



MARTIN A. BERGER

# SIGHT UNSEEN

WHITENESS AND AMERICAN VISUAL CULTURE

# Sight Unseen Whiteness And American Visual Culture

**Tatiana Flores, Florencia San  
Martín, Charlene Villaseñor Black**

## **Sight Unseen Whiteness And American Visual Culture:**

*Sight Unseen* Martin A. Berger, 2005-11-03 A compelling and challenging work Frances K Pohl author of *Framing America* Berger is unafraid to tackle the major issues and this book shows it Bruce Robertson author of *Marsden Hartley and Reckoning with Winslow Homer* Berger writing on topics as diverse as landscape photography and early film pushes into fascinating issues of gender race and class with sensitivity insight and largely jargon free analysis Having made a mark as a key Eakins scholar he promises to achieve a similar feat in *Sight Unseen* getting us to rethink traditional material in a new light John Wilmerding Christopher Binyon Sarofim Professor of American Art Princeton University **Sight Unseen**, 2005 *Sight Unseen* explores how racial identity guides the interpretation of the visual world Through a nimble analysis of late nineteenth and early twentieth century paintings photographs museums and early motion pictures Martin A Berger illustrates how a shared investment in whiteness invisibly guides what European Americans see what they accept as true and ultimately what legal social and economic policies they enact **Visual Culture** Alexis L. Boylan, 2020-08-11 As if John Berger's *Ways of Seeing* was re written for the 21st century Alexis L Boylan crafts a guide for navigating the complexities of visual culture in this concise introduction The visual surrounds us some of it invited most of it not In this visual environment everything we see art color the moon a skyscraper a stop sign a political poster rising sea levels a photograph of Kim Kardashian West somehow becomes legible normalized accessible How does this happen How do we live and move in our visual environments This volume offers a guide for navigating the complexities of visual culture outlining strategies for thinking about what it means to look and see and what is at stake in doing so **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 **A Companion to American Art** John Davis, Jennifer A. Greenhill, Jason D. LaFountain, 2015-01-30 *A Companion to American Art* presents 35 newly commissioned essays by leading scholars that explore the methodology historiography and current state of the field of American art history Features contributions from a balance of established and emerging scholars art and architectural historians and other specialists Includes several paired

essays to emphasize dialogue and debate between scholars on important contemporary issues in American art history Examines topics such as the methodological stakes in the writing of American art history changing ideas about what constitutes Americanness and the relationship of art to public culture Offers a fascinating portrait of the evolution and current state of the field of American art history and suggests future directions of scholarship

**Imag(in)ing Jesus in the Universal or Particular** Victoria Olaide Omotoso, 2025-09-04 This volume is a critical exploration of cross cultural Bible film reception presented through an analysis of the responses of UK and South African audiences to *The Lumo Project The Gospel of Mark* 2014 and *Son of Man* 2006 Victoria Olaide Omotoso places emphasis on audience reception and highlighting the non Western experience of biblical films by examining the responses of audiences from different cultural contexts to identical media with a cross cultural audience discourse facilitated by cultural dynamics fidelity to the biblical text ethnicity music and gender By examining historic and cinematic debates audience responses and filmmaker responses Omotoso explores the ethnicity of Jesus theological contexts and implications and the presentation of Jesus in an androcentric world Omotoso adopts the concepts of universality and particularity as frameworks to determine the ways through which the filmmakers attempt to identify their cinematic visions and locations She defines universality as a phenomenon through which the filmmaker seeks to place the narrative within a trans cultural frame for a global audience in contrast her definition of particularity is envisioning a unitary and specific cultural context for the narrative By exploring fidelity to the text the ethnic identity of Jesus musical contexts masculinity and female agency the universal and particular are shown as complex contested and shifting concepts within the process of cross cultural audience reception which frequently destabilizes the intentions of the filmmakers

