

Archaeologies Of Vision Foucault And Nietzsche On Seeing And Saying

Provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1885. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema. This book is for the study of French literature and culture.

Sartre and Foucault were two of the most prominent and at times mutually antagonistic philosophical figures of the twentieth century. And nowhere are the antithetical natures of their existentialist and poststructuralist philosophies more apparent than in their disparate approaches to historical understanding. In Volume One of this authoritative two-volume study, Thomas R. Flynn conducted a pivotal and comprehensive reconstruction of Sartrean historical theory. This long-awaited second volume offers a comprehensive and critical reading of the Foucauldian counterpoint. A history, theorized Foucault, should be a kind of map, a comprehensive charting of structural transformations and displacements over time. Contrary to other Foucault scholars, Flynn proposes an "axial" rather than a developmental reading of Foucault's work. This allows aspects of Foucault's famous triad of knowledge, power, and the subject to emerge in each of his major works. Flynn maps existentialist categories across Foucault's "quadrilateral," the model that Foucault proposes as defining modernist conceptions of knowledge. At stake is the degree to which Sartre's thought is fully captured by this mapping, whether he was, as Foucault claimed, "a man of the nineteenth century trying to think in the twentieth."

Leadership, innovation, diversity, inclusiveness, sharing, accountability—such is the resounding administrative refrain we keep hearing in the contemporary Western university. What kinds of benefits does this refrain generate? For whom? What discursive incitements undergird such benefits? Although there are innumerable discussions of Michel Foucault in the English-speaking academy, seldom is his work used systematically to unravel the dead ends and potentialities of humanistic inquiry as embedded in these simple but dynamic questions. Rey Chow takes up this challenge by articulating the plight of the humanities in the age of global finance and neoliberal mores through a resharpened focus on Foucault's concept "outside." This general discussion is followed by a series of micro-arguments about several loosely linked topics: the biopolitics of literary study, visibilities and invisibilities, race and racism, sound/voice/listening, and confession and self-entrepreneurship. Against what she polemicalizes as the moralistic-entrepreneurial norming of knowledge production, Chow foregrounds a nonutilitarian approach, stressing anew the intellectual and pedagogical objectives fundamental to humanistic inquiry: How to process, analyze, and evaluate different types of texts across languages and disciplines; how to form and sustain viable arguments; how to rethink familiar problems through less known as well as very well-known sources, figures, and methods. Above all, she asks in an abidingly humanistic spirit, how not to know all the answers before the questions have been posed.

Foucault's Philosophy of Art: A Genealogy of Modernity tells the story of how art shed the tasks with which it had traditionally been charged in order to become modern.

Joseph J. Tanke offers the first complete examination of Michel Foucault's reflections

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on visual art, tracing his thought as it engages with the work of visual artists from the seventeenth century to the contemporary period. The book offers a concise and accessible introduction to Foucault's frequently anthologized, but rarely understood, analyses of Diego Velázquez's *Las Meninas* and René Magritte's *Ceci n'est pas une pipe*. On the basis of unpublished lecture courses and several un-translated analyses of visual art, Tanke reveals the uniquely genealogical character of Foucault's writings on visual culture, allowing for new readings of his major texts in the context of contemporary Continental philosophy, aesthetic and cultural theory. Ultimately Tanke demonstrates how Foucault provides philosophy and contemporary criticism with the means for determining a conception of modern art.

