

Devant Le Temps Histoire De L Art Et Anachronisme

"How can one make poetry in a disenchanted age? For Giacomo Leopardi (1798-1837) this was the modern subject's most insolvable deadlock, after the Enlightenment's pitiless unveiling of truth. Still, in the poems written in 1828-29 between Pisa and the Marches, Leopardi manages to turn disillusion into a powerful source of inspiration, through an unprecedented balance between poetic lightness and philosophical density. The addressees of these cantos are two prematurely dead maidens bearing names of nymphs, and thus obliquely metamorphosed into the charmingly disquieting deities that in Greek lore brought knowledge and poetic speech through possession. The nymph, Camilletti argues, can be seen as the inspirational power allowing the utterance of a new kind of poetry, bridging antiquity and modernity, illusion and disenchantment, life and death. By reading Leopardi's poems in the light of Freudian psychoanalysis and of Aby Warburg's and Walter Benjamin's thought, Camilletti gives a groundbreaking interpretation of the way Leopardi negotiates the original fracture between poetry and philosophy that characterises Western culture. Fabio Camilletti is Assistant Professor in Italian at the University of Warwick."

Within the hypermediated age where knowledge production is decentered and horizontal, the experience of lived time has become a concordance of temporalities. The literary imagination, which was emblematic of modernity and thoroughly connected to the book as a support structure, has now become integrated within a much vaster regime of publication. Thought concerning the world is from now on a thought concerning a plurality of worlds. By way of six guiding threads (exposition,

media, controversy, publication, institutionalization, archaeology), this essay describes the transformation of cultural forms and visions of history.

The Maximalist Novel sets out to define a new genre of contemporary fiction that developed in the United States from the early 1970s, and then gained popularity in Europe in the early twenty-first century. The maximalist novel has a very strong symbolic and morphological identity. Ercolino sets out ten particular elements which define and structure it as a complex literary form: length, an encyclopedic mode, dissonant chorality, diegetic exuberance, completeness, narratorial omniscience, paranoid imagination, inter-semiocity, ethical commitment, and hybrid realism. These ten characteristics are common to all of the seven works that centre his discussion: *Gravity's Rainbow* by Thomas Pynchon, *Infinite Jest* by David Foster Wallace, *Underworld* by Don DeLillo, *White Teeth* by Zadie Smith, *The Corrections* by Jonathan Franzen, *2666* by Roberto Bolaño, and *2005 dopo Cristo* by the Babette Factory. Though the ten features are not all present in the same way or form in every single text, they are all decisive in defining the genre of the maximalist novel, insofar as they are systematically co-present. Taken singularly, they can be easily found both in modernist and postmodern novels, which are not maximalist. Nevertheless, it is precisely their co-presence, as well as their reciprocal articulation, which make them fundamental in demarcating the maximalist novel as a genre.

This valuable reference is an authoritative guide to 20th century French thought. It considers the intellectual figures, movements and publications that helped define fields as diverse as history, psychoanalysis, film, philosophy, and economics.

Atlas, or the Anxious Gay Science

histoire de l'art et temps des fantômes selon Aby Warburg

Andrea Mantegna

Philosophy-Screens

The Maximalist Novel

In Quest of Theory, Method and Evidence

Transforming Chronologies

This book explores the figure of the snail in Shakespeare and in Renaissance painting. From the emergence of the gastropod object/subject in the text of King Lear and its iconic interface in Giovanni Bellini's painting Allegory of Falsehood, this study follows the path traced by the snail throughout the Ouvre.

This publication approaches MoMA's incomparable drawings collection from a new direction, presenting works not by date but by specific sequences of forms. It suggests that the meaning of a work of art depends not only on its own internal structures but also on relationships to other works.

How can the power of wholes be resisted without essentializing their parts? Drawing on different archives and methodologies, including aesthetics, history, biology, affect, race, and queer,

the interventions in this volume explore different ways of troubling the consistency and stability of wholes, breaking up their closure and making them more dynamic. Doing so without necessarily presupposing or producing parts, an outside, or a teleological development, they indicate the critical potential of partiality without parts.

Argues that the modern subject did not emerge from psychoanalysis or existential philosophy but rather within early-twentieth-century Viennese portraiture.

Georges Didi-Huberman and Film

Concentrationary Cinema

Brazil through French Eyes

Leopardi's Nymphs

Historical Knowledge

Brouhaha

Georges Bataille

Critique—a program of thought as well as a disposition toward the world—is a crucial resource for politics and thought today, yet it is again and again instrumentalized by institutional frames and captured by market logics.

