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Nota di contenuto	Front Matter -- Copyright page -- Acknowledgements -- Figures -- Introduction -- The Communicative Viewpoint: Photography, Frontality, and Multiplicity in the 1800s -- The Beholder in Motion: Kinetic Viewership -- The Body Physical, the Body Politic: Incorporated Viewership in the 1960s -- Art History and the Place of the Viewer since 1968 -- Back Matter -- Bibliography -- Index.
Sommario/riassunto	In recent decades, art historians and critics have occasionally emphasized a dynamic, embodied mode of looking, accenting the role of the viewer and the complex interplay between beholders and works of art. In <i>The Place of the Viewer</i> , Kerr Houston shows that an attention to the position and physical experiences of beholders has in fact long informed art historical analyses – and that close study of the theme can lead to a fuller understanding of the discipline, the act of viewership and individual works of art. Simultaneously attentive to historical ideas and contemporary scholarship, this book identifies a vein of thought that has been generally overlooked, and proposes new ways of seeing familiar works and traditions.