

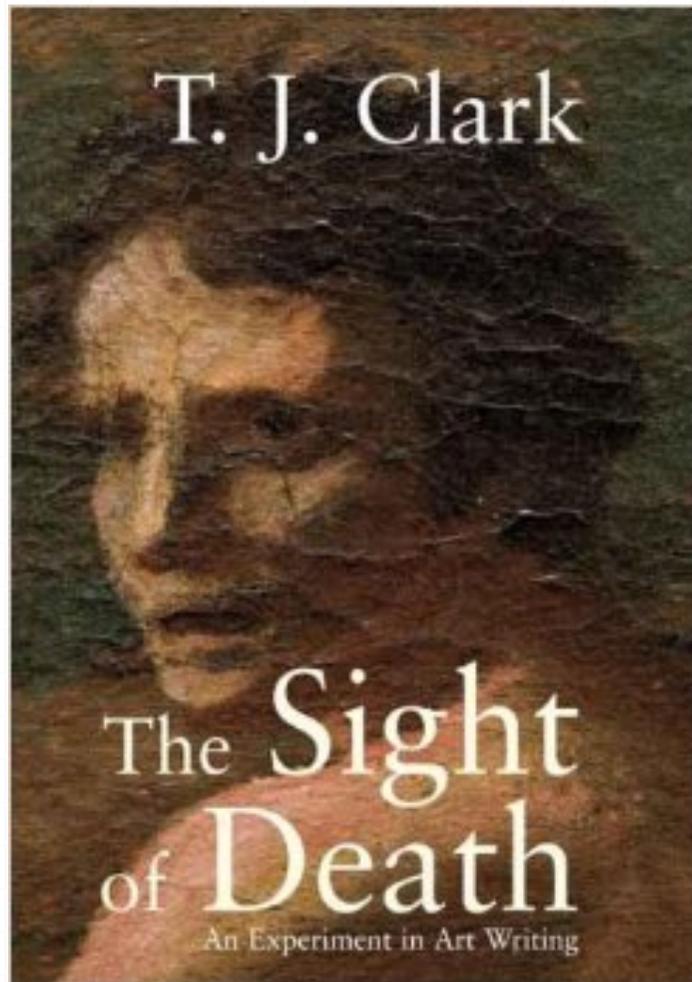
Dr. J.C.Kristensen

Thinking With
Things Seminar

4 June 2014

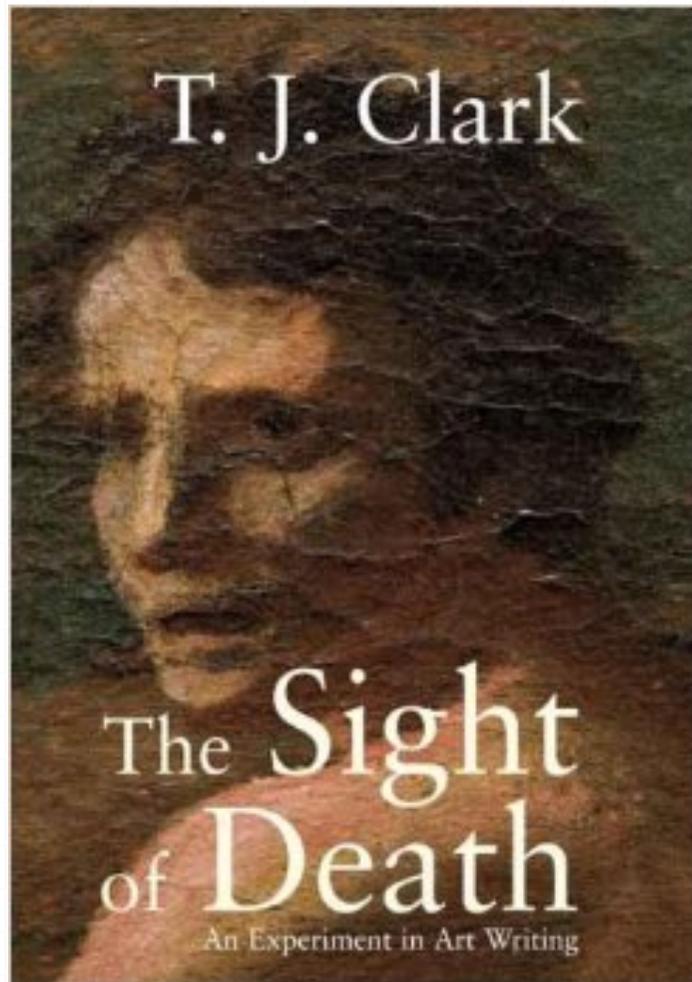
On Handling Objects:

