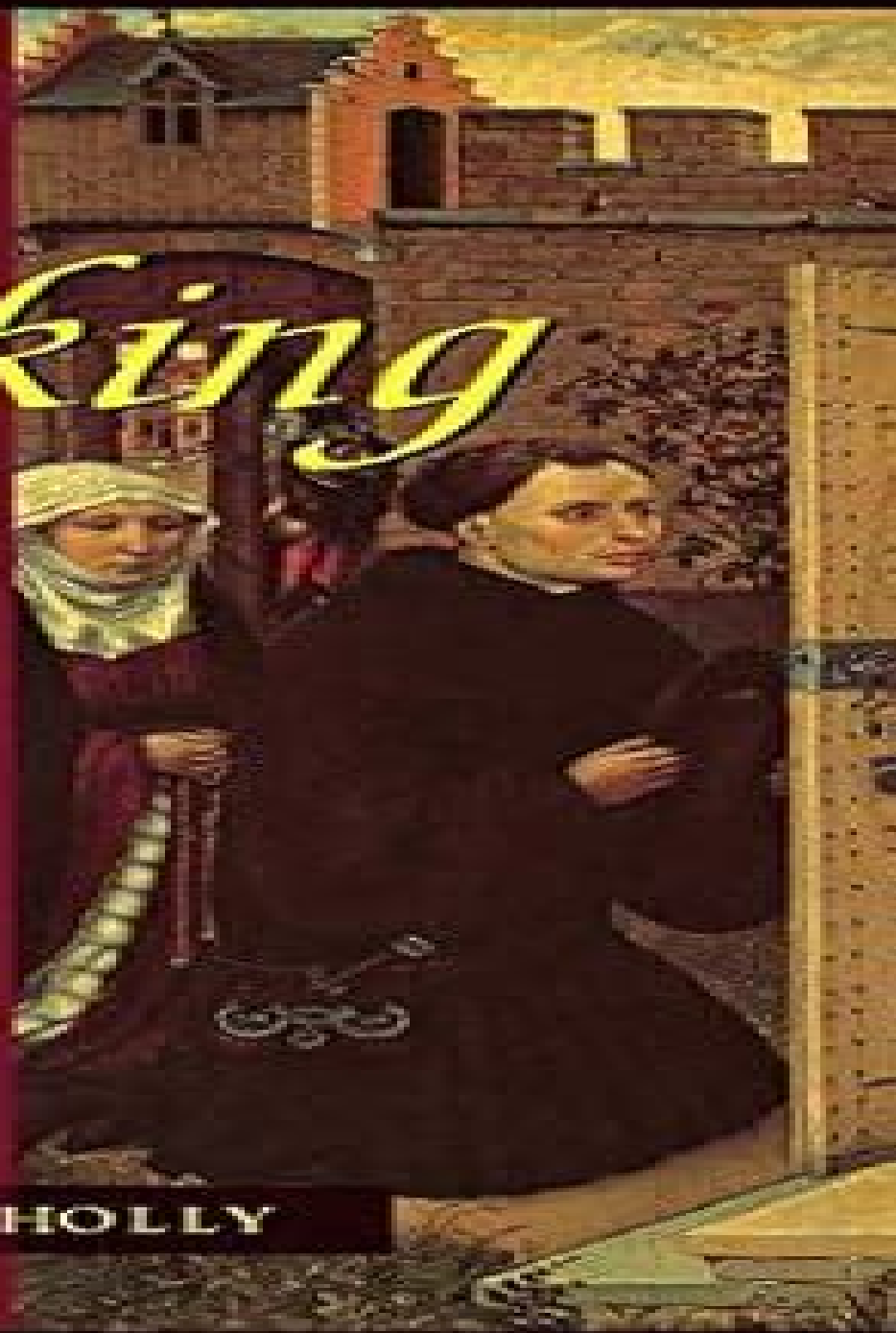


Past Looking

*Historical
Imagination
and the
Rhetoric
of the
Image*

MICHAEL ANN HOLLY



Past Looking Historical Imagination And The Rhetoric Of The Image

Aby M. Warburg



Past Looking Historical Imagination And The Rhetoric Of The Image:

Past Looking Michael Ann Holly, 1996 Michael Ann Holly asserts that historical interpretation of the pictorial arts is always the intellectual product of a dynamic exchange between past and present Recent theory emphasizes the subjectivity of the historian and the ways in which any interpretation betrays the presence of an interpreter In *Past Looking* she challenges that view arguing that historical objects of representational art are actively engaged in prefiguring the kinds of histories that can be written about them Holly directs her attention to early modern works of visual art and their rhetorical roles in legislating the kind of tales told about them by a few classic cultural commentaries of the nineteenth and twentieth centuries Burckhardt's synchronic vision of the Italian Renaissance Wölfflin's exemplification of the Baroque Schapiro's and Freud's dispute over the meanings of Leonardo's art and Panofsky's exegesis of the disguised symbolism of Northern Renaissance painting

