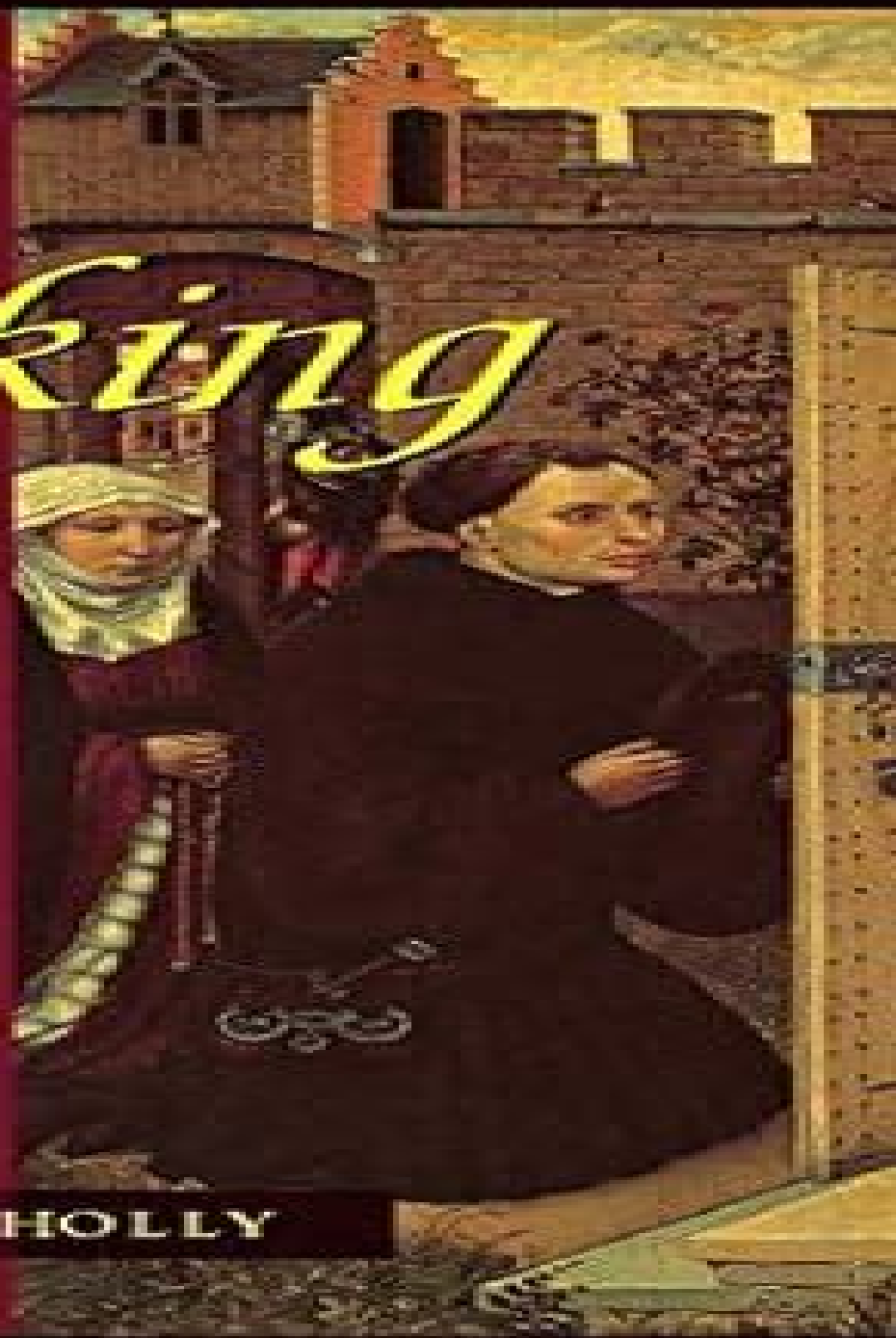


Past Looking

*Historical
Imagination
and the
Rhetoric
of the
Image*

MICHAEL ANN HOLLY



Past Looking Historical Imagination And The Rhetoric Of The Image

Catherine E. Clark



Past Looking Historical Imagination And The Rhetoric Of The Image:

Past Looking Michael Ann Holly, 2018-09-05 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.