Technologies of Critique elaborates a critical practice that eludes such capture.

Building on Chile's history of dissident artists and the central entangling of politics and aesthetics, Thayer engages continental philosophical traditions, from Aristotle, Descartes and Heidegger through Walter Benjamin and Gilles Deleuze, and in implicit conversation with the Judith Butler, Roberto Esposito, and Bruno Latour, to help pinpoint the technologies and media through which art intervenes critically in socio-political life.

An investigation of the aesthetics and politics of new visual media under twenty-first-century capitalism, from console games to virtual reality to video installation art. In Biopolitical Screens, Pasi Väliäho charts and conceptualizes the imagery that composes our affective and conceptual reality under twenty-first-century capitalism. Väliäho investigates the role screen media play in the networks that today harness human minds and bodies—the ways that images animated on console game platforms, virtual reality technologies, and computer screens capture human potential by plugging it into arrangements of finance, war, and the consumption of entertainment. Drawing on current neuroscience and political and economic thought, Väliäho argues that these images work to shape the atomistic individuals who populate the neoliberal world of accumulation and war. Väliäho bases his argument on a broad notion of the image as something both visible and sayable, detectable in various screen platforms but also in scientific perception and theoretical ideas. After laying out the conceptual foundations of the book, Väliäho offers focused and detailed investigations of the current visual economy. He considers the imagery of first-person shooter video games as tools of

***“neuropower”*; explores the design and construction of virtual reality technologies to treat post-traumatic stress disorder in veterans of Iraq and Afghanistan; and examines three instances of video installation art that have the power to disrupt the dominant regime of sensibility rather than reinforce it.**

In 1858 François-Auguste Biard, a well-known sixty-year-old French artist, arrived in Brazil to explore and depict its jungles and the people who lived there. What did he see and how did he see it? In this book historian Ana Lucia Araujo examines Biard’s Brazil with special attention to what she calls his “tropical romanticism”: a vision of the country with an emphasis on the exotic. Biard was not only one of the first European artists to encounter and depict native Brazilians, but also one of the first travelers to photograph the rain forest and its inhabitants. His 1862 travelogue Deux années en Brésil includes 180 woodcuts that reveal Brazil’s reliance on slave labor as well as describe the landscape, flora, and fauna, with lively narratives of his adventures and misadventures in the rain forest.

Thoroughly researched, Araujo places Biard’s work in the context of the European travel writing of the time and examines how representations of Brazil through French travelogues contributed and reinforced cultural stereotypes and ideas about race and race relations in Brazil. She further summarizes that similar representations continue and influence perspectives today.

In this interdisciplinary anthology, essays study the relationship between the imagination and images both material and mental. Through case studies on a diverse array of topics including photography, film, sports, theater, and

anthropology, contributors focus on the role of the creative imagination in seeing and producing images and the imaginary.

Aesthetics as Political Resistance in Alain Resnais's Night and Fog

Virginia Woolf and the Aesthetics of Vision

Dynamics and Performativity of Imagination

From Cinema to the Digital Revolution

Romanticism and Time

Portraiture and the Birth of the Modern

The Art of Anglo-Saxon England

"Os diversos ensaios que compõem o presente volume, 'Em torno da imagem e da memória', organizado por Elcio Cornelsen, Elisa Amorim e Gonzalo Leiva Quijada, transitam entre diversas expressões artísticas como a pintura, o cinema, a literatura, o desenho, a colagem e, sobretudo, a fotografia, seja enquanto retrato, registro documental, ou enquanto refotografia, fotopintura, fotografia pós-morte e pictorialismo. Assim, nos textos que procuram estabelecer relações entre imagem e memória na arte contemporânea, o que se observa predominantemente é o caráter híbrido da imagem apresentada pelos artistas, o seu caráter

intermediático, que se configura na fronteira entre as diversas linguagens. Já nos ensaios que se voltam para as imagens de eventos traumáticos, ou que se voltam para a busca do que resta do passado no presente, evidencia-se o caráter de resistência da arte: resistência contra o horror, contra o trauma, contra a ausência e, sobretudo, resistência à política do esquecimento. Assim, este livro apresenta ao leitor o olhar múltiplo e instigante de diversos pesquisadores, artistas e escritores, em diálogo com alguns dos pensadores e filósofos indispensáveis para que se reflita o presente e para que se possa vislumbrar os rastros do passado que sobrevivem e insistem nos tempos atuais."

