

Photographs at the Frontier

ABY WARBURG IN AMERICA 1895-1896



Photographs At The Frontier Aby Warburg In America 18951896

**Nicholas Mann, Benedetta Cestelli
Guidi**



Photographs At The Frontier Aby Warburg In America 18951896:

Photographs at the Frontier Nicholas Mann, Benedetta Cestelli Guidi, 1998 These largely unpublished photographs some only recently discovered were taken by Aby Warburg on his trip to the American frontier in 1895 Neither a photographer nor a native tourist Warburg was a scholar with a camera As seen though his own cultural and psychological perspective on art these insightful photographs are significant not only to the study of Native American and frontier life but also to an understanding of Warburg's unique vision of cultural history 80 duotone photos **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 Studies on Aby Warburg, Fritz Saxl and Gertrud Bing Dorothea McEwan, 2023-03-21 Originally published in German Italian and French these articles have been translated into English for the first time by the author the former archivist of The Warburg Institute London Aby Warburg's research and writings centred on images their origins and metamorphoses and their explanations and interpretations The articles include discussions of Warburg's academic work with colleagues such as James Loeb the American Hellenist and philanthropist and founder of the Loeb Classical Library and with Josef Strzygowski the Polish Austrian art historian of the Vienna School of Art History Further articles include notes on Warburg's Serpent Ritual lecture of 1923 his politico cultural initiative in 1914 1915 his work on caricature in particular the Struwwelpeter topic and

discussions on the topic of Judaica The Viennese art historian Fritz Saxl became his trusted friend and collaborator helping to gather Warburg's large collection of books and photographs into the foundation of an academic institution in Hamburg in the 1920s and then for a second time in London in the 1930s The Warburg Institute has become one of the world's leading centres of intellectual history CS 1109 *Dynamis of the Image* Emmanuel Alloa, Chiara Cappelletto, 2020-05-05 Images are not neutral conveyors of messages shipped around the globe to achieve globalized spectatorship They are powerful forces that elicit very diverse responses and can resist new visual hegemonies of our global world Bringing together case studies from the field of media art politics religion anthropology and science this volume breaks new ground by reflecting on the very power of images beyond their medial exploitation The contributions by Hans Belting Susan Buck Morss Georges Didi Huberman W J T Mitchell and Ticio Escobar among others testify that globalization does not necessarily equal homogenization and that images can open up alternative ways of picturing what is to come **Mythistory** Joseph Mali, 2003-05 Ever since Herodotus declared in *Histories* that to preserve the memories of the great achievements of the Greeks and other nations he would count on their own stories historians have debated whether and how they should deal with myth Most have sided with Thucydides who denounced myth as unscientific and banished it from historiography In *Mythistory* Joseph Mali revives this oldest controversy in historiography Contesting the conventional opposition between myth and history Mali advocates instead for a historiography that reconciles the two and recognizes the crucial role that myth plays in the construction of personal and communal identities The task of historiography he argues is to illuminate not eliminate these fictions by showing how they have passed into and shaped historical reality Drawing on the works of modern theorists and artists of myth such as Nietzsche and Wittgenstein Joyce and Eliot Mali redefines modern historiography and relates it to the older notion and tradition of mythistory Tracing the origins and transformations of this historiographical tradition from the ancient world to the modern Mali shows how Livy and Machiavelli sought to recover true history from uncertain myth and how Vico and Michelet then reversed this pattern of inquiry seeking instead to recover a deeper and truer myth from uncertain history In the heart of *Mythistory* Mali turns his attention to four thinkers who rediscovered myth in and for modern cultural history Jacob Burckhardt Aby Warburg Ernst Kantorowicz and Walter Benjamin His elaboration of the different biographical and historiographical routes by which all four sought to account for the persistence and significance of myth in Western civilization opens up new perspectives for an alternative intellectual history of modernity one that may better explain the proliferation of mythic imageries of redemption in our secular all too secular times Art Is Not What You Think It Is Donald Preziosi, Claire Farago, 2012-02-13 *Art Is Not What You Think It Is* utilizes original research to present a series of critical incursions into the current state of debate on the idea of art making manifest what has been largely missing or unsaid in those discussions Links museology history theory and criticism to the realities of contemporary social conditions and shows how they have structurally functioned in a variety of contexts Deals with divisive and