Memory, Metaphor, and Aby Warburg's Atlas of Images Christopher D. Johnson, 2012-09-15 The work of German cultural theorist and art historian Aby Warburg (1866-1929) has had a lasting effect on how we think about images. This book is the first in English to focus on his last project, the encyclopedic *Atlas of Images* (*Mnemosyne*). Begun in earnest in 1927 and left unfinished at the time of Warburg's death in 1929, the *Atlas* consisted of sixty-three large wooden panels covered with black cloth. On these panels Warburg carefully and intuitively arranged some thousand black and white photographs of classical and Renaissance art objects as well as of astrological and astronomical images ranging from ancient Babylon to Weimar Germany. Here and there he also included maps, manuscript pages, and contemporary images taken from newspapers. Trying to bring through these constellations of images to make visible the many polarities that fueled antiquity's afterlife, Warburg envisioned the *Atlas* as a vital form of metaphoric thought. While the nondiscursive, frequently digressive character of the *Atlas* complicates any linear narrative of its themes and contents, Christopher D. Johnson traces several thematic sequences in the panels. By drawing on Warburg's published and unpublished writings and by attending to Warburg's cardinal idea that pathos formulas structure the West's cultural memory, Johnson maps numerous tensions between word and image in the *Atlas*. In addition to examining the work itself, he considers the literary, philosophical, and intellectual historical implications of the *Atlas*. As Johnson demonstrates, the *Atlas* is not simply the culmination of Warburg's lifelong study of Renaissance culture but the ultimate expression of his now literal, now metaphoric search for syncretic solutions to the urgent problems posed by the history of art and culture.

Photographs Objects Histories Elizabeth Edwards, Janice Hart, 2004-06-01 This innovative volume explores the idea that while photographs are images, they are also objects, and this materiality is integral to their meaning and use. The case studies presented focus on photographs active in different institutional, political, religious, and domestic spheres where physical properties, the nature of their use, and the cultural formations in which they function make their objectness central to how we should understand them. The book's contributions are drawn from disciplines including the history of photography, visual anthropology, and art history, with case studies from a

range of countries such as the Netherlands North America Australia Japan Romania and Tibet Each shows the methodological strategies they have developed in order to fully exploit the idea of the materiality of photographic images

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 dur e 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

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

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

The Oxford Handbook of Greek and Roman Art and Architecture Clemente Marconi, 2015 An innovative and up to date synopsis of the field of Greek and Roman Art and Architecture filling a genuine need in the literature

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 Paris and the Cliché of History traces the changing historical meanings of photographs of this city during a century marked by urban renovation war occupation liberation and visual documentation Challenging the idea that photographs merely document the past it calls for new methods of reading photos as material objects with histories of their own and sheds insight on the capital's reduction to an image in the twentieth century **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

Theoretical Approaches to the Archaeology of Ancient Greece Lisa Nevett, 2017-03-06 In the modern world objects and buildings speak eloquently about their creators Status gender identity and cultural affiliations are just a few characteristics we can often infer about such material culture But can we make similar deductions about the inhabitants of the first millennium BCE Greek world Theoretical Approaches to the Archaeology of Ancient Greece offers a series of case studies exploring how a theoretical approach to the archaeology of this area provides insight into aspects of ancient society An introductory section exploring the emergence and growth of theoretical approaches is followed by examinations of the potential insights these approaches provide The authors probe some of the meanings attached to ancient objects townscapes and cemeteries for those who created and used or inhabited them The range of contexts stretches from the early Greek communities during the eighth and seventh centuries BCE through Athens between the eighth and fifth centuries BCE and on into present day Turkey and the Levant during the third and second centuries BCE The authors examine a range of practices from the creation of individual items such as ceramic vessels and figurines through to the construction of civic buildings monuments and cemeteries At the same time they interrogate a range of spheres from craft production through civic and religious practices to funerary ritual

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.

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.

The Enigmatic Realm of **Past Looking Historical Imagination And The Rhetoric Of The Image**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Past Looking Historical Imagination And The Rhetoric Of The Image** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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