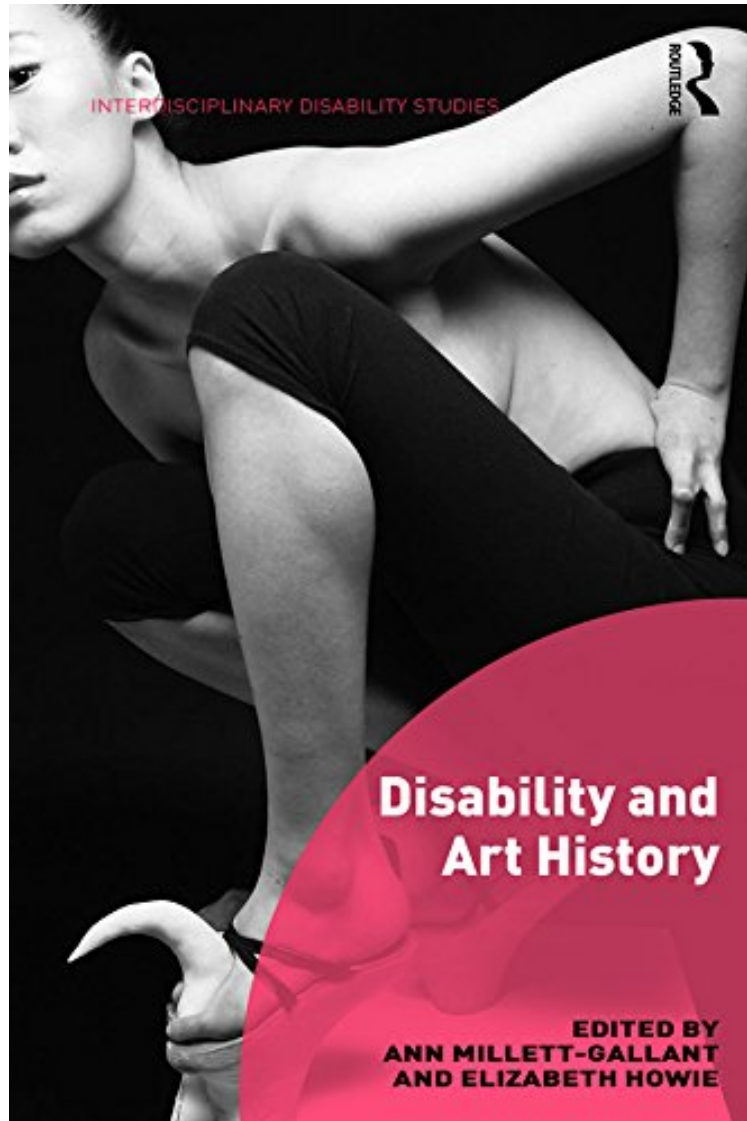


[Ebook free] Disability and Art History (Interdisciplinary Disability Studies)

Disability and Art History (Interdisciplinary Disability Studies)

From Routledge

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From Routledge : **Disability and Art History (Interdisciplinary Disability Studies)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised **Disability and Art History (Interdisciplinary Disability Studies)**:

This is the first book of its kind to feature interdisciplinary art history and disability studies scholarship. Art historians have traditionally written about images of figures with impairments and artworks by disabled artists, without integrating disability studies scholarship, while many disability studies scholars discuss works of art, but do not

necessarily incorporate art historical research and methodology. The chapters in this volume emphasize a shift away from the medical model of disability that is often scrutinized in art history by considering the social model and representations of disabled figures from a range of styles and periods, mostly from the twentieth century. Topics addressed include visible versus invisible impairments; scientific, anthropological, and vernacular images of disability; and the theories and implications of looking/staring versus gazing. They also explore ways in which art responds to, envisions, and at times stereotypes and pathologizes disability. The insights offered in this book contextualize understanding of disability historically, as well as in terms of medicine, literature, and visual culture.

'Disability and Art History makes a definitive claim for the importance of disability in art. Moving seamlessly from the past to the present, and indicating an influential through line between the two, the collection of essays shows not only how important disability is to art works, but how disability becomes a fascinating focus for artists of all kinds. The book particularly illustrates how transgressive disability art can be and how different bodies and minds redefine what we think about when we think about visual art.' - Lennard J. Davis, University of Illinois, USA

'This original book offers fresh insights as it examines art history's blindness to the burgeoning scholarship in disability studies. Rather than mock the discipline's impairments or seek a cure, the diverse essays think deeply about their social and cultural significance across an intriguing range of historical periods and places.' - Jane Blocker, University of Minnesota, USA

'Millett-Gallant's *Disability and Art History* provides scholarly examples of how representations of disability reoccur and are recycled in visual culture. From photography to cinema, from Meso-American pottery figures to German Expressionism, from the disabled as artist to the artistic rediscovery of older representations of the disabled, this first-rate collection provides much for the Disability Studies classroom and will add substantially to a rethinking of Art History to introduce the student to the world of visual representations of disability.' - Sander L. Gilman, Emory University, USA

About the Author Ann Millett-Gallant is a Senior Lecturer for the Bachelor of Arts in Liberal Studies Program at the University of North Carolina at Greensboro. She holds a PhD in art history at the University of North Carolina at Chapel Hill, and her research focuses on representations of disability in art and visual culture. She is the author of two books, *The Disabled Body in Contemporary Art* and *Re-Membering: Putting Mind and Body Back Together Following Traumatic Brain Injury*, as well as a number of essays for academic journals. Prior to this volume, she has chaired several panels at academic conferences about and co-edited a special issue of the *Journal of Disability Studies* on interdisciplinary art history and disability studies research. She also enjoys painting and drawing. Visit her website at annmg.com.

Elizabeth Howie is Associate Professor of Art History at Coastal Carolina University in Conway, South Carolina. She received her PhD in art history at the University of North Carolina, Chapel Hill. Publications include "Proof of the Forgotten: A Benjaminian Reading of Daguerre's Two Views of the Boulevard du Temple," in *Walter Benjamin and the Aesthetics of Change: An Interdisciplinary Approach*; "Bringing Out the Past: Courtly Cruising and Nineteenth-Century American Men's Passionate Friendship Portraits," in *Love Objects: Emotion, Design, and Material Culture*; and a co-edited (with Ann Millett-Gallant) special issue of the *Journal of Disability Studies* on interdisciplinary art history and disability studies research.