controversial problems such as blasphemy and idolatry and the problem of artistic truth Addresses relations between European notions about art and artifice and those developed in other and especially indigenous cultural traditions The Study of Photography in Latin America Nathaniel Gardner, 2025-06-17 In this book Nathaniel Gardner provides an insider's perspective to the study of photography in Latin America He begins with a carefully structured introduction that lays out his unique methodology for the book which features over eighty photographs and the insights from sixteen prominent Latin American photography scholars and historians including Boris Kossoy John Mraz and Ana Mauad The work reflects the advances and developments of the study of photography throughout Latin America with certain emphasis on Brazil and Mexico The author further underlines the role of important institutions and builds context by discussing influential theories and key texts that currently guide the discipline The Study of Photography in Latin America is critical to all who want to expand their current knowledge of the subject and engage more robustly with its experts **Aby Warburg 150** David Freedberg, Claudia Wedepohl, 2024-04-01 Aby Warburg is regarded as one of the great pioneers of modern cultural studies This book brings together texts by many of the most renowned researchers in the field who have been influenced by his work They address his extraordinary impact on the understanding of cultural transmission and the influence of images and texts across time and space What emerges is the continuing significance of Warburg for our own times No one concerned with the many forms of the survival of the past in the present and the infinitely complex relationships between images and society will want to miss this book Published in cooperation with the Warburg Institute London and with the assistance of a grant from the Italian Academy for Advanced Studies in America at Columbia University New York Look inside **Art History and Its Institutions** Elizabeth Mansfield, 2002 What is art history The answer depends on who asks the question Museum staff academics art critics collectors dealers and artists themselves all stake competing claims to the aims methods and history of art history Dependent on and sustained by different and often competing institutions art history remains a multi faceted field of study Art History and Its Institutions focuses on the professional and institutional formation of art history showing how the discourses that shaped its creation continue to define the field today Grouped into three sections articles examine the sites where art history is taught and studied the role of institutions in conferring legitimacy the relationship between modernism and art history and the systems that define and control it From museums and universities to law courts and photography studios the contributors explore a range of different institutions revealing the complexity of their interaction and their impact on the discipline of art history **BOOK JACKET** **Window on the West** Judith A. Barter, Art Institute of Chicago, 2003 This book depicts a group of Chicago patrons who sought to shape the city's identity and foster a uniquely American style by supporting local artists who depicted the West **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

Warburg and Living Thought Monica Centanni, 2022-07-18 Aby Warburg the founder of a new Science of Culture the scholar who gave back word to the image a militant intellectual so wrote Gertrud Bing for whom no distinction exists between life and thought pioneer of new research methods inventing machines of knowledge architect of spaces designed as arenas of thought The Library for the Science of Culture transferred from Hamburg to London in 1933 and the Mnemosyne Atlas are the achievements to which the most substantial part of his heritage is linked The ten essays here collected for the first time all stemming from the Italian cultural milieu trace with clarity Warburg's living thought Giorgio Pasquali Mario Praz Gertrud Bing Arsenio Frugoni Giorgio Agamben Guglielmo Bilancioni Alessandro Dal Lago Gianni Carchia Salvatore Settis Kurt W Forster Maurizio Ghelardi the polyphonic dialogue whether from close up or at a distance between scholars of diverse backgrounds casts a new beacon of light that illuminates with clarity and precision Warburg's personality and intellectual legacy Summary Foreword by Monica Centanni Giorgio Pasquali A Tribute to Aby Warburg 1930 Mario Praz Aby Warburg *Gesammelte Schriften* 1934 Gertrud Bing Aby M Warburg 1960 Arsenio Frugoni *The Renewal of Aby Warburg* 1967 Giorgio Agamben *Aby Warburg and the Nameless Science* 1975 1984 Guglielmo Bilancioni *Aby Warburg the great Lord of the Labyrinth* 1984 Alessandro Dal Lago *The Archaic and its Double Aby Warburg and Anthropology* 1984 Gianni Carchia *Aby Warburg Symbol and Tragedy* 1984 Salvatore Settis *Warburg continuatus The Description of a Library* 1985 1992 Kurt W Forster *Aby Warburg A Cartographer of Passions* 1999 Maurizio Ghelardi *The final Warburg* 2004 Afterword Monica Centanni *Aby Warburg and Living Thought* Monica Centanni Monica Centanni a classical philologist teaches Greek Language and Literature in Venice where the activities of the Seminario Mnemosyne take place since 2000 Centanni is the director of

