

A person's arm is visible on the left, holding a large, patterned rug. The rug has a complex design with dark, light, and brown tones. The background is a soft-focus landscape with hills and trees under a hazy sky. The text is overlaid on the image.

***LOOKING***

**FOR THE**

***OVERLOOKED***

# Looking At The Overlooked

**Sarah Covington, Kathryn Reklis**



## Looking At The Overlooked:

Looking at the Overlooked Norman Bryson, 1990 Historically and culturally the societies that produced still life painting could hardly be more diverse What is it then that allows us to place such different types of image in a single category Norman Bryson argues that the family resemblances between the different types of still life stem from their common portrayal of a level of material culture that retains its fundamental outlines through long spans of time and across the boundaries and divisions of national culture the culture of domestic routine and the rituals of hospitality How this low plane reality is historically viewed and inflected by the higher levels and discourses of the surrounding culture is the fundamental subject of this book

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*Looking at the Overlooked* Norman Bryson, 1995 Charles Sheeler Mark Rawlinson, 2020-09-08 Charles Sheeler was the stark poet of the machine age Photographer of the Ford Motor Company and founder of the painting movement Precisionism he is remembered as a promoter of and apologist for the industrialised capitalist ethic This major new rethink of one of the key figures of American modernism argues that Sheeler's true relationship to progress was in fact highly negative his precisionism both skewed and imprecise Covering the entire oeuvre from photography to painting and drawing attention to the inconsistencies curiosities and puzzles embedded in Sheeler's work Rawlinson reveals a profound critique of the processes of rationalisation and the conditions of modernity The book argues finally for a re evaluation of Sheeler's often dismissed late work which it suggests may only be understood through a radical shift in our understanding of the work of this prominent figure

The Insectile and the Deconstruction of the Non/Human Fabienne Collignon, 2022-12-30 The Insectile and the Deconstruction of the Non Human defines conceptualizes and evaluates the insectile pertaining to an entomological fascination in relation to subject formation The book is driven by a central dynamic between form and formlessness further staging an investigation of the phenomenon of fascination using Lacanian psychoanalysis suggesting that the psychodrama of subject formation plays itself out entomologically The book's engagement with the insectile its enactments cultural dreamwork fantasy transformations in forming the so called human subject undertakes a broader deconstruction of said subject and demonstrates the foundational but occluded role of the insectile in subject formation It tracks the insectile across the archives of psychoanalysis seventeenth century still life painting novels from the nineteenth century to the present day and post 1970s film The Insectile and the Deconstruction of

the Non Human will be of interest for scholars graduate students and upper level undergraduates in film studies visual culture popular culture cultural and literary studies comparative literature and critical theory offering the insectile as new category for theoretical thought      *Staging Blackness and Performing Whiteness in Eighteenth-Century German Drama* Wendy Sutherland, 2017-05-15 Focusing on eighteenth century cultural productions Wendy Sutherland examines how representations of race in philosophy anthropology aesthetics drama and court painting influenced the construction of a white bourgeois German self Sutherland positions her work within the framework of the transatlantic slave trade showing that slavery colonialism and the triangular trade between Europe West Africa and the Caribbean function as the global stage on which German bourgeois dramas by Friedrich Wilhelm Ziegler Ernst Lorenz Rathlef and Theodor Körner and a novella by Heinrich von Kleist on which Körner's play was based were performed against a backdrop of philosophical and anthropological influences Plays had an important role in educating the rising bourgeois class in morality Sutherland argues with fathers and daughters offered as exemplary moral figures in contrast to the depraved aristocracy At the same time black female protagonists in nontraditional dramas represent the boundaries of physical beauty and marriage eligibility while also complicating ideas of moral beauty embodied in the concept of the beautiful soul Her book offers convincing evidence that the eighteenth century German stage grappled with the representation of blackness during the Age of Goethe even though the German states were neither colonial powers nor direct participants in the slave trade      *The Ageless Agatha Christie* J.C. Bernthal, 2016-02-17 When Agatha Christie died in 1976 she was the bestselling mystery writer in history This collection of new essays brings fresh perspectives to Christie scholarship with new readings and discussions of little known aspects of her life career and legacy The contributors explore her relationship with modernism the relevance of queer theory television adaptations issues with translations information behavior theory feminist readings postcolonial tribute novels celebrity culture and heritage cinema The final word is given to fans in an editorial that collates testimonies from readers collectors and enthusiasts      **Staging Blackness** Priscilla Dionne Layne, Lily Tonger-Erk, 2024-05-16 *Staging Blackness* provides a multifaceted look at how Blackness has been staged in Germany from the eighteenth century the birth of German national theater until the present In recent years the German stage has been at the forefront of discussions about race from cases of blackface to fights for better representation within the professional community These debates frequently invoke larger discussions about the politics of race in German theater and their origins and beyond Written by scholars and theater professionals with a wide variety of historical and theoretical expertise the chapters seek to explore the connections between the German discourse on national theater and emerging ideas about race analyze how dramaturges deal with older representations of Blackness in current productions and discuss the contributions Black German playwrights and dramaturges have made to this discourse Historians question how these plays were staged in their time while cultural studies scholars contemplate how to interpret the function of race in these plays and how they can continue to be staged today