Or, What Do Objects Want?



“In *The Sight of Death* art historian T. J. Clark repetitively approaches a single painting in the Getty Research Institute in **the hope of seeing something new**. This project takes Clark's approach as its starting point, applying it to objects in order to find new ways of understanding and interpreting materialised culture.”

(Smith and Hannan, 2013)



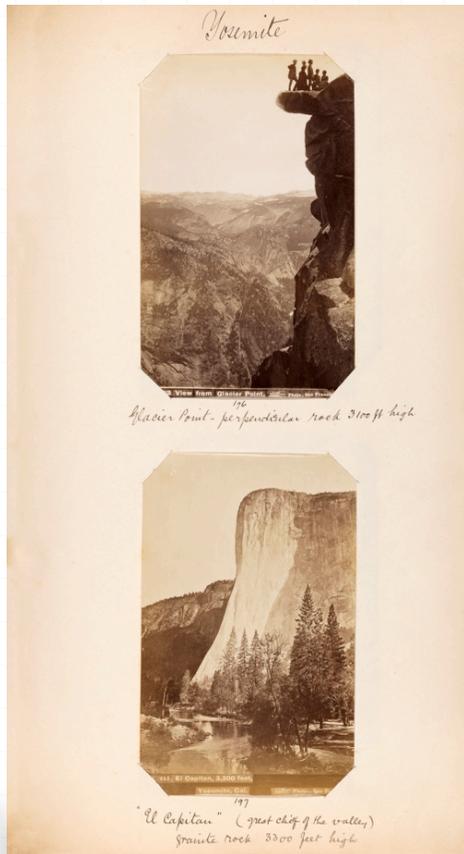
“In *The Sight of Death* art historian T. J. Clark repetitively approaches a single painting in the Getty Research Institute in **the hope of knowing something new.**”

(Smith and Hannan, 2013)

Foraminifera
plaster
models, Grant
Museum of
Zoology



Dodo Bones, Grant Museum of Zoology



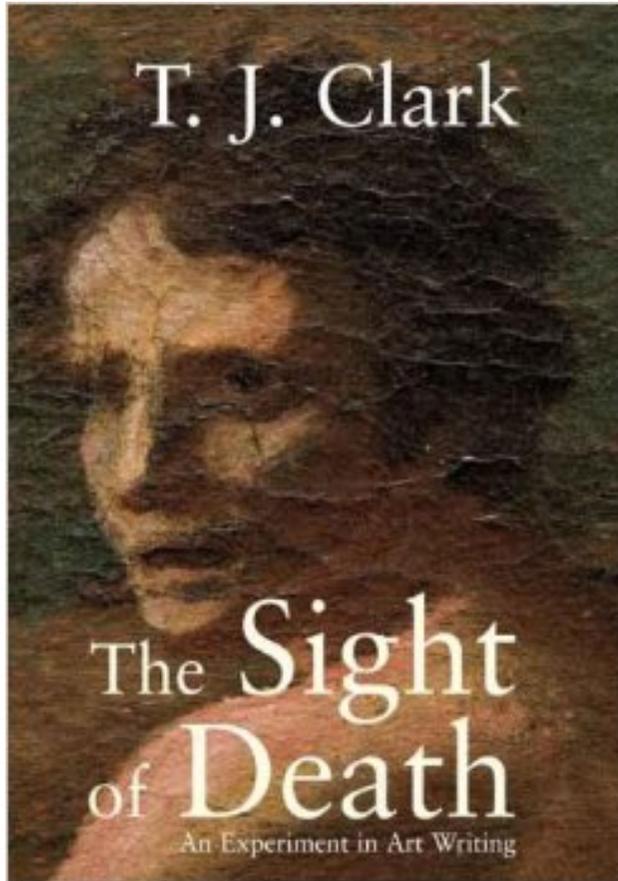
*View from Glacier Point, 176
Glacier Point - perpendicular rock 3100 ft high*