Through original speculations on the surprisingly complementary concepts of simultaneity and delay, and new interpretations of the great philosophers of time, this book proposes an innovative theory of staggered time. In the early 20th Century, Bergson and Husserl (following Einstein) made Simultaneity-what it means for events to

occur at the same time—a central motif in philosophy. In the late 20th Century, Derrida and Deleuze instead emphasized Delay—events staggered over distant times. This struggle between convergent and staggered time also plays out in 20th Century aesthetics (especially music), politics, and the sciences. Despite their importance in the history of philosophy, this is the first book to comprehensively examine the concepts of simultaneity and delay. By putting simultaneity and delay into a dialectical relation, this book argues that time in general is organized by elastic rhythms. Lampert's concepts describe the time-structures of such diverse phenomena as atonal music, political decision-making, neuronal delays, leaps of memory and the boredom of waiting; and simultaneities and delays in everyday experience and behaviour. The term “threshold” captures the overlapping of inside and outside—well beyond the logic of inclusion and exclusion that still prevails in Western civilization—that can be decisive for the way we understand the relationship between

Self and Other. This book discusses the cultural and social “border areas” of modernity, which are to be understood not so much as “zones” in a territorial sense, but rather as “spaces in between,” where different languages and cultures operate.

Situated in a Mediterranean landscape, the Maeght Foundation is a unique Modernist museum, product of an extraordinary collaboration between the architect, Jos?uis Sert, and the artists whose work was to be displayed there. The architecture, garden design and art offer a rare opportunity to see work in settings conceived in active collaboration with the artists themselves. By focusing on the relationship between this art foundation and its Arcadian setting, including Joan Mir?labyrinth, George Braque's pool, Tal-Coat's mosaic wall and Giacometti's terrace, Jan K. Birksted demonstrates how the building articulates many of the ideas that preoccupied this group of artists during the culminating years of their lives. The study pays special attention to the ways in which

architecture can shape the experience of time, and addresses the Modernist desire for wilderness and its problematic roots in the classical Mediterranean ideal. In showing how the design of the Maeght Foundation is a Modernist representation of Mediterranean culture, the author has developed an interpretation of architecture that accommodates not only the architect's handling of material or function, but shows as well how it can be the embodiment of a particular vision of space and time.

Biopolitical Screens

Tracing the Snail in King Lear and Renaissance Painting

A History of What Could Have Been

What Is a People?

Threshold Experiences

Between Urban Topographies and Political Spaces

Making Art (History)

Georges Bataille (1897 - 1962) was a philosopher, writer, and literary critic whose work has had a significant impact across disciplines as diverse as philosophy, sociology,

economics, art history and literary criticism, as well as influencing key figures in post-modernist and post-structuralist philosophy such as Jacques Derrida and Michel Foucault. In recent years, the number of works published on Georges Bataille, as well as the variety of contexts in which his work is invoked, has markedly increased. In *Georges Bataille: Key Concepts* an international team of contributors provide an accessible introduction to and survey of Bataille's thought. The editors' introduction provides an overview of Bataille's work, while the chapters in the first section cover the social, political, artistic and philosophical contexts that shaped his thought. In the second part, each chapter engages with a key theme in Bataille's philosophy, including: art, eroticism, evil, inner experience, heterology, religion, sacrifice, and sovereignty. The final chapter addresses Bataille's literary writings. *Georges Bataille: Key Concepts* is an invaluable guide for students from across the Humanities and Social Sciences, coming to Bataille's work for the first time.

Contributors: Giulia Agostini, Elisabeth Arnould-Bloomfield, Tiina Arppe, Marcus Coelen, Simonetta Falasca-Zamponi, Patrick ffrench, Marina Galletti, Nadine Hartmann, Mark Hewson, Andrew Hussey, Stuart Kendall, Claire Nioche, Gerhard Poppenberg, and Michèle Richman.

Historical Knowledge approaches the topic of historical knowledge in depth and from various angles. It seeks to offer theoretical and methodological building blocks for the use of anyone pursuing historical research. This book brings novel insights into classic and topical issues currently under debate: the importance of theory in historical thinking, the dialectic of "text" and "annotation", the actor and observer levels, the relationship between the general and the individual, the issue of comparison, and the problem of sporadic sources and of understanding the singularity of each one. The overall theme of the book, the possibility of historical knowledge, reflects the very issue that makes historical research distinctive: the challenges of evidence and the problems, both concrete and conceptual,

with deciphering and interpreting remnants of the past. This book refreshes the discussion about sources and proper evidence, two issues that the linguistic turn and the postmodern challenge pushed into the background. The book addresses these issues in an easily accessible way and serves as an introduction and guide to the role of theory, method and evidence in historical research not only for students and scholars of history, but also for anyone outside the field with an interest in the topic. Historical Knowledge is the first book to include texts by the three eminent historians, Professors Natalie Zemon Davis, Carlo Ginzburg and Giovanni Levi. The other contributors, Professors Risto Alapuro, Janken Myrdal and Matti Peltonen, are active debaters in current theoretical and methodological discussion.