*Making Race* Jacqueline Francis, 2012-01-15 Malvin Gray Johnson Yasuo Kuniyoshi and Max Weber were three New York City artists whose work was popularly assigned to the category of racial art in the interwar years of the twentieth century The term was widely used by critics and the public at the time and was an unexamined unquestioned category for the work of non whites such as Johnson an African American non Westerners such as Kuniyoshi a Japanese born American and ethnicized non Christians such as Weber a Russian born Jewish American The discourse on racial art is a troubling chapter in the history of early American modernism that has not until now been sufficiently documented Jacqueline Francis juxtaposes the work of these three artists in order to consider their understanding of the category and their stylistic responses to the expectations created by it in the process revealing much about the nature of modernist art practices Most American audiences in the interwar period disapproved of figural abstraction and held modernist painting in contempt yet the critics who first expressed appreciation for Johnson Kuniyoshi and Weber praised their bright palettes and energetic pictures and expected to find the residue of the minority artist s heritage in the work itself Francis explores the flowering of racial art rhetoric in criticism and history published in the 1920s and 1930s and analyzes its underlying presence in contemporary discussions of artists of color *Making Race* is a history of a past phenomenon which has

ramifications for the present      **Building Character** Charles L. Davis II, 2019-09-06 In the nineteenth century paradigm of architectural organicism the notion that buildings possessed character provided architects with a lens for relating the buildings they designed to the populations they served Advances in scientific race theory enabled designers to think of race and style as manifestations of natural law just as biological processes seemed to inherently regulate the racial characters that made humans a perfect fit for their geographical contexts architectural characters became a rational product of design Parallels between racial and architectural characters provided a rationalist model of design that fashioned some of the most influential national building styles of the past from the pioneering concepts of French structural rationalism and German tectonic theory to the nationalist associations of the Chicago Style the Prairie Style and the International Style In *Building Character* Charles Davis traces the racial charge of the architectural writings of five modern theorists Eugene Emmanuel Viollet le Duc Gottfried Semper Louis Sullivan Frank Lloyd Wright and William Lescaze to highlight the social political and historical significance of the spatial structural and ornamental elements of modern architectural styles      **Sacrificing Soldiers on the National Mall** Kristin Ann Hass, 2013-03-22 For the city's first two hundred years the story told at Washington DC's symbolic center the National Mall was about triumphant American leaders Since 1982 when the Vietnam Veterans Memorial was dedicated the narrative has shifted to emphasize the memory of American wars In the last thirty years five significant war memorials have been built on or very nearly on the Mall The Vietnam Veterans Memorial the Korean War Veterans Memorial the Women in Military Service for America Memorial The National Japanese American Memorial to Patriotism During WWII and the National World War II Memorial have not only transformed the physical space of the Mall but have also dramatically rewritten ideas about U S nationalism expressed there In *Sacrificing Soldiers on the National Mall* Kristin Ann Hass examines this war memorial boom the debates about war and race and gender and patriotism that shaped the memorials and the new narratives about the nature of American citizenship that they spawned *Sacrificing Soldiers on the National Mall* explores the meanings we have made in exchange for the lives of our soldiers and asks if we have made good on our enormous responsibility to them      **The Public Image** Robert Hariman, John Louis Lucaites, 2016-11-07 In this book Hariman and Lucaites provide an account of how photojournalism creates a distinctive and valuable way of understanding the modern world plus example of how the public spectator can think about and with photographs in order to develop that understanding Coming off the banner success of their *No Caption Needed* 2007 *The Public Image* takes that book forward with the express purpose of promoting visual literacy as a civic skill In the end they aim to enlarge the conceptual scope of photography as a mode of experience a medium for social thought and a public art Public thought needs both good writing and good photography and this indicates the contemporary shift in talk about photography from what photographs are to a more direct concern with what photographs do The authors take up a series of Big Issues such as the recorded image as real and as artifice the tangle of photography with modernity here they touch on digitization and globalization the manner in

which the photograph operates as a medium for social thought the photograph's intimate relationship with warfare and they conclude with a chapter on the supersaturation of the image world abundance is an important theme and characteristic sign of cultural vitality

