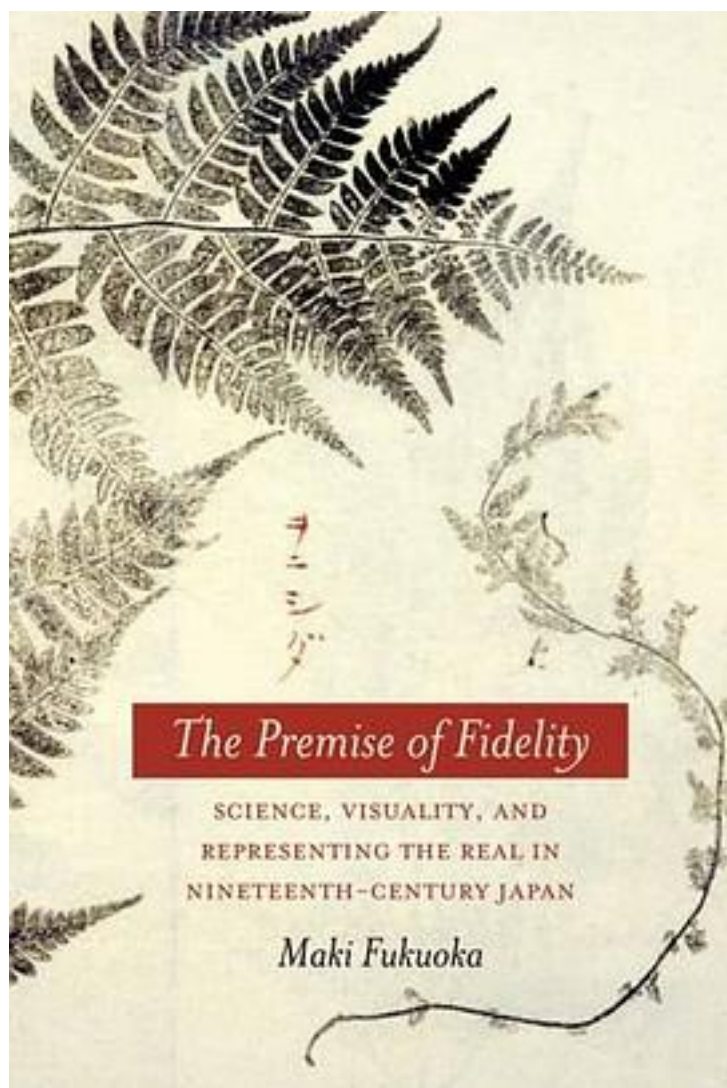


The Premise of Fidelity



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著者:Maki Fukuoka

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The Premise of Fidelity puts forward a new history of Japanese visuality through an examination of the discourses and practices surrounding the nineteenth century transposition of "the real" in the decades before photography was introduced. This intellectual history is informed by a careful examination of a network of local scholars—from physicians to farmers to bureaucrats—known as Shōhyaku-sha. In their archival materials, these scholars used the term shashin (which would, years later, come to signify "photography" in Japanese) in a wide variety of medical, botanical, and pictorial practices. These scholars pursued questions of the relationship between what they observed and what they believed they knew, in the process investigating scientific ideas and practices by obsessively naming and classifying, and then rendering through highly accurate illustration, the objects of their study.

This book is an exploration of the process by which the Shōhyaku-sha shaped the concept of shashin. As such, it disrupts the dominant narratives of photography, art, and science in Japan, providing a prehistory of Japanese photography that requires the accepted history of the discipline to be rewritten.

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目录:

[The Premise of Fidelity_ 下载链接1](#)

标签

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摄影史及摄影理论

摄影史

评论

从稿本“本草写真”入手，追溯“写真”一词在摄影术进入日本之前的历史。材料很有趣，但文笔艰涩，没有把理论和叙述融贯起来。

尝百社的“本草写真”的材料本身很有意思，“shin”和visuality的论述很强，有些小范围论述特别精彩，可惜过渡和汇总略生硬 *Fukuoka knows a fabulous story but fails to tell it brilliantly

我看到了艺术史学家做跨学科研究尝试和挑战，inspiring

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书评

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