

CONTENTS

Preface xi
Acknowledgments xiii
Introduction xv

PART ONE CONCEPTS AND THEORIES OF THE VISUAL 1

Introduction 1

CHAPTER 1 IMAGE, VISUALITY, VISIBILITY 3

1.1 Image or Visual Object 3
1.2 Visuality and Visibility 5
1.3 *Darstellung* and *Vorstellung* 6
1.4 *Xiang* 7
1.5 The Limitations of Visual Studies Concepts 9

CHAPTER 2 THE VERBAL AND THE VISUAL 11

2.1 Reformulating the Dichotomy 12
2.2 Language as an Aid to Seeing 16
2.3 Language as an Impediment to Seeing 17

CHAPTER 3 VISION 21

3.1 How the Eye Works 21
3.2 Images on the Retina 23
3.3 Images in the Brain 25
3.4 Science of Vision and Art History 27

CHAPTER 4 THE GAZE 33

4.1 The Word “Gaze” 33
4.2 Nineteenth- and Early Twentieth-Century Theories of the Gaze 36

- 4.3 Psychoanalytic Discourse 37
- 4.4 Gender and Identity Discourse 41
- 4.5 Spatial Discourse 44
- 4.6 Non-European Gazes 47
- Conclusion 55

PART TWO TYPES OF SEEING 59

- Introduction 59

CHAPTER 5 STARING AND PEERING, GLIMPING AND GLANCING 61

- 5.1 Staring 61
- 5.2 Peering 63
 - Peering at Paintings, Using the Internet 63
 - Peering at the Insides of Pyramids 64
 - Mutual Peering: The Case of Camouflage 65
- 5.3 Glimpsing and Glancing 68

CHAPTER 6 SEEING AND THE OTHER SENSES 73

- 6.1 Sight and Touch 75
- 6.2 Representing Other Senses 80

CHAPTER 7 ANIMAL SEEING 87

- 7.1 Examples of Animal Seeing 88
- 7.2 How Complex are Animals' Visual Worlds? 91
- 7.3 Deep-Sea Visuality 94
 - Attracting Mates 95
 - Prey Detection 95
 - Prey Luring 95
 - Startling and Confusing Predators 95
 - Countershadowing 96
- Conclusion 101

PART THREE STYLES OF LOOKING 103

Introduction 103

CHAPTER 8 LOOKING AT THE INSIDE OF YOUR OWN EYES 105

8.1 Ways of Looking at the Inside of Your Eyes 105

8.2 Afterimages 108

8.3 Migraines 110

8.4 Other Scotomas 112

CHAPTER 9 LOOKING AT THE SUNSET 115

9.1 Colors of the Sunset 115

9.2 Rays 118

9.3 The Speed of the Sunset 120

CHAPTER 10 LOOKING AT AN OIL PAINTING 125

10.1 Phenomenology 126

10.2 Materiality 128

Painting as Expressive Medium 128

Institutional Resistance 131

CHAPTER 11 LOOKING AT PHOTOGRAPHS 137

11.1 The End of Indexicality 137

11.2 Affect, Memory, and Time 138

11.3 Photography's Digital Nature 141

CHAPTER 12 LOOKING AT ADVERTISEMENTS 151

12.1 Parallels with Scientific Imaging 151

12.2 Visual Critique of Advertising 155

12.3 Advertising Theory 159

CHAPTER 13 LOOKING AT A POSTAGE STAMP 165

13.1 Style History of Postage Stamps 168

13.2 Expectations of Close Looking 170

13.3 Postage Stamps and Other Small, Overlooked Objects 172

Conclusion 177

PART FOUR TURNING WORLDS INTO IMAGES 179

Introduction to Part Four 179

CHAPTER 14 VISIBLE WORLDS 181

- 14.1 Problems of Mimesis 181
- 14.2 Objectivity as a Variant of Mimesis 188

CHAPTER 15 INVISIBLE WORLDS 193

- 15.1 Some Terms 194
- 15.2 From Epistemology to Ethics 198

CHAPTER 16 ABSTRACT WORLDS 203

- 16.1 The Sublime 203
- 16.2 Mental Images 208

CHAPTER 17 PICTORIALIZATION 215

- 17.1 Nonvisual and Nonpictorial 216
- 17.2 Limits of Pictorialization 217
- 17.3 Pictorialization and Truth 220
- 17.4 Pictorialization and Picturing 224