We have Nietzsche to thank for some of the most important accomplishments in intellectual history, but as Gary Shapiro shows in this unique look at Nietzsche's thought, the nineteenth-century philosopher actually anticipated some of the most pressing questions of our own era. Putting Nietzsche into conversation with contemporary philosophers such as Deleuze, Agamben, Foucault, Derrida, and others, Shapiro links Nietzsche's powerful ideas to topics that are very much on the contemporary agenda: globalization, the nature of the livable earth, and the geopolitical categories that characterize people and places. Shapiro explores Nietzsche's rejection of historical inevitability and his idea of the end of history. He highlights Nietzsche's prescient vision of today's massive human mobility and his criticism of the nation state's desperate efforts to sustain its exclusive rule by declaring emergencies and states of exception. Shapiro then explores Nietzsche's vision of a transformed garden earth and the ways it sketches an aesthetic of the Anthropocene. He concludes with an explanation of the deep political structure of Nietzsche's "philosophy of the Antichrist," by relating it to traditional political theology. By triangulating Nietzsche between his time and ours, between Bismarck's Germany and post-9/11 America, Nietzsche's *Earth* invites readers to rethink not just the philosopher himself but the very direction of human history.

Political resistance is flourishing. In this context, there is a growing interest to reread Michel Foucault's work, especially from the late period, from the perspective of resistance, social movements and affirmative biopolitics. Yet what has been missing so far is a book-length, comprehensive study focusing on this topic. This volume undertakes this task, providing an original typology of the resources of resistance discovered in Foucault's late thinking: resistance as discursive protection of autonomy bodily and affective resistance the strategies, arts and practices of affirmative biopolitics or 'politics of life' The book shows how these different types of tools, arts and practices can be used in resistant politics, in struggles against various regimes and institutions of power and government, so that they mutually supplement and reinforce one another. The author embarks on advancing Foucault's insights on resistance from where he stopped. Furthermore, the volume proposes a novel assessment of the Foucauldian political toolkit in the 21st century context, addressing its pertinence for struggles against neoliberalism and post-Fordist capitalism. *Foucault, Biopolitics and Resistance* will be an important resource for students and scholars interested in Foucault, resistance and 21st century politics within many fields, including political science, international relations, contemporary and continental philosophy as well as sociology. The work elaborates fresh methodological insights, fruitful for further

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empirical research on social and political movements.

The proliferation of digital technology has changed our visual perception and the way we interpret terms such as 'representation', 'immersion', and 'virtuality'. Kresimir Purgar examines some of the topics fundamental to an understanding of the contemporary culture of images. The principal thesis of this volume is that we are witnessing the transitional period of images as not-representation-anymore and not-yet-immersion. Instead of just asking what images mean, we should ask ourselves what images are, how they appear, and what they do to us. The author proposes the comprehensive concept of "pictorial appearing" that takes into account phenomenological, semiotic, and art-historical perspectives on both old and new images.

Michel Foucault wrote prolifically on many topics including, art, religion, and politics. He also eloquently articulated how power structures are formed and how they also might assist resistance and emancipation. This book uses the hermeneutical lens of Foucault's writings on art to examine the performative, material, and political aspects of contemporary theology. The borderland between philosophy, theology, and art is explored through Foucault's analyses of artists such as Diego Velázquez, Édouard Manet, René Magritte, Paul Rebeyrolle, and Gerard Fromanger. Here special focus is placed on performativity and materiality—or what the book terms the mystery of things. At successive junctures, the book discovers a postrepresentational critique of transcendence; an enigmatic material sacramentality; playful theopolitical accounts of the transformative force of stupidity and nonsense; and political imagery in motion enabling theological interpretations of contemporary collectives such as Pussy Riot and the Sisters of Perpetual Indulgence. In conversation with contemporary thinkers including Catherine Keller, Louise-Marie Chauvet, John Caputo, Daniel Barber, Mark C. Taylor, Jeffrey W. Robbins, and Mattias Martinson, the book outlines this source of inspiration for contemporary radical theology. This is a book with a fresh and original take on Foucault, art, and theology. As such, it will have great appeal to scholars and academics in theology, religion and the arts, the philosophy of religion, political philosophy, and aesthetics.

