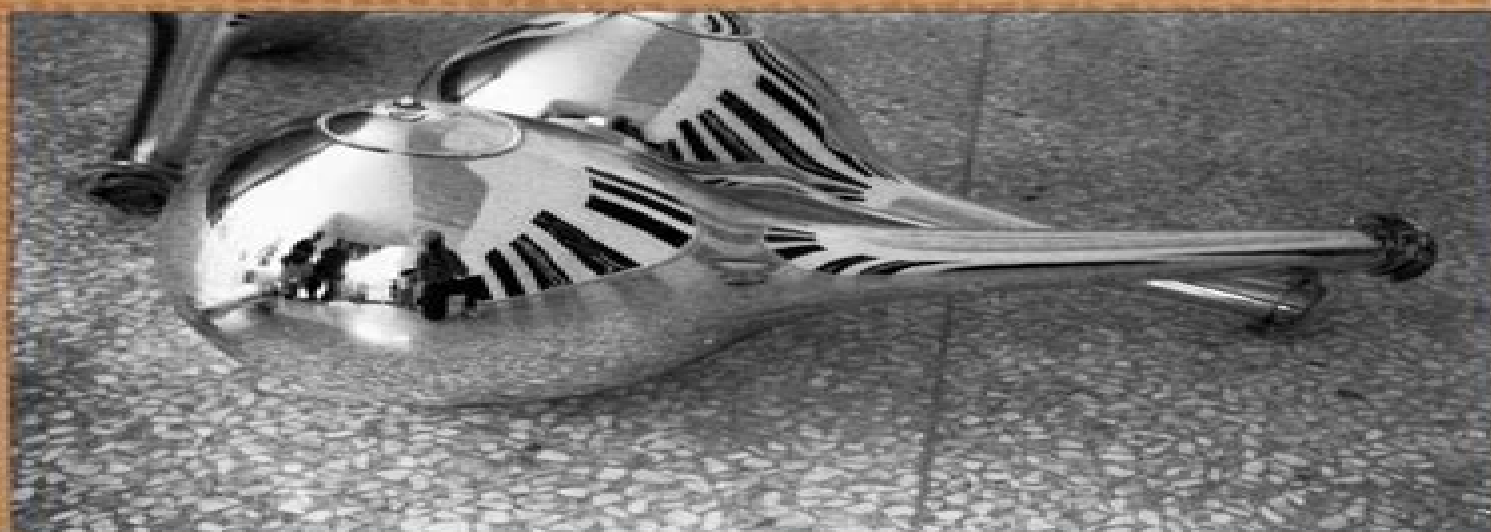


D O U B L E E X P O S U R E S

THE SUBJECT OF CULTURAL ANALYSIS



M I E K E B A L

Double Exposures The Subject Of Cultural Analysis

Steffi de Jong



Double Exposures The Subject Of Cultural Analysis:

Double Exposures Mieke Bal, 1996 Bringing together an immense range of presentations museum displays stories paintings postcards and philosophy Mieke Bal offers fresh insights into showing and telling analyzing the effects of display and of the different sorts of looking they encourage What is the difference between looking at art and looking at animals in a museum of natural history What is involved in looking at paintings and at postcards what about paintings and stories of the Rape of Lucrece or colonial postcards and books *The Practice of Cultural Analysis* Mieke Bal, Bryan Gonzales, 1999 Cultural analysis is devoted to understanding the past as part of the present as what we have around us The essays gathered here represent the current state of an emerging field of enquiry **Double Exposures** Mieke Bal, 2012-09-10 A feminist literary theorist specialist in Rembrandt and a scholar with a knack for reading Old Testament stories Mieke Bal weaves a tapestry of signs and meanings that enrich our senses Her subject is the act of showing the gesture of exposing to view In a museum for example the object is on display made visually available That's how it is the display proclaims But who says so Bal's subjects are displays from the American Museum of Natural History paintings by such figures as Courbet Caravaggio Artemisia Gentileschi and Rembrandt as well as works by twentieth century artists and such literary texts as Shakespeare's Rape of Lucrece **Critical Animal Studies** Dawne McCance, 2013-01-01 Comprehensive overview of key theoretical approaches and issues in the field *The Blackwell Companion to Postmodern Theology* Graham Ward, 2008-04-15 This Companion provides a definitive collection of essays on postmodern theology drawing on the work of those individuals who have made a distinctive contribution to the field and whose work will be significant for the theologies written in the new millennium The definitive collection of essays on postmodern theology drawing on the work of those individuals who have made a distinctive contribution to the field Each essay is introduced with a short account of the writer's previous work enabling the reader to view it in context Discusses the following disciplines Aesthetics Ethics Gender Hermeneutics Phenomenology Heideggerians and Derrideans Edited by Graham Ward one of the most outstanding and original theologians working in the field today **New Museums and the Making of Culture** Kylie Message, 2024-11-01 In the last decade museums all around the world have been reinventing themselves They are now much more than scholarly cultural archives A remit to reach out to a broader public the increasing politicization of the ownership and curation of objects the architectural expectations of new buildings the requirements of the event exhibit all have changed the way any new museum is built operates and serves its public purpose Museums now reflect global economics and local politics New museums now shape our public culture Illustrated with a very wide range of museums and museum spaces from MOMA in New York to the reconstruction of Ground Zero from the National Museum of the American Indian in Washington DC to the Museo Guggenheim Bilbao from the planned renewal of the Crystal Palace site in London to the Sendai Mediatheque in Japan the book reveals how the new museum is evolving as a cross disciplinary self consciously political and often avowedly self