*177
"El Capitan" (great chip of the wall)
granite rock 3300 feet high*



Ten-Legged Stool, Ethnography Collections

Nineteenth-century Travel Album,
UCL Art Museum



100 HOURS

10 researchers, 10 objects, 100 hours



[about 100 hours](#) / [the objects](#) / [the researchers](#) / [the meetings](#) / [the responses](#) / [news](#) / [resources](#)

ABOUT 100 HOURS

RECENT COMMENTS

There are no public comments available to display.

**End of Project
Forum**
June 20th, 2014

18

days to go.



RESPONSE #5 Leonie Hannan

On 4 February 2014, the 100 Hours team met with historian of science and expert on the history of fireworks, [Dr Simon Werrett](#), to talk about his most recent research on recycling and re-use in early modern science. This was our final scheduled meeting with a specialist and was marked by its relaxed atmosphere. Simon has taken an active role in the project to date – attending meetings and taking part in our discussions. As a result, this session was informal – a lovely way to end this phase of the project.

UCL COLLECTIONS





Nicolas Poussin, *Landscape With A Calm*, 1650-51



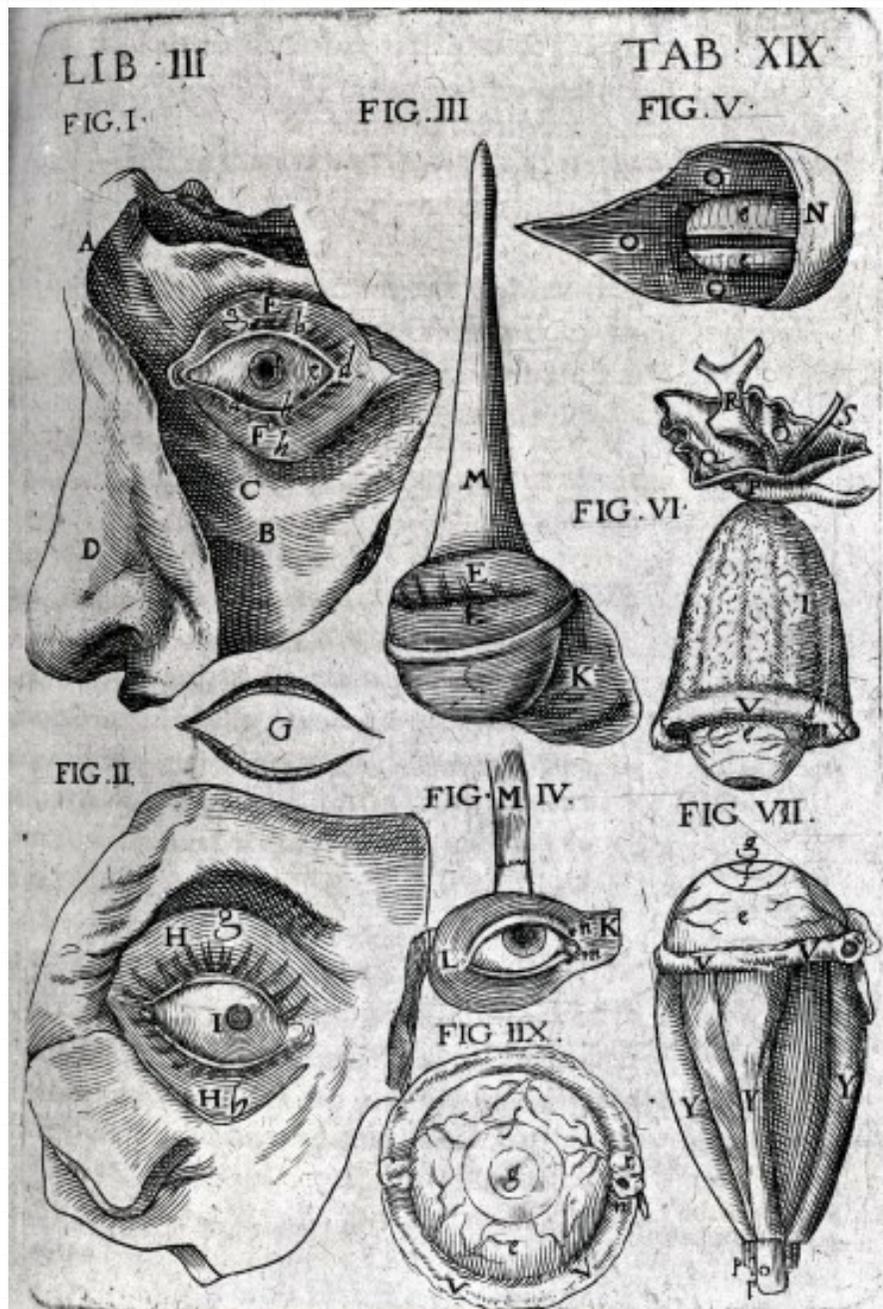
Nicolas Poussin, *Landscape With A Man Killed by a Snake*, 1648



