

## Fra Angelico Dissemblance And Figuration

Originally published in French in 2002, examines the life and work of art historian Aby Warburg. Demonstrates the complexity and importance of Warburg's ideas, addressing broader questions regarding art historians' conceptions of time, memory, symbols, and the relationship between art and the rational and irrational forces of the psyche. "

One of the most celebrated painters of the early Italian Renaissance, whose works still resonate with religious sensitivity.

This book offers a rare and innovative consideration of an enduring tendency in postwar art to explore places devoid of human agents in the wake of violent encounters. To see the scenery together with the crime elicits a double interrogation, not merely of a physical site but also of its formation as an aesthetic artefact, and ultimately of our own acts of looking and imagining. Closely engaging with a vast array of works made by artists, filmmakers and photographers, each who has forged a distinct vantage point on the aftermath of crime and conflict, the study selectively maps the afterlife of landscape in search of the political and ethical agency of the image. By way of a thoroughly interdisciplinary approach, *Crime Scenery in Postwar Film and Photography* brings landscape studies into close dialogue with contemporary theory by paying sustained attention to how the gesture of retracing past events facilitates new configurations of the present and future.

Verrocchio worked in an extraordinarily wide array of media and used unusual practices of making to express ideas.

One of the issues underlying current debates between practitioners of art history, visual culture and aesthetics is whether the visual is a unique, irreducible category, or whether it can be assimilated with the textual or verbal without any significant loss. Can paintings, buildings or installations be 'read' in the way texts are read or deciphered, or do works of visual art ask for their own kind of appreciation? This is not only a question of choosing the right method in dealing with visual works of art, but also an issue that touches on the roots of the disciplines involved: can a case be made for the visual as an irreducible category of art, and if so, how is it best studied and appreciated? In this anthology, this question is approached from the angles of three disciplines: aesthetics, visual culture and art history. Unlike many existing overviews of visual culture studies, it includes both painting and architecture, and investigates historical ways of defining and appreciating the visual in their own, contemporary terms. *Dealing with the Visual* will be of great use to advanced students because it offers an overview of current debates, and to graduate students and professionals in the field because the essays offer in-depth investigations of the methodological issues involved and various historical ways of defining visuality. The topics included range from early modern ways of viewing pictures and sixteenth-century views of Palladio's villas in their landscape settings to contemporary debate

about whether there is life yet in painting.

Taking the Noli me tangere and Doubting Thomas episodes as a focal point, this study examines how visual representations of two of the most compelling and related Christian stories engaged with changing devotional and cultural ideals in Renaissance and Baroque Italy. This book reconsiders depictions of the ambiguous encounter of Mary Magdalene and Christ in the garden (John 20:11-19, known as the Noli me tangere) and that of Christ's post-Resurrection appearance to Thomas (John 20:24-29, the Doubting Thomas) as manifestations of complex theological and art theoretical milieus. By focusing on key artistic monuments of the Italian Renaissance and Baroque periods, the authors demonstrate a relationship between the rise of skeptical philosophy and empirical science, and the efficacy of the senses in the construction of belief. Further, the authors elucidate the differing representational strategies employed by artists to depict touch, and the ways in which these strategies were shaped by gender, social class, and educational level. Indeed, over time St. Thomas became an increasingly public--and therefore masculine--symbol of devotional verification, juridical inquiry, and empirical investigation, while St. Mary Magdalene provided a more private model for pious women, celebrating, mostly behind closed doors, the privileged and active participation of women in the faith. The authors rely on primary source material--paintings, sculptures, religious tracts, hagiography, popular sermons, and new documentary evidence. By reuniting their visual examples with important, often little-known textual sources, the authors reveal a complex relationship between visual imagery, the senses, contemporary attitudes toward gender, and the shaping of belief. Further, they add greater nuance to our understanding of the relationship between popular piety and the visual culture of the period.

