

# Aby Warburg An Intellectual Biography By E H Gombrich

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**e176 | After Warburg** - Maurizio Ghelardi  
Editoriale a cura di Maurizio Ghelardi e Daniela Sacco. Maurizio Ghelardi, Edgar Wind, Percy Schramm e il Warburg-Kreis. Sui concetti di Nachleben, renovatio, correctio. Ianick Takaes, The Demented, the Demonic, and the Drunkard. Edgar Wind's Anarchic Art Theory. Adrian Rifkin, Mnemosyne, Itself. Elizabeth Sears, Warburg and Steinmann as Forschertypen. Lucrezia Not, La complessa vicenda editoriale di Saturno e la melanconia. Quattro lettere inedite del carteggio Einaudi-Warburg Institute. Lucas Burkart, "Le fantasticherie di alcuni confratelli amanti dell'arte...". Sulla situazione della Biblioteca Warburg per la Scienza della Cultura tra il 1929 e il 1933, traduzione di Costanza Giannaccini. Roberto Ohrt e Axel Heil, Sul Nachleben di Mnemosyne. Bilderatlas Mnemosyne-The Original. Eine Konflikt Geschichte. Interview with Roberto Ohrt, on the exhibition in Berlin. Interview by Bianca Maria Fasiolo Neville Rowley, Atlas redux.  
From Poliziano to Machiavelli - Peter Godman 2019-01-15  
Peter Godman presents the first intellectual history of Florentine humanism from the lifetime of Angelo Poliziano in the later fifteenth century to the death of Niccolo

Machiavelli in 1527. Making use of unpublished and rare sources, Godman traces the development of philological and official humanism after the expulsion of the Medici in 1494 up to and beyond their restoration in 1512. He draws long overdue attention to the work of Marcello Virgilio Adriani--Poliziano's successor in his Chair at the Studio and Machiavelli's colleague at the Chancery of Florence. And he examines in depth the intellectual impact of Savonarola and the relationship between secular and religious and oral and print cultures. Godman shows a complex reaction of rivalry and antagonism in Machiavelli's approach to Marcello Virgilio, who was the leading Florentine humanist of the day. But he also demonstrates that Florentine humanists shared a common culture, marked by a preference for secular over religious themes and by constant anxiety about surviving and prospering in the city's dangerous political climate. The book concludes with an appendix, drawn from previously inaccessible archives, about the censorship of Machiavelli by the Inquisition and the Index. From Poliziano to Machiavelli adds new depth to the intellectual history of Forence during his most dynamic period in its history. Originally published in 1998. The

Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Crossing Boundaries** - Larry Jones  
2001-10

Jones (history, Canisius College, Buffalo, NY) introduces "crossing borders" as a metaphor for challenging racial, geo-political, and disciplinary divides. In 13 papers originally delivered at a namesake 1998 U. of Buffalo conference honoring German-Jewish refugee historian G. Iggers, US and German academics explore the leitmotifs of migration, ethnicity, and minorities in public policy in Germany and the US; the struggle for civil rights in both countries; new perspectives on the experiences of Jewish refugees from Germany; and reflections on difference and equality in historiography, with a contribution by Iggers. Lacks an index. c. Book News Inc.

[Agogic Maps](#) - Raffaele Pe 2017-01-20

This book explores the value of the musical concept of "agogics" – the modification of regular rhythm to enhance expressive potential – in understanding urban spatial configurations within the current technological context and in developing urban maps that exploit sonic signals to create an open learning framework. The book starts by discussing the meaning and significance of agogics in the musical and artistic realm, with reference to the work of Adolphe Appia, Emile-Jaques Dalcroze, and Iannis Xenakis, among others. Its relevance to cartography and mapping is then examined, taking into account the contributions of Ian McHarg, Bill Hillier, Mark Shepard, and Robin Minard. The nature and value of agogic maps, for example in fostering awareness of place and effective

organization of spatial development, are described in detail, with reference to case studies in Dar es Salaam, Tanzania and Segrate, Italy. It is explained how agogic maps take advantage of innovative categories and scripting equipment to provide a new mapping instrument for spatial and urban configurations, highlighting the interdependence between aural signals and spatial variables. This book will be of interest to architects, urbanists, and musicians with a specific interest in space and sound design.

**Platonism** - Valery Rees 2020-11-30  
Platonism, Ficino to Foucault explores some key chapters in the history Platonic philosophy from the revival of Plato in the fifteenth century to the new reading of Platonic dialogues promoted by the so-called 'Critique of Modernity'.