reflexive institution *Romancing the Tomes* Margaret Thornton, 2013-03-04 With contributions by scholars from the UK Canada Australia and New Zealand this provocative collection of essays explores the uneasy relationship between law and popular culture from a feminist perspective **Ethics and Images of Pain** Asbjørn Grønstad, Henrik Gustafsson, 2012 Few phenomena are as formative of our experience of the visual world as displays of suffering But what does it mean to have an ethical experience of disturbing or traumatizing images What kind of ethical proposition does an image of pain mobilize How may the spectator learn from and make use of the painful image as a source of ethical reflection Engaging with a wide range of visual media from painting theatre and sculpture to photography film and video this interdisciplinary collection of essays by leading and emerging scholars of visual culture offers a reappraisal of the increasingly complex relationship between images of pain and the ethics of viewing Ethics and Images of Pain reconsiders the persistent and ever pertinent nexus of aesthetics and ethics the role of painful images as generators of unpredictable forms of affect the moral transformation of spectatorship the ambivalence of the witness and the representation of affliction as a fundamental form of our shared scopic experience The instructive and illuminating essays in the collection introduce a phenomenological context in which to make sense of our current ecology of excruciating images one that accentuates notions of responsibility empathy and imagination Contributors trace the images of pain across a miscellany of case studies and amongst the topics addressed are the work of artists as disparate as Doris Salcedo Anselm Kiefer and Bendik Riis photographs from Abu Ghraib and Rwanda Hollywood war films and animated documentaries performances of self immolations and incidents of police brutality captured on mobile phones **Critical Terms for Art History, Second Edition** Robert S. Nelson, Richard Shiff, 2010-03-15 Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp's Fountain But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline The first edition of Critical Terms for Art History both mapped and contributed to those transformations offering a spirited reassessment of the field's methods and terminology Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the history of art from sign to meaning ritual to commodity Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art For example Richard Shiff discusses Originality in Vija Celmins's To Fix the Image in Memory a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica In addition to the twenty two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material All help expand the book's scope while retaining its central goal of stimulating discussion of theoretical issues in art history and

making that discussion accessible to both beginning students and senior scholars Contributors Mark Antliff Nina Athanassoglou Kallmyer Stephen Bann Homi K Bhabha Suzanne Preston Blier Michael Camille David Carrier Craig Clunas Whitney Davis Jas Elsner Ivan Gaskell Ann Gibson Charles Harrison James D Herbert Amelia Jones Wolfgang Kemp Joseph Leo Koerner Patricia Leighton Paul Mattick Jr Richard Meyer W J T Mitchell Robert S Nelson Margaret Olin William Pietz Alex Potts Donald Preziosi Lisbet Rausing Richard Shiff Terry Smith Kristine Stiles David Summers Paul Wood James E Young

The Witness as Object Steffi de Jong, 2018-01-31 Today more than ever before the historical witness is now a museum object in the form of video interviews with individuals remembering events of historical importance Such video testimonies now not only are part of the collections and research activities of museums but become deeply intertwined with narrative and exhibit design With a focus on Holocaust museums this study scrutinizes for the first time this new global process of musealisation of testimony exploring the processes prerequisites and consequences of the transformation of video testimonies into exhibits

Routledge Encyclopedia of Narrative Theory David Herman, Manfred Jahn, Marie-Laure Ryan, 2010-06-10 The past several decades have seen an explosion of interest in narrative with this multifaceted object of inquiry becoming a central concern in a wide range of disciplinary fields and research contexts As accounts of what happened to particular people in particular circumstances and with specific consequences stories have come to be viewed as a basic human strategy for coming to terms with time process and change However the very predominance of narrative as a focus of interest across multiple disciplines makes it imperative for scholars teachers and students to have access to a comprehensive reference resource