Rhetorics of Display Lawrence J. Prelli, 2021-12-24 Groundbreaking case studies mapping the rhetoric inherent in acts of presentation and concealment *Rhetorics of Display* is a pathbreaking volume that brings together a distinguished group of scholars to assess an increasingly pervasive form of rhetorical activity Editor Lawrence J Prelli notes in his introduction that twenty first century citizens continually confront displays of information and images from the verbal images of speeches and literature to visual images of film and photography to exhibits in museums to the arrangement of our homes to the merchandising of consumer goods The volume provides an integrated comprehensive study of the processes of selecting what to reveal and what to conceal that together constitute the rhetorics of display Surveying major historical transformations in the relationship between rhetoric and display this book also identifies the leading themes in relevant scholarship of the past three decades Seventeen case studies canvass a representative and diverse range of displays from body piercing to a civil rights memorial to a Titanic exhibition to imagery found in gambling casinos and examine the ways that phenomena persons places events identities communities and cultures are exhibited before audiences Collectively the contributors shed light on rhetorics that are nearly ubiquitous in contemporary communication and culture

Depictions of the Three Orders and Estates around the Year 1500 Tomislav Vignjević, 2019-07-18 This volume highlights the copious and various depictions of the three orders of society during the Late Middle Ages and at the beginning of the Early Modern Period It discusses the origins and development of the trifunctional division into the orders of the oratores bellatores and laboratores and the abundantly preserved visual material which proves that this scheme was one of the most widespread ideological foundations of European societies at that time Late Gothic and Renaissance depictions of the three orders of society can be found in different mediums from woodcuts to wall paintings and were produced by important artists such as J Fouquet and Pieter Bruegel as well as anonymous painters The vast numbers of preserved examples of this topic confirm the significance and strength of this iconographic theme at the end of the Middle Ages

Images from the Region of the Pueblo Indians of North America Aby M. Warburg, 2016-11-01 Aby M Warburg 1866 1929 is recognized not only as one of the

century's preeminent art and Renaissance historians but also as a founder of twentieth century methods in iconology and cultural studies in general Warburg's 1923 lecture first published in German in 1988 and now available in the first complete English translation offers at once a window on his career a formative statement of his cultural history of modernity and a document in the ethnography of the American Southwest This edition includes thirty nine photographs many of them originally presented as slides with the speech and a rich interpretive essay by the translator Sight and the Ancient Senses Michael Squire, 2015-12-22 It is to Greek critical thinking about seeing that we owe our conceptual framework for theorizing the senses and it is also to such thinking that we owe the lasting legacy of Greco Roman imagery Sight and the Ancient Senses is the first thorough introduction to the conceptualization of sight in the history visual culture literature and philosophy of classical antiquity Examining how the Greeks and Romans interpreted what they saw the collection also considers sight in relation to the other senses This volume brings together a number of interdisciplinary perspectives to deliver a broad and balanced coverage of this subject Contributors explore the cultural social and intellectual backdrops that gave rise to ancient theories of seeing from Archaic Greece through to the advent of Christianity in late antiquity This series of specially commissioned thematic chapters demonstrate how theories about sight informed Graeco Roman philosophy science poetry rhetoric and art The collection also reaches beyond its Graeco Roman visual framework showcasing how ancient ideas have influenced the longue durée of western sensory thinking Richly illustrated throughout including a section of color plates Sight and the Ancient Senses is a wide ranging introduction to ancient theories of seeing which will be an invaluable resource for students and scholars of classical antiquity Visual Studies James Elkins, 2013-09-13 In his latest book James Elkins offers a road map through the field of visual studies describing its major concerns and its principal theoretical sources Then with the skill and insight that have marked his successful books on art and visibility Elkins takes the reader down a side road where visual studies can become a more interesting place Why look only at the same handful of theorists Why exclude from one's field of vision non Western art or the wealth of scientific images **Rediscovering Aesthetics** Francis Halsall, Julia Alejandra Jansen, Tony O'Connor, 2009 Rediscovering Aesthetics brings together prominent international voices from art history philosophy and artistic practice who reflect on current notions functions and applications of aesthetics in their distinctive fields **Making Art History** Elizabeth Mansfield, 2014-05-01 Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums publishing houses and universities school boards and professional organizations political parties and multinational corporations The text is split into four thematic sections each of which begins with a short introduction from the editor the sections include Border Patrols addresses the artistic canon and its relationship to the ongoing war on terror globalization and the rise of the Belgian nationalist party The Subjects of Art History questions whether art and history are really what the discipline seeks to understand Instituting Art History concerns

art history and its relation to the university and raises questions about the mission habits ethics and limits of university today