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

Saint Marks invokes and pluralizes the figure of Mark in order to explore relations between painting and writing. Emphasizing that the saint is not a singular biographical individual in the various biblical and hagiographic texts that involve someone so named, the book takes as its ultimate concern the kinds of material life that outlive the human subject. From the incommensurate, anachronic instances in which Saint Mark can be located—among them, as Evangelist or as patron saint of Venice—the book traces Mark's afterlives within art, sacred texts, and literature in conversation with such art historians and philosophers as Aby

Warburg, Giorgio Agamben, Georges Didi-Huberman, T. J. Clark, Adrian Stokes, and Jean-Luc Nancy. Goldberg begins in sixteenth-century Venice, with a series of paintings by Gentile and Giovanni Bellini, Tintoretto, and others, that have virtually nothing to do with biblical texts. He turns then to the legacy of John Ruskin's *Stones of Venice* and through it to questions about what painting does as painting. A final chapter turns to ancient texts, considering the Gospel of St. Mark together with its double, the so-called Secret Gospel that has occasioned controversy for its homoerotic implications. The posthumous persistence of a life is what the gospel named Mark calls the Kingdom of God. Saints have posthumous lives; but so too do paintings and texts. This major interdisciplinary study by one of our most astute cultural critics extends what might have been a purely theological subject to embrace questions central to cultural practice from the ancient world to the present.

Ce livre est un regard nouveau posé sur la peinture de la Renaissance italienne. Découvrant une partie inédite et surprenante d'une oeuvre de Fra Angelico, l'auteur s'engage dans une véritable enquête qui finira par renverser un certain nombre de nos idées acquises sur la peinture du XVe siècle.

How do we live well? The first sentence of *Grace and Gravity* raises the fundamental question that constantly occupies our minds-and of all those who lived before us. Paradoxically, the impossibility of answering this question opens up the very room needed to find ways of living well. It is the gap where all disciplines fall short, where architecture does not fit its inhabitants, where economy is not based on shortage, where religion cannot be explained by its followers, and where technology works far beyond its own principles. According to Lars Spuybroek, the prize-winning former architect, this marks the point where the "paradoxical machine" of grace reveals its powers, a point where we "cannot say if we are moving or being moved". Following the trail of grace leads him to a new form of analysis that transcends the age-old opposition between appearances and technology. Linking up a dazzling and often delightful variety of sources-monkeys, paintings, lamp posts, octopuses, tattoos, bleeding fingers, rose windows, robots, smart phones, spirits, saints, and fossils-with profound meditations on living, death, consciousness, and existence, *Grace and Gravity* offers an eye-opening provocation to a wide range of art historians, architects, theologians, anthropologists, artists, media theorists and philosophers.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

A sweeping history of premodern architecture told through the material of stone. Spanning almost five millennia, *Painting in Stone* tells a new history of premodern architecture through the material of precious stone. Lavishly illustrated examples include the synthetic gems used to simulate Sumerian and Egyptian heavens; the marble temples and mansions of Greece and Rome; the painted palaces and polychrome marble chapels of early modern Italy; and the multimedia revival in 19th-century England. Poetry, the lens for understanding

costly marbles as an artistic medium, summoned a spectrum of imaginative associations and responses, from princes and patriarchs to the populace. Three salient themes sustained this "lithic imagination": marbles as images of their own elemental substance according to premodern concepts of matter and geology; the perceived indwelling of astral light in earthly stones; and the enduring belief that colored marbles exhibited a form of natural—or divine—painting, thanks to their vivacious veining, rainbow palette, and chance images.