Over his distinguished career as a European intellectual historian and cultural critic, Martin Jay has explored a variety of major themes: the Frankfurt School, the exile of German intellectuals in America during the Nazi era, Western Marxism, the denigration of vision in twentieth-century French thought, the discourse of experience in modern Europe and America, and lying in politics. *Essays from the Edge* assembles Jay's writings from the intersections of this intellectual journey. Several essays focus on methodological debates in the humanities and social sciences: the limits of interdisciplinarity, the issue of national or universal philosophy, cultural relativism and visibility, and the implications of periodization in historical narrative. Others examine the concept of "scopic regime" and the metaphors of revolution and the gardening impulse. Among the theorists treated at length are Theodor Adorno, Hannah Arendt, Jacques Derrida, and Michel Foucault. The essays also include several of Jay's Salmagundi columns, dealing with subjects as varied as the new Museum of Modern Art in New York, the impact of Colin Wilson's *The Outsider*, and the demise of the *Partisan Review*. All of these efforts can be considered what Arthur Schopenhauer called, to borrow the title of one of his most celebrated collections, "parerga and paralipomena." As essays from the edges of major projects, they illuminate Jay's major arguments, elaborate points made only in passing in the larger texts, and explore ideas farther than would have been possible, given the focus of the larger works themselves. The result is a lively, diverse offering from an extraordinary intellect.

--Richard Wolin, the Graduate Center, City University of New York, author of *The Wind from*

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the East: French Intellectuals, the Cultural Revolution, and the Legacy of the 1960s

Archaeology's Visual Culture explores archaeology through the lens of visual culture theory. The insistent visuality of archaeology is a key stimulus for the imaginative and creative interpretation of our encounters with the past. Balm investigates the nature of this projection of the visual, revealing an embedded subjectivity in the imagery of archaeology and acknowledging the multiplicity of meanings that cohere around artifacts, archaeological sites and museum displays. Using a wide range of case studies, the book highlights how archaeologists can view objects and the consequences that ensue from these ways of seeing. Throughout the book Balm considers the potential for documentary images and visual material held in archives to perform cultural work within and between groups of specialists. With primary sources ranging from the mid-nineteenth to the early twenty-first century, this volume also maps the intellectual and social connections between archaeologists and their peers. Geographical settings include Britain, Cyprus, Mesoamerica, the Middle East and the United States, and the sites of visual encounter are no less diverse, ranging from excavation reports in salvage archaeology to instrumentally derived data-sets and remote-sensing imagery. By forensically examining selected visual records from published accounts and archival sources, enduring tropes of representation become apparent that transcend issues of style and reflect fundamental visual sensibilities within the discipline of archaeology.

In this brilliant work, the most influential philosopher since Sartre suggests that such vaunted reforms as the abolition of torture and the emergence of the modern penitentiary have merely shifted the focus of punishment from the prisoner's body to his soul.

The Cambridge Foucault Lexicon is a reference tool that provides clear and incisive definitions and descriptions of all of Foucault's major terms and influences, including history, knowledge, language, philosophy and power. It also includes entries on philosophers about whom Foucault wrote and who influenced Foucault's thinking, such as Deleuze, Heidegger, Nietzsche and Canguilhem. The entries are written by scholars of Foucault from a variety of disciplines such as philosophy, gender studies, political science and history. Together, they shed light on concepts key to Foucault and to ongoing discussions of his work today.

In recent years, a large number of books and articles on Foucault has been published. Almost all of the book-size studies are expository and introductory. Indeed, there seems to be no other modern philosopher with reference to whom a comparable number of introductions have been produced in such a short period. Most of the articles too provide over views, rather than critical assessments or rational reconstructions, even though there exists by now a small number of fine papers also in the two latter genres. Moreover, more often than not, writers on Foucault approach his work as part and parcel of so-called "postmodern" philosophy. They concentrate on topics like the "death of the subject", the relation of Foucault's work to Derrida or Habermas, or its significance for postmodern art and culture. Without wanting to deny the merits, either of introductory expositions, or of studies that read Foucault as a postmodern thinker, it seems to me that these received perspectives have tended to leave central areas and aspects of Foucault's work somewhat underexposed. As I see it, the most important of these areas are such as would suggest reading Foucault from the vantage point of recent developments in the philosophy, sociology and history of science.