**Stolen Limelight** Margaret E. Gray, 2022-05-15 Who has not in a favored moment stolen the limelight whether inadvertently or by design The implications of such an act of display its illicitness its verve its vertiginous reversal of power its subversiveness are explored in this book Narrative crafting and management of such scenarios are studied across canonical novels by Gide Colette Mauriac and Duras as well as by African Francophone writer Oyono and detective novelist Japrisot As manipulated within narrative acts of display position a viewer or reader from whom response from veneration or desire to repugnance or horror is solicited but this study demonstrates that display can also work subversively destabilising and displacing such a privileged spectator As strategies of displacement these scenarios ultimately neutralise and even occult the very subject they so energetically appear to solicit Powered by gendered tensions this dynamic of display as displacement works toward purposes of struggle resistance or repression

**Caterpillars** Harry Berger, 2011 It is rapacity Caterpillars also explores the impact of this message on the meaning of the genre's French name We use the conventional term nature morte dead nature without giving any thought to how misleading it is Because so many portraits of still in bloom are dying it would be more accurate to name the genre nature mourant The subjects of still life are plants that are still living plants that are dying but not yet dead Book Jacket

**Protestant Aesthetics and the Arts** Sarah Covington, Kathryn Reklis, 2020-01-27 The Reformation was one of the defining cultural turning points in Western history even if there is a longstanding stereotype that Protestants did away with art and material culture Rather than reject art and aestheticism Protestants developed their own aesthetic values which Protestant Aesthetics and the Arts addresses as it identifies and explains the link between theological aesthetics and the arts within a Protestant framework across five hundred years of history Featuring essays from an international gathering of leading experts working across a diverse set of disciplines Protestant Aesthetics and the Arts is the first study of its kind containing essays that address Protestantism and the fine arts visual art music literature and architecture and historical and contemporary Protestant theological perspectives on the subject of beauty and imagination Contributors challenge accepted preconceptions relating to the boundaries of theological aesthetics and religiously determined art disrupt traditional understandings of periodization and disciplinarity and seek to open rich avenues for new fields of research Building on renewed interest in Protestantism in the study of religion and modernity and the return to aesthetics in Christian theological inquiry this volume will be of significant interest to scholars of Theology Aesthetics Art and Architectural History Literary Criticism and Religious History

*The Routledge Handbook of Architecture, Urban Space and Politics, Volume I* Nikolina Bobic, Farzaneh Haghighi, 2022-10-28 For architecture and urban space to have relevance in the 21st Century we cannot merely reignite the approaches of thought and design that were operative in the last century This is despite or because of the nexus between politics and space often being theorized as a representation or by product of politics As a symbol or an effect the spatial dimension is depoliticized Consequently architecture and the urban are halted from fostering any systematic change as they are secondary to the event and therefore incapable of performing any political role

This handbook explores how architecture and urban space can unsettle the unquestioned construct of the spatial politics of governing. Considering both ongoing and unprecedented global problems from violence and urban warfare to the refugee crisis, borderization, detention camps, terrorist attacks, to capitalist urbanization, inequity, social unrest, and climate change, this handbook provides a comprehensive and multidisciplinary research focused on the complex nexus of politics, architecture, and urban space. Volume I starts by pointing out the need to explore the politics of spatialization to make sense of the operational nature of spatial oppression in contemporary times. The operative and active political reading of space is disseminated through five thematics: Violence and War, Machines, Security and Borders, Race, Identity, and Ideology, Spectacle, and the Screen, and Mapping Landscapes and Big Data. This first volume of the handbook frames cutting edge contemporary debates and presents studies of actual theories and projects that address spatial politics. This Handbook will be of interest to anyone seeking to meaningfully disrupt the reduction of space to an oppressive or neutral backdrop of political realities. Chapters 1 and 23 of this book are freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution CC BY 4.0 license.

