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Archaeologies of Vision will be a landmark work for all scholars of visual culture as well as for those engaged with

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continental philosophy. From the Back Cover While many acknowledge that Friedrich Nietzsche and Michel Foucault have redefined our notions of time and history, few recognize the crucial role that "the infinite relation" between seeing and saying (as Foucault put it) plays in their work.

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Shapiro explores the whole range of

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Foucault's writings on visual art, including the theory of visual resistance, the concept of the phantasm or simulacrum, and his interrogation of the relation of painting, language, and power in artists from Bosch to Warhol.

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aesthetics—as only marginally interesting for the history and discipline of philosophy.

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Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying by Gary Shapiro (Paperback, 2003)

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Archaeologies of Vision will be a landmark work for all scholars of visual culture as well as for those engaged with continental philosophy. AUTHOR BIOGRAPHY Gary Shapiro is a professor of philosophy and Tucker-Boatwright Professor in the Humanities at the University of Richmond.

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Gary Shapiro is the Tucker-Boatwright Professor Emeritus of Humanities and

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He is the author of many books, including Earthwards: Robert Smithson and Art after Babel and Archaeologies of Vision: Foucault and Nietzsche on Seeing and Saying.

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Foucault's writing on painting covers four discrete periods in European art history (seventeenth-century southern Baroque, mid-nineteenth century French painting, Surrealism, and figurative painting in the 1960s and '70s) as well as five individual artists: Velázquez, Manet, Magritte, Paul Reyberolle, and Gérard Fromanger.

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Erkki Huhtamo (UCLA) and Jussi Parikka (University of Southampton, University of Turku) have pursued individual routes of inquiry into media archaeology, which has only recently gained critical momentum. Not quite an academic discipline in the strictest sense, yet also not a specific methodology, media archaeology "rummages textual, visual, and auditory archives as well as collections [...]"

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