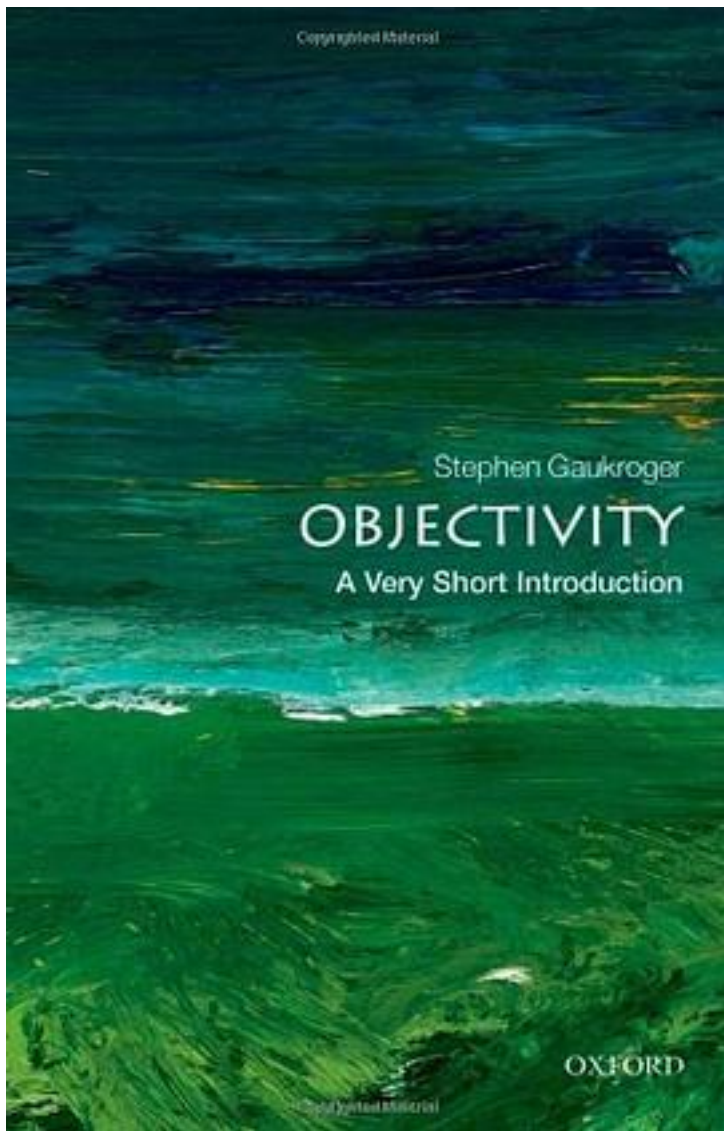


Objectivity



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Objectivity has a history, and it is full of surprises. In *Objectivity*, Lorraine Daston and Peter Galison chart the emergence of objectivity in the mid-nineteenth-century sciences—and show how the concept differs from its alternatives, truth-to-nature and trained judgment. This is a story of lofty epistemic ideals fused with workaday practices in the making of scientific images.

From the eighteenth through the early twenty-first centuries, the images that reveal the deepest commitments of the empirical sciences—from anatomy to crystallography—are those featured in scientific atlases, the compendia that teach practitioners what is worth looking at and how to look at it. Galison and Daston use atlas images to uncover a hidden history of scientific objectivity and its rivals. Whether an atlas maker idealizes an image to capture the essentials in the name of truth-to-nature or refuses to erase even the most incidental detail in the name of objectivity or highlights patterns in the name of trained judgment is a decision enforced by an ethos as well as by an epistemology.

As Daston and Galison argue, atlases shape the subjects as well as the objects of science. To pursue objectivity—or truth-to-nature or trained judgment—is simultaneously to cultivate a distinctive scientific self wherein knowing and knower converge. Moreover, the very point at which they visibly converge is in the very act of seeing not as a separate individual but as a member of a particular scientific community. Embedded in the atlas image, therefore, are the traces of consequential choices about knowledge, persona, and collective sight. *Objectivity* is a book addressed to anyone interested in the elusive and crucial notion of objectivity—and in what it means to peer into the world scientifically.