Museums After Modernism Griselda Pollock, Joyce Zemans, 2008-04-15 *Museums After Modernism* is a unique collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production consumption and distribution of art The book features expert artists curators and art historians who grapple with many of the vibrant issues in museum studies while paying homage to a new museology that needs to be considered Examines the key contemporary debates in museum studies Includes original essays by noted artists curators and art historians Engages with vital issues in the practice of art making and art exhibiting Edited by the world renowned art historian and author Griselda Pollock

Displacing Caravaggio Francesco Zucconi, 2018-10-17 This book takes its start from a series of attempts to use Caravaggio's works for contemporary humanitarian communications How did his *Sleeping Cupid* 1608 end up on the island of Lampedusa at the heart of the Mediterranean migrant crisis And why was his painting *The Seven Works of Mercy* 1607 requested for display at a number of humanitarian public events After critical reflection on these significant transfers of Caravaggio's work Francesco Zucconi takes Baroque art as a point of departure to guide readers through some of the most haunting and compelling images of our time Each chapter analyzes a different form of media and explores a problem that ties together art history and humanitarian communications from Caravaggio's attempt to represent life itself as a subject of painting to the way bodies and emotions are

presented in NGO campaigns What emerges from this probing inquiry at the intersection of art theory media studies and political philosophy is an original critical path in humanitarian visual culture

Literature and Material Culture from Balzac to Proust Janell Watson, 2000-01-13 This book addresses the issues of collecting consuming classifying and describing the curiosities antiques and objets d art that proliferated in French literary texts during the last decades of the nineteenth century After Balzac made such issues significant in canonical literature the Goncourt brothers Huysmans Mallarm and Maupassant celebrated their golden age Flaubert and Zola scorned them Rachilde and Lorrain perverted them Proust commemorated their last moments of glory Focusing on the bibelot the modern French term for knick knack curiosity or other collectible Janell Watson shows how the sudden prominence given to curiosities and collecting in nineteenth century literature signals a massive change in attitudes to the world of goods which in turn restructured the literary text according to the practical logic of daily life calling into question established scholarly notions of order Her study makes an important contribution to the literary history of material culture

The Art of Art History Donald Preziosi, 1998 What is art history Why how and where did it originate and how have its aims and methods changed over time The history of art has been written and rewritten since classical antiquity Since the foundation of the modern discipline of art history in Germany in the late eighteenth century debates about art and its histories have intensified Historians philosophers psychologists and anthropologists among others have changed our notions of what art history has been is and might be This anthology is a guide to understanding art history through a critical reading of the field s most innovative and influential texts over the past two centuries Each section focuses on a key issue aesthetics style history as an art iconography and semiology gender modernity and postmodernity deconstruction and museology More than thirty readings from writers as diverse as Winckelmann Kant Gombrich Warburg Panofsky Heidegger Lisa Tickner Meyer Schapiro Jacques Derrida Mary Kelly Michel Foucault Rosalind Krauss Louis Marin Margaret Iversen and Nestor Canclini are brought together and Donald Preziosi s introductions to each topic provide background information bibliographies and critical elucidations of the issues at stake His own concluding essay is an important and original contribution to scholarship in the field From the pre publication reviews Until now anthologies about the history of art have tended to be worthy yet inert plotting a linear evolution from the great precursors Vasari Winckelmann to the founding fathers of the modern discipline Wolfflin Riegl Panofsky to the achievements and refinements of today s scholarship The texts that Donald Preziosi has brought together provide something far more challenging the juxtapositions and alignments between individual essays point the reader towards unresolved problems ongoing debates and paths not taken or not taken yet In place of the consoling tale of intellectual progress the collection defamiliarizes the whole field and opens up a space for radical reflection on its basic procedures and assumptions Definitely the best introduction to art history currently available Professor Norman Bryson Harvard University Donald Preziosi has prepared an anthology from the Greek a collection of flowers of art history His bouquet contains representatives from the

discipline's two hundred year history arranged in standard and innovative methodological categories. Within each the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation. But what makes this anthology more than an arresting assemblage is the author's critical stance toward what he has wrought. His introduction and concluding chapter write around and under the subject presented, emphasizing the art of art history, its kinship with modernity's post-Enlightenment project and its collaboration with the rise of nationalism. Thus the discipline's past is probed and questioned and made relevant for its present and future. The whole thereby addresses without healing or concealing the disciplinary ruptures of modernism. The book might also have explored further nature of art history's history within the emergent discourse of post-colonialism and the globalization of culture. Yet the many new perspectives it does offer help to re-present the discipline for its readers: students, teachers and curators for other areas of humanistic inquiry which are being subject to similar critiques and for artists and the larger art community for whom history narrative and an accounting of art's past have once again become vital issues.