Old Master New Institutions shows how art history and the museum respond to nationalism corporate management models and the culture wars

The Expressionist Turn in Art History KimberlyA. Smith,2017-07-05 During the period in which Expressionist artists were active in central Europe art historians were producing texts which also began to be characterized evocatively as expressionist yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline This anthology offers a cross section of noteworthy art history texts that have been described as expressionist along with critical commentaries by an international group of scholars Written between 1912 and 1933 the primary sources have been selected from the published scholarship of both recognized and less familiar figures in the field s Germanic tradition Wilhelm Worringer Fritz Burger Ernst Heidrich Max Dvor Heinrich W lfflin and Carl Einstein Translated here for the first time these examples of an expressionist turn in art history along with their secondary analyses and the book s introduction offer a productive lens through which to re examine the practice and theory of art history in the early twentieth century

Walking Macao, Reading the Baroque Jeremy Tambling,Louis Lo,2009-01-01 This volume brings to the reader the art and architecture of Macao and the baroque treasures that make the territory so attractive As the authors consider the special nature of Macao s baroque they discuss whether its Chinese architecture are also baroque and what is the importance of the new casino architecture

Time in the History of Art Dan Karlholm,Keith Moxey,2018-04-27 Addressed to students of the image both art historians and students of visual studies this book investigates the history and nature of time in a variety of different environments and media as well as the temporal potential of objects Essays will analyze such topics as the disparities of power that privilege certain forms of temporality above others the nature of temporal duration in different cultures the time of materials the creation of pictorial narrative and the recognition of anachrony as a form of historical interpretation

Art of Illusion Dan Karlholm,2006 To survey art history as a whole was a pressing task for a generation of German scholars around the mid nineteenth century Their projections of a historicist chain of artworks ranged from textual narratives without illustrations to separate picture compendia as well as images of a more allegorical kind Other means with which to picture art history as part of a virtually all encompassing cultural history were the museums of art erected in Germany at the time in Berlin and Munich especially This book deals with practices of representing art history in various media This includes post Hegelian texts and engravings of art history from the 1840s onwards by Franz Kugler Julius Schnorr and others In addition works of art of the late twentieth century by Andy Warhol Anselm Kiefer and others provide opportunities to speculate on the after effects and discursive traces of the old regime Extending the concept of historiography to include not just textual or institutional endeavours but a host of different images as well from reproductive prints to pop paintings and visual archives of the digital era this study is intended to contribute in new ways to a critical historiography of the field of art history and visual culture today

Heidegger and the Work of Art History

Amanda Boetzkes, 2017-07-05 Heidegger and the Work of Art History explores the impact and future possibilities of Heidegger's philosophy for art history and visual culture in the twenty first century. Scholars from the fields of art history, visual and material studies, design, philosophy, aesthetics, and new media pursue diverse lines of thinking that have departed from Heidegger's work in order to foster compelling new accounts of works of art and their historicity. This collected book of essays also shows how studies in the history and theory of the visual enrich our understanding of Heidegger's philosophy. In addition to examining the philosopher's lively collaborations with art historians and how his longstanding engagement with the visual arts influenced his conceptualization of history, the essays in this volume consider the ontological and ethical implications of our encounters with works of art, the visual techniques that form worlds, how to think about things beyond human-centred relationships, the moods, dispositions, and politics of art's history, and the terms by which we might rethink aesthetic judgment and the interpretation of the visible world from the early modern period to the present day. *The*

Handbook of Visual Culture Ian Heywood, Barry Sandywell, 2017-04-20 Visual culture has become one of the most dynamic fields of scholarship, a reflection of how the study of human culture increasingly requires distinctively visual ways of thinking and methods of analysis. Bringing together leading international scholars to assess all aspects of visual culture, the Handbook aims to provide a comprehensive and authoritative overview of the subject. The Handbook embraces the extraordinary range of disciplines which now engage in the study of the visual: film and photography, television, fashion, visual arts, digital media, geography, philosophy, architecture, material culture, sociology, cultural studies, and art history. Throughout the Handbook is responsive to the cross-disciplinary nature of many of the key questions raised in visual culture around digitization, globalization, cyberculture, surveillance, spectacle, and the role of art. The Handbook guides readers new to the area as well as experienced researchers into the topics, issues, and questions that have emerged in the study of visual culture since the start of the new millennium, conveying the boldness, excitement, and vitality of the subject. **Endless Andness** Mieke