**Sensing the Past** Mark Michael Smith, 2007 Smith's history of the sensate is destined to precipitate a revolution in our understanding of the sensibilities that underpinned the mentalities of past epochs David Howes author of *Sensual Relations Engaging the Senses in Culture and Social Theory* Mark M Smith presents a far ranging essay on the history of the senses that serves simultaneously as a good introduction to the historiography If one feels in danger of sensory overload from this growing body of scholarship Smith's piece is a useful preventive Leigh E Schmidt author of *Restless Souls The Making of American Spirituality* This is a masterful overview The history of the senses has been a frontier field for a while now Mark Smith draws together what we know with an impressive sensory range and encourages further work A really exciting survey Peter N Stearns author of *American Fear The Causes and Consequences of High Anxiety* Who would ever have guessed that a book on the history of the senses seeing hearing touching tasting and smelling could be informative thought provoking and at the same time most entertaining Ranging in both time and locale Mark Smith's *Sensing the Past* makes even the philosophy about the senses from ancient times to now both learned and exciting This work will draw scholars into under recognized subjects and lay readers into a world we simply but unwisely take for granted Bertram Wyatt Brown author of *Southern Honor Ethics and Behavior in the Old South* Mark M Smith has a good record of communicating his research to a broad constituency within and beyond the academy This will be required reading for anyone addressing sensory history Penelope Gouk author of *Music Science and Natural Magic in Seventeenth Century England* This is a fine cultural history of the body which takes Western and Eastern traditions and their texts quite seriously Smith views a history of the senses not only from below but places it squarely in the historical imagination It will be of interest to a wide range of readers Sander L Gilman author of *Difference and Pathology*

**The Routledge Companion to Decolonizing Art History** Tatiana Flores, Florencia San Martín, Charlene Villaseñor Black, 2023-11-27 This companion is the first global comprehensive text to explicate theorize and propose decolonial methodologies for art historians museum professionals artists and other visual culture scholars teachers and practitioners Art history as a discipline and its corollary institutions the museum the art market are not only products of colonial legacies but active agents in the consolidation of empire and the construction of the West The Routledge Companion to Decolonizing Art History joins the growing critical discourse around the decolonial through an assessment of how art history may be rethought and mobilized in the service of justice racial gender social environmental restorative and more This book draws attention to the work of artists art historians and scholars in related fields who have been engaging with disrupting master narratives and forging new directions often within a hostile academy or an indifferent art world The volume unpacks the assumptions projected onto objects of art and visual culture and the discourse that contains them It equally addresses the manifold complexities around representation as visual and discursive

praxis through a range of epistemologies and metaphors originated outside or against the logic of modernity This companion is organized into four thematic sections Being and Doing Learning and Listening Sensing and Seeing and Living and Loving The book will be of interest to scholars working in art history visual culture museum studies race and ethnic studies cultural studies disability studies and women s gender and sexuality studies     Painting the Inhabited Landscape Margaretta M. Lovell,2023-03-27 The impulse in much nineteenth century American painting and culture was to describe nature as a wilderness on which the young nation might freely inscribe its future the United States as a virgin land that is unploughed unfenced and unpainted Insofar as it exhibited evidence of a past its traces pointed to a geologic or cosmic past not a human one The work of the New England artist Fitz H Lane however was decidedly different In this important study Margaretta Markle Lovell singles out the more modestly scaled explicitly inhabited landscapes of Fitz H Lane and investigates the patrons who supported his career with an eye to understanding how New Englanders thought about their land their economy their history and their links with widely disparate global communities Lane s works depict nature as productive and allied in partnership with humans to create a sustainable balanced political economy What emerges from this close look at Lane s New England is a picture not of a virgin wilderness but of a land deeply resonant with its former uses and a human history that incorporates rather than excludes Native Americans as shapers of land and as agents in that history Calling attention to unexplored dimensions of nineteenth century painting *Painting the Inhabited Landscape* is a major intervention in the scholarship on American art of the period examining how that body of work commented on American culture and informs our understanding of canon formation     *The Black Skyscraper* Adrienne Brown,2017-11-15 How did writers and artists view the intersection of architecture and race in the modernist era Winner of the MSA First Book Prize of the Modernist Studies Association With the development of the first skyscrapers in the 1880s urban built environments could expand vertically as well as horizontally Tall buildings emerged in growing cities to house and manage the large and racially diverse populations of migrants and immigrants flocking to their centers following Reconstruction Beginning with Chicago s early 10 story towers and concluding with the 1931 erection of the 102 story Empire State Building Adrienne Brown s *The Black Skyscraper* provides a detailed account of how scale and proximity shape our understanding of race Over the next half century as city skylines grew American writers imagined the new urban backdrop as an obstacle to racial differentiation Examining works produced by writers painters architects and laborers who grappled with the early skyscraper s outsized and disorienting dimensions Brown explores this architecture s effects on how race was seen read and sensed at the turn of the twentieth century In lesser known works of apocalyptic science fiction light romance and Jazz Age melodrama as well as in more canonical works by W E B Du Bois F Scott Fitzgerald Aaron Douglas and Nella Larsen the skyscraper mediates the process of seeing and being seen as a racialized subject From its distancing apex reducing bodies to specks to the shadowy mega blocks it formed at street level the skyscraper called attention Brown argues to the malleable nature of perception A highly