A reconsideration of the problem of time in the Renaissance, examining the complex and layered temporalities of Renaissance images and artifacts. In this widely anticipated book, two leading contemporary art historians offer a subtle

and profound reconsideration of the problem of time in the Renaissance. Alexander Nagel and Christopher Wood examine the meanings, uses, and effects of chronologies, models of temporality, and notions of originality and repetition in Renaissance images and artifacts. Anachronic Renaissance reveals a web of paths traveled by works and artists--a landscape obscured by art history's disciplinary compulsion to anchor its data securely in time. The buildings, paintings, drawings, prints, sculptures, and medals discussed were shaped by concerns about authenticity, about reference to prestigious origins and precedents, and about the implications of transposition from one medium to another. Byzantine icons taken to be Early Christian antiquities, the acheiropoieton (or "image made without hands"), the activities of spoliation and citation, differing approaches to art restoration, legends about movable buildings, and forgeries and pastiches: all of these emerge as basic conceptual structures of Renaissance art. Although a work of art does bear witness to the moment of

its fabrication, Nagel and Wood argue that it is equally important to understand its temporal instability: how it points away from that moment, backward to a remote ancestral origin, to a prior artifact or image, even to an origin outside of time, in divinity. This book is not the story about the Renaissance, nor is it just a story. It imagines the infrastructure of many possible stories.

This book focuses on apse mosaics in Rome, which were commissioned by a series of popes between the sixth and ninth centuries CE. Through a synchronic approach that challenges current conceptions about how works of art interact with historical time, Erik Thunø proposes that the apse mosaics produce an inter-visual network that collapses their chronological succession in time into a continuous present in which the faithful join the saints in the one living body of the Church of Rome. Throughout, this book situates the apse mosaics within the broader context of viewership, the cult of relics, epigraphic tradition, and church ritual while engaging topics concerned with

intercession, materiality, repetition and vision.

Trace and Aura

Anachronic Renaissance

Temporalities of Law in the Visual Arts

Devant le temps

Grace, Melancholy, and the Uncanny

The Recurring Lives of St. Ambrose of Milan

Scenes from the Late Medieval Church and the Modern Museum

Draws from twentieth-century French thought on film and aesthetics to address the philosophical significance of the pervasiveness of screens in contemporary technological life as well as the mutation of philosophy that such a pervasiveness seems to require. In The Flesh of Images, Mauro Carbone analyzed Merleau-Ponty's interest in film and modern painting as it relates to his aesthetic theory and as it illuminates our contemporary relationship to images. Philosophy-Screens broadens the work undertaken in this earlier book, looking at the ideas of other twentieth-century thinkers concerning the relationship between philosophy and film, and extending that analysis to address our experience of electronic and digital screens in the twenty-first century. In the first part of the book, Carbone examines the ways that Sartre, Merleau-Ponty, Lyotard, and Deleuze grappled with the philosophical significance of cinema as a novel aesthetic medium unfolding in the twentieth century. He then considers the significance of this philosophical framework for understanding the digital revolution, in particular the extent to which we are increasingly and comprehensively connected with screens. Smartphones, tablets, and computers have become a primary

referential optical apparatus for everyday life in ways that influence the experience not only of seeing but also of thinking and desiring. Carbone's Philosophy-Screens follows Deleuze's call for "a philosophy-cinema" that can account for these fundamental changes in perception and aesthetic production, and adapts it to twenty-first-century concerns. Mauro Carbone is Full Professor of Philosophy at the University Jean Moulin Lyon 3 and honorary member of the Institut Universitaire de France. His books include The Flesh of Images: Merleau-Ponty between Painting and Cinema (translated by Marta Nijhuis) and An Unprecedented Deformation: Marcel Proust and the Sensible Ideas (translated by Niall Keane), both also published by SUNY Press. Marta Nijhuis is Lecturer in Philosophy and Theory of Images at the University Jean Moulin Lyon 3 and at EAC Lyon.