A provocative new look at concepts of the present, their connection to ideas about time, and their effect on literature, art, and culture The problem of the present—what it is and what it means—is one that has vexed generations of thinkers and artists. Because modernity places so much value on the present, many critics argue that people today spend far too much time in the here and now—but how can we tell without first knowing what the here and now actually is? *What Is the Present?* takes a provocative new look at this moment in time that remains a mystery even though it is always with us. Michael North tackles puzzles that have preoccupied philosophy, neuroscience, psychology, history, and aesthetic theory and examines the complex role of the present in painting, fiction, and film. He engages with a range of thinkers, from Aristotle and Augustine to William James and Henri Bergson. He draws illuminating examples from artists such as Fra Angelico and Richard McGuire, filmmakers like D. W. Griffith and Christopher Nolan, and novelists such as Elizabeth Bowen and Willa Cather. North offers a critical analysis of previous models of the present, from the experiential present to the historical period we call the contemporary. He argues that the present is not a cosmological or experiential fact but a metaphor, a figurative relationship with the whole of time. Presenting an entirely new conception of the temporal mystery Georg Lukács called the "unexplained instant," *What Is the Present?* explores how the arts have traditionally represented the present—and also how artists have offered radical alternatives to that tradition.

How are processes of vision, perception, and sensation conceived in the Renaissance? How are those conceptions made manifest in the arts? The essays in this volume address these and similar questions to establish important theoretical and philosophical bases for artistic production in the Renaissance and beyond. The essays also attend to the views of historically significant writers from the ancient classical period to the eighteenth century, including Plato, Aristotle, Plotinus, St Augustine, Ibn Sina (Avicenna), Ibn al-Haytham (Alhazen), Ibn Sahl, Marsilio Ficino, Nicholas of Cusa, Leon Battista Alberti, Gian Paolo Lomazzo, Gregorio Comanini, John Davies, Rene Descartes, Samuel van Hoogstraten, and George Berkeley. Contributors carefully scrutinize and illustrate the effect of changing and evolving ideas of intellectual and physical vision on artistic practice in Florence, Rome, Venice, England, Austria, and the Netherlands. The artists whose work and practices are discussed include Fra Angelico, Donatello, Leonardo da Vinci, Filippino Lippi, Giovanni Bellini, Raphael, Parmigianino,



Titian, Bronzino, Johannes Gump and Rembrandt van Rijn. Taken together, the essays provide the reader with a fresh perspective on the intellectual confluence between art, science, philosophy, and literature across Renaissance Europe. Of one and a half million surviving photographs related to Nazi concentration camps, only four depict the actual process of mass killing perpetrated at the gas chambers. *Images in Spite of All* reveals that these rare photos of Auschwitz, taken clandestinely by one of the Jewish prisoners forced to help carry out the atrocities there, were made as a potent act of resistance. Available today because they were smuggled out of the camp and into the hands of Polish resistance fighters, the photographs show a group of naked women being herded into the gas chambers and the cremation of corpses that have just been pulled out. Georges Didi-Huberman's relentless consideration of these harrowing scenes demonstrates how Holocaust testimony can shift from texts and imaginations to irrefutable images that attempt to speak the unspeakable. Including a powerful response to those who have criticized his interest in these images as voyeuristic, Didi-Huberman's eloquent reflections constitute an invaluable contribution to debates over the representability of the Holocaust and the status of archival photographs in an image-saturated world.

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.

In *Interruptions and Transitions* Barbara Baert discusses the in-between space where humans and their artistic expression meet by linking the sensory experiences in medieval and early modern visual culture, the hermeneutics of imagery, and the interdisciplinarity of contemporary Art Sciences.

*Children and Sexuality* probes the hidden relations between children and sexuality in case studies from the Greeks to the Great War. The lives reconstructed here extend from Greek Alcibiades to Lewis Carroll and Baden-Powell, each recounted with scrupulous vigilance to detail and nuance.

*Fra Angelico Dissemblance and Figuration* University of Chicago Press  
Moving image culture seems to privilege the instantly identifiable: the recognizable face, the well-timed stunt, the perfectly synchronized line of dialogue. Yet perfect, in-focus visibility does not come 'naturally' to the moving image, and if there is one visual effect the eye of the camera can record better than the human eye it is blur. Looking beyond popular media to works of experimental cinema and video art, this groundbreaking collection addresses the aesthetics and politics of moving images in states of decay, distortion, indistinctness and fragmentation. A range of international scholars examines what is at stake in these images' sometimes radical foregrounding of materiality and mediation, or of evanescence and spectrality, as well as their challenging of the dominant position accorded to 'legible' images. How have artists and filmmakers rendered the 'indefinite' image, and what questions does it pose?