interdisciplinary work *The Black Skyscraper* reclaims the influence of race on modern architectural design as well as the less well understood effects these designs had on the experience and perception of race      **Box Office Archaeology** Julie M Schablitsky, 2016-06-16 This distinguished group of archaeologists select key subjects and genres used by Hollywood and provide the historical and archaeological depth that a movie cannot what really happened in history Topics include Egypt the Wild West Civil War submarines Vikings the Titanic and others      Craft in Art Therapy Lauren Leone, 2020-07-27 *Craft in Art Therapy* is the first book dedicated to illustrating the incorporation of craft materials and methods into art therapy theory and practice Contributing authors provide examples of how they have used a range of crafts including pottery glass work textiles sewing knitting crochet embroidery and quilting paper artist books altered books book binding origami and zines leatherwork and Indian crafts like mendhi and kolam rangoli in their own art and self care and in individual group and community art therapy practice The book explores the therapeutic benefits of a range of craft materials and media as well as craft s potential to build community to support individuals in caring for themselves and each other and to play a valuable role in art therapy practice *Craft in Art Therapy* demonstrates that when practiced in a culturally sensitive and socially conscious manner craft practices are more than therapeutic they also hold transformational potential      **Race and Modern Architecture** Irene Cheng, Charles L. Davis II, Mabel O. Wilson, 2020-05-26 Although race a concept of human difference that establishes hierarchies of power and domination has played a critical role in the development of modern architectural discourse and practice since the Enlightenment its influence on the discipline remains largely underexplored This volume offers a welcome and long awaited intervention for the field by shining a spotlight on constructions of race and their impact on architecture and theory in Europe and North America and across various global contexts since the eighteenth century Challenging us to write race back into architectural history contributors confront how racial thinking has intimately shaped some of the key concepts of modern architecture and culture over time including freedom revolution character national and indigenous style progress hybridity climate representation and radicalism By analyzing how architecture has intersected with histories of slavery colonialism and inequality from eighteenth century neoclassical governmental buildings to present day housing projects for immigrants *Race and Modern Architecture* challenges complicates and revises the standard association of modern architecture with a universal project of emancipation and progress      **Picturing Indians** Steven D. Hoelscher, 2008 Having built his reputation on his photographs of the Dells steep gorges and fantastic rock formations H H Bennett turned his camera upon the Ho Chunk and thus began the many layered relationship The interactions between Indian and white man photographer and photographed suggested a relationship in which commercial motives and friendly feelings mixed though not necessarily in equal measure      **From Black to Schwarz** Maria Diedrich, Jürgen Heinrichs, 2011 *From Black to Schwarz* explores the long and varied history of the exchanges between African America and Germany with a particular focus on cultural interplay Covering a wide range of media of expression music performance film scholarship



literature visual arts reviews the essays collected in this volume trace and analyze a cultural interaction collaboration and mutual transformation that began in the eighteenth century literally boomed during the Harlem Renaissance Weimar Republic could not even be liquidated by the Third Reich s Degenerate Art campaigns and with new media available to further exchanges is still increasingly empowering and inspiring participants on both sides of the Atlantic     *Indecent Exposures* Sarah Gordon, 2015-10-27 Photographer Eadweard Muybridge 1830 1904 often termed the father of the motion picture presented his iconic Animal Locomotion series in 1887 Produced under the auspices of the University of Pennsylvania and encompassing thousands of photographs of humans and animals in motion the series included more than 300 plates of nude men and women engaged in activities such as swinging a baseball bat playing leapfrog and performing housework an astonishing fact given the period s standards of propriety In the first sustained examination of these nudes and the remarkable success of their production wide circulation and reception *Indecent Exposures* positions this revolutionary enterprise as central to crucial advancements of the modern era Muybridge s nudes ushered in new attitudes toward science and progress including Darwinian ideas about human evolution and hierarchy quickened debates over the role of photography and scientific investigation in art and offered innovative perspectives on the human body This fascinating story is copiously illustrated and includes many lesser known photographs published here for the first time

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