**Antioch II** Silke-Petra Bergjan, Susanna Elm, 2018-09-04. During the fourth century, Antioch on the Orontes was the most important imperial residence in the Roman Empire and a hot bed of intellectual and religious activity. The writings of men such as Libanius, the emperor Julian, Ammianus Marcellinus, John Chrysostom, Theodoret, and many others provide a density of written sources that is nearly unmatched in antiquity, while the archaeological evidence of the city's evolution is much harder to reconstruct. This volume assembles state-of-the-art scholarship on these ancient authors within the context of recent archaeological work to offer a rare comprehensive view of this late Roman city. Contributors: Rudolf Brandle, Gunnar Brands, Silke-Petra Bergjan, Susanna Elm, Johannes Hahn, Gavin Kelly, Blake Leyerle, Jaclyn Maxwell, Wendy Mayer, Yannis Papadogiannakis, Catherine Saliou, Adam M. Schor, Christine Shepardson, Jan R. Stenger, Claudia Tiersch, Edward Watts, Jorit Wintjes.

**Dynamic Form** Cara L. Lewis, 2020-07-15. Dynamic Form traces how intermedial experiments shape modernist texts from 1900 to 1950. Considering literature alongside painting, sculpture, photography, and film, Cara Lewis examines how these arts inflect narrative, movement, contribute to plot events, and configure poetry and memoir. As forms and formal theories cross from one artistic realm to another, and back again, modernism shows its obsession with form, and even at times becomes a formalism itself, but as Lewis writes, that form is far more dynamic than we have given it credit for. Form fulfills such various functions that we cannot characterize it as a mere container for content or matter, nor can we consign it to ignominy, opposite historicism, or political commitment. As a structure or scheme that enables action, form in modernism can be plastic, protean, or even fragile, and works by Henry James, Virginia Woolf, Mina Loy, Evelyn Waugh, and Gertrude Stein demonstrate the range of form's operations. Revising three major formal paradigms: spatial form, pure form, and formlessness, and recasting the history of modernist form, this book proposes an understanding of form as a verbal category, as a kind of doing. Dynamic Form thus

opens new possibilities for conversation between modernist studies and formalist studies and simultaneously promotes a capacious rethinking of the convergence between literary modernism and creative work in other media

**Moral Play and Counterpublic** Ineke Murakami, 2011-02-25 In this study Murakami overturns the misconception that popular English morality plays were simple medieval vehicles for disseminating conservative religious doctrine On the contrary Murakami finds that moral drama came into its own in the sixteenth century as a method for challenging normative views on ethics economics social rank and political obligation From its inception in itinerate troupe productions of the late fifteenth century moral play served not as a cloistered form but as a volatile public forum This book demonstrates how the genre's apparently inert conventions from allegorical characters to the battle between good and evil for Mankind's soul veiled critical explorations of topical issues Through close analysis of plays representing key moments of formal and ideological innovation from 1465 to 1599 Murakami makes a new argument for what is at stake in the much discussed anxiety around the entwined social practices of professional theater and the emergent capitalist market Moral play fostered a phenomenon that was ultimately more threatening to the peace of the realm than either theater or the notorious market a political self-consciousness that gave rise to ephemeral non elite counterpublics who defined themselves against institutional forms of authority