"Explores the Mantegna's potentially transformative impact on the study of the early Renaissance"--
The collected essays in this volume focus on the presentation, representation and interpretation of ancient violence – from war to slavery, rape and murder – in the modern visual and performing arts, with special attention to videogames and dance as well as the more usual media of film, literature and theatre. Violence, fury and the dread that they provoke are factors that appear frequently in the ancient sources. The dark side of antiquity, so distant from the ideal of purity and harmony that the classical heritage until recently usually called forth, has repeatedly struck the imagination of artists, writers and scholars across ages and cultures. A global assembly of contributors, from Europe to Brazil and from the US to New Zealand, consider historical and mythical violence in Stanley Kubrick's Spartacus and the 2010 TV series of the same name, in Ridley Scott's Gladiator, in the work of Lars von Trier, and in Soviet ballet and the choreography of Martha Graham and Anita Berber. Representations of Roman warfare appear in videogames such as Ryse: Son of Rome and Total War, as well as recent comics, and examples from both these media are analysed in the volume. Finally, interviews with two artists offer insight into the ways in which practitioners

understand and engage with the complex reception of these themes.

A Companion to Contemporary Documentary Film presents a collection of original essays that explore major issues surrounding the state of current documentary films and their capacity to inspire and effect change. Presents a comprehensive collection of essays relating to all aspects of contemporary documentary films Includes nearly 30 original essays by top documentary film scholars and makers, with each thematic grouping of essays sub-edited by major figures in the field Explores a variety of themes central to contemporary documentary filmmakers and the study of documentary film – the planet, migration, work, sex, virus, religion, war, torture, and surveillance Considers a wide diversity of documentary films that fall outside typical canons, including international and avant-garde documentaries presented in a variety of media

Literary Temporalities

Em torno da imagem e da memória

Towards Partiality Without Parts

The Image between the Visible and the Invisible

Key Concepts

Depositions

Ancient Violence in the Modern Imagination

Mettre le temps au centre de toute pensée de l'image. Nous sommes devant l'image comme devant du temps - car, dans l'image c'est bien du temps qui nous regarde aussi. Quel genre de temps ? Durée ou instantanéité ? Continuité discontinuité ? Ecoulement ou écroulement ? Généalogie ou nouveauté ? Les questions sont multiples. Ce livre tente de les reformuler, dans toute l'ampleur des débats qui conditionnent, aujourd'hui encore, notre approche des images : depuis l'antique fondation d'une

histoire de l'art chez Pline l'Ancien jusqu'aux plus récents débats sur l'art contemporain. Au cœur de ces dilemmes surgit une position dialectique qu'incarnent bien quelques penseurs non académiques des années vingt et trente, spécialement Walter Benjamin et Carl Einstein. Leur travail théorique est ici relu comme une pensée de l'anachronisme : les images ne sont ni les purs fétiches intemporels que prône l'esthétique classique, ni les simples chroniques figuratives que prône l'histoire de l'art positiviste. Elles sont des montages de temporalités différentes, des symptômes déchirant le cours normal des choses. Quand l'image survient, l'histoire se "démonte", dans tous les sens du mot. Mais, alors, le temps se montre, il s'ouvre dans toute sa complexité, dans son montage de rythmes hétérogènes formant anachronismes. Façon de repenser, dans l'image, les rapports de notre Maintenant avec l'Autrefois. Façon de critiquer une certaine conception de l'histoire en proposant, via l'anachronisme - cette part non dite de l'historien - un nouveau modèle de temporalité. Façon de mettre l'image au centre de toute pensée du temps.

Modern historiography embraces the notion that time is irreversible, implying that the past should be imagined as something 'absent' or 'distant.' Victims of historical injustice, however, in contrast, often claim that the past got 'stuck' in the present and that it retains a haunting presence. History, Memory, and State-Sponsored Violence is centered around the provocative thesis that the way one deals with historical injustice and the ethics of history is strongly dependent on the way one conceives of historical time; that the concept of time traditionally used by historians is structurally more compatible with the perpetrators' than the victims' point of view. Demonstrating that the claim of victims about the continuing presence of the past should be taken seriously, instead of being treated as merely metaphorical, Berber Bevernage argues that a genuine understanding of the 'irrevocable' past demands a radical break with modern historical discourse and the concept of time. By embedding

a profound philosophical reflection on the themes of historical time and historical discourse in a concrete series of case studies, this project transcends the traditional divide between 'empirical' historiography on the one hand and the so called 'theoretical' approaches to history on the other. It also breaks with the conventional 'analytical' philosophy of history that has been dominant during the last decades, raising a series of long-neglected 'big questions' about the historical condition – questions about historical time, the unity of history, and the ontological status of present and past –programmatically pleading for a new historical ethics.

