

# Chains David Canova And The Fall Of The Public Her

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**Contemporary Asian Cinema** Tereska Ciecko Anne 2006-02 This book presents the most authoritative assessment of contemporary Asian cinema available. Each chapter describes the cultural aspects of popular film production, analyzing key films in the context of the national, the regional and the global. Topics covered include: film theory and Asian cinema, popular film genres, major industry figures, the "art film", connections between the state and commercial interests, cultural policies, representations of national identity, trends in international co-production, and more.

*The Boundaries of the Republic* Mary Dewhurst Lewis 2007 In this first comprehensive history of immigrant inequality in France, Mary D. Lewis chronicles the conflicts arising from mass immigration between the First and Second World Wars, the uneven rights arrangements that emerged during this time, and their legacy for contemporary France.

Creative Writing and Art History Catherine Grant 2012-03-19 Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing. Essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art. Considers the ways in which the writing of art history intersects with creative writing Covers a diverse subject matter, from late Neolithic stone circles to the writing of a sentence by Flaubert The collection both contains essays that survey the topic as well as more specialist articles Brings together specialist contributors from both sides of the Atlantic

American Book Publishing Record 2007

**Looking at Men** Anthea Callen 2018-01-01 Beginning in 1800, Looking at Men explores how the modern male body was forged through the intimately linked professions of art and medicine, which deployed muscular models and martial

arts to renew the beau idéal. This ideal of the virile body derived from the athletic perfection found in the classical male nude. The study of human anatomy and dissection in both art and medicine underpinned a modern gladiatorial ideal, its representations setting the parameters not just of 'normal' virile masculinity but also its abject 'other'. Through the shared violence of human dissection and martial arts, male artists and medics secured their professional privilege and authority on the bodies of 'roughs'. First and foremost visual, this process has literary parallels in Frankenstein and Jekyll and Hyde. While embodying signs of dominant power and signalling differences of race, class, gender and sexuality, the virile masculine ideal contained its shadow, the threat of loss, of a Darwinian 'degeneration' that required vigilant intervention to ensure the health of nations. Anthea Callen's lively and intelligent study casts a new eye on contributions by many lesser-known artists, as well as more familiar works by Géricault, Courbet, Dalou and Bazille through to Eakins, Thornycroft, Leighton and Tonks, and includes images that draw on photography and the popular visual cultures of boxing, wrestling and bodybuilding. Callen reassesses ideas of the modern male body and virile manhood in this exploration of the heteronormative, the homosocial and the homoerotic in art, anatomy and nascent anthropology.

*Ingres and the Studio* Sarah E. Betzer 2012 An exploration of the portrait art of Jean Auguste Dominique Ingres, focusing on his studio practice and his training of students.

**David After David** Valérie Bajou 2007 No further information has been provided for this title.

*Visual Culture and the Revolutionary and Napoleonic Wars* Satish Padiyar 2018-09-06 Individually and collectively, the essays in this cross-disciplinary collection explore the impact of the revolutionary and Napoleonic Wars on European visual culture, from the outbreak of the pan-European conflict with France in 1792 to the aftermath of the Battle of Waterloo in 1815. Through consideration of a range of media, from academic painting to prints, drawings and printed ephemera, this book offers fresh understanding of the rich variety of ways in which warfare was mediated in visual cultures in Britain and continental Europe. The fourteen essays in the collection are grouped thematically into three sections, each focusing on a specific type of visual communication. Thus, Part One engages with historically specific ways of transmitting messages about war and conflict, including maps, prints, silhouette imagery and war games produced in France and Germany; Part Two considers popular and elite imagining of war between 1793 and 1815, encompassing readings of paintings by Turner, Girodet and Goya, Portuguese anti-French drawings and British satirical book illustrations; while Part Three concentrates on visual cultures of commemoration, addressing British theatrical reenactments and museum collections, and British and Dutch paintings of the Battle of Waterloo. As such, the volume uncovers fascinating new visual material and throws fresh light on some of the more canonical visual representations of conflict during the first 'Total War'.