Bal, 2013-12-05 In *Endless Andness* Mieke Bal pioneers a new understanding of the political potential of abstract art which does not passively yield its meaning to the viewer but creates it anew, an art perceived not only through the retina but experienced viscerally. In this book, the third of her companion volumes on art's political agency, Bal explores perception through an intense engagement with the work of Belgian sculptor Ann Veronica Janssens. In a series of vividly recalled encounters with Janssens's practice over a number of years, Bal presents a new conception of embodied perception, art experienced in a body conjured into participation and transformed by the experience. From Janssens's mist room works and the CorpsNoir sculptures through to the fugitive, porous Aerogel, Bal traces an art which eludes the subject-object distinction to alter our ideas about the potential of political art in abstract and figurative forms. Enticing us simultaneously to lose ourselves and to come home, the tenuous materiality of installation art empowers those who live in the permanently lost and migratory condition that characterizes contemporary experience. In celebrating and interrogating the work of this prolific and innovative

artist Mieke Bal transforms our understanding of non representational art to create a new awareness of perception and performance in the shared spaces of our world Paris and the Cliché of History Catherine E. Clark, 2018-07-19 This book turns a compelling new lens on thinking about the history of Paris and photography The invention of photography changed how history could be written But the now commonplace assumptions that photographs capture fragments of lost time or present emotional gateways to the past that structure today's understandings did not emerge whole cloth in 1839 Focusing on one of photography's birthplaces Paris and the Cliché of History tells the story of how photographs came to be imagined as documents of the past Author Catherine E Clark analyzes photography's effects on historical interpretation by examining the formation of Paris's first photo archives at the Musée Carnavalet and the city's municipal library their use in illustrated history books and historical exhibitions and reconstructions such as the 1951 celebration of Paris's 2000th birthday and the public's contribution to the historical record in amateur photo contests Despite the photograph's growing importance in these forums it did not simply replace older forms of illustration visual documentation or written text Photos worked in complex and shifting relation to other types of pictures as photographers popular historians and publishers built on the traditions and iconography of painting and engraving in order to both document the past scientifically and objectively and to reconstruct it romantically In doing so they not only influenced how Parisians thought about the city's past and how they pictured it they also ensured that these images shaped how Parisians lived their own lives especially in deeply charged moments such as the Liberation after World War II This history of picturing Paris does not simply reflect the city's history it is Parisian history The Routledge Companion to Digital Humanities and Art History Kathryn Brown, 2020-04-15 The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting edge intersections between digital technologies and the study of art history museum practices and cultural heritage The volume focuses not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development This book offers a timely perspective on trans disciplinary developments that are reshaping art historical research conservation and teaching This book will be of interest to scholars in art history historical theory method and historiography and research methods in education Representing Landscape Architecture Marc Treib, 2008-02-19 Representing Landscape Architecture offers a broad investigation of how the designed landscape is and has been represented for design study for criticism and even for its realization It has been said that we can only realize what we can imagine But in order to realize we must convey ideas to others as well as to ourselves Representation is by no means neutral and the process of communication the process by which the imagination takes its first form itself necessarily limits the range of our design possibilities Computers further remove from cognitive processes and raise new questions about methods and

limits Written by a team of renowned practitioners and academics this book is the best available reference to date on the many dimensions of landscape representation Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence , To whom should we ascribe the great flowering of the arts in Renaissance Italy Artists like Botticelli and Michelangelo Or wealthy discerning patrons like Cosimo de Medici In recent years scholars have attributed great importance to the role played by patrons arguing that some should even be regarded as artists in their own right This approach receives sharp challenge in Jill Burke s Changing Patrons a book that draws heavily upon the author s discoveries in Florentine archives tracing the many profound transformations in patrons relations to the visual world of fifteenth century Florence Looking closely at two of the city s upwardly mobile families Burke demonstrates that they approached the visual arts from within a grid of social political and religious concerns Art for them often served as a mediator of social difference and a potent means of signifying status and identity Changing Patrons combines visual analysis with history and anthropology to propose new interpretations of the art created by among others Botticelli Filippino Lippi and Raphael Genuinely interdisciplinary the book also casts light on broad issues of identity power relations and the visual arts in Florence the cradle of the Renaissance Renaissance Theory James Elkins,Robert Williams,2008-04 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavalier

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