The category of vision is significant for Modernist texts as well as for the unfolding discourse of Modernism itself. Within the general Modernist fascination with the artistic and experimental possibilities of vision and perception this study looks at Virginia Woolf's novels and her critical writings and examines the relation between visuality and aesthetics. An aesthetics of vision, as this study argues, becomes a productive principle of narrative. The visual is not only pertinent to Woolf's processes of composition, but her works create a kind of vision that is proper to the text itself – a vision that reflects on the experience of seeing and renegotiates the relation between the reader and the text. The study investigates key dimensions of aesthetic vision. It addresses vision in the context of theories of aesthetic experience and identifies a semantics of seeing. It analyses functions of symbolic materiality in the presentation of boundaries of perception, modes of temporality and poetic potentialities. In exploring the connections between vision and language, it seeks to provide new perspectives for a reassessment of what occurs in Modernism's relation to vision.

'Eternity is in love with the productions of time'. This original edited volume takes William Blake's aphorism as a basis to explore how British Romantic literature creates its own sense of time. It considers Romantic poetry as embedded in and reflecting on the march of time, regarding it not

merely as a reaction to the course of events between the late-eighteenth and mid-nineteenth centuries, but also as a form of creative engagement with history in the making. The authors offer a comprehensive overview of the question of time from a literary perspective, applying a diverse range of critical approaches to Romantic authors from William Blake and Percy Shelley to John Clare and Samuel Rogers. Close readings uncover fresh insights into these authors and their works, including Frankenstein, the most familiar of Romantic texts. Revising current thinking about periodisation, the authors explore how the Romantic poetics of time bears witness to the ruptures and dislocations at work within chronological time. They consider an array of topics, such as ecological time, futurity, operatic time, or the a-temporality of Venice. As well as surveying the Romantic canon's evolution over time, these essays approach it as a phenomenon unfolding across national borders. Romantic authors are compared with American or European counterparts including Beethoven, Irving, Nietzsche and Beckett. Romanticism and Time will be of great value to literary scholars and students working in Romantic Studies. It will be of further interest to philosophers and historians working on the connections between philosophy, history and literature during the nineteenth century.

Simultaneity and Delay

histoire de l'art et anachronisme des images

Picturing the Language of Images

A Dialectical Theory of Staggered Time

The Politics of the Image

Technologies of Critique

History, Memory, and State-Sponsored Violence

Since its completion in 1955, Alain Resnais's *Night and Fog* (*Nuit et Brouillard*)

has been considered one of the most important films to confront the catastrophe and atrocities of the Nazi era. But was it a film about the Holocaust that failed to recognize the racist genocide? Or was the film not about the Holocaust as we know it today but a political and aesthetic response to what David Rousset, the French political prisoner from Buchenwald, identified on his return in 1945 as the 'concentrationary universe' which, now actualized, might release its totalitarian plague any time and anywhere? What kind of memory does the film create to warn us of the continued presence of this concentrationary universe? This international collection re-examines Resnais's benchmark film in terms of both its political and historical context of representation of the camps and of other instances of the concentrationary in contemporary cinema. Through a range of critical readings, Concentrationary Cinema explores the cinematic aesthetics of political resistance not to the Holocaust as such but to the political novelty of absolute power represented by the concentrationary system and its assault on the human condition.

Discussions of apocalyptic thought and its sources in the ancient Near East, particularly Mesopotamia, have a long scholarly history, with a renewed interest and focus in the recent decades. Outside Assyriological scholarship as well, studies of the apocalyptic give significant credit to the ancient Near East,

especially Babylonia and Iran, as potential sources for the manifestations of this phenomenon in the Hellenistic period. The emphasis on kingship and empire in apocalyptic modes of thinking warrants special attention paid to the regal art of ancient Mesopotamia and adjacent areas in its potential to express the relevant notions. In this book, Mehmet-Ali Ata demonstrates the importance of visual evidence as a source for apocalyptic thought. Focusing on the so-called investiture painting from Mari, he relates it to parallel evidence from the visual traditions of the Assyrian Empire, ancient Egypt, and Hittite Anatolia.

Georges Didi-Huberman is a philosopher of images whose work is overdue for attention from English-language readers. Since the publication of his first book in 1982, he has published 46 essays, mostly with the prestigious Editions de Minuit, on topics ranging from monographs on individual artists to critical excursions into political philosophy. He is recognised in France and elsewhere in Europe as one of the foremost philosophers of the image writing today. In *Georges Didi-Huberman and Film*, Alison Smith concentrates on how Didi-Huberman's work has been informed by cinema, especially in his major (and ongoing) recent work *L'Oeil de l'Histoire* (The Eye of History). The book traces the development of Didi-Huberman's visual thought towards a cinematic sensibility already inherent in his early work on images in relationship to each

other. After exploring his increasingly political understanding of the vital role of cinematic montage, it traces his growing understanding of cinema as a medium for expressing a dynamic representation of peoples' memory and experience, and documents his engagement with contemporary filmmakers such as Laura Waddington and Vincent Dieutre.