**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.

A Companion to Intellectual History -

Richard Whatmore 2015-11-06

A Companion to Intellectual History provides an in-depth survey of the practice of intellectual history as a discipline. Forty newly-commissioned chapters showcase leading global research with broad coverage of every aspect of intellectual history as it is currently practiced. Presents an in-depth survey of recent research and practice of intellectual history. Written in a clear and accessible manner, designed for an international audience. Surveys the various methodologies that have arisen and the main historiographical debates that concern intellectual historians. Pays special attention to contemporary controversies, providing readers with the most current overview of the field. Demonstrates the ways in which intellectual historians have contributed to the history of science and medicine, literary studies, art history and the history of political thought. Named Outstanding Academic Title of 2016 by Choice Magazine, a publication of the American Library Association.

Simple Forms - André Jolles 2017-01-31

A seminal text in literary theory available in English for the first time. Legend, saga, myth, riddle, saying, case, memorable, fairy tale, joke: André Jolles understands each of these nine "simple forms" as the reflection in language of a distinct mode of human engagement with the world and thus as a basic structuring principle of literary narrative. Published in German in 1929 and long recognized as a classic of genre theory, Simple Forms is the first English translation of a significant precursor to structuralist and narratological approaches to literature. Like Vladimir Propp's Morphology of the Folktale, with which it is often compared, Jolles's work is not only foundational for the later development of genre theory but is of continuing relevance today. A major influence on literary genre studies since its publication, Simple Forms is finally available in English.

Leon Battista Alberti's Hypnerotomachia

Poliphili - Liane Lefavre 2005

A critical-theoretical reading of the strange, dreamlike work of Leon Battista Alberti.

The Theatre of Death - The Uncanny in

Mimesis - Mischa Twitchin 2016-10-20

This book is concerned with such questions as the following: What is the life of the past in the present? How might "the theatre of death" and "the uncanny in mimesis" allow us to conceive of the afterlife of a supposedly ephemeral art practice? How might a theatrical iconology engage with such fundamental social relations as those between the living and the dead? Distinct from the dominant expectation that actors should appear life-like onstage, why is it that some theatre artists - from Craig to Castellucci - have conceived of the actor in the image of the dead? Furthermore, how might an iconology of the actor allow us to imagine the afterlife of an apparently ephemeral art practice? This book explores such questions through the implications of the twofold analogy proposed in its very title: as theatre is to the uncanny, so death is to mimesis; and as theatre is to mimesis, so death is to the uncanny. Walter Benjamin once observed that: "The point at issue in the theatre today can be more accurately defined in relation to the stage than to the play. It concerns the filling-in of the orchestra pit. The abyss which separates the actors from the audience like the dead from the living..." If the relation between the living and the dead can be thought of in terms of an analogy with ancient theatre, how might avant-garde theatre be thought of in terms of this same relation "today"? The Liberating Power of Symbols - Jürgen Habermas 2014-12-10

In this new collection of lectures and essays Jürgen Habermas engages with a wide range of figures in twentieth-century thought. The book displays once again his ability to capture the essence of a thinker's work, his feeling for the texture of intellectual traditions and his outstanding powers of critical assessment. Habermas has described these essays as 'fragments of a history of contemporary philosophy'. The volume includes explorations of the work of Ernst Cassirer, Karl Jaspers and Gershom

Scholem, as well as responses to friends and colleagues such as Michael Thuenissen, Karl-Otto Apel and the writer and film-maker Alexander Kluge. It also includes pieces on the Finnish philosopher Georg Henrik von Wright and the theologian Johann Baptist Metz. This new volume will be an invaluable resource for students and scholars of Habermas and twentieth-century philosophy.

**Postcolonial Germany** - Britta Schilling  
2014-03

The first comprehensive account of the memory of colonialism in Germany from 1919 until the present day.

**Afterlives of the Roman Poets** - Nora Goldschmidt  
2019-12-05

This innovative book reconceptualises Roman poetry and its reception through the lens of fictional biography ('biofiction').

Agamben and the Signature of Astrology - Paul Colilli  
2015-10-16

The work of Giorgio Agamben, one of the world's most important living philosophers, has been the object of much scrutiny. Yet, there is one dimension of his thought that remains unexamined by scholars: the presence of the ancient science of astrology in his writings. This book, the first of its kind, identifies the astrological elements and explains the implications of their usage by Agamben. In so doing, this study challenges us to imagine Agamben's thought in a radically new light. A critical account of the presence of astrology and related themes in Agamben's writings, ranging from the earlier works to the more recent publications, illustrates that the astrological signature constitutes a mode of philosophical archaeology that allows for an enhanced understanding of concepts that are central to his works, such as potentiality, the signature, bare life and biopolitics.