This book brings together an international roster of renowned scholars from disciplines including philosophy, political theory, intellectual history, and literary studies to address the conceptual foundations of the humanities and the question of their future. What notions of the future, of the human, and of finitude underlie recurring anxieties about the humanities in our current geopolitical situation? How can we think about the unpredictable and unthought dimensions of praxis implicit in the very notion of futurity? The essays here argue that the uncertainty of the future represents both an opportunity for critical engagement and a matrix for invention. Broadly conceived, the notion of invention, or cultural poiesis, questions the key

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assumptions and tasks of a whole range of practices in the humanities, beginning with critique, artistic practices, and intellectual inquiry, and ending with technology, emancipatory politics, and ethics. The essays discuss a wide range of key figures (e.g., Deleuze, Freud, Lacan, Foucault, Kristeva, Irigaray), problems (e.g., becoming, kinship and the foreign, "disposable populations" within a global political economy, queerness and the death drive, the parapoetic, electronic textuality, invention and accountability, political and social reform in Latin America), disciplines and methodologies (philosophy, art and art history, visuality, political theory, criticism and critique, psychoanalysis, gender analysis, architecture, literature, art). The volume should be required reading for all who feel a deep commitment to the humanities, its practices, and its future.

Foucault's intellectual indebtedness to Nietzsche is apparent in his writing, yet the precise nature, extent, and nuances of that debt are seldom explored. Foucault himself seems sometimes to claim that his approach is essentially Nietzschean, and sometimes to insist that he amounts to a radical break with Nietzsche. This volume is the first of its kind, presenting the relationship between these two thinkers on elements of contemporary culture that they shared interests in, including the nature of life in the modern world, philosophy as a way of life, and the ways in which we ought to read and write about other philosophers. The contributing authors are leading figures in Foucault and Nietzsche studies, and their contributions reflect the diversity of approaches possible in coming to terms with the Foucault-Nietzsche relationship. Specific points of comparison include Foucault and Nietzsche's differing understandings of the Death of God; art and aesthetics; power; writing and authorship; politics and society; the history of ideas; genealogy and archaeology; and the evolution of knowledge.

Foucault's Legacy brings together the work of eight Foucault specialists in an important collection of essays marking the 25th anniversary of Foucault's death. Focusing on the importance of Foucault's most central ideas for present-day philosophy, the book shows how his influence goes beyond his own canonical tradition and linguistic milieu. The essays in this book explore key areas of Foucault's thought by comparing aspects of his work with the thought of a number of major philosophers, including Nietzsche, Heidegger, Rorty, Hegel, Searle, Vattimo and Williams. Crucially the book also considers the applicability of his central ideas to broader issues such as totalitarianism, religion, and self-sacrifice. Presenting a fresh and exciting vision of Foucault as a philosopher of enduring influence, the book shows how important Foucault remains to philosophy today.

While many acknowledge that Friedrich Nietzsche and Michel Foucault have redefined our notions of time and history, few recognize the crucial role that 'the infinite relation' between seeing and saying plays in their work. Shapiro reveals the full extent of Nietzsche and Foucault's concern with the visual.

Madness, sexuality, power, knowledge—are these facts of life or simply parts of speech? In a series of works of astonishing brilliance, historian Michel Foucault excavated the hidden assumptions that govern the way we live and the way we think. The *Archaeology of Knowledge* begins at the level of "things said" and moves quickly to illuminate the connections between knowledge, language, and action in a style at once profound and personal. A summing up of Foucault's own methodological assumptions, this book is also a first step toward a genealogy of the way we live now. Challenging, at times infuriating, it is an absolutely indispensable guide to one of the most innovative thinkers of our time.

Reveals the extent to which Foucault's approach to language in *The Archaeology of Knowledge* was influenced by the mathematical sciences, adopting a mode of thought indebted to thinkers in the scientific and epistemological traditions such as Cavailles and

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Scanning the Hypnograph by Nathaniel Wallace is concerned with the representation of sleep, with emphasis on postmodern verbal art and literature. Theories of subjectivity, narrative, and gender are considered, along with key works relevant for delineating a contemporary genre.