**The Open Work** Umberto Eco 1989 Essays discuss poetry, communication, television, form, aesthetics, bad taste, and art

**Male Bonds in Nineteenth-Century Art** Thijs Dekeukeleire 2022-01-10

Masculinities in nineteenth-century art through the lens of gender and queer history Male bonds were omnipresent in nineteenth-century European artistic scenes, impacting the creation, presentation, and reception of art in decisive ways. Men's lives and careers bore the marks of their relations with other men. Yet, such male bonds are seldom acknowledged for what they are: gendered and historically determined social constructs. This volume shines a critical light on male homosociality in the arts of the long nineteenth century by combining art history with the insights of gender and queer history. From this interdisciplinary perspective, the contributing authors present case studies of men's relationships in a variety of contexts, which range from the Hungarian Reform Age to the Belgian fin de siècle. As a whole, the book offers a historicizing survey of the male bonds that underpinned nineteenth-century art and a thought-provoking reflection on its theoretical and methodological implications.

"Rome, Travel and the Sculpture Capital, c.1770?825 " Tomas Macsotay 2017-07-05

The world that shaped Europe's first national sculptor-celebrities, from Schadow to David d'Angers, from Flaxman to Gibson, from Canova to Thorvaldsen, was the city of Rome. Until around 1800, the Holy See effectively served as Europe's cultural capital, and Roman sculptors found themselves at the intersection of the Italian marble trade, Grand Tour expenditure, the cult of the classical male nude, and the Enlightenment republic of letters. Two sets of visitors to Rome, the David circle and the British traveler, have tended to dominate Rome's image as an open artistic hub, while the lively community of sculptors of mixed origins has not been awarded similar attention. Rome, Travel and the Sculpture Capital, c.1770?1825 is the first study to piece together the labyrinthine sculptors' world of Rome between 1770 and 1825. The volume sheds new light on the links connecting Neo-classicism, sculpture collecting, Enlightenment aesthetics, studio culture, and queer studies. The collection offers ideal introductory reading on sculpture and Rome around 1800, but its combination of provocative perspectives is sure to appeal to a readership interested in understanding a modernized Europe's overwhelmingly transnational desire for Neo-classical, Roman sculpture.

**Glossator: Practice and Theory of the Commentary** Scott Wilson 2011-10-12 Volume

5 of the journal Glossator. Contents: What Separates the Birth of Twins - Jordan Kirk Prosopopeia to Prosopagnosia: Dante on Facebook - Scott Wilson When You Call My Name - Karmen MacKendrick All That Remains Unnoticed I Adore: Spencer Reece's Addresses - Eileen A. Joy Plato's Symposium and Commentary for Love - David Hancock Dreaming Death: the Onanistic and Self-Annihilative Principles of Love in Fernando Pessoa's Book of Disquiet - Gary J. Shipley On Not Loving Everyone: Comments on Jean-Luc Nancy's "L'amour en eclats [Shattered Love]" - Mathew Abbott The Grace of Hermeneutics - Michael Edward Moore Tearsong: Valentine Visconti's Inverted Stoicism - Anna K osowska"

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*Ingres* Susan L. Siegfried 2009 Jean-Auguste-Dominique Ingres (1780-1867) produced a body of work that strongly appealed to his contemporaries while disconcerting them. Even today, the odd qualities of his work continue to fascinate scholars, critics, and artists. In this handsomely illustrated and elegantly written book, Susan L. Siegfried argues that the strangeness associated with Ingres's paintings needs to be located in the complex and richly invested nature of the work itself, as well as in the artist's very powerful--if often perverse--sense of artistic project. She shows that his major re-thinking of pictorial narrative - in his classical literary, historical, and religious subjects - was as central to his achievement as his distinctive rendering of the female figure in classical nudes and portraits. He was engaged in a complex process of giving visual form to narrative, which he did in new and unusual ways that involved him in a close reading of the texts on which he drew, including authors such as Homer, Virgil, Ariosto, and Dante, as well as religious narratives and stories about medieval and early modern French history.

**Nine Letters on Landscape Painting** Carl Gustav Carus 2002 Carl Gustav Carus (1789-1869)--court physician to the king of Saxony--was a naturalist, amateur painter, and theoretician of landscape painting whose *Nine Letters on Landscape Painting* is an important document of early German romanticism and an elegant appeal for the integration of art and science. Carus was inspired by and had contacts with the greatest German intellectuals of his day. Carus prefaced his work with a letter from his correspondence with Johann Wolfgang von Goethe, who was his primary mentor in both science and art. His writings also reflect, however, the influence of the German natural philosopher Friedrich Wilhelm Joseph Schelling, especially Schelling's notion of a world soul, and the writings of the naturalist and explorer Alexander von Humboldt. Carus played a role in the revolution in landscape painting taking place in Saxony around Caspar David Friedrich. The first edition appears here in English for the first time.