Nicolas Poussin, *Landscape With A Man Killed by a Snake*, 1648

“Maybe *Snake* was always my epitome of painting because I was a writer about painting, and therefore inevitably looking for an incident, an interruption in the visual fabric, on which words could fasten and begin.”

(Clark, 2006: 4)



Eye from *Theatrum Anatomicum* by Caspar Bauhin, 1605.



Allegories of the five senses: Toccare (touch), after Nicolaes van der Horst, n.d.



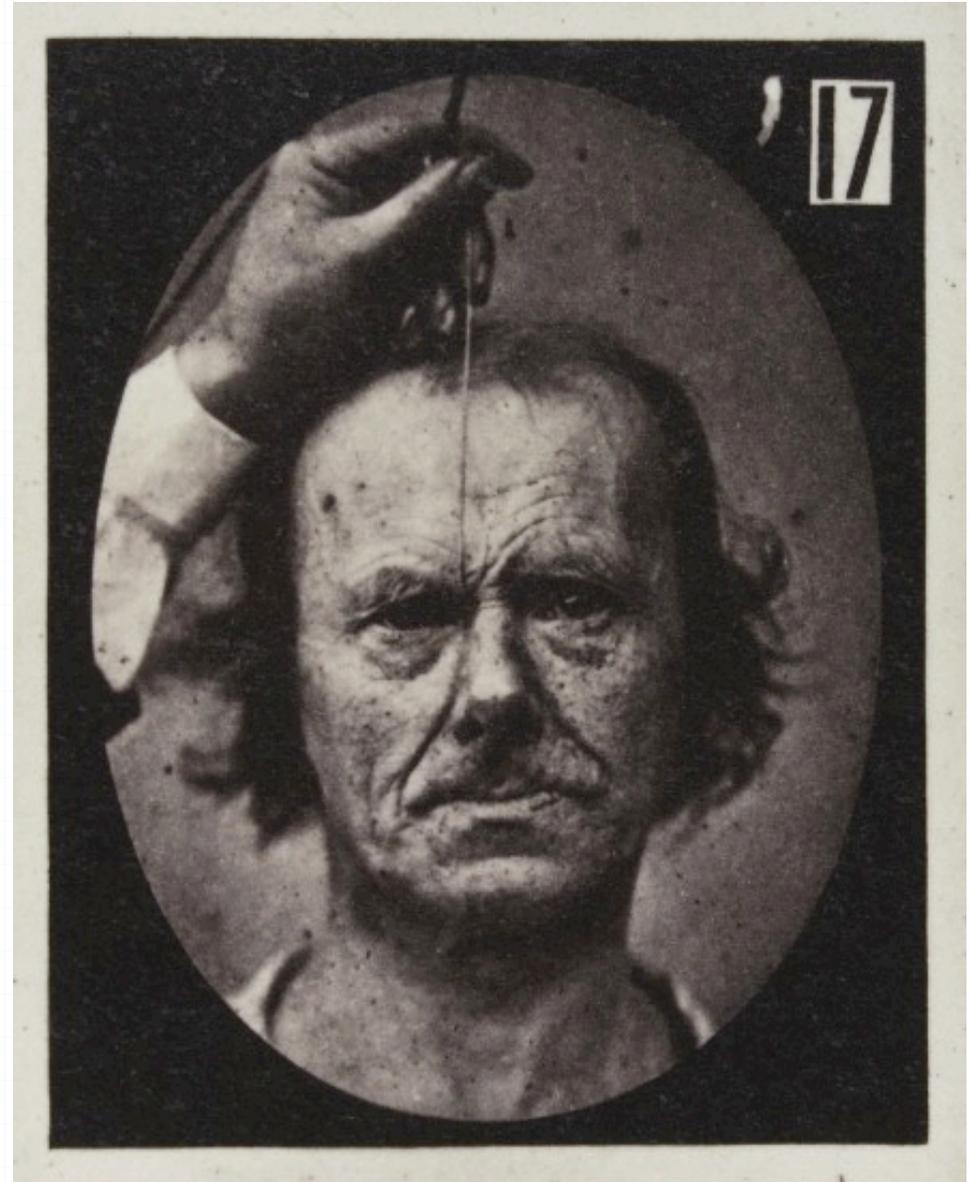
Dodo Bones, Grant Museum of Zoology

“The unicorn and the combine harvester, the color red and methyl alcohol, quarks and corrugated iron, Amelia Earhart and dyspepsia, all are fair game, none’s existence fundamentally different from another, none more primary nor more original.”

(Bogost, 2013: 11)



A young woman holding an Amsterdam newspaper looks away in contemplation.
Line engraving by J.G. Wille, circa. 1740, after G. ter Borch.



The facial expressions of severity and attention on the human face being induced by electrical currents.
Guillaume Benjamin Amand Duchenne de Boulogne, 1862.



Edison Dictaphone Tubes, Physiology Collection



Edison Dictaphone Tubes,
Physiology Collection

INHALATION: Joint and muscle pains, headache, dizziness, and insomnia. Weakness, frequently of extensor muscles of hand and wrist (unilateral or bilateral). Heavy contamination - brain damage. Stupor progressing to coma - with or without convulsion, often death.

Excitation, confusion and mania less common.

Cerebrospinal pressure may be increased.

INGESTION: Abdominal pain, diarrhea, constipation, loss of appetite, muscular weakness, headache, blue line on gums, metallic taste, nausea, and vomiting.

“On the one hand objects are autonomous from all the features and relations that typify them, but on the other they are not completely autonomous ...”

“... [a] need to account for the difference between objects and their qualities, accidents, relations and moments, without oversimplifying our work by reducing objects to any of these.”