A new and important study of the relationship between two key thinkers of the twentieth century.

Mahbub Rashid embarks on a fascinating journey through urban space in all of its physical and social aspects, using the theories of Foucault, Bourdieu, Lefebvre, and others to explore how consumer capitalism, colonialism, and power disparity consciously shape cities. Using two Muslim cities as case studies, Algiers (Ottoman/French) and Zanzibar (Ottoman/British), Rashid shows how Western perceptions can only view Muslim cities through the lens of colonization—a lens that distorts both physical and social space. Is it possible, he asks, to find a useable urban past in a timeline broken by colonization? He concludes that political economy may be less relevant in premodern cities, that local variation is central to the understanding of power, that cities engage more actively in social reproduction than in production, that the manipulation of space is the exercise of power, that all urban space is a conscious construct and is therefore not inevitable, and that consumer capitalism is taking over everyday life. Ultimately, we reconstruct a present from a fragmented past through local struggles against the homogenizing power of abstract space.

Michel Foucault's historical and philosophical investigations have gone through many phases: the archaeological, the genealogical, and the ethical among them. What remains constant, however, is the question that motivates them: who are we? Todd May follows Foucault's itinerary from his early history of madness to his posthumously published College de France lectures and shows how the question of who we are shifts and changes but remains constantly at or just below the surface of his writings. By approaching Foucault's work in this way, May is able to offer readers an engaging and illuminating way to understand Foucault. Each of Foucault's key works - "Madness and Civilization," "The Archaeology of Knowledge," "The Order of Things," "Discipline and Punish" and the multi-volume "History of Sexuality" - are examined in detail and situated in an historical context that makes effective use of comparisons with other thinkers such as Freud, Nietzsche and Sartre. Throughout this book May strikes a balance between sympathetic presentation and criticism of Foucault's ideas and in so doing exposes Foucault's contributions of lasting value. "The Philosophy of Foucault" is an accessible and stimulating introduction to one of the most popular and influential thinkers of recent years and will be welcomed by students studying Foucault as part of politics, sociology, history and philosophy courses.

Theory for Art History provides a concise and clear introduction to key contemporary theorists, including their lives, major works, and transformative ideas. Written to reveal the vital connections between art history, aesthetics, and contemporary philosophy, this expanded second edition presents new ways for rethinking the methodologies and theories of art and art history. The book comprises a complete revision of each theorist; updated and trustworthy bibliographies on each; an informative introduction about the reception of critical theory within art history; and a beautifully written, original essay on the state of art history and theory that serves as an afterword. From Marx to Deleuze, from Arendt to Rancière, Theory for Art History is designed for use by undergraduate

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students in courses on the theory and methodology of art history, graduate students seeking an introduction to critical theory that will prepare them to engage the primary sources, and advanced scholars in art history and visual culture studies who are themselves interested in how these perspectives inflect art historical practice. Adapted from *Theory for Religious Studies* by William E. Deal and Timothy K. Beal.

A dramatically new interpretation of the development of the thought of Michel Foucault, one of the 20th century's most influential thinkers. In this lucid and groundbreaking work, Eric Paras reveals that our understanding of the philosophy of Michel Foucault must be radically revised. Foucault's critical axes of power and knowledge -which purposefully eradicated the concept of free will- reappear as targets in his later work. Paras demonstrates the logic that led Foucault to move from a microphysics of power to an aesthetics of individual experience. He is the first to show a transformation that not only placed Foucault in opposition to the archaeological and genealogical positions for which he is renowned, but aligned him with some of his fiercest antagonists.