An Early Album of the World Christine Barthe (ed.), Carmen Pérez González, Issam Nassar, Éric

Geoffroy,2019-04-24T00:00:00+02:00 Featuring a broad selection of photographs from Mus e du Quai Branly Jacques Chirac and other French partner museums the exhibition catalogue explores the circumstances in which photography was introduced in Europe since 1839 and then practiced around the world including the Middle East Africa Asia and the Americas by leading photographers like Jacques Philippe Potteau Isidore van Kinsbergen Auguste Bartholdi D sir Charnay Muhammad Sadiq Bey Lala Deen Dayal Abdullah Brothers and Timothy O Sullivan It also features a selection of historical texts on photography by prominent theologian and philosopher the Emir Abd el Kader

The Survival of Images Louis Rose,2001 In The Survival of Images Louis Rose offers an engaging exploration of these changes as they occurred in three key areas of inquiry at the turn of the century art history classics and the emerging field of psychoanalysis Discussing each one s endeavors within a historically rich context The Survival of Images offers insights into the concepts and methods that would animate the study of culture for much of the twentieth century BOOK JACKET

The Remembrance of Things Past Matthew Rampley,2000 The art historian Aby M Warburg and the philosopher Walter Benjamin are widely respected as two of the most significant cultural theorists of the twentieth century Their common interests in historiography the function of collective memory and the relation of modern society to earlier stages of human social existence were important examples of the attempt to articulate analyse and represent the experience of modernity Drawing on a variety of discourses from aesthetics art history anthropology and psychology they presented an account of modernity and human development that represented an important counter to the optimistic belief in progress prevalent amongst their contemporaries Rarely however have the connections between these two thinkers been explored in depth This volume consists of an exploration of the intellectual relation between them considering their varying responses to the question of the meaning of modernity and above all their common legacy for the present

Dynamic Aspects Of Natural Products Chemistry Takeshi Ogura,1997-11-21 Preface Natural products chemistry has a long history and could be regarded as having its roots in the use of many kinds of herbal mixtures as crude drugs in traditional medicine Systems of traditional medicine have been practiced in China and Japan for thousands of years and virtually all regions of the world have used natural materials to treat human disease It was clear that many plants herbs etc contain components with powerful biological activities The dawn of modern natural products chemistry began with the isolation of the active component morphine from opium Subsequently various alkaloids were isolated from medicinal plants and employed clinically The discovery and the development of penicillin as a microbial metabolite opened up the era of antibiotics which have saved countless lives in the past half century or so The isolation and synthesis of steroid hormones resulted in the development of new concepts in molecular stereochemistry and organic synthetic techniques as did the discovery of bioactive lipids such as prostaglandins and leukatrienes bioactive peptides such as enkephalins and endetherines and oligosaccharides including glycoproteins Further the discovery of plant hormones has led to great strides in plant biotechnology including plant tissue cultures and derivatives of insect hormones