Jacques Louis David: Radical Draftsman Perrin Stein 2022-02-14 The first major exhibition catalogue to focus on Jacques Louis David's drawings and their pivotal role in the creation of his iconic history paintings The paintings of Jacques Louis David (1748–1825) are among the most iconic in the history of Western art, but comparatively little is known about his nearly two thousand drawings that formed the basis of beloved masterpieces such as *The Oath of the Horatii* and *The Death of Socrates*. *Jacques Louis David: Radical Draftsman* accompanies the first major exhibition to focus on the artist's often yearslong process of trial and experimentation, from initial idea to finished canvas. Including several recently discovered drawings published here for the first time, this volume provides a new perspective on the celebrated master. Essays by international experts explore what David's preparatory works on paper reveal about his creative process and how they bear witness to the tumultuous years before, during, and after the French Revolution. As both a participant and an observer, David helped establish the new French society while documenting the drama, violence, and triumphs of modern history in the making.

**Global Economic Prospects, June 2021** World Bank 2021-08-03 The world economy is experiencing a very strong but uneven recovery, with many emerging market and developing economies facing obstacles to vaccination. The global outlook remains uncertain, with major risks around the path of the pandemic and the possibility of financial stress amid large debt loads. Policy makers face a difficult balancing act as they seek to nurture the recovery while safeguarding price stability and fiscal sustainability. A comprehensive set of policies will be required to promote a strong recovery that mitigates inequality and enhances environmental sustainability, ultimately putting economies on a path of green, resilient, and inclusive development. Prominent among the necessary policies are efforts to lower trade costs so that trade can once again become a robust engine of growth. This year marks the 30th anniversary of the Global Economic Prospects. The Global Economic Prospects is a World Bank Group Flagship Report that examines global economic developments and prospects, with a special focus on emerging market and developing economies, on a semiannual basis (in January and June). Each edition includes analytical pieces on topical policy challenges faced by these economies.

### **The Palgrave Handbook of Masculinity and Political Culture in Europe**

Christopher Fletcher 2018-02-02 This handbook aims to challenge 'gender blindness' in the historical study of high politics, power, authority and government, by bringing together a group of scholars at the forefront of current historical research into the relationship between masculinity and political power. Until very recently in historical terms, formal political authority in Europe was normally and ideally held by adult males, with female power being perceived as a recurrent aberration. Yet paradoxically the study of the interactions between masculinity and political culture is still very much in its infancy. This volume seeks to remedy this lacuna by considering the different consequences of the masculinity of power over two millennia of European history. It examines how masculinity and political culture have interacted from ancient Rome and the early medieval Byzantine empire, to twentieth-century Germany and Italy. It considers a broad variety of case studies from early medieval Iceland and late medieval France, to Naples at the time of the French Revolution and Strasbourg after the Franco-Prussian War, with a particular focus on the development of political masculinities in Great Britain between the sixteenth century and the present day.

**Chains** Satish Padiyar 2007 Focusing on Jacques-Louis David's *Leonidas at the Pass of Thermopylae*, *Chains* embarks on a discourse about the perception of the body, sexuality, and subjectivity in early-nineteenth-century European art. In addition to David, *Chains* explores the sculptural oeuvre of David's contemporary and rival, Italian sculptor Antonio Canova. Padiyar argues that, like David's postrevolutionary work, Canova's innovative sculptures embodied a new, distinctively modern type of subjectivity. The book aims to take a fresh view of the status of the male body in the work of these two late neoclassical artists by linking them in novel and sometimes unexpected ways with key figures of the late Enlightenment.

**Emma Hamilton and Late Eighteenth-Century European Art** Ersy Contogouris  
2018-06-27 This book offers a renewed look at Emma Hamilton, the eighteenth-century celebrity who was depicted by many major artists, including Angelica Kauffman, George Romney, and Élisabeth Vigée-Le Brun. Adopting an art historical and feminist lens, Ersy Contogouris analyzes works of art in which Hamilton appears, her performances, and writings by her contemporaries to establish her impact on this pivotal moment in European history and art. This pioneering volume shows that Hamilton did not attempt to present a coherent or polished identity, and argues instead that she was a kaleidoscope of different selves through which she both expressed herself and presented to others what they wanted to see. She was resilient, effectively asserted her agency, and was a powerful inspiration for generations of artists and women in their own search for expression and self-actualization.