Foucault 2.0 draws on the full range of the philosopher's writing and of the work of contemporaries who influenced, and sometimes vehemently opposed, his ideas. To fill the gaps in Foucault's published writings that have so far limited our conception of the arc of his thought, Paras analyzes the largely untapped trove of lectures Foucault delivered to teeming Paris audiences as Professor of the College de France for more than a decade. At the same time, *Foucault 2.0* highlights the background against which Foucault carried out his most foundational work: the unrest of 1968, the prison reform movement of the early 1970s, and the Iranian Revolution of 1979. Carefully assembling the fragments of a thinker who remains but half-understood, Eric Paras has composed a seminal book, essential reading for novices and initiates alike.

The issue of the senses and sensual perception in Michel Foucault's thought has been a source of prolific discussion already for quite some time. Often, Foucault has been accused of overemphasizing the centrality of sight, and has been portrayed as yet another thinker representative of Western ocularcentricism. This innovative new work seeks to challenge this portrait by presenting an alternative view of Foucault as a thinker for whom the sound, voice, hearing, and listening, the auditory-sonorous, actually did matter. Illustrating how the auditory-sonorous relates most integrally to the most pertinent issues of Foucault - the intertwinement and confrontations of power, knowledge, and resistance - the book both presents novel readings of some of Foucault's most widely read and commented-on works (such as *Discipline and Punish*, the first volume of *History of Sexuality*), and discusses the variety of his lectures, essays, and interviews, some of which have not been noted before. Moving beyond a commentary on Foucault, Siisiainen goes on to examine other philosophers and political thinkers (including Roland Barthes, Jean-Luc Nancy and Jacques Rancière) in this context in order to bring to the fore the potentials in Foucault's work for the generation of a new perspective for the political genealogy of the sound, hearing, and listening, approaching the former as a key locus of contemporary political struggles. This work will be of great interest to students and scholars in a range of areas including political theory, philosophy, and cultural studies.

This is the first collection of essays bringing together Deleuzian philosophy and postcolonial theory. Bignall and Patton assemble some of the world's leading figures in these fields - including Reda Bensmaïa, Timothy Bewes, Rey Chow, Philip Leonard,

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Nick Nesbitt, John K. Noyes, Patricia Pisters, Marcelo Svirsky and Simon Tormey - to explore rich linkages between two previously unrelated areas of study. They deal with colonial and postcolonial social, cultural and political issues in Asia, Africa, the Americas, Australia and Palestine. Topics include colonial government, nation building and ethics in the contemporary context of globalisation and decolonisation; issues relating to resistance, transformation and agency; and questions of 'representation' and discursive power as practiced through postcolonial art, cinema and literature. This book constitutes a timely intervention to debates in poststructuralist, postcolonial and postmodern studies. It will be of interest to students in cultural studies, cinema and film studies, languages and literature, political and postcolonial studies, critical theory, social and political philosophy.

This book offers a unique perspective of art and its education in designer capitalism. It will contribute to the debate as to possibilities art and design hold for the future. It also questions the broad technologization of art that is taking place.

When one defines "order" as a sorting of priorities, it becomes beautifully clear as to what Foucault is doing here. With virtuoso showmanship, he weaves an intensely complex history of thought. He dips into literature, art, economics and even biology in *The Order of Things*, possibly one of the most significant, yet most overlooked, works of the twentieth century. Eclipsed by his later work on power and discourse, nonetheless it was *The Order of Things* that established Foucault's reputation as an intellectual giant. Pirouetting around the outer edge of language, Foucault unsettles the surface of literary writing. In describing the limitations of our usual taxonomies, he opens the door onto a whole new system of thought, one ripe with what he calls "exotic charm". Intellectual pyrotechnics from the master of critical thinking, this book is crucial reading for those who wish to gain insight into that odd beast called Postmodernism, and a must for any fan of Foucault.