*Moving Pictures, Still Lives* James Tweedie, 2018 *Moving Pictures Still Lives* revisits the cinematic and intellectual atmosphere of the late twentieth century Against the backdrop of the historical fever of the 1980s and 1990s the rise of the heritage industry a global museum building boom and a cinematic fascination with costume dramas and literary adaptations it explores the work of artists and philosophers who complicated the usual association between tradition and the past or modernity and the future Author James Tweedie retraces the archaeomodern turn in films and theory that framed the past as a repository of abandoned but potentially transformative experiments He examines late twentieth century filmmakers who were inspired by old media especially painting and often viewed those art forms as portals to the modern past In detailed discussions of Alain Cavalier Terence Davies Jean Luc Godard Peter Greenaway Derek Jarman Agnès Varda and other key directors the book concentrates on films that fill the screen with a succession of tableaux vivants still lifes illuminated manuscripts and landscapes It also considers three key figures Walter Benjamin Gilles Deleuze and Serge Daney who grappled with the late twentieth century's characteristic concerns including history memory and belatedness It reframes their theoretical work on film as a mourning play for past revolutions and a means of reviving the possibilities of the modern age and its paradigmatic medium cinema during periods of political and cultural retrenchment Looking at cinema and the century in the rear view mirror the book highlights the unrealized potential visible in the history of film as well as the cinematic phantoms that remain in the digital age

Relive Sean Cubitt, Paul Thomas, 2013-11-08 Consider the idea of history and the artwork's moment in time the intersection of geography and history in regional practice illustrated by examples from Eastern Europe Australia and New Zealand the contradictory scales of evolution life cycles and bodily

rhythms in bio art and the history of the future how the future has been imagined planned for and established as a vector throughout the history of new media arts book jacket

**Early Modern Spectatorship** Ronald Huebert, David McNeil, 2019-06-30 What did it mean to be a spectator during the lifetime of Shakespeare or of Aphra Behn In Early Modern Spectatorship contributors use the idea of spectatorship to reinterpret canonical early modern texts and bring visibility to relatively unknown works While many early modern spectacles were designed to influence those who watched the very presence of spectators and their behaviour could alter the conduct and the meaning of the event itself In the case of public executions for example audiences could both observe and be observed by the executioner and the condemned Drawing on work in the digital humanities and theories of cultural spectacle these essays discuss subjects as various as the death of Desdemona in Othello John Donne s religious orientation Ned Ward s descriptions of London and Louis Laguerre s murals painted for the residences of English aristocrats A lucid exploration of subtle questions Early Modern Spectatorship identifies imagines and describes the spectator s experience in early modern culture

**TV Snapshots** Lynn Spigel, 2022-04-08 In TV Snapshots Lynn Spigel explores snapshots of people posing in front of their television sets in the 1950s through the early 1970s Like today s selfies TV snapshots were a popular photographic practice through which people visualized their lives in an increasingly mediated culture Drawing on her collection of over 5 000 TV snapshots Spigel shows that people did not just watch TV women used the TV set as a backdrop for fashion and glamour poses people dressed in drag in front of the screen and in pinup poses people even turned the TV setting into a space for erotic display While the television industry promoted on screen images of white nuclear families in suburban homes the snapshots depict a broad range of people across racial ethnic and class backgrounds that do not always conform to the reigning middle class nuclear family ideal Showing how the television set became a central presence in the home that exceeded its mass entertainment function Spigel highlights how TV snapshots complicate understandings of the significance of television in everyday life

**Making Sense of Taste** Carolyn Korsmeyer, 2014-01-04 Taste perhaps the most intimate of the five senses has traditionally been considered beneath the concern of philosophy too bound to the body too personal and idiosyncratic Yet in addition to providing physical pleasure eating and drinking bear symbolic and aesthetic value in human experience and they continually inspire writers and artists Carolyn Korsmeyer explains how taste came to occupy so low a place in the hierarchy of senses and why it is deserving of greater philosophical respect and attention Korsmeyer begins with the Greek thinkers who classified taste as an inferior bodily sense she then traces the parallels between notions of aesthetic and gustatory taste that were explored in the formation of modern aesthetic theories She presents scientific views of how taste actually works and identifies multiple components of taste experiences Turning to taste s objects food and drink she looks at the different meanings they convey in art and literature as well as in ordinary human life and proposes an approach to the aesthetic value of taste that recognizes the representational and expressive roles of food Korsmeyer s consideration of art encompasses works that employ food in



contexts sacred and profane that seek to whet the appetite and to keep it at bay her selection of literary vignettes ranges from narratives of macabre devouring to stories of communities forged by shared eating

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