



Philippe-Alain Michaud

# Aby Warburg

*and the Image in Motion*

Translated by Sophie Hawkes

Foreword by Georges Didi-Huberman

ZONE BOOKS

# Aby Warburg And The Image In Motion

**Guillaume Favre**



## **Aby Warburg And The Image In Motion:**

**Aby Warburg and the Image in Motion** Philippe-Alain Michaud, 2004 *Cinema and Anachronism* Daniele Dottorini, 2025-10-16 In this book Daniele Dottorini establishes a starting point toward a theory of the anachronism of cinematic images through an exploration of existing films theories and discourses concerning the temporality of images that have shaped the history of cinema Dottorini examines the cinematic form as a specific way of working with the temporality of images emphasizing its medium specificity in its ability to employ a confrontation with the history of both the image itself and the discourses that have reflected on it simultaneously particularly within the contemporary sphere The image is always in a sense spectral phantasmal and open he argues it is a field of tensions which has the unique ability to form connections to other images epochs gazes and visions of the past as it is used time and again in new and different works By building on the work of scholars and artists that have come before him including Warburg Pasolini Deleuze Benjamin Godard and Herzog among many others Dottorini positions the image as not only and not even primarily a datapoint to be analyzed but as a form that is constantly moving changing and forming new connections Ultimately this book constitutes a significant contribution to our understanding of the image as a path built through encounters and comparisons which is but one facet of establishing a history of cinema as a story of returns and survivals

**Acrobatic Modernism from the Avant-Garde to Prehistory** Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity's restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound's slogan Make It New became the generic rallying cry of renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both

New Media and the Artaud Effect Jay Murphy, 2021-11-20 This book proposes following Antonin Artaud an investigation exploring the virtual body neurology and the brain as fields of contestation seeking a clearer understanding of Artaud's transformations that

ultimately leads into examining the relevance Artaud may have for an adequate theory of the current media environment New Media and the Artaud Effect is the only current full length study of the relation of Artaud s work to dilemmas of digital art media and society today It is also singular in that it combines a far reaching discussion of the theoretical implications and ramifications of the late or final Artaud with a treatment of individual media works sometimes directly inspired from Artaud s travails Artaud has long been justly regarded as one of the seminal influences in mid and late 20th century performance and theater it is argued here that Artaud s insights are if anything more applicable to digital post digital society and the plethora of works that are made possible by it **Media Archaeologies, Micro-Archives and Storytelling** Martin

Pogačar,2016-08-30 This book argues that today we live in the culture of the past that delimits our world and configures our potentialities It explores how the past invades our presents and investigates the affective uses of the past in the increasingly elusive present Remembering and forgetting are part of everyday life popular culture politics ideologies and mythologies In the time of the ubiquitous digital media the ways individuals and collectivities re presence their pasts and how they think about the present and the future have undergone significant changes The book focuses on affective micro archives of the memories of the socialist Yugoslavia and investigates their construction as part of the media archaeological practices The author further argues that these affective practices present a way to reassemble the historical and relegitimize individual biographies which disintegrated along with the country in 1991 *The Technical Image* Horst Bredekamp,Vera

Dünkel,Birgit Schneider,2019-04-10 In science and technology the images used to depict ideas data and reactions can be as striking and explosive as the concepts and processes they embody both works of art and generative forces in their own right Drawing on a close dialogue between the histories of art science and technology *The Technical Image* explores these images not as mere illustrations or examples but as productive agents and distinctive multilayered elements of the process of generating knowledge Using beautifully reproduced visuals this book not only reveals how scientific images play a constructive role in shaping the findings and insights they illustrate but also however mechanical or detached from individual researchers choices their appearances may be how they come to embody the styles of a period a mindset a research collective or a device Opening with a set of key questions about artistic representation in science technology and medicine *The Technical Image* then investigates historical case studies focusing on specific images such as James Watson s models of genes drawings of Darwin s finches and images of early modern musical automata These case studies in turn are used to illustrate broad themes ranging from Digital Images to Objectivity and Evidence and to define and elaborate upon fundamental terms in the field Taken as a whole this collection will provide analytical tools for the interpretation and application of scientific and technological imagery **Performing Archives/Archives of Performance** Gunhild