With a range of approaches, from aesthetics to phenomenology to production studies, the authors in this volume investigate techniques, themes and concepts that emerge from this wilful excavation of the moving image's material base. Resurrection in the New Testament is a Festschrift offered to J. Lambrecht on the occasion of his seventy-fifth birthday. Among the many scholarly interests of Professor Lambrecht the theme of the resurrection seemed best suited to honour his academic achievement. The 27 contributions cover many of the books of the New Testament. The first two articles in this volume discuss influences on the New Testament treatment of resurrection from the Greco-Roman (Dieter Zeller) and Jewish (Daniel J. Harrington) backgrounds. H.J. de Jonge considers visionary experiences of the Old Testament as an interpretive clue for understanding New Testament references to appearances. The articles by Martin Rese, Benoit Standaert, Otfried Hofius, and Gergely Juhasz deal with interpretive questions that range through several books of the New Testament and to varying degrees again bring into discussion previously debated issues. From this point, with the exception of the final two, the articles appear in canonical order. Adelbert Denaux and Wim J.C. Weren treat issues in Matthew, John Gillman in Luke-Acts, Maarten J.J. Menken and Thomas Soding in John, John J. Kilgallen and Florence Morgan Gillman in Acts, Veronica Koperski, Margaret E. Thrall, and Johan S. Vos in the Pauline letters in general, Morna D. Hooker and Eduard Lohse in Romans, Joel Delobel and Peter J. Tomson in 1 Corinthians, Frank J. Matera in 2 Corinthians, John Reumann in Philippians, Raymond F. Collins in the Pastoral Epistles, and Jacques Schlosser in 1 Peter. Joseph Verheyden discusses the witness of Mary Magdalene and the Women at the tomb in the extra-canonical Gospel of Peter. Finally, Barbara Baert contributes a discussion on how the Resurrection was portrayed in visual art during the Middle Ages, with striking illustrative examples.

This volume consists of several contributions to a refined understanding of religious experience in view of contemporary theological epistemology. Diverse sample studies taken from the extensive field of religion, theology and religious studies reveal that 'religious experience' is today clearly a pivotal issue. More specifically, this is made evident in modern theological hermeneutics and in the anti-modern and/or post-modern reactions thereto, the theology of world religions and inter-religious dialogue, the contemporary resurgence of religiosity in Western society and culture, and the so-called turn to religion in contemporary continental philosophy. It would appear from such studies that the category of 'religious experience' is frequently called upon to clarify or explain the phenomenon of religion and religiosity on the one hand and to support and legitimise religious positions or the critique thereof on the other. Because of the loss of plausibility of tradition-bound religiosity and of foundational, so-called onto-theological schemes, 'religious experience' has come to constitute, for many, the last (or latest) point of departure and anchor for religion and religious thinking. This is certainly the case with respect to tendencies within contemporary

Christian traditions and theological reflection. In a multitude of ways and from a variety of different perspectives, 'religious experience' and 'experience of transcendence' or 'of the divine' have gained a prominent place in philosophical and fundamental-theological conceptual schemes. In reaction to this, other authors have denied the very primacy given to religious experience in reflecting upon faith, pointing to the constitutive role of tradition and narrative without which there is no religious experience. From all this follows that the category of religious experience is in great need of reconceptualisation, not least from a theological point of view. On the one hand, religious experience is all too easily called upon to legitimise religious claims (often against 'tradition') and on the other hand, the category has become misleading in so far as it is tainted by the modern scientific understanding of experience - in reaction to which 'tradition' is then easily invoked to protect the core of religion. Both young scholars at the preceding junior conference and senior scholars during the conference's paper sessions presented from diverse perspectives new ways to conceive of religious experience in view of today's challenges of secularisation, religious plurality, the aestheticisation of religion, etc. The selected contributions have been arranged in four thematically oriented parts: 'Approaching Religious Experience in a Postmodern Age', 'Modern (re)Thinking of Religious Experience', 'Liberating Religious Experience', and 'Challenges for Spirituality'.