and pheromones are now used as pesticides Thus applications of natural products chemistry have become all pervasive in modern society Apart from the extensive practical applications of natural products and their derivatives natural products chemistry has played a central role in the development of modern organic chemistry as a result of its focus on structural and synthetic studies of often highly complex and inaccessible molecules Biosynthetic studies have also attracted much attention aiming to answer the questions of why and how such a large number and variety of compounds are synthesised by organisms Researchers in the field of biosynthesis first focused on elucidation of the pathways of secondary metabolism and then on the mechanisms of the enzymes catalyzing the biosynthetic reactions This was an extremely difficult task because rather large amounts of enzymes are required for the investigation of reaction mechanisms and the enzyme proteins are often unstable and not easy to purify However in recent years the development of molecular biology has made gene and protein engineering rather routine Thus studies of mechanistic enzymology can now be conducted with cloned and overexpressed enzyme proteins It has been shown that the enzymes responsible for the biosynthesis of antibiotics in *Streptomyces* spp are encoded in gene clusters Further cloning and functional analysis of the genes associated with flavonoid biosynthesis should soon cast light on the interesting question of why flavonoids are ubiquitously present in plant leaves Life is maintained not only by large molecules such as proteins and nucleic acids but also by many small molecules which have essential and diverse roles in the physiology of living organisms Such compounds often have highly specific interactions with target receptors but the mechanisms involved largely remain to be explored Current methodology means that this task can be addressed and this in turn should lead to a host of new applications for natural products and their derivatives The key may be an interdisciplinary approach taking account of both biological function and molecular behaviour based on precise structure recognition As we increasingly understand the mechanisms of molecular recognition that operate in nature many possibilities should open up for artificial control or modification of biological functions as well as new challenges for synthetic organic chemists Our intention in this book is to focus on such dynamic aspects of natural products chemistry By dealing in detail with representative topics to which the most modern techniques of research have been applied we hope to emphasize the value of combining traditional approaches to natural products chemistry with current biochemical and molecular biological ideas Each chapter provides sufficient background information and experimental detail to make the subject accessible to non specialists It is our hope that these examples of recent progress in key areas of natural products chemistry will stimulate work in related topics by illustrating the power of a modern interdisciplinary approach to the subject

Creative Writing and Art History
Catherine Grant, Patricia Rubin, 2012-03-19 Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing Essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art Considers the ways in which the writing of art history intersects with creative writing Covers a diverse subject matter from late Neolithic stone circles to

the writing of a sentence by Flaubert The collection both contains essays that survey the topic as well as more specialist articles Brings together specialist contributors from both sides of the Atlantic

The Art of the Anthropological Diorama Noemie Etienne, 2021-09-08 Dioramas are devices on the frontier of different disciplines art anthropology and the natural sciences to name a few Their use developed during the nineteenth century following reforms aimed at reinforcing the educational dimension of museums While dioramas with human figures are now the subject of healthy criticism and are gradually being dismantled a thorough study of the work of artists and scientists who made them helps shed light on their genesis Among other displays this book examines anthropological dioramas of two North American museums in the early twentieth century the American Museum of Natural History in New York and the New York State Museum Sites of creation and mediation of knowledge combining painting sculpture photography and material culture dioramas tell a story that is always political

On the Animation of the Inorganic Spyros Papapetros, 2012-06-08 Throughout human history people have imagined inanimate objects to have intelligence language and even souls In our secular societies today we still willingly believe that nonliving objects have lives of their own as we find ourselves interacting with computers and other equipment In On the Animation of the Inorganic Spyros Papapetros examines ideas about simulated movement and inorganic life during and after the turn of the twentieth century a period of great technical innovation whose effects continue to reverberate today Exploring key works of art historians such as Aby Warburg Wilhelm Worringer and Alois Riegl as well as architects and artists like Fernand Leger Mies van der Rohe and Salvador Dalí Papapetros tracks the evolution of the problem of animation from the fin de siècle through the twentieth century He argues that empathy the ability to identify with objects of the external world was repressed by twentieth century modernist culture but it returned projected onto inorganic objects such as machines automobiles and crystalline skyscrapers These modern artifacts he demonstrates vibrated with energy life and desire of their own and had profound effects on people Subtle and insightful this book will change how we view modernist art architecture and their histories

Transforming Images Claire J. Farago, Donna Pierce, 2006 The essays collected here explore the Catholic instruments of religious devotion produced in New Mexico from around 1760 until the radical transformation of the tradition in the twentieth century The writers in this volume make three key arguments First they make a case for bringing new theoretical perspectives and research strategies to bear on the New Mexican materials and other colonial contexts Second they demonstrate that the New Mexican materials provide an excellent case study for rethinking many of the most fundamental questions in art historical and anthropological study Third the authors collectively argue that the New Mexican images had and still have importance to diverse audiences and makers

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