Horizontal together Paisid Aramphongphan 2021-05-11 Horizontal together tells the story of 1960s art and queer culture in New York through the overlapping circles of Andy Warhol, underground filmmaker Jack Smith and experimental dance star Fred Herko. Taking a pioneering approach to this intersecting cultural milieu, the book uses a unique methodology that draws on queer theory, dance studies and the analysis of movement, deportment and gesture to look anew at familiar artists and artworks, but also to bring to light queer artistic figures' key cultural contributions to the 1960s New York art world. Illustrated with rarely published images and written in clear and fluid prose, Horizontal together will appeal to specialists and general readers interested in the study of modern and contemporary art, dance and queer history.

**Perspective** 2008

*The Burlington Magazine* 2009

**A Sisterhood of Sculptors** Melissa Dabakis 2020-05-01 This project is made possible through support from the Terra Foundation for American Art. When Elizabeth Cady Stanton penned the Declaration of Sentiments for the first women's rights convention, held in Seneca Falls, New York, in 1848, she unleashed a powerful force in American society. In A Sisterhood of Sculptors, Melissa Dabakis outlines the conditions under which a group of American women artists adopted this egalitarian view of society and negotiated the gendered terrain of artistic production at home and abroad. Between 1850 and 1876, a community of talented women sought creative refuge in Rome and developed successful professional careers as sculptors. Some of these women have become well known in art-historical circles: Harriet Hosmer, Edmonia Lewis, Anne Whitney, and Vinnie Ream. The reputations of others have remained, until now, buried in the historical record: Emma Stebbins, Margaret Foley, Sarah Fisher Ames, and Louisa Lander. At midcentury, they were among the first women artists to attain professional stature in the American art world while achieving international fame in Rome, London, and other cosmopolitan European cities. In their invention of modern womanhood, they served as models for a younger generation of women who adopted artistic careers in unprecedented numbers in

the years following the Civil War. At its core, *A Sisterhood of Sculptors* is concerned with the gendered nature of creativity and expatriation. Taking guidance from feminist theory, cultural geography, and expatriate and postcolonial studies, Dabakis provides a detailed investigation of the historical phenomenon of women's artistic lives in Rome in the mid-nineteenth century. As an interdisciplinary examination of femininity and creativity, it provides models for viewing and interpreting nineteenth-century sculpture and for analyzing the gendered status of the artistic profession.

**The Conspiracy of Modern Art** Luiz Renato Martins 2017-03-06 In *The Conspiracy of Modern Art* the Brazilian critic and art-historian Luiz Renato Martins draws on Marxist theory to invite us to see familiar pictures anew.

*The British National Bibliography* Arthur James Wells 2009

Das Originale Der Kopie Tatjana Bartsch 2010 The intention of this volume is to investigate into the dimensions of the cultural practice of the copying of ancient art. Copies as the primary - the original? - that claims to be the secondary are the motor of a range of processes of cultural exchange in which highly varied content and messages were traded and communicated. As products and media of the transformation of antiquity, copies "bring to life" the circumstances of a seemingly simple reception of antiquity.

**The European Magazine and London Review, by the Philological Society of London** 1822

**Days of Glory?** Valerie Mainz 2016-08-26 This book examines a range of visual images of military recruitment to explore changing notions of glory, or of gloire, during the French Revolution. It raises questions about how this event re-orientated notions of 'citizenship' and of service to 'la Patrie'. The opening lines of the Marseillaise are grandly declamatory: Allons enfants de la Patrie/le jour de gloire est arrivé! or, in English: Arise, children of the Homeland/The day of glory has arrived! What do these words mean in their later eighteenth-century French context? What was gloire and how was it changed by the revolutionary process? This military song, later adopted as the national anthem, represents a deceptively unifying moment of collective engagement in the making of the modern French nation. Valerie Mainz questions this through a close study of visual imagery dealing with the issue of military recruitment. From neoclassical painting to popular prints, such images typically dealt with the shift from civilian to soldier, focusing on how men, and not women, were called to serve the Homeland.

2007 Massimo Mastrogregori 2012-01-01 Die International Bibliography of Historical Sciences verzeichnet jährlich die bedeutendsten Neuerscheinungen geschichtswissenschaftlicher Monographien und Zeitschriftenartikel weltweit, die inhaltlich von der Vor- und Frühgeschichte bis zur jüngsten Vergangenheit reichen. Sie ist damit die derzeit einzige laufende Bibliographie dieser Art, die thematisch, zeitlich und geographisch ein derart breites Spektrum abdeckt.