**Aby Warburg** - Ernst Hans Gombrich  
(Kunsthistoriker) 1970

*Memory, Metaphor, and Aby Warburg's Atlas of Images* - Christopher D. Johnson  
2012-09-15

The work of German cultural theorist and art

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

**e165 | Warburgian Studies** - Maurizio Ghelardi  
2019-12

Warburgian Studies. Editoriale Monica Centanni, Anna Fressola e Maurizio Ghelardi  
Aby Warburg, Manet's Déjeuner sur l'herbe  
Maurizio Ghelardi Aby Warburg, Frammenti tra Manet e Mnemosyne [102.1.2] Maurizio Ghelardi e Monica Centanni Estudios

Warburgianos en España (2015-2019) Victoria Cirlot  
Studi warburghiani in Germania (2018-2019) Marilena Calcara  
Warburgian Studies in Belgium (2016-2019) Stephanie Heremans  
Warburgian Studies in Russia Ekaterina Mikhailova-Smolniakova  
Warburgian Studies in the UK (2014-2018) Laura Leuzzi  
Études sur Raymond Klibansky en Canada Daniela Sacco (versione francese e italiana)  
Aby Warburg negli studi latino-americani Cássio Fernandes  
Bibliography. Works by Aby Warburg and secondary literature Anna Fressola  
B. Baert Fragments. Studies in Iconology. A presentation Barbara Baert e Stephanie Heremans  
Mondo delle immagini. Immagini del mondo Natalia Mazur e Alessia Cavallaro  
Super-Powering Warburg Studies Beyond Art History's Patriarchal Ancestor Cults Emily Verla Bovino

*The Figure of the Nymph in Early Modern Culture* - 2018-03-20

This volume seeks to uncover the multifarious roles played by nymphs in literature, drama, music, the visual arts, garden architecture, and indeed intellectual culture tout court, and thereby explore the true significance of this well-known figure for the early modern age.

**Landscapes Beyond Land** - Arnar Árnason 2012-09-30

Land is embedded in a multitude of material and cultural contexts, through which the human experience of landscape emerges. Ethnographers, with their participative methodologies, long-term co-residence, and concern with the quotidian aspects of the places where they work, are well positioned to describe landscapes in this fullest of senses. The contributors explore how landscapes become known primarily through movement and journeying rather than stasis. Working across four continents, they explain how landscapes are constituted and recollected in the stories people tell of their journeys through them, and how, in turn, these stories are embedded in landscaped forms.

**191 | Aby Warburg: His Aims and Methods** - Monica Centanni

In this issue of *Engramma*: Giulia Zanon's

Zooming Mnemosyne deals with the use of details in Warburg's *Bilderatlas*, Monica Centanni's Collateral effects of the "visibile parlare" (Dante, Pg. X, v. 95) reconstructs the hypothesis of a visual model for the legend of Trajan's Justice, according to Warburg intuition about it; this contribution is connected of the paper by Filippo Perfetti's Dante, Botticelli, and Trajan. An Open Note where the author investigates how Botticelli could have come to know that the bas-relief of the Arch of Constantine liberatori urbis was related to an episode in Trajan's life". The focus of this issue is then extended to Warburg's cultural environment. Matilde Sergio's Aby Warburg, Walter Benjaming, and the Memory of Images investigates the influence of Warburg's essay about Luther, on Benjamin's thought, while Dorothee Gelhard's Gertrud Bing's Scientific Beginnings reconstructs the intellectual history of Bing's doctoral thesis and its influences on Warburgian work. The theme of Warburg's Denkraum is the focal point of Salvatore Settis' Anselm Kiefer's Logic of Inversion: a fundamental overview of Kiefer's *Questi scritti, quando verranno bruciati, daranno finalmente un po' di luce* (Andrea Emo) on display at Sala dello Scrutinio in Palazzo Ducale, Venezia from March to October 2022. The third section of the issue is dedicated to new publications and exhibitions. Echoing Settis' reflection on Denkraum, we present Clio Nicastro's *La Dialettica del Denkraum* in Aby Warburg, published this year for Palermo University Press; an introduction to *Cultural Memories: a series* published by Peter Lang and edited by Katia Pizzi. Giacomo Calandra di Roccolino with Mary Hertz Warburg: Free and Unconventional reviews the exhibition of the artist Mary Hertz Warburg. The issue closes with the important Choral Reading of *Il metodo di Aby Warburg* by Kurt W. Forster. *L'antico dei gesti. Il futuro della memoria*, where Barbara Baert, Victoria Cirlot, Georges Didi-Huberman, Michael Diers, Andrea Pinotti and Ianick Takaes offer us their personal reading of Warburg's life and thought as they are presented by

Forster's newly translated book, edited by Ronzani editore.