(Harman, 2011: 24)



Edison Dictaphone Tubes,
Physiology Collection

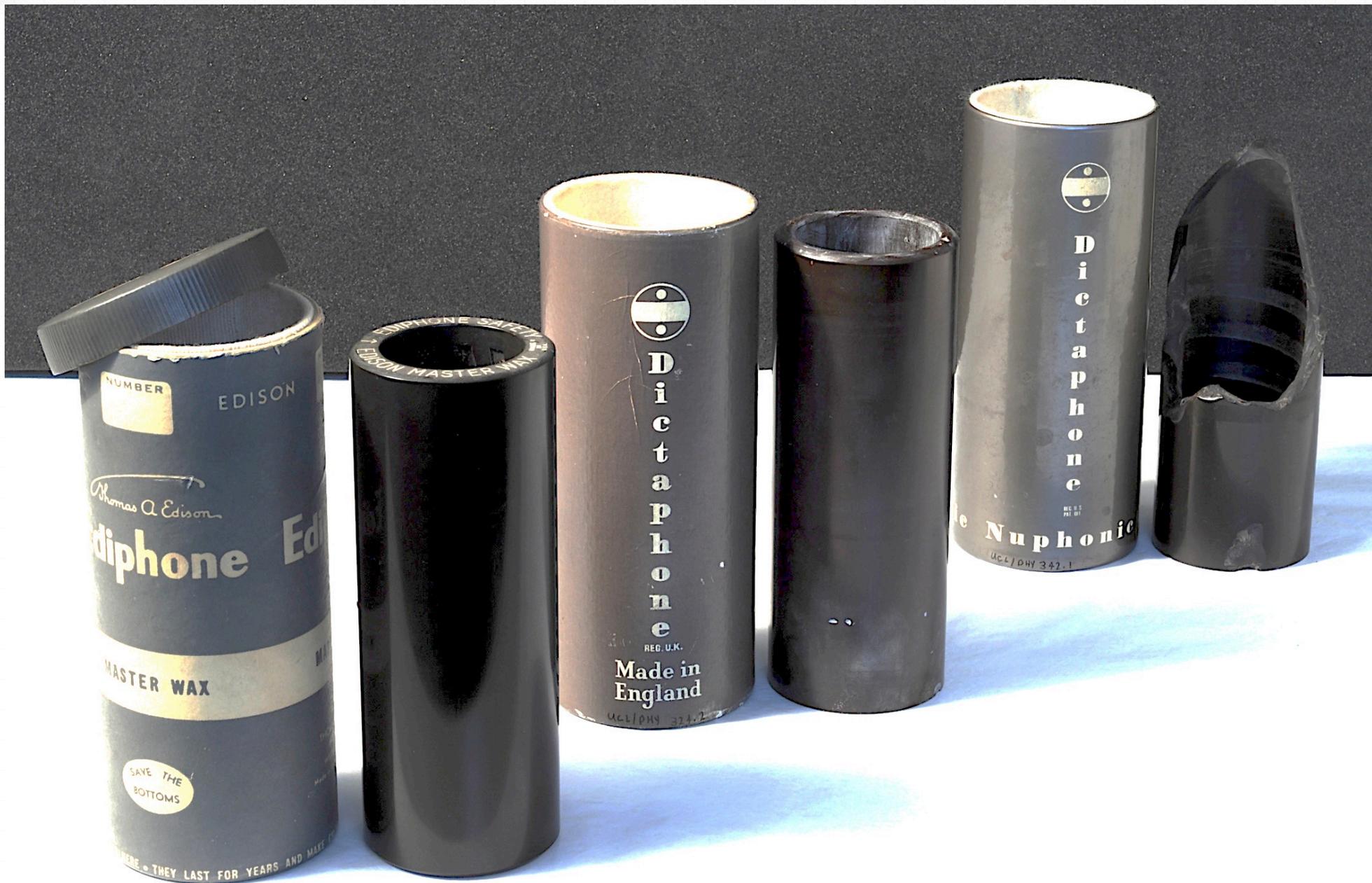
“Conceiving of things *qua* things became far less attractive than conceiving of them as text, symbol and narrative ...”

“... [they become] covered up by piles of epistemologies invented to make them as transparent and compliant as possible, in which their role is never to be themselves, but always, always to represent something else ...”

(Olsen, 2010: 26)



Edison Dictaphone Tubes,
Physiology Collection



Edison Dictaphone Tubes, Physiology Collection