

Sacred Traces

British Explorations of Buddhism in South Asia



Janice Leoshko

Sacred Traces Histories Of Visison Series British Explorations Of Buddhism In South Asia

Robert Williams



Sacred Traces Histories Of Visison Series British Explorations Of Buddhism In South Asia:

Sacred Traces Janice Leoshko, 2017-07-05 In his novel *Kim* in which a Tibetan pilgrim seeks to visit important Buddhist sites in India Rudyard Kipling reveals the nineteenth century fascination with the discovery of the importance of Buddhism in India's past Janice Leoshko a scholar of South Asian Buddhist art uses Kipling's account and those of other western writers to offer new insight into the priorities underlying nineteenth century studies of Buddhist art in India In the absence of written records the first explorations of Buddhist sites were often guided by accounts of Chinese pilgrims They had journeyed to India more than a thousand years earlier in search of sacred traces of the Buddha the places where he lived obtained enlightenment taught and finally passed into nirvana The British explorers however had other interests besides the religion itself They were motivated by concerns tied to the growing British control of the subcontinent Building on earlier interventions Janice Leoshko examines this history of nineteenth century exploration in order to illuminate how early concerns shaped the way Buddhist art has been studied in the West and presented in its museums

Sacred Traces Janice Leoshko, 2003 Only in the nineteenth century did the Western world realise the extent of the role of Buddhism in India's past The excavation of Buddhist material remains was often guided by the accounts of Buddhist pilgrims from China written long before who went to India in search of sacred traces of the Buddha Western explorers however had other interests besides the religion itself They were motivated by concerns tied to the growing British control of the subcontinent Building on earlier interventions Janice Leoshko examines this history of nineteenth century exploration to track the origins of the ways in which this Buddhist art has been studied

At the Edges of Vision Ren?ande Vall, 2017-07-05 In *At the Edges of Vision* Ren van de Vall re-examines the aesthetics of spectatorship in terms of new media art and visual culture The aesthetic experience of visual art has traditionally been described in terms of the distanced contemplation and critical interpretation of the work's form and representational content Recent developments in installation video and computer art have foregrounded the bodily and affective engagement of the spectator and in retrospect throw into question the model of spectatorial distance for more traditional art forms as well But what does this development entail for art's potential for reflective imaginative and experiential depth Is art still capable of providing a critical counterpoint to the ubiquitous presence of sensational yet short lived media imagery when it speaks to the senses rather than to the mind In a thorough examination of examples from painting film installation art and interactive video and computer art Van de Vall argues for a tactile and affective conception of reflection linking philosophy and art Looking at a Rembrandt self portrait and navigating through an internet art work have in common that both types of work rely on a playful rhythmically structured sensuous and embodied reflexivity for the articulation of meaning This sensuous dimension of playful reflexivity is just as important in philosophical thought however as the transcendental condition for genuine open ended reflection Drawing on the philosophy of Merleau Ponty Levinas Lyotard and Deleuze on the one hand and on new media theory on the other Van de Vall develops a performative phenomenology of

aesthetic reflection, visuality and visual art in order to rethink art's ethical and political relevance in present-day digital media culture

Painting the Sacred in the Age of Romanticism Cordula Grewe, 2017-07-05 After a century of Rationalist scepticism and political upheaval, the nineteenth century awakened to a fierce battle between the forces of secularization and the crusaders of a Christian revival. From this battlefield arose an art movement that would become the torchbearer of a new religious art: Nazarenism. From its inception in the Lukasbund of 1809, this art was controversial. It nonetheless succeeded in becoming a lingua franca in religious circles throughout Europe, America and the world at large. This is the first major study of the evolution, structure and conceptual complexity of this archetypically nineteenth-century language of belief. The Nazarene quest for a modern religious idiom evolved around a return to pre-modern forms of biblical exegesis and the adaptation of traditional systems of iconography. Reflecting the era's historicist sensibility as much as the general revival of orthodoxy in the various Christian denominations, the Nazarenes responded with great acumen to pressing contemporary concerns. Consequently, the artists did not simply revive Christian iconography but rather reconceptualized what it could do and say. This creativity and flexibility enabled them to intervene forcefully in key debates of post-revolutionary European society: the function of eroticism in a Christian life, the role of women and the social question, devotional practice and the nature of the Church, childhood education and bible study, and the burning issue of anti-Judaism and modern anti-Semitism. What makes Nazarene art essentially Romantic is the meditation on the conditions of art-making inscribed into their appropriation and reinvention of artistic tradition. Far from being a reactionary move, this self-reflexivity expresses the modernity of Nazarene art. This study explores Nazarenism in a series of detailed excavations of central works in the Nazarene corpus produced between 1808 and the 1860s. The result is a book about the possibility of religious meaning.

Modernism and the Mediterranean Jan K. Birksted, 2017-07-05 Situated in a Mediterranean landscape, the Maeght Foundation is a unique Modernist museum, product of an extraordinary collaboration between the architect Jos uis Sert and the artists whose work was to be displayed there. The architecture, garden design and art offer a rare opportunity to see work in settings conceived in active collaboration with the artists themselves. By focusing on the relationship between this art foundation and its Arcadian setting, including Joan Miró's labyrinth, George Braque's pool, Tal Coat's mosaic wall and Giacometti's terrace, Jan K. Birksted demonstrates how the building articulates many of the ideas that preoccupied this group of artists during the culminating years of their lives. The study pays special attention to the ways in which architecture can shape the experience of time and addresses the Modernist desire for wilderness and its problematic roots in the classical Mediterranean ideal. In showing how the design of the Maeght Foundation is a Modernist representation of Mediterranean culture, the author has developed an interpretation of architecture that accommodates not only the architect's handling of material or function but shows as well how it can be the embodiment of a particular vision of space and time.