**e157 | Mnemosyne: palinsesti** - Anna Fressola 2019-12

Editoriale, Anna Fressola, Anna Ghiraldini  
Geburtstagsatlas di Ernst Gombrich (1937).  
Indice dei materiali pubblicati in Engramma,  
Seminario Mnemosyne Geburtstagsatlas.  
Nota sui materiali conservati al Warburg  
Institute Archive, Thays Tonin  
Geburtstagsatlas. Tavole A, B, C. Prima  
edizione digitale e traduzione italiana, Clío  
Nicastro La danza delle Pathosformeln.  
Formulazioni dell'espressione corporea  
secondo la lezione di Mnemosyne, Anna  
Fressola Riemersione del pathos  
dell'annientamento. Una proposta di lettura  
di Mnemosyne Atlas, Tavola 41, Giulia  
Bordignon Maria 'Niobe barocca': deduzione  
formale e riemersione engrammatica.  
Appunti di lettura di Mnemosyne Atlas,  
Tavola 76, Seminario Mnemosyne El teatro  
de la mente. De Giulio Camillo a Aby  
Warburg, Victoria Cirlot, Corrado Bologna La  
página web de la Warburg Library: una  
aproximación arqueológica, Pedro Incio  
Bibliography. Works by Aby Warburg and  
secondary literature (updated June 2018),  
Marilena Calcara e Monica Centanni  
*Companion to Historiography* - Michael  
Bentley 2006-02-27

The Companion to Historiography is an original analysis of the moods and trends in historical writing throughout its phases of development and explores the assumptions and procedures that have formed the creation of historical perspectives. Contributed by a distinguished panel of academics, each essay conveys in direct, jargon-free language a genuinely international, wide-angled view of the ideas, traditions and institutions that lie behind the contemporary urgency of world history.

**Objects in Air** - Margareta Ingrid Christian 2021-06-07

Margareta Ingrid Christian unpacks the ways in which, around 1900, art scholars, critics, and choreographers wrote about the artwork as an actual object in real time and space, surrounded and fluently connected to the viewer through the very air we breathe.

Theorists such as Aby Warburg, Alois Riegl, Rainer Maria Rilke, and the choreographer Rudolf Laban drew on the science of their time to examine air as the material space surrounding an artwork, establishing its "milieu," "atmosphere," or "environment." Christian explores how the artwork's external space was seen to work as an aesthetic category in its own right, beginning with Rainer Maria Rilke's observation that Rodin's sculpture "exhales an atmosphere" and that Cezanne's colors create "a calm, silken air" that pervades the empty rooms where the paintings are exhibited. Writers created an early theory of unbounded form that described what Christian calls an artwork's ecstasis or its ability to stray outside its limits and engender its own space. Objects viewed in this perspective complicate the now-fashionable discourse of empathy aesthetics, the attention to self-projecting subjects, and the idea of the modernist self-contained artwork. For example, Christian invites us to historicize the immersive spatial installations and "environments" that have arisen since the 1960s and to consider their origins in turn-of-the-twentieth-century aesthetics. Throughout this beautifully written work, Christian offers ways for us to rethink entrenched narratives of aesthetics and modernism and to revisit alternatives.

**German-speaking Exiles in Great Britain** - Ian Wallace 1999

Explores the significance of particular British institutions which offered support and encouragement to those who had fled from Germany and Austria, and analyzes the Thomas Mann Newsletter, a refugee publication. Deals with individual refugees who were important contributors to the story of exile in Britain, and focuses on the Austrian aspect of exile in Britain, with emphasis on literature intended for Austrian children and adolescents and on the importance of the Austrian Center. Concludes with an introduction to the exile holdings at the Institute of Germanic Studies. Annotation copyrighted by Book News Inc., Portland, OR

[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.