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

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.

An investigation into the problem of writing about matter in Nikolai Gogol's work and, indirectly, into the entire Neoplatonic tradition in Russian literature, this book is not intended to be an exhaustive historical survey of the concept of matter, but rather an effort to enumerate the images of matter in Gogol's texts and to specify the rules of their construction. The trajectory of the book is directed by movement from Gogol to Gogol. Its major assumption is that Gogol successfully develops a language for grasping the Neoplatonic concept of matter and subsequently rejects it, abandoning literature. Since then, the Gogolian form [sic!] of the image of a sheer negation of form has recurred frequently in Russian literature. Yet the direction of the movement is always towards Gogol. Somewhere at the margin of this circular trajectory, one can inscribe a Polish writer, Witold Gombrowicz, who established, one hundred years later, a similar rhythm governing Polish literature: from Gombrowicz to Gombrowicz.

This book examines the role of angels in medieval and Renaissance art and religion from Dante to the Counter-Reformation.

According to Didi-Huberman, visual representation has an "underside" in which intelligible forms lose clarity and defy rational understanding. Art historians, he contends, fail to engage this underside, and he suggests that art historians look to Freud's concept of the "dreamwork", a mobile process that often involves substitution and contradiction.

This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that have shaped its development in specific national contexts.

Tracing connections between epistemology, ethics, and spirituality - between "knowing" and the "other," between an other and the Other - all the essays serve as points of convergence between postmodern discussions and the Calvinist spirituality which is the home for writers in this collection. In particular, this collection explores the contributions of feminist thought and such thinkers as Emmanuel Levinas, Richard Rorty, Jacques Derrida, and John D.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

When the French edition of *Confronting Images* appeared in 1990, it won immediate acclaim because of its far-reaching arguments about the structure of images and the histories ascribed to them by scholars and critics working in the tradition of Vasari and Panofsky. According to Didi-Huberman, visual representation has an "underside" in which seemingly intelligible forms lose their clarity and defy rational understanding. Art historians, he goes on to contend, have failed to engage this underside, where images harbor limits and contradictions, because their discipline is based upon the assumption that visual representation is made up of legible signs and lends itself to rational scholarly cognition epitomized in the "science of iconology." To escape from this cul-de-sac, Didi-Huberman suggests that art historians look to Freud's concept of the "dreamwork," not for a code of interpretation, but rather to begin to think of representation as a mobile process that often involves substitution and contradiction. *Confronting Images* also offers brilliant, historically grounded readings of images ranging from the Shroud of Turin to Vermeer's *Lacemaker*.

The Annunciation: a specific event recounted in the Bible and often represented in artworks,



but also the prototype of many other announcements throughout the history of Western culture. This volume proposes new readings of pictorial Annunciations from the Middle Ages and the Early Modern period – treating aspects such as witnesses, inscriptions and architecture – as well as analyses of some visual echoes, reenactments of the announcement to Mary in sacred and profane contexts up to the twenty-first century. Among the latter are included Venetian decoration glorifying the state, a Jean-Luc Godard film, a video art piece by Eija-Liisa Ahtila, Lars von Trier's *Melancholia* and a saint's bedroom turned into a pilgrimage site.

Recovers a 15th-century thinker's original insights for theology and philosophy today. Societies today, says Johannes Hoff, are characterized by their inability to reconcile seemingly black-and-white scientific rationality with the ambiguity of postmodern pop culture. In the face of this crisis, his book *The Analogical Turn* recovers the fifteenth-century thinker Nicholas of Cusa's alternative vision of modernity to develop a fresh perspective on the challenges of our time. In contrast to his mainstream contemporaries, Cusa's appreciation of individuality, creativity, and scientific precision was deeply rooted in the analogical rationality of the Middle Ages. He revived and transformed the tradition of scientific realism in a manner that now, retrospectively, offers new insights into the completely ordinary chaos of postmodern everyday life. Hoff's original study offers a new vision of the history of modernity and the related secularization narrative, a deconstruction of the basic assumptions of postmodernism, and an unfolding of a liturgically grounded concept of common-sense realism.