Professor Robert S. Nelson, Professor of Art History and Chair, Committee for the History of Culture, University of Chicago. Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries, Donald Preziosi in *The Art of Art History* constructs a reading of this hegemonic and reductive practice of making the visible legible as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries. This shift he sees as equivalent in importance to the brought by the invention of perspective. But the author goes further than to underline the implication of art history with the premises of modernity. He makes a strong case in a vivid and inspiring prose for a tighter equation between art history and modernity, an equation grounded in his insightful considerations and meteoric formulations of the epistemological setting, rhetorical operations, political colonialist aims and schizophrenic yet all-invasive aestheticization of knowledge that in the last two centuries have fashioned what we will no longer dare to call the discipline of art history. The result is a flamboyant book that offers anything but a celebratory reading of art history. It does not constitute an articulation of canonical texts or an up-to-date menu of art historical currents, methods or trends. Yet it manages to avoid none of these dimensions. Art history is not envisaged as the learned discourse of modernity on a specific class of objects, nor is it reduced to a genealogy of outstanding artist subjects and their volatile constellations of contemporary subjects, readers. It becomes a practice wherein objects and subjects relate and relations often crystallize under the unrecognized aegis of the fetish, this Other of art. Since Preziosi concisely defines art as the anti-fetish, far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour, Preziosi frames his selection of text and threads through them with an array of different strategic voices superimposed to stress a spatial figure he is keen to discern in order to elaborate a strong polemic position that situates art history as an enduring and well-disguised fictional genre. In the process the author courageously takes on the paradox that is at the core of his project to introduce students to the coming out of art history as art, one that is not

necessarily meant to be our coming out of it but that certainly well establishes our motives to continue to shake its grounds and its multi storied apparatus Professor Johanne Lamoureux University of Montreal **Acts of Memory** Mieke

Bal,Jonathan V. Crewe,Leo Spitzer,1999 A theoretically grounded interdisciplinary study of cultural memory in sites ranging from Chile Bolivia and South Africa to Germany and the US Art in Mind Ernst van Alphen,2005-03-10 Art has the power to affect our thinking changing not only the way we view and interact with the world but also how we create it Art can be considered as a commanding force with the capacity to shape our intellect and intervene in our lives Art is a historical agent or a cultural creator that propels thought and experience forward The author demonstrates that art serves a socially constructive function by actually experimenting with the parameters of thought employing work from artists as Picasso Watteau Bacon Dumas and Matthew Barney Art confronts viewers with the pain points of cultural experience and thereby transforms the ways in which human existence is conceived *Generations and Geographies in the Visual Arts: Feminist Readings* Griselda Pollock,2005-08-12 In *Generations and Geographies in the Visual Arts: Feminist Readings* the challenge of contemporary feminist theory encounters the provocation of the visual arts made by women in the twentieth century The major issue is difference sexual cultural and social The book points to the singularity of each artist s creative negotiation of time and historical and political circumstance Griselda Pollock calls attention to the significance of place location and cultural diversity connecting issues of sexuality to those of nationality imperialism migration diaspora and genocide *Differencing the Canon* Griselda Pollock,2013-04-15 In this major book Griselda Pollock engages boldly in the culture wars over what is the canon and what difference can feminism make Do we simply reject the all male line up and satisfy our need for ideal egos with an all women litany of artistic heroines Or is the question a chance to resist the phallogentric binary and allow the ambiguities and complexities of desire subjectivity and sexuality to shape the readings of art that constantly displace the present gender demarcations **Catastrophe and Exile in the Modern Palestinian**

Imagination I. Saloul,2012-05-17 *Catastrophe and Exile in the Modern Palestinian Imagination* explores the cultural memory of al Nakba 1948 Israeli independence or The Catastrophe as it is known in Palestine and its significance to the modern Palestinian imagination Ihab Saloul addresses central concepts to debates over identity such as nostalgia and trauma notions of home and forced travel and geopolitical continuity of loss of place Through an integrated method of close narrative and discursive analysis of diverse literary texts films and personal narratives this study offers an analytical account of the preservation of cultural optimism in the face of the ongoing catastrophe as well as the ways in which aesthetics and politics intersect in contemporary Palestinian culture

Double Exposures The Subject Of Cultural Analysis Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Double Exposures The Subject Of Cultural Analysis**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve in to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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