作者介绍:

Lorraine Daston is Director at the Max Planck Institute for the History of Science in Berlin, Germany. She is the coauthor of *Wonders and the Order of Nature, 1150-1750* and the editor of *Things That Talk: Object Lessons from Art and Science* (both Zone Books).

Peter Galison is Pellegrino University Professor of the History of Science and of Physics at Harvard University. He is the author of *Einstein's Clocks*, *Poincaré's Maps: Empires of Time*, *How Experiments End*, and *Image and Logic: A Material Culture of Microphysics*, among other books, and coeditor (with Emily Thompson) of *The Architecture of Science* (MIT Press, 1999).

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标签

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评论

逻辑清晰、材料丰富、文笔流畅，各个方面都让人感觉望尘莫及。这种宏大视角不仅考验作者对于方法论和写作结构的把握，也需要大量的人力物力。据说Daston和Galison当时招了n多个RA跑遍欧洲给他们找材料，宏大史观的叙述需要同样宏大的资金支持。

选题真是好。Mechanical Objectivity广为传颂。让我困惑的是通过Mechanical Objectivity这个概念他们把照相技术与印刻技术在本体上等同了，让人不禁要问难道真的是这样吗？论证上并非滴水不漏，推荐两篇文章，可以很好的丰富本书的观点。Joel Snyder的Visualization and Visibility和Peter Geimer的Inadvertent Images. 前者讲the supersensible和Subjectivity, 后者讲Photographic accidents.

这本书应该作为理工科学生的必读书，写的实在太好

十分精彩的关于truth-to-nature vs.mechanical objectivity的讨论。我是真心喜欢Daston的书

inspiring!

结构清晰，逻辑通顺，文风简洁。太好看了。从atlas image入手研究认识型，可以说是给研究找到了一个丰富、恰当又便于理解的anchor，truth-to-nature, mechanic objectivity and trained judgment的三种再现模型的论述极其精彩。其理论基础明显由Foucault、Crary和Hara way发展而来，但是比以上三人都…简洁清晰通顺。

是那种读了之后觉得“这就是我想做的研究”的书！

objectivity as a historical and innovative epistemic virtue

hist. of science & intellectual history. 很有帮助，可以对着福柯的《词与物》一起读。

在目的论的史观和断裂论的史观之间，提出一个“雪崩”模式。与其探讨雪崩何时发生，我们能够去重构的是促成历史不稳定性的前提条件——偶尔滚落的小雪球和滑坡——和不稳定性成熟并发生后的结果。在认识论的历史上，客观性是这些结果之一。但因为把知识和谬误的源头——主观性——作为自己的敌人，它就不仅仅是归训认知主体的众多准则之一，更是对认知主体本身的牺牲，现代知识就这样在对信仰的否定中和信仰融为一体。在具体的实践中，客观性从未被彻底的实现；这些以客观性为名的实践实际上是对认知的自我中不同特性的筛选，本质上是一种“the will against the will。”这种对认知和知识的自反性，让客观性成为科学史上最重要的一场雪崩。

to reread

哲学史可以，科学图像可以，具体学科的历史也可以，objectivity这种概念的历史也可以

最有启发的部分，莫过于Structural Objectivity一章，算是追根溯源地解释了二十世纪各类逻辑、演算系统的出现和发展原因。但同时略感遗憾的CS这一上世纪后半期兴起的学科在书中几乎没有讨论。在image making方面几乎是和Structural Objectivity保持一致的，同时Graphics和AR/VR方面的兴起，其实又和最后一章有着共鸣，无论从任何一个角度考虑其实CS都是可以成为书中很好的材料的。

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书评

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