What would a sculpture look like that has as its task to touch thought? For the French philosopher and Art Historian, Georges Didi-Huberman, this is the central question that permeates throughout the work of Italian artist Giuseppe Penone. Through a careful study of Penone's work regarding a sculptural and haptic process of contact with place, thought, and artistic practice, Didi-Huberman takes the reader on a journey through various modes of thinking by way of being. Taking Penone's artwork "Being the river" as a thematic starting point, Didi-Huberman sketches a sweeping view of how artists through the centuries have worked with conceptions of the skull, that is, the mind, and ruminates on where thought is indeed located. From Leonardo da Vinci to Albrecht Dürer, Didi-Huberman guides us to the work of Penone and from there, into the attempts of a sculptor whose work strives to touch thought. What we uncover is a sculptor whose work becomes a series of traces of the site of thought. Attempting to trace, by way of a series of frottages, reports, and developments, this imperceptible zone of contact. The result is a kind of fossil of the brain: the site of thought, namely, the site for getting lost and for disproving space. Sculpting at the same time what inhabits as well as what incorporates us.

A Florentine painter who took Dominican vows, Fra Angelico (1400-1455) approached his work as a largely theological project. For him, the problems of representing the unrepresentable, of portraying the divine and the spiritual, mitigated the more secular breakthroughs in imitative technique. Didi-Huberman explores Fra Angelico's solutions to these problems - his use of color to signal approaching visibility, of marble to recall Christ's tomb, of paint drippings to simulate (or stimulate) holy anointing. He shows how the painter employed emptiness, visual transformation, and displacement to give form to the mystery of faith. In the work of Fra Angelico, an alternate strain of Renaissance painting emerges to challenge rather than reinforce verisimilitude. Didi-Huberman traces this disruptive impulse through theological writings and iconographic evidence and identifies a widespread tradition in Renaissance art that ranges from Giotto's break with Byzantine image-making well into the sixteenth century. He reveals how the techniques that served this ultimately religious impulse may have anticipated the more abstract characteristics of modern art, such as color fields, paint splatterings, and the absence of color. Part of Didi-Huberman's large-scale rethinking of art theory and history, and the first of his books to appear in English translation, *Fra Angelico* is a fitting introduction to one of the most original and celebrated writers in the world of art history.

and criticism.

In *Potential Images* Dario Gamboni explores ambiguity in modern art, considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect. Ambiguity became increasingly important in late 19th- and early 20th-century aesthetics, as is evidenced in works by such artists as Redon, Cezanne, Gauguin, Ensor and the Nabis. Similarly, the Cubists subverted traditional representational conventions, requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example, it was Kandinsky's intention that his work could be interpreted in both figurative and non-figurative ways, and Duchamp's *Readymades* suggested the radical conclusion that 'it is the beholder who makes the picture'. These invitations to viewers to participate in the process of artistic communication had social and political implications, as they accorded artist and beholder symmetrical, almost interchangeable, roles.

Provides introductory information on leading cultural figures of late medieval and early modern Europe.

"Noli me tangere," these are the words of the risen Christ to Mary Magdalene in the Latin Bible translation of John 20:17. Few words from the Bible have stimulated so much interest among art giants alike as these three intriguing words. The Noli me tangere motif serves as the basis of an interdisciplinary research programme supported by the Fund for Scientific Research. In the first part of this volume, the four members of the research team explore the significance of the Noli me tangere each from their own particular discipline. The second part of the volume contains a catalogue of the exhibited works with a colour photograph and short description. The artworks stem from a number of historical periods, running from the fifteenth to the twenty-first centuries.

*Senses of Touch* anatomizes the uniquely human hand as a rhetorical figure for dignity and deformity in early modern culture. It features new interpretations of Michelangelo's fresco of the Creation of Adam and Calvin's doctrine of election.

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