What Is a People? seeks to reclaim "people" as an effective political concept by revisiting its uses and abuses over time. Alain Badiou surveys the idea of a people as a productive force of solidarity and emancipation and as a negative tool of categorization and suppression. Pierre Bourdieu follows with a sociolinguistic analysis of "popular" and its transformation of democracy, beliefs, songs, and even soups into phenomena with outsized importance. Judith Butler calls out those who use freedom of assembly to create an exclusionary "we," while Georges Didi-Huberman addresses the problem of summing up a people with totalizing narratives. Sadri Khiari applies an activist's perspective to the racial hierarchies inherent in ethnic and national categories, and Jacques Rancière comments on the futility of isolating theories of populism when, as these thinkers have shown, the idea of a "people" is too diffuse to support them. By engaging this topic linguistically, ethnically, culturally, and ontologically, the voices in this volume help separate "people" from its fraught associations to

pursue more vital formulations. Together with *Democracy in What State?*, in which Giorgio Agamben, Alain Badiou, Daniel Bensaid, Wendy Brown, Jean-Luc Nancy, Jacques Rancière, Kristin Ross, and Slavoj Žižek discuss the nature and purpose of democracy today, *What Is a People?* expands an essential exploration of political action and being in our time.

The Columbia History of Twentieth-century French Thought

Modernism and the Mediterranean

Art and Immortality in the Ancient Near East

Danse Macabre

The Subject in Art

L'image survivante

Worlds of the Contemporary

From late medieval reenactments of the Deposition from the Cross to Sol Lewitt's *Buried Cube*, *Depositions* is about taking down images and about images that anticipate being taken down.

Foretelling their own depositions, as well as their re-elevations in contexts far from those in which they were made, the images studied in this book reveal themselves to be untimely--no truer to their first appearance than to their later

reappearances. In *Depositions*, Amy Powell makes the case that late medieval paintings and ritual reenactments of the Deposition from the Cross not only picture the deposition of Christ (the *Imago Dei*) but also allegorize the deposition of the image as such and, in so doing, prefigure the lowering of "dead images" during the Protestant Reformation. Late medieval pre-figurations of Reformation iconoclasm anticipate, in turn, the repeated "deaths" of art since the advent of photography: that is the premise of the vignettes devoted to twentieth-century works of art that conclude each chapter of this book. In these vignettes, images that once stood in late medieval churches now find themselves among works of art from the more recent past with which they share certain formal characteristics. These surreal encounters compel us to reckon with affinities between images from different times and places. Turning

pseudomorphosis--formal resemblance where there is no similarity of artistic intent -- on its head, Powell explores what happens to our understanding of historically and conceptually distant works of art when they look alike.

An exploration of hypothetical turning points in history from

Ancient Greece to September 11 What if history, as we know it, had run another course? Touching on alternate histories of the future and the past, or uchronias, *A Past of Possibilities* encourages deeper consideration of watershed moments in the course of history. Wide-ranging in scope, it examines the Boxer Rebellion in China, the 1848 revolution in France, and the assassination of Archduke Franz Ferdinand in 1914, and integrates science fiction, history, historiography, sociology, anthropology, and film. In probing the genre of literature and history that is fascinated with hypotheticals surrounding key points in history, Quentin Deluermoz and Pierre Singaravélou reach beyond a mere reimagining of history, exploring the limits and potentials of the futures past. From the most bizarre fiction to serious scientific hypothesis, they provide a survey of the uses of counterfactual histories, methodological issues on the possible in social sciences, and practical proposals for using alternate histories in research and the wider public. *Picturing the Language of Images* is a collection of thirty-three previously unpublished essays that explore the complex and ever-evolving interaction between the verbal and the visual. The

uniqueness of this volume lies in its bringing together scholars from around the world to provide a broad synchronic and diachronic exploration of the relationship between text and image, as well as a reflection on the limits of representation through a re-thinking of the very acts of reading and viewing. While covering a variety of media—such as literature, painting, photography, film and comics—across time—from the 18th century to the 21st century—this collection also provides a special focus on the work of particular authors, such as A. S. Byatt, W. G. Sebald, and Art Spiegelman.