Innerhalb der systematischen Gliederung nach Zeitalter, Region oder historischer Disziplin sind die Werke nach Autorennamen oder charakteristischem Titelhauptwort aufgelistet.

*Loss in French Romantic Art, Literature, and Politics* Jonathan P. Ribner 2021-09-30 An interdisciplinary examination of nineteenth-century French art pertaining to religion, exile, and the nation's demise as a world power, this study concerns the consequences for visual culture of a series of national crises—from the assault on Catholicism and the flight of émigrés during the Revolution of 1789, to the collapse of the Empire and the dashing of hope raised by the Revolution of 1830. The central claim is that imaginative response to these politically charged experiences of loss constitutes a major shaping force in French Romantic art, and that pursuit of this theme in light of parallel developments in literature and political debate reveals a pattern of disenchantment transmuted into cultural capital. Focusing on imagery that spoke to loss through visual and verbal idioms particular to France in the aftermath of the Revolution and Empire, the book illuminates canonical works by major figures such as Eugène Delacroix, Théodore Chassériau, and Camille Corot, as well as long-forgotten images freighted with significance for nineteenth-century viewers. A study in national bereavement—an urgent theme in the present moment—the book provides a new lens through which to view the coincidence of imagination and strife at the heart of French Romanticism. The book will be of interest to scholars working in art history, French literature, French history, French politics, and religious studies.

**Fragonard** Satish Padiyar 2020-06-15 At the time of his death in 1806, the rococo artist Jean-Honoré Fragonard had not painted for two decades. Following a period of huge public success, the painter's reputation fell. *Fragonard: Painting Out of Time* takes this prolonged artistic silence as a point of departure to investigate the maverick personality of Fragonard within the lively society of eighteenth-century France. Personally secretive, Fragonard nevertheless created revealing images that undermined a normal sense of space and time. Satish Padiyar investigates the life and work of the last of the libertine painters of the ancien regime, a contemporary of Denis Diderot and Jean-Jacques Rousseau, and presents dramatic new perspectives on works such as *The Progress of Love*, painted for Madame du Barry, the infamous *The Bolt*, and the ever-popular *The Swing*.

**Luxury After the Terror** Iris Moon 2022-04 Explores the production, circulation, and survival of French luxury after the death of Louis XVI by focusing on makers of decorative art objects who had strong ties to the monarchy and how they navigated the French Revolution.

*Art, Science, and the Body in Early Romanticism* Stephanie O'Rourke 2021-11-04 Can we really trust the things our bodies tell us about the world? This work reveals how deeply intertwined cultural practices of art and science questioned the authority of the human body in the late eighteenth and early nineteenth centuries. Focusing on Henry Fuseli, Anne-Louis Girodet and Philippe de

Loutherbourg, it argues that romantic artworks participated in a widespread crisis concerning the body as a source of reliable scientific knowledge. Rarely discussed sources and new archival material illuminate how artists drew upon contemporary sciences and inverted them, undermining their founding empiricist principles. The result is an alternative history of romantic visual culture that is deeply embroiled in controversies around electricity, mesmerism, physiognomy and other popular sciences. This volume reorients conventional accounts of romanticism and some of its most important artworks, while also putting forward a new model for the kinds of questions that we can ask about them.

**The Painter's Touch** Ewa Lajer-Burcharth 2018-01-08 A new interpretation of the development of artistic modernity in eighteenth-century France What can be gained from considering a painting not only as an image but also a material object? How does the painter's own experience of the process of making matter for our understanding of both the painting and its maker? The Painter's Touch addresses these questions to offer a radical reinterpretation of three paradigmatic French painters of the eighteenth century. In this beautifully illustrated book, Ewa Lajer-Burcharth provides close readings of the works of François Boucher, Jean-Siméon Chardin, and Jean-Honoré Fragonard, entirely recasting our understanding of these painters' practice. Using the notion of touch, she examines the implications of their strategic investment in materiality and sheds light on the distinct contribution of painting to the culture of the Enlightenment. Lajer-Burcharth traces how the distinct logic of these painters' work—the operation of surface in Boucher, the deep materiality of Chardin, and the dynamic morphological structure in Fragonard—contributed to the formation of artistic identity. Through the notion of touch, she repositions these painters in the artistic culture of their time, shifting attention from institutions such as the academy and the Salon to the realms of the market, the medium, and the body. Lajer-Burcharth analyzes Boucher's commercial tact, Chardin's interiorized craft, and Fragonard's materialization of eros. Foregrounding the question of experience—that of the painters and of the people they represent—she shows how painting as a medium contributed to the Enlightenment's discourse on the self in both its individual and social functions. By examining what paintings actually “say” in brushstrokes, texture, and paint, *The Painter's Touch* transforms our understanding of the role of painting in the emergence of modernity and provides new readings of some of the most important and beloved works of art of the era.

