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## Techniques Of The Observer On Vision And Modernity In 19th Century Nineteenth October Books Jonathan Crary

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“ Techniques of the Observer, ” October, 07/1988, Volume 45, pp. 3 – 35. Crary argues that since the nineteenth century, human knowledge of the visual perception and on one ' s ability, as an observer, to perceive the world objectively, becomes increasingly challenged (starting with Kant).

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Crary, Jonathan. Techniques of the Observer

Quoted in Jonathan Crary, Techniques of the Observer: On Vision and Modernity in the Nineteenth Century, MIT Press, Cambridge, Massachusetts, 1995 (1990), p. 1.] {vision, visuality, break} If there is in fact an ongoing mutation in the nature of visuality, what forms or modes are being left behind? What kind of break is it?

Crary, Jonathan - Techniques of the Observer: On Vision ...

His deeply ambiguously received book Techniques of the Observer: On Vision and Modernity in the 19th Century foregrounds the discontinuity between the camera obscura and photography and claims that the rupture between modern and classical vision took place at the beginning of the 19th century. The book is divided into five chapters.

JONATHAN CRARY: "TECHNIQUES OF THE OBSERVER". A Review ...

Techniques of the Observer [1990] Edit. Crary situates his book against traditional narratives of Modernist visuality, which begin (as Crary summarizes them) as such: "With Manet, impressionism, and/or postimpressionism, a new model of visual representation and perception emerges that constitutes a break with several centuries of another model of vision, loosely definable as Renaissance, perspectival, or normative" (3-4).

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Techniques of the Observer JONATHAN CRARY Near the opening of Goethe's Color Theory (1810) we find the following account: Let a room be made as dark as possible; let there be a circular opening in the window shutter about three inches in diameter, which may be closed or not at pleasure. The sun being suffered to shine through this

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Techniques of the Observer 1 1 Other writers in the first decade also began to delineate perception as a continuous process, a flux of temporally dispersed contents. The physicist Andre-Marie Ampere in his epistemological writings used the term concretion to describe how any perception always blends with a preceding or remembered perception.

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