From one of the foremost medievalists of our time, a groundbreaking work on history and memory that goes well beyond the life of this influential saint. Elected bishop of Milan by popular acclaim in 374, Ambrose went on to become one of the four original Doctors of the Church. There is much more to this book, however, than the captivating story of the bishop who baptized Saint Augustine in the fourth century. Trace and Aura investigates how a crucial figure from the past can return in different guises over and over again, in a city that he inspired and shaped through his beliefs and political convictions. His

recurring lives actually span more than ten centuries, from the fourth to the sixteenth. In the process of following Ambrose's various reincarnations, Patrick Boucheron draws compelling connections between religion, government, tyranny, the Italian commune, Milan's yearning for autonomy, and many other aspects of this fascinating relationship between a city and its spiritual mentor who strangely seems to resist being manipulated by the needs and ambitions of those in power.

An Atlas of Drawings

A Companion to Contemporary Documentary Film

A Nineteenth-Century Artist in the Tropics

Shakespeare's Spiral

De/Constituting Wholes

The Apse Mosaic in Early Medieval Rome

The Fear and the Fury

A revolutionary approach exploring legal themes such as justice, legitimacy, sovereignty, and power through close readings of major works of art.

Comprendre une image ? L'expérience nous enseigne qu'il faut se mettre, en la regardant, à l'écoute de sa teneur temporelle, cette polyrythmie dont elle est toute tissée. Or, les modèles historiques standard - passé et présent, ancien et nouveau, obsolescences et renaissances, moderne et postmoderne - échouent à décrire cette complexité. Prolongeant une enquête sur l'anachronisme menée dans *Devant le temps*, ce

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livre propose de redonner valeur d'usage à une notion délaissée par les sciences historiques : la survivance. Façon d'interroger, au cœur même de leur histoire, la mémoire à l'œuvre dans les images de la culture. C'est Aby Warburg (1866-1929) qui, le premier, fit de la survivance (Nachleben) le motif central de son approche anthropologique de l'art occidental : elle est ici étudiée dans sa logique, dans ses sources et dans ses résonances philosophiques, qui vont de l'historicité selon Burckhardt à l'inconscient selon Freud en passant par les survivals selon Tylor, l'éternel retour selon Nietzsche, la mémoire biologique selon Darwin, la morphologie selon Goethe, l'empathie selon Vischer, la phénoménologie du temps psychique selon Binswanger... Cette multiplicité d'approches était bien la seule voie possible pour décrire la paradoxale " vie " (Leben) des images. Par une telle démarche heuristique - c'est-à-dire jamais dogmatique -, Warburg nous introduit aux paradoxes constitutifs de l'image elle-même : sa nature de fantôme et sa capacité de revenance, de hantise ; son pouvoir de transmettre le pathos dans une chorégraphie de gestes fondamentaux, que théorise le concept, crucial, de Pathosformel ; sa structure de symptôme où se mêlent latences et crises, mémoire et désir, répétitions et différences, refoulements et après-coups. L'image s'y révèle comme le théâtre intense de temps hétérogènes qui prennent corps ensemble. De tout cela naît un savoir nouveau. C'est une connaissance par le montage que le dernier projet de Warburg, Mnemosyne, met en œuvre de façon si étonnamment actuelle. Walter Benjamin a posé qu'une histoire de la culture ne va pas sans la mise au jour d'un " inconscient de la vision ". Aby Warburg avait compris qu'une telle mise au jour n'est possible qu'à interroger cet " inconscient du temps " qu'est la survivance.

A fresh appraisal of the art of Anglo-Saxon England, focusing on art as an aesthetic vehicle and art as an active political force.

Aby Warburg's Mnemosyne Atlas (1925–1929) is a prescient work of mixed media assemblage, made up

of hundreds of images culled from antiquity to the Renaissance and arranged into startling juxtapositions. Warburg's allusive atlas sought to illuminate the pains of his final years, after he had suffered a breakdown and been institutionalized. It continues to influence contemporary artists today, including Gerhard Richter and Mark Dion. In this illustrated exploration of Warburg and his great work, Georges Didi-Huberman leaps from Mnemosyne Atlas into a set of musings on the relation between suffering and knowledge in Western thought, and on the creative results of associative thinking. Deploying writing that delights in dramatic jump cuts reminiscent of Warburg's idiosyncratic juxtapositions, and drawing on a set of sources that ranges from ancient Babylon to Walter Benjamin, Atlas, or the Anxious Gay Science is rich in Didi-Huberman's trademark combination of élan and insight.

The Maeght Foundation

Image, Power, and the Neoliberal Brain

A Past of Possibilities

From Thomas Pynchon's Gravity's Rainbow to Roberto Bolano's 2666

Time and Justice