*Art History as Cultural History* - Richard Woodfield 2014-04-08

This book focuses on Aby Warburg (1866-1929), one of the legendary figures of twentieth century cultural history. His collection, which is now housed in the Warburg Institute of the University of London bears witness to his idiosyncratic approach to a psychology of symbolism, and explores the *Nachleben* of classical antiquity in its manifold cultural legacy. This collection of essays offers the first translation of one of Warburg's key essays, the Gombrich lecture, described by Carlo Ginzburg as 'the richest and most penetrating interpretation of Warburg' and original essays on Warburg's astrology, his Mnemosyne project and his favourite topic of festivals. Richard Woodfield is Research Professor in the Faculty of Art and Design at the Nottingham Trent University, England. He has edited E.H Gombrich's *Reflections on the History of Art* (1987), *Gombrich on Art and Psychology* (1996), *The Essential Gombrich* (1996), and a volume on Riegl in

the *Critical Voices in Art, Theory and Culture* series. He is also the General Editor of a new series of books for G+B Arts International, *Aesthetics and the Arts*. Edited by Richard Woodfield, Research Professor in the Faculty of Art and Design at Nottingham Trent University, UK.

*Giorgio Agamben* - Leland de la Durantaye 2009-05-21

A critical introduction to the work of the Italian philosopher Giorgio Agamben.

*Interpreting the Renaissance* - Manfredo Tafuri 2006-01-01

"Tafuri studies the theory and practice of Renaissance architecture, offering new and compelling readings of its various social, intellectual, and cultural contexts while providing a broad understanding of uses of representation that shaped the entire era. He synthesizes the history of architectural ideas and projects through discussions of the great centers of architectural innovation in Italy (Florence, Rome, and Venice), key patrons from the middle of the fifteenth century (Pope Nicholas V) to the early sixteenth century (Pope Leo X), and crucial figures such as Leon Battista Alberti, Filippo Brunelleschi, Lorenzo de'Medici, Raphael, Baldassare Castiglione, and Giulio Romano. *Interpreting the Renaissance* is an essential book for anyone interested in the architecture and culture of fifteenth- and sixteenth-century Italy."--BOOK JACKET.

*The Routledge Companion to Medieval Iconography* - Colum Hourihane 2016-12-19

Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the discipline. Some of the greatest art historians – including Mâle, Warburg, Panofsky, Morey, and Schapiro – have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened. This companion provides a state-of-the-art assessment of the influence of the foremost iconographers, as well as the methodologies employed and themes

that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

Wooden Eyes - Carlo Ginzburg 2001

Ginzburg, "the preeminent Italian historian of his generation [who] helped create the genre of microhistory" ("New York Times"), ruminates on how perspective affects what we see and understand. 26 illustrations.

*The Art of Art History* - Donald Preziosi 1998

A guide to understanding art history over the past two centuries.

*Analyzing Affective Societies* - Antje Kahl 2019-03-07

In recent years, research in the social sciences and cultural studies has increasingly paid attention to the generative power of emotions and affects; that is, to the questions of how far they shape social and cultural processes while being simultaneously shaped by them. However, the literature on the methodological implications of researching affects and emotions remains rather limited. As a collective outcome of the Collaborative Research Center (CRC) Affective Societies at Freie Universität Berlin, *Analyzing Affective Societies* introduces procedures and methodologies applied by researchers of the CRC for investigating societies as affective societies. Presenting scholarly research practices by means of concrete examples and case studies, the book does not contain any conclusive methodological advice, but rather engages in illustrative descriptions of the authors' research practices. *Analyzing Affective Societies* unveils different research approaches, procedures and practices of a variety of disciplines from the humanities, arts and social sciences. It will appeal to

students and researchers interested in fields such as Qualitative Research Methods, Emotions, Affect, Cultural Studies and Social Sciences.

**Piero's Light** - Larry Witham 2021-11-15

In the tradition of *The Swerve* and Galileo's *Daughter*, *Piero's Light* reveals how art, religion and science came together at the dawn of the modern world in the paintings of one remarkable artist. An innovative painter in the early generation of Renaissance artists, Piero dell Francesca was also an expert on religious topics and a mathematician who wanted to use perspective and geometry to make painting a "true science." Although only sixteen of Piero's works survive, few art historians doubt his importance in the Renaissance. A 1992 conference of international experts meeting at the National Gallery of Art deemed Piero, "One of the most highly regarded painters of the early Renaissance, and one of the most respected artists of all time." In recent years, the quest for Piero has continued among intrepid scholars, and *Piero's Light* uncovers the life of this remarkable artistic revolutionary and enduring legacy of the Italian Renaissance.