Paris, 1910-1915. Artists, intellectuals, and international celebrities crowd the city as never before. Decadent dreams and avant-garde manifestos celebrate the marriage between art and life. Creative experiments and vital joy dance hand in hand—on the edge of the abyss of WWI. Gabriele D'Annunzio is one of the highly influential yet semi-forgotten protagonists of this season and an emblem of its contradictions. A child of the Decadence, but also a forerunner of Modernism, the Italian poet defies the barriers between art forms, languages, and aesthetic practices. Tellingly, some of the period's major figures across the arts are involved in D'Annunzio's projects, including Canudo, Bakst, Brooks, Debussy, Montesquiou, and Rubinstein. In particular, in his sacred drama *Le Martyre de Saint Sébastien*, the poet combines French, Italian, literature, theater, mime, dance, music, painting, and cinema in a way that fuses old and new. D'Annunzio's hybrid experiments challenge Wagner's 'total artwork' theories, search for a synthesis between pictorial stillness and filmic movement, and anticipate contemporary multimedia experiences. These artistic collaborations end suddenly at the outbreak of the Great War, when Dannunzian total artworks migrate from the stage to the battlefield, generating a controversial legacy that calls for renewed critical investigations.

Foucault's classic study of the history of medicine.

This student's guide is a clear and concise handbook to the key connections between Classical Studies and critical theory in the twentieth century. Louise Hitchcock looks at

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the way Classics has been engaged across a number of disciplines. Beginning with four foundational figures – Freud, Marx, Nietzsche and Saussure – Hitchcock goes on to provide guided introductions of the major theoretical thinkers of the past century, from Adorno to Williams. Each entry offers biographical, theoretical and bibliographical information along with a discussion of each figure's relevance to Classical Studies and suggestions for future research. *Theory for Classics*, adapted from *Theory for Religious Studies*, by William E. Deal and Timothy K. Beal, is a brisk, thoughtful, provocative, and engaging title, which will be an essential first volume for anyone interested in the intersection between theory and classical studies today.

Michel Foucault continues to be regarded as one of the most essential thinkers of the twentieth century. A brilliantly evocative writer and conceptual creator, his influence is clearly discernible today across nearly every discipline—philosophy and history, certainly, as well as literary and critical theory, religious and social studies, and the arts. This volume exploits Foucault's insistent blurring of the self-imposed limits formed by the disciplines, with each author in this volume discovering in Foucault's work a model useful for challenging not only these divisions but developing a more fundamental interrogation of modernism.

Foucault himself saw the calling into question of modernism to be the permanent task of his life's work, thereby opening a path for rethinking the social.

Understanding Foucault, Understanding Modernism shows, on the one hand, that literature and the arts play a fundamental structural role in Foucault's works, while, on the other hand, it shifts to the foreground what it presumes to be motivating Foucault: the interrogation of the problem of modernism. To that end, even his most explicitly historical or strictly epistemological and methodological enquiries directly engage the problem of modernism through the works of writers and artists from de Sade, Mallarmé, Baudelaire to Artaud, Manet, Borges, Roussel, and Bataille. This volume, therefore, adopts a transdisciplinary approach, as a way to establish connections between Foucault's thought and the aesthetic problems that emerge out of those specific literary and artistic works, methods, and styles designated “modern.” The aim of this volume is to provide a resource for students and scholars not only in the fields of literature and philosophy, but as well those interested in the intersections of art and intellectual history, religious studies, and critical theory.

Archaeology has been an important source of metaphors for some of the key intellectuals of the 20th century: Sigmund Freud, Walter Benjamin, Alois Riegl and Michel Foucault, amongst many others. However, this power has also turned against archaeology, because the discipline has been dealt with perfunctorily as a mere provider of metaphors that other intellectuals have exploited. Scholars from different fields continue to explore areas in which archaeologists have been working for over two centuries, with little or no reference to the discipline. It seems that excavation, stratigraphy or ruins only become important at a transdisciplinary level when people from outside archaeology pay attention to them and somehow dematerialize them. Meanwhile, archaeologists have been usually