CHAPTER 18 VISUALIZATION 227

- 18.1 Histories of Visualization 229
- 18.2 Kinds of Visualization 234
- Conclusion 241

PART FIVE HANDLING IMAGES 243

Introduction 243

CHAPTER 19 ADMINISTERING IMAGES 245

- 19.1 Wunderkammer Projects 245
- 19.2 Encyclopedic Projects 250
- 19.3 Analytic Projects 254

CHAPTER 20 WORSHIPPING AND DESTROYING IMAGES 263

- 20.1 Elements of the History of Iconoclasm 263
- 20.2 Concepts of Iconoclasm 266
- 20.3 Iconophilia, Iconophobia 269
- 20.4 Onomoclasm, Khay'yal 271

CHAPTER 21 USING IMAGES TO INCITE 275

- 21.1 From Images That Represent to Images That Kill 276
- 21.2 How Political Images Move Through the World 278
- 21.3 The Politics of Incitement 279
- 21.4 The Question of When to Watch 283

CHAPTER 22 SURVEILLANCE 289

- 22.1 Surveillance, Sousveillance, and Other Forms 289
 - Pseudo-Panopticons 290
 - Panopticism II: Public Closed-Circuit TV 290
 - Sousveillance: Looking from Below 291
 - Self-Surveillance 293
 - Future Surveillance 293
 - Panopticism III: Mutual Surveillance 295
- 22.2 Neogeography 296
- Conclusion 301

PART SIX HOW DISCIPLINES LOOK AT IMAGES 303**Introduction 303****CHAPTER 23 HOW THE MILITARY LOOKS AT IMAGES 305**

- 23.1 Human Vision and Its Expanded Field 305
- 23.2 Thickets of Representation in Battlefield Visualization 308
- 23.3 Looking Back at the Military 310

CHAPTER 24 HOW DOCTORS LOOK AT IMAGES 317

- 24.1 Images as Constructions and as Truth 318
- 24.2 Neuronavigation and Operational Images 320

24.3 Machine-Based Visual Analysis 321

24.4 Imaging in Medical Research 322

CHAPTER 25 HOW LAWYERS LOOK AT IMAGES 329

25.1 Case Examples 329

25.2 Philosophic Issues 332

25.3 The Professionalization of Legal Images 334

CHAPTER 26 HOW SCIENTISTS LOOK AT IMAGES 339

26.1 Scientific Images as Containers for Information 340

26.2 Vampire Seeing 342

26.3 Scientific Images as Models 345

CHAPTER 27 HOW ART HISTORIANS LOOK AT IMAGES 349

27.1 Senses of Formal Analysis 349

27.2 Practices of Formal Analysis 352

27.3 The Apparent Neutrality of Formal Analysis 356

Conclusion 361

PART SEVEN WRITING IMAGES, WRITING LOOKING 363

Introduction 363

CHAPTER 28 WRITING WITH IMAGES 365

28.1 Images as Mnemonics, Examples, and Illustrations 367

28.2 Images as Theories 369

28.3 Images as Interruptions 372

CHAPTER 29 WRITING ABOUT IMAGES 377

29.1 The Use of the Term Ekphrasis through History 377

29.2 Linear Ekphrasis 378

CHAPTER 30 WRITING THROUGH IMAGES

385

30.1 Writing About, With, and Through Images: Sebald 386**30.2 Images Becoming Literary Texts: Celan 388****30.3 Images from Poetry: Dürrenmatt 389****30.4 Writing Compelled by Images: Canetti 390****30.5 The Dissolution of the Visual in Writing: Proust 392****Conclusion 399****Conclusion 401****The Book's Seven Themes 401**

The Impossible Textbook 401

The Variety of Seeing 402

The Problem of Particularity 402

Thickets of Representation 403

Vision Science and Art Theory 404

Non-European Terms 404

The Omnipresence of Photography 405

Envoi 405**Glossary 407****Picture Credits 419****Index 429**