Dreamscapes in Italian Cinema - Francesco Pascuzzi 2015-01-21

This book explores the oneiric in Italian cinema from filmic representations and visualizations of dreams, nightmares, hallucinations, and dream-like and hypnotic states, to dreams as cinematic allegories and metaphors and the theoretical frameworks applied to the investigation of this relationship.

*Picturing Science, Producing Art* - Peter Galison 2014-02-04

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

*Modern Historiography* - Michael Bentley 2005-08-19

*Modern Historiography* is the essential introduction to the history of historical writing. It explains the broad philosophical background to the different historians and historical schools of the modern era, from James Boswell and Thomas Carlyle through



to Lucien Febvre and Eric Hobsbawm and surveys: the Enlightenment and Counter Enlightenment Romanticism the voice of Science and the process of secularization within Western intellectual thought the influence of, and broadening contact with, the New World the Annales school in France Postmodernism. Modern Historiography provides a clear and concise account of this modern period of historical writing.

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, 19842] 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, 19952] 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 *Project Management Approaches for Online Learning Design* - Eby, Gulsun 2013-01-31 Developments in online learning and its design are areas that continue to grow in order to enhance students’ learning environments and experiences. However, in the implementation of new technologies, the importance of properly and fairly overseeing these courses is often undervalued. *Project Management Approaches for Online Learning Design* boldly focuses on this unique area of virtual learning by adopting a theoretical point of view and discussing the planning, organizing, securing and managing of resources to bring about the successful completion of online learning goals and objectives. This reference source brings together project management based approaches with an exclusive focus on each online learning design project.

Art History after Deleuze and Guattari - Sjoerd van Tuinen 2017-11-14

At the crossroads of philosophy, artistic practice, and art history Though Gilles Deleuze and Felix Guattari were not strictly art historians, they reinvigorated ontological and formal approaches to art, and simultaneously borrowed art historical concepts for their own philosophical work. They were dedicated modernists, inspired by the German school of expressionist art historians such as Riegl, Wölfflin, and Worringer and the great modernist art critics such as Rosenberg, Steinberg, Greenberg, and Fried. The work of Deleuze and Guattari on mannerism and Baroque art has led to new approaches to these artistic periods, and their radical transdisciplinarity has influenced contemporary art like no other philosophy before it. Their work

therefore raises important methodological questions on the differences and relations among philosophy, artistic practice, and art history. In *Art History after Deleuze and Guattari* international scholars from all three fields explore what a 'Deleuzo-Guattarian art history' could be today. Contributors: Éric Alliez (Kingston University, Université Paris VIII), Claudia Blümle (Humboldt Universität zu Berlin), Jean-Claude Bonne (École des Hautes Études en Sciences Sociales), Ann-Cathrin Drews (Humboldt Universität zu Berlin), James Elkins (School of the Art Institute of Chicago), Sascha Freyberg (Max Planck Institute for the History of Science), Antoine l'Heureux (independent researcher), Vlad Ionescu (Hasselt University), Juan Fernando Mejía Mosquera (Pontificia Universidad Javeriana), Gustavo Chirolla Ospina (Pontificia Universidad Javeriana), Bertrand Prévost (Université Bordeaux Montaigne), Elisabeth von Samsonow (Akademie für bildende Künste Wien), Sjoerd van Tuinen (Erasmus University Rotterdam), Kamini Vellodi (Edinburgh College of Art), Stephen Zepke (independent researcher)

### **Cultural Responses to Occupation in**

**Japan** - Adam Broinowski 2016-01-14  
*Cultural Responses to Occupation in Japan* examines how the performing arts, and the performing body specifically, have shaped and been shaped by the political and historical conditions experienced in Japan during the Cold War and post-Cold War periods. This study of original and secondary materials from the fields of theatre, dance, performance art, film and poetry, probes the interrelationship that exists between the body and the nation-state. Important artistic works, such as *Ankoku Butoh* (dance of darkness) and its subsequent re-interpretation by a leading political performance company *Gekidan Kaitaisha* (theatre of deconstruction), are analysed using ethnographic, historical and theoretical modes. This approach reveals the nuanced and prolonged effects of military, cultural and political occupation in Japan over a duration of dramatic change. *Cultural Responses to Occupation in Japan* explores issues of discrimination, marginality, trauma, memory and the mediation of history in a ground-breaking work that will be of great significance to anyone interested in the symbiosis of culture and conflict.