Borggreen,Rune Gade,2013-07-12 *Performing Archives* Archives of Performance contributes to the ongoing critical discussions of performance and its disappearance of the ephemeral and its reproduction of archives and mediatized

recordings of liveness The many contributions by excellent scholars and artists from a broad range of interdisciplinary fields as well as from various locations in research geographies demonstrate that despite the extensive discourse on the relationship between performance and the archive inquiry into the productive tensions between ephemerality and permanence is by no means outdated or exhausted New ways of understanding archives history and memory emerge and address theories of enactment and intervention while concepts of performance constantly proliferate and enable a critical focus on archival residue The contributions in *Performing Archives Archives of Performance* cover philosophical inquiries as well as discussions of specific art works performances and archives Contributions by Heike Roms Amelia Jones Julie Louise Bacon Peter van der Meijden Emma Willis Rivka Syd Eisner Rachel Fensham Sarah Whatley Tracy C Davis Barnaby King Laura Luise Schultz Malene Vest Hansen Mette Sandbye Bodil Marie Stavning Thomsen Margeritha Sprio Annelis Kuhlmann Morten S ndergaard Martha Wilson Catherine Bagnall Paul Clarke Solveig Gade Gunhild Borggreen Rune Gade Louise Wolthers Mathias Danbolt Marco Pustianaz Gunhild Borggreen is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen Rune Gade is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen

*Aby Warburg et l'image en mouvement* Philippe-Alain Michaud, 1998 Warburg asume los riesgos de una iconología crítica basada en la fertilidad de los anacronismos Frente a la gran narrativa teleológica inaugurada por Vasari el método de Warburg opera a través de anacronismos y discontinuidades históricas Mediante procedimientos de montaje enlaza artefactos paganos con obras maestras del Renacimiento la astrología del antiguo Oriente Próximo con la Reforma de Lutero las celebraciones manieristas con las danzas sagradas de los nativos americanos Michaud afirma que Warburg entiende la historia del arte no sólo como reconocimiento de la radical heterogeneidad de los objetos sino como descubrimiento de los valores intrínsecos de la obra de arte tales como las líneas de fractura las contradicciones las tensiones y la energía de la magia del totemismo y del animismo Desafiando las explicaciones normativas del clasicismo europeo occidental localiza las fuentes del Renacimiento en el espíritu dionisiaco en la expresión de movimiento y danza en la experiencia del trance personificada en la ninfa frénica o la mánade extática

*The Believer*, 2008 **Images** Sunil Manghani, 2013 *Images Critical and Primary Sources* is a major multi-volume work of reference that brings together seminal writings on the image Taking an interdisciplinary approach the essays range across the domains of philosophy history art aesthetics literature science anthropology critical theory and cultural studies The essays reveal a wide set of perspectives problematics and approaches helping to frame a rich encompassing view of what we can broadly term image studies The four volumes are arranged thematically each separately introduced and with the essays structured into specific sections for easy reference Volume 1 *Understanding Images* establishes conceptual historical ideological and philosophical framings for understanding and defining the image followed in Volume 2 *The Pictorial Turn* with a focus on the most enduring and constitutive question of the image its relationship to with and against text and textuality Volume 3 *Image Theory* offers

representative materials covering key theoretical approaches for analyzing interpreting and critiquing the image Finally Volume 4 Image Cultures examines a wide range of social and cultural contexts of the image which covers aspects of visual evidence image and memory visual methodologies scientific imaging and the practical engagement of image makers Images Critical and Primary Sources offers a major scholarly resource for any researchers involved in the study of the image and visual culture

About Mieke Bal Deborah Cherry, 2008-12-15 A collection of essays celebrating Mieke Bal one of Europe's foremost scholars in art history and visual studies with a stellar international reputation Brings together contributions by senior and younger scholars in the fields of art history and visual studies who reflect on Mieke Bal's writings and art practice assessing her contribution and legacies The first collection to consider her writing and art in depth and to develop and extend her thinking in substantial ways Themes include some of Bal's most important ideas and concepts in the visual field such as the theoretical object preposterous history narrativity vision and the gaze cultural memory self reflexivity of the artist the viewer the scholar The essays consider historical art the Sistine chapel Renaissance altar paintings and watercolours alongside more recent film photography graffiti interactive immersive environments online performance and areas of visual interest often positioned outside the pages of art history While Bal has unsurprisingly perhaps become a key figure in the debates between art and visual culture the extraordinarily wide range of visual materials collected here speaks of her path breaking movement between the visual registers of high art and popular cultures her resistance to clear cut distinctions between image and word

The Untranslatable Image Alessandra Russo, 2014-04-15 From the first contacts between European conquerors and the peoples of the Americas objects were exchanged and treasures pillaged as if each side were seeking to appropriate tangible fragments of the world of the other Soon too the collision between the arts of Renaissance Europe and pre Hispanic America produced new objects and new images with the most diverse usages and forms Scholars have used terms such as syncretism fusion juxtaposition and hybridity in describing these new works of art but none of them asserts Alessandra Russo adequately conveys the impact that the European artistic world had on the Mesoamerican artistic world nor treats the ways in which pre Hispanic traditions expertise and techniques as well as the creation of post Conquest images transformed the course of Western art This innovative study focuses on three sets of paradigmatic images created in New Spain between the sixteenth and seventeenth centuries feather mosaics geographical maps and graffiti to propose that the singularity of these creations does not arise from a syncretic impulse but rather from a complex process of untranslatability Foregrounding the distances and differences between incomparable theories and practices of images Russo demonstrates how the constant effort to understand translate adapt decode transform actualize and condense Mesoamerican and European aesthetics traditions knowledge techniques and concepts constituted an exceptional engine of unprecedented visual and verbal creativity in the early modern transatlantic world