Presence Robert Maniura, 2017-07-05 In about 25 BC, tribesmen of the kingdom of Meroë placed a bronze head of Augustus cut from a

full length statue beneath the steps of a temple of victory the decapitated head of the Emperor was thus regularly trampled underfoot Two millennia later during the second Gulf War Iraqis insulted a toppled bronze statue of Saddam Hussein by beating it with their shoes Do these chronologically distant but apparently related examples of the defamation of images imply that the persons represented were regarded by their detractors as in some way present in the images Presence The Inherence of the Prototype within Images and Other Objects reconsiders the notion of presence in objects The first book to address the issue directly it contains a series of case studies covering a broad geographical and chronological range from ancient Greece and the Incas to industrial America and contemporary India as well as examples from the canon of western European art The studies reveal the widespread evidence for this striking form of response and allow readers to see how presence is evoked and either embraced or repressed in differing historical and cultural contexts Featuring a variety of disciplines and approaches the book will be of interest to students of art history art theory visual culture anthropology psychology and philosophy

The Beholder Robert Williams, 2017-07-05 One of the most significant developments in the study of works of art over the past generation has been a shift in focus from the works themselves to the viewer's experience of them and the relation of that experience both to the works in question and to other aspects of cultural life The ten essays written for this volume address the experience of art in early modern Europe and approach it from a variety of methodological perspectives concerns range from the relation between its perceptual and significative dimensions to the ways in which its discursive formation anticipates but does not exactly correspond to later notions of aesthetic experience The modes of engagement vary from careful empirical studies that explore the complex complementary relationship between works of art and textual evidence of different kinds to ambitious efforts to mobilize the powerful interpretative tools of psychoanalysis and phenomenology This diversity testifies to the vitality of current interest in the experience of beholding and the urgency of the challenge it poses to contemporary art historical practice

Dealing with the Visual Caroline van Eck, Edward Winters, 2017-11-30 One of the issues underlying current debates between practitioners of art history visual culture and aesthetics is whether the visual is a unique irreducible category or whether it can be assimilated with the textual or verbal without any significant loss Can paintings buildings or installations be read in the way texts are read or deciphered or do works of visual art ask for their own kind of appreciation This is not only a question of choosing the right method in dealing with visual works of art but also an issue that touches on the roots of the disciplines involved can a case be made for the visual as an irreducible category of art and if so how is it best studied and appreciated In this anthology this question is approached from the angles of three disciplines aesthetics visual culture and art history Unlike many existing overviews of visual culture studies it includes both painting and architecture and investigates historical ways of defining and appreciating the visual in their own contemporary terms *Dealing with the Visual* will be of great use to advanced students because it offers an overview of current debates and to graduate students and professionals in the field because the essays offer in depth

investigations of the methodological issues involved and various historical ways of defining visibility The topics included range from early modern ways of viewing pictures and sixteenth century views of Palladio's villas in their landscape settings to contemporary debate about whether there is life yet in painting *The Look of Van Dyck* John Peacock, 2017-07-05 Based on a close study of Van Dyck's Self portrait with a Sunflower this book examines the picture's context in the symbolic discourses of the period and in the artist's oeuvre The portrait is interpreted as a programmatic statement made in the ambience of the Caroline court after Van Dyck's appointment as Principal Painter of his view of the art of painting This statement formulated in appropriately visual terms characterizes painting as a way of looking and seeing a mode of vision In making such a claim the artist steps aside from the familiar debate about whether painting was a manual or an intellectual discipline and moves beyond any idea of it as simply a means of representing the external world the painter's definitive faculty of vision can reach further than those realities which present themselves to the eye John Peacock analyses the motif of looking the ways in which figures regard or disregard each other throughout Van Dyck's work and the images of the sunflower and the gold chain in this particular portrait to reveal what is essentially an idealist conception of pictorial art He contradicts previous opinions that the artist was pedestrian in his thinking by showing him to be familiar with a range of ideas current in contemporary Europe about painting and the role of the painter **Time and Place** Thomas Dacosta Kaufmann, 2017-11-22 Authors from Herodotus in antiquity to Vasari in the Renaissance related art and architecture to peoples nations regions cities and environments Already with Winckelmann and the origins of discussion of art history in the eighteenth century geography was seen as a powerful determinant of art In the nineteenth century the perceived connection between nations or races and art flourished mainly because of the rise of nationalism Around 1900 the method of geographical analysis received a modern name Kunstgeographie But the ideology of Blut und Boden associated with Nazism and related ideologies brought the geography of art into disrepute This book proposes to return anew to the approach of artistic geography which had been largely neglected from the Second World War until recently and to reevaluate the possibilities it provides through a selection of case studies that discuss the connection between art and its place The introduction and first essay deal with the historiography of the geography of art Five essays take up specific questions ranging from France and the Low Countries to Mexico and China The final three essays consider contemporary and broader theoretical issues concerning art in time and place

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about priorities on the phone today not knowing that this was what i was going to blog about that in 2012 but for me being a
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