**Choice** 2008

Russian Futurism: A History Vladimir Markov 1968

**The Living Death of Antiquity** William Fitzgerald 2022 *The Living Death of Antiquity* examines the idealization of an antiquity that exhibits, in the words of Johann Joachim Winckelmann, 'a noble simplicity and quiet grandeur'. Fitzgerald discusses the aesthetics of this strain of neoclassicism as manifested in a range of work in different media and periods, focusing on the

late eighteenth and early nineteenth century. In the aftermath of Winckelmann's writing, John Flaxman's engraved scenes from the Iliad and the sculptors Antonio Canova and Bertel Thorvaldsen reinterpreted ancient prototypes or invented new ones. Looking with an asympathetic eye on the original aspirations of the neoclassical aesthetic and its forward-looking potential, Fitzgerald describes how it can tip over into the vacancy or kitsch through which a 'remaindered' antiquity lingers in our minds and environments. This book asks how the neoclassical value of simplicity serves to conjure up an epiphanic antiquity, and how whiteness, in both its literal and metaphorical forms, acts as the 'logo' of neoclassical antiquity, and functions aesthetically in a variety of media. In the context of the waning of a neoclassically idealised antiquity, Fitzgerald describes the new contents produced by its asymptotic approach to meaninglessness, and how the antiquity that it imagined both is and isn't with us.

Reproducing Images and Texts / La reproduction des images et des textes

2021-12-13 This volume explores how reproduction and reproducibility impact artistic and literary creation while also examining the ways in which reproducibility impacts our practices and disciplines. Ce volume explore l'impact de la reproduction et de la reproductibilité sur la création artistique et littéraire, mais aussi l'impact de la reproductibilité sur nos pratiques et sur nos disciplines.

As Radical as Reality Itself Matthew Beaumont 2007 This collection of essays, by a number of established scholars and artists, proposes new directions for Marxist cultural theory and the criticism of modern visual culture. It addresses a diverse range of topics, including the state and revolution, Communist and post-Communist aesthetics, Situationist thought and the avant-garde, subjectivity and commodification, and the politics and problems of contemporary artistic practice. The contributions also consider several other pressing questions in the visual arts, from the practice of digital culture to appropriations of critical theory, from the relations of art and the spectacle to architecture in the age of global modernity. This book on Marxism and art is not offered in a spirit of nostalgia: on the contrary, it testifies to the continuing vitality and confidence of historical materialist thought in the field of cultural theory and practice in the 21st century.

**Design Technics** Zeynep Çelik Alexander 2020-01-21 Leading scholars historicize and theorize technology's role in architectural design. Although the question of technics pervades the contemporary discipline of architecture, there are few critical analyses on the topic. Design Technics fills this gap, arguing that the technical dimension of design has often been flattened into the broader celebratory rhetoric of innovation. Bringing together leading scholars in architectural and design history, the volume's contributors situate these tools on a broader epistemological and chronological canvas. The essays here construct histories—some panoramic and others unfolding around a specific episode—of seven techniques regularly used by the designer in the architectural studio today: rendering, modeling, scanning, equipping, specifying,

positioning, and repeating. Starting with observations about the epistemological changes that have unfolded in the discipline in recent decades but seeking to offer a more expansive meaning for technics, the volume casts new light on concepts such as form, experience, and image that have played central roles in historical architectural discourses. Among the questions addressed: How was the concept of form immanent in practices of scanning since the late nineteenth century? What was the historical relationship between rendering and experience in Enlightenment discourses? How did practices of specifying reconfigure the distinction between intellectual and manual labor? What kind of rationality is inherent in the designer's constant clicking of the mouse in front of her screen? In addressing these and other questions, this engaging and timely collection thereby proposes technics as a site for historical and philosophical reflection not only for those engaged in architectural design but also for any scholar working in the humanities today. Contributors: Lucia Allais, Edward Eigen, Orit Halpern, John Harwood, Matthew C. Hunter, and Michael Osman.