Trauma, Hysteria, Philosophy Hanne Charen, Sarah Kamens, 2009 Trauma Hysteria Philosophy includes two essays which investigate philosophically the psychoanalytic

categories of trauma and hysteria each essay seeks a new way to understand such varied concepts as the dialectical theater and the linguistic turn Media Identity is an attempt to reinvestigate the concept of hysteria as a philosophical notion Beginning with the roots of Freud's development of the unconscious moving to Bergson's concept of ontological memory and the body and utilizing Deleuze's work on the virtual this essay attempts to navigate and describe the possibilities of identity in an age of ubiquitous media Far from accepting a pessimistic outlook on the state of the subject this work considers the possibility of an aesthetics of hysteria Turn theories of trauma in the age of linguistics explores the not so implicit relationship between the linguistic turn in critical theory and the growing field of trauma studies Drawing from psychoanalysis critical theory linguistic philosophy and literature Kamens discusses the ways in which language and trauma have grown increasingly interdependent Hannes Charen is an independent scholar writer and book designer based in Brooklyn New York He has his Masters in Philosophy from the European Graduate School and is currently a Ph D candidate Sarah Kamens is a Ph D student in Media and Communications at the European Graduate School where she also received her M A and in Clinical Psychology at Fordham University During the past few years she lived in Palestine and Israel where she conducted psychosocial research and worked in film *Joan Jonas* Joan Jonas,2006 A performance based on the writings of Aby Warburg Conceived and directed by Joan Jonas With original piano score composed and performed by Jason Moran at Dia Beacon Riggio Galleries October 2005 and October 2006 Credit **Flesh of My Flesh** Kaja Silverman,2009-10-28 Through a wide ranging discussion that extends from Ovid and Leonardo da Vinci to Gerhard Richter and from philosophy and literature to time based art Kaja Silverman shows that the master myth of Western subjectivity is the story of Orpheus and Eurydice not that of Oedipus and this Janus faced myth has the capacity both to destroy and to save us *Stages of Conception* Daniel Sack,2010 *Ghosting* Jane Connarty,Josephine Lanyon,2006 **Frieze**,2004 *Still Moving* Karen Redrobe Beckman,Jean Ma,2008-09-17 A collection of essays that discuss the relationship of film and photography with a focus on medium specificity **Spirit of the Place** Péter György,2008-10 A fascinating journey into the often unsettling and shadowy worlds of public memory and memorializing in Europe and the United States of America Inspired and insightful readings of museums monuments libraries and other memory spaces that help to rethink many contemporary orthodoxies about recollective practices cultural heritage and the very relationship between past present and future Expresses the complex relationship between history media arts politics and culture Gyorgy gives first hand account analysis and criticism about places of memory with photos accompanying the text The presented museums range wide in space and genre Holocaust sites museums dedicated to Sigmund Freud all over Europe as well as leading collections of contemporary art Published by the Center for Media and Communications Studies of the Central European University distributed by CEU Press

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du 1<sup>er</sup> juillet 18 novembre 1916 la violence atteint son apogée avec la bataille de la somme au nord ouest de la france 142 jours d offensives contre les lignes de front allemandes et près

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may 18 2023 la bataille de verdun monopolise un nombre de poilus considérable nombreux sont ceux hors d état de combattre c est pourquoi les britanniques sont les principaux

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les allemands battent en retraite devant les russes dans la boucle de la vistule 27 octobre bataille d ypres vaste offensive allemande déclenchée au nord à l est et au sud d ypres en

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1 er août 1914 l allemagne déclare la guerre à la russie 3 août 1914 l allemagne déclare la guerre à la france 4 août 1914 le royaume uni déclare la guerre à l allemagne 5 août

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nov 16 2022 ce premier jour de la bataille de la somme est catastrophique pour le royaume uni puisque plus de 57 000 hommes sont mis hors de combat et 10 000 ont perdu la vie

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les trois premiers jours de la bataille sont donc un vrai succès pour les britanniques cette avance rapide oblige les allemands à se replier sur leur 2ième ligne de défense

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oct 20 2021 la première guerre mondiale est marquée par deux phases de bataille la première une phase de bataille rangée où les deux camps s affrontent puis au fil des

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dans la mémoire collective britannique le 1er juillet 1916 reste un événement traumatique le premier jour de la bataille de la somme est le plus meurtrier de toute l histoire militaire

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mar 7 2014 en vingt quatre heures plus de vingt et un mille soldats britanniques et huit mille allemands vont périr sans que les lignes ne bougent d un pouce par cette seule image joe

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