

Introduzione A Aby Warburg

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Walter Benjamin on Aby Warburg **Gertrud Bing und Aby Warburg. Sharing the Denkraum.** *Sigrid Weigel: The European Intellectual Heritage of Aby Warburg* *Elizabeth Sears: First Contact: Panofsky meets Warburg* ~~The Artist and the Scholar: Mary Warburg (née Hertz) and Aby Warburg | Warburg Institute~~ Andrea Pinotti presenta Aby Warburg

W. J. T. Mitchell: *Method, Madness, Montage: Aby Warburg to John Nash* ~~Aby Warburg and the Spirit of Capitalism~~ *Aby Warburg Bilderatlas Mnemosyne Virtual Exhibition Launch* *Bill Sherman on Archiving and Reanimating the Legacy of Aby Warburg - On Archives Masterclass Series* ~~Carlo Ginzburg - Microhistory~~ Basic income and other ways to fix capitalism | Federico Pistono | TEDxHaarlem *Prof. Hans Belting. An Anthropology of Images or Iconology - Part 1*
The Frankfurt School, Critical Theory and How America Fell Victim to Europe's Progressive Ideas *Our Garage | 1981 Warburg 353W Will automation take away all our jobs? | David Autor* ~~my Grandfathers WARBURG / 2 STROKE / 3 Cylinder GERMAN CAR ATLAS.~~ Entrevista con Georges Didi-Huberman W.J.T. Mitchell Discusses Iconology and Visual Culture Walter Benjamin - Works and Key Concepts Introduction to the Warburg Institute Library and Collections Presentazione del libro "Aby Warburg, antropologo dell'immagine"
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~~Work. Legacy. Promise Concepts of 'Nachleben'. Aby Warburg, Friedrich Gundolf and Julius von Schlosser as Book Collectors Per Monstra ad Sphaeram: Aby Warburg and the Future of the Humanities Benjamin's Warburg: On the Influence of Walter Benjamin on Aby Warburg Cornelia Zumbusch: 'Physik des Symbols'. Aby Warburg and the Energy of Art~~

Studio di Botticelli, Ghirlandaio, Leonardo, Dürer e Rembrandt, ma anche di mitologia e astrologia, Aby Warburg (1866-1929) deve la sua fama all'istituto da lui fondato ad Amburgo e al suo eccentrico progetto Mnemosyne, l'Atlante della Memoria. Da qui si è configurata la sua storia delle immagini, definita una 'scienza senza nomi', che rompe con l'impostazione cronologica ed evolutiva della tradizione storiografica, per imporsi come sistema di pensiero depositato nella costruzione della sua Biblioteca, l'eredità più tangibile che lo studioso ha consegnato alla storia.

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

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applied to the investigation of this relationship.

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

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Aby Warburg's Mnemosyne Atlas (1925-1929) is a prescient work of mixed media assemblage, made up of hundreds of images culled from antiquity to the Renaissance and arranged into startling juxtapositions. Warburg's allusive atlas sought to illuminate the pains of his final years, after he had suffered a breakdown and been institutionalized. It continues to influence contemporary artists today, including Gerhard Richter and Mark Dion. In this illustrated exploration of Warburg and his great work, Georges Didi-Huberman leaps from Mnemosyne Atlas into a set of musings on the relation between suffering and knowledge in Western thought, and on the creative results of associative thinking. Deploying writing that delights in dramatic jump cuts reminiscent of Warburg's idiosyncratic juxtapositions, and drawing on a set of sources that ranges from ancient Babylon to Walter Benjamin, Atlas, or the Anxious Gay Science is rich in Didi-Huberman's trademark combination of elan and insight.

The Renaissance studiolo was a space devoted in theory to private reading. The most famous studiolo of all was that of Isabella d'Este, marchioness of Mantua. This work explores the function of the mythological image within a Renaissance culture of collectors.

This thought-provoking and original book argues that hyperimages—calculated displays

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of images on walls or pages—have played a major role in the history of art. In exhibitions, illustrated art books, and classrooms, artworks or their photographic reproductions are arranged as calculated ensembles that have their own importance. In this volume, Felix Thürlemann develops a theory of this type of image use, arguing that with each new gathering of images, an art object is reinterpreted. These hyperimages have played a major role in the history of art since the seventeenth century, and the main actors of the art world are all hyperimage creators. In part because the hyperimage is not permanently available, this interplay of images has been largely unexplored. Through case studies organized within three groups of producers—collectors and curators, art historians, and artists—Thürlemann proposes a theory of the hyperimage, explores the semiotic nature of this plural image use, and discusses the arrangement and interpretation of such pictures in order to illuminate the phenomenon of Western image culture from the beginning of the seventeenth century until today. His analysis of the ways in which images are assembled and associated provides a crucial context for the explosive present-day deployment of images on digital devices.

The essays collected in this volume are interdisciplinary in nature, defying the traditional boundaries that compartmentalise

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and contain knowledge within particular camps. Heir to the 'undisciplining' legacy of cultural studies, they attempt to transcend the restrictive frameworks of pre-established discourse, engaging in new and fruitful combinations of theories and methodologies. The general aim of the book is to indicate new perspectives for the exercise of cultural criticism on the basis of the major issues that confront us today, rather than articulate any canonical viewpoint on traditional cultural studies. These essays thus share a common denominator in that they seek to explore the field of current 'experience' through the exercise of critique. The recontextualisation of cultural studies that this book attempts occurs along the vectors of identity politics, visual culture and technology. The collection draws attention to the fact that these vectors do not consist in delimited 'camps', but rather in axes that intersect with each other at each instance.

Editoriale. Omaggio a Martin Warnke a cura di Monica Centanni, Anna Fressola, Maurizio Ghelardi Martin Warnke, Aby Warburg als Wissenschaftspolitiker (con traduzione italiana del Seminario Mnemosyne) Michael Diers, Martin Warnke (1937-2019). Vita dopo la vita in un ritratto per immagini Aby Warburg, Il metodo della scienza della cultura [1927], edizione tedesca di Maurizio Ghelardi, traduzione italiana del Seminario

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Mnemosyne Edgar Wind, Recensione a Ernst H. Gombrich, Aby Warburg. An intellectual Biography [1971], traduzione italiana di Monica Centanni e Anna Fressola Ianick Takaes de Oliveira, "Il y a un sort de revenant". A Letter-Draft from Edgar Wind to Jean Seznec [1954] Monica Centanni e Silvia De Laude, Delio Cantimori e il Warburgkreis Monica Centanni, "Purtroppo non abbiamo trovato molto tra le carte della nostra cara amica Gertrud Bing che si potrebbe salvare". Lettera di Gombrich a Cantimori [1964] Maurizio Ghelardi, Magia bianca. Aby Warburg e l'astrologia: un "impulso selvaggio della scienza". Introduzione a Aby Warburg, Astrologica, Einaudi, Torino 2019 Philippe Despoix e Martin Treml, Gertrud Bing. Fragments sur Aby Warburg, INHA, Paris 2019. Presentazione del volume Laura Tack, Gertrud Bing. A Phantomlike Musa. Presentation of: The Fortune of Gertrud Bing (1892-1964), Peeters, Leuven 2020

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