Carlo Francesco Pollaro's *La forza della virtù* (Venice 1693). Smith's interdisciplinary approach enhances our modern perception of this rich and underexplored repertory and will appeal to students and scholars not only of opera but also of literature, philosophy, and visual and intellectual cultures.

**The Look of Things** Carsten Strathausen, 2020-05-01. Examining the relationship between German poetry, philosophy, and visual media around 1900, Carsten Strathausen argues that the poetic works of Rainer Maria Rilke, Hugo von Hofmannsthal, and Stefan George focused on the visible gestalt of language as a means of competing aesthetically with the increasing popularity and reality effect of photography and film. Poetry around 1900 self-reflectively celebrated its own words as both transparent signs and material objects. Strathausen says, "In Aestheticism, this means that language harbors the potential to literally present the things it signifies. Rather than simply describing or picturing the physical experience of looking, as critics have commonly maintained, modernist poetry claims to enable a more profound kind of perception that grants intuitive insights into the very texture of the natural world."

Illustrations, Optics and Objects in Nineteenth-Century Literary and Visual Cultures L. Calè, P. Di Bello, 2009-12-09. Paying attention to the historically specific dimensions of objects such as the photograph, the illustrated magazine, and the collection, the contributors to this volume offer new ways of thinking about nineteenth-century practices of reading, viewing, and collecting, revealing new readings of Wordsworth, Shelley, James, and Wilde among others.

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