

1. Record Nr.	UNINA9911154737103321
Titolo	Ethics and images of pain / / edited by Asbjørn Grønstad and Henrik Gustafsson
Pubbl/distr/stampa	New York, : Routledge, 2012 New York : , : Routledge, , 2012
ISBN	1-136-45305-9 1-280-66119-4 9786613638120 1-136-45306-7 0-203-12590-8 9780203125908
Edizione	[1st ed.]
Descrizione fisica	1 online resource (263 p.)
Collana	Routledge advances in art and visual studies ; ; 1
Altri autori (Persone)	GrønstadAsbjørn GustafssonHenrik
Disciplina	700.453 700/.453 701
Soggetti	Art - Moral and ethical aspects Mass media - Moral and ethical aspects Pain in art Pain in mass media Pain in the performing arts Performing arts - Moral and ethical aspects
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Ethics and Images of Pain; Copyright; Contents; List of Figures; Acknowledgements; Preface; Introduction; PART I: From Voyeurism to Visual Politics; 1. Do Not Look at Y/Our Own Peril: Voyeurism as Ethical Necessity, or To See as a Child Again; 2. Associates in Crime and Guilt; 3. Painful Photographs: From the Ethics of Spectatorship to Visual Politics; PART II: Looking In, Looking Away; 4. The Violence of the Documentary Image: Errol Morris's Standard Operating Procedure 5. Visual Irruptions, Mediated Suffering, and the Robert Dziekanski

Tragedy: An Inquiry into the Efficiency of the Image6. Tuning Out, Turning In, and Walking Off : The Film Spectator in Pain; PART III: Performances; 7. Imaging Pain; 8. The Unsettling Moment: On Mathilde ter Heijne's Suicide Trilogy; 9. Gulag Follies; PART IV: Mimetic and Mnemonic Frames; 10. Imag(in)ing Painful Pasts: Mimetic and Poetic Style in War Films; 11. The Sanctified Fallen: The War Film as Witness; 12. Medical Horror: Visual Documents From the History of Lobotomy; Contributors; Index

Sommario/riassunto

Few phenomena are as formative of our experience of the visual world as displays of suffering. But what does it mean to have an ethical experience of disturbing or traumatizing images? What kind of ethical proposition does an image of pain mobilize? How may the spectator learn from and make use of the painful image as a source of ethical reflection? Engaging with a wide range of visual media--from painting, theatre, and sculpture, to photography, film, and video--this interdisciplinary collection of essays by leading and emerging scholars of visual culture offers a reappraisal of the increasin
