



The Image Of Antiquity

Y Pai



The Image Of Antiquity:

The Image of Antiquity Sam Smiles, 1994 Investigates how Ancient Britain was imagined in the eighteenth and nineteenth centuries and what part the visual arts played in that process *Likeness and Presence* Hans Belting, 1994 Before the Renaissance and Reformation holy images were treated not as art but as objects of veneration which possessed the tangible presence of the Holy the faithful believed that these images served as relics and were able to work miracles deliver oracles and bring victory to the battlefield In this magisterial book Hans Belting traces the long history of the sacral image and its changing role from surrogate for the represented image to an original work of art in European culture *Likeness and Presence* looks at the beliefs superstitions hopes and fears that come into play as people handle and respond to sacred images and presents a compelling interpretation of the place of the image in Western history Back cover *The Ground of the Image* Jean-Luc Nancy, 2009-08-25 The renowned philosopher provides noteworthy contributions to themes connected with images imagination representation aesthetics and religion *Journal of American Academy of Religion* What is this power that lies in the depths and recesses of an image which is always only an impenetrable surface What secrets are concealed in the ground or in the figures of an image which never does anything but show just exactly what it is and nothing else How does the immanence of images open onto their unimaginable others their imageless origin In this collection of writings on images and visual art Jean Luc Nancy explores such questions through an extraordinary range of references From Renaissance painting and landscape to photography and video from the image of Roman death masks to the language of silent film from Cleopatra to Kant and Heidegger Nancy pursues a reflection on visibility that goes far beyond the many disciplines with which it intersects He offers insights into the religious cultural political art historical and philosophical aspects of the visual relation treating such vexed problems as the connection between image and violence the sacred status of images and in a profound and important essay the forbidden representation of the Shoah In the background of all these investigations lies a preoccupation with finitude the unsettling forces envisaged by the images that confront us the limits that bind us to them the death that stares back at us from their frozen traits and distant intimacies In these vibrant and complex essays a central figure in European philosophy continues to work through some of the most important questions of our time *Image and Concept* Olga Freidenberg, 2006-03-07 First published in 1997 *Image and Concept Mythopoetic Roots of Literature* here finally available in English is devoted to the origins of Greek tragedy In it Freidenberg develops the notion that it was the very transition from thinking based on mythological images to the kind of thinking that makes use of formal logical concepts that resulted in the appearance of literature With the transition from mythological thinking to conceptual thought the content of mythological images became the texture of the new concepts The inherited mythological forms now were reinterpreted conceptually causalized ethicized generalized abstracted This reinterpretation in turn brought about poetic figurality Folkloric material began to be differentiated from the mythological images of the past into various disciplines such

as religion philosophy ethics literature and art Yet differentiated and reinterpreted as it was the folkloric material remained formally preserved in poetic image structure and plot

The Cultural Life of Images Brian Leigh Molyneaux, 2013-10-18 Pictures are often admired for their aesthetic merits but they are rarely treated as if they had as much to offer as the written word They are often overlooked as objects of analysis themselves and tend to be seen simply as adjuncts to the text Images however are not passive and have a direct impact that engages attention in ways independent of any specific text Advertising entertainment and propaganda have realised the extent of this power to shape ideas but the scientific community has hitherto neglected the ways in which visual material conditions the ways in which we think With subjects including prehistoric artworks excavation illustrations artists impressions of ancient sites and peoples and contemporary landscapes photographs and drawings this study explores how pictures shape our perceptions and our expectations of the past This volume is not concerned with the accuracy of pictures from the past or directly about the past itself but is interested instead in why certain subjects are selected why they are depicted the way they are and what effects such images have on our idea of the past This collection constitutes a ground breaking study in historiography which radically reassesses the ways that history can be written

Didi-Huberman and the image Chari Larsson, 2020-09-29 Philosopher and art historian Georges Didi Huberman is one of the most innovative and influential critical thinkers writing today This book is the first English language study of his writing on images An image is a form of representation but what are the philosophical frameworks supporting it The book considers how Didi Huberman takes up this question repeatedly over the course of his career Placing his project in relation to major historical and intellectual contexts it shows not only how he modifies dominant disciplinary traditions but also how the study of images is central to a new way of thinking about poststructuralist inspired art history

Icon Moshe Barasch, Luci Serrano, 1992-08-01 Over the centuries European debate about the nature and status of images of God and sacred figures has often upset the established order and shaken societies to their core Out of this debate an identifiable doctrine has emerged of the image in general and of the divine image in particular This fascinating work concentrates on these historical arguments from the period of Late Antiquity up to the great and classic defenses of images by St John of Damascus and Theodore of Studion *Icon* extends beyond the immediate concerns of religion philosophy aesthetics history and art to engage them all

Law and the Image Costas Douzinas, Lynda Nead, 1999-08 Discussing the diverse relationships between law and the artistic image this book includes coverage of the history of the relationship between art and law and the ways in which the visual is made subject to the force of the law

Aby Warburg and the Image in Motion Philippe-Alain Michaud, 2024-09-10 A compelling analysis of the work of art historian Aby Warburg and its radical implications for the study of visual images Aby Warburg 1866 1929 is best known as the originator of the discipline of iconology and as the founder of the institute that bears his name His followers included some of the celebrated art historians of the twentieth century such as Erwin Panofsky Edgar Wind and Fritz Saxl But his heirs developed for the most part a

domesticated iconology based on the decipherment and interpretation of symbolic material As Philippe Alain Michaud demonstrates in this important book Warburg's project was remote from any positivist or neo Kantian ambitions Nourished on the work of Friedrich Nietzsche and Jacob Burckhardt Warburg fashioned a critical iconology to reveal the irrationality of the image in Western culture Opposing the grand teleological narratives of art inaugurated by Giorgio Vasari Warburg's method operated through historical anachronisms and discontinuities Using procedures of montage collision he brought together pagan artifacts with masterpieces of Florentine Renaissance art the astrology of the ancient Near East with the Lutheran Reformation Mannerist festivals with the sacred dances of Native Americans Michaud insists that for Warburg the practice of art history was not only the recognition of the radical heterogeneity of objects but the discovery within the art work itself of lines of fracture contradictions tensions and the energies of magic empathy totemism and animism Michaud provides us with a book that not only is about Warburg but also extends his intuitions and discoveries into analyses of other categories of imagery like the daguerreotype the chronophotography of Étienne Jules Marey early cinema and the dances of Loie Fuller This edition also includes a foreword by Georges Didi Huberman and texts by Warburg not previously translated into English Chosen as one of the best art books of 2004 by the Washington Post and Bookforum *The Ancient Unconscious* Vered Lev Kenaan, 2019 Although cognitive psychology and neuroscience have usurped the influential position once held by psychoanalysis this volume seeks to reclaim the value of the unconscious as a methodological tool for the study of ancient texts by transforming our understanding of what it means how it operates and how it relates to textual hermeneutics

This book delves into The Image Of Antiquity. The Image Of Antiquity is a vital topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into The Image Of Antiquity, encompassing both the fundamentals and more intricate discussions.

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