more interested in borrowing theories from other fields, rather than in developing the theoretical potential of the same concepts that other thinkers find so useful. The time is ripe for archaeologists to address a wider audience and engage in theoretical debates from a position of equality, not of subalternity. Reclaiming Archaeology explores how archaeology can be useful to rethink modernity's big issues, and more specifically late modernity (broadly understood as the 20th and 21st centuries). The book contains a series of original essays, not necessarily following the conventional academic rules of archaeological writing or thinking, allowing rhetoric to have its place in disclosing the archaeological. In each of the four sections that constitute this book (method, time, heritage and materiality), the contributors deal with different archaeological tropes, such as excavation, surface/depth, genealogy, ruins, fragments, repressed memories and traces. They criticize their modernist implications and rework them in creative ways, in order to show the power of archaeology not just to understand the past, but also the present. Reclaiming Archaeology includes essays from a diverse array of archaeologists who have dealt in one way or another with modernity, including scholars from non-Anglophone countries who have approached the issue in original ways during recent years, as well as contributors from other fields who engage in a creative dialogue with archaeology and the work of archaeologists. Study of the intersection of history and philosophy as it relates to recent French political change, evidenced in essays concerning popular justice, power struggles, and the history of sexuality

Photography: History and Theory introduces students to both the history of photography and critical theory. From its inception in the nineteenth century, photography has instigated a series of theoretical debates. In this new text, Jae Emerling therefore argues that the most insightful way to approach the histories of photography is to address simultaneously the key events of photographic history alongside the theoretical discourse that accompanied them. While the nineteenth century is discussed, the central focus of the text is on modern and contemporary photographic theory. Particular attention is paid to key thinkers, such as Baudelaire, Barthes and Sontag. In addition, the centrality of photography to contemporary art practice is addressed through the theoretical work of Allan Sekula, John Tagg, Rosalind Krauss, and Vilém Flusser. The text also includes readings of many canonical photographers and exhibitions including: Atget, Brassai, August Sander, Walker Evans, The Family of Man, Diane Arbus, Lee Friedlander, Cindy Sherman, Bernd and Hilla Becher, Sebastião Salgado, Jeff Wall, and others. In addition, Emerling provides close readings of key passages from some major theoretical texts. These glosses come between the chapters and serve as a conceptual line that connects them. Glosses include: Roland Barthes, "The Rhetoric of the Image" (1964) Susan Sontag, Regarding the Pain of Others (2002) Michel Foucault on the archive (1969) Walter Benjamin, "Little History of Photography" (1931) Vilém Flusser, Towards a Philosophy of Photography (1983) A substantial glossary of critical

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terms and names, as well as an extensive bibliography, make this the ideal book for courses on the history and theory of photography.

A comprehensive guide to Foucault, from his early work on madness to his history of sexuality.

The problematic of biopolitics has become increasingly important in the social sciences. Inaugurated by Michel Foucault's genealogical research on the governance of sexuality, crime and mental illness in modern Europe, the research on biopolitics has developed into a broader interdisciplinary orientation, addressing the rationalities of power over living beings in diverse spatial and temporal contexts. The development of the research on biopolitics in recent years has been characterized by two tendencies: the increasingly sophisticated theoretical engagement with the idea of power over and the government of life that both elaborated and challenged the Foucauldian canon (e.g. the work of Giorgio Agamben, Antonio Negri, Roberto Esposito and Paolo Virno) and the detailed and empirically rich investigation of the concrete aspects of the government of life in contemporary societies. Unfortunately, the two tendencies have often developed in isolation from each other, resulting in the presence of at least two debates on biopolitics: the historico-philosophical and the empirical one. This Handbook brings these two debates together, combining theoretical sophistication and empirical rigour. The volume is divided into five sections. While the first two deal with the history of the concept and contemporary theoretical debates on it, the remaining three comprise the prime sites of contemporary interdisciplinary research on biopolitics: economy, security and technology. Featuring previously unpublished articles by the leading scholars in the field, this wide-ranging and accessible companion will both serve as an introduction to the diverse research on biopolitics for undergraduate students and appeal to more advanced audiences interested in the current state of the art in biopolitics studies.

A collection of new essays addressing Foucault's thought and its impact on thinking about the visual arts, literature and aesthetic discourse in the 21st century.

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