

## Introduzione A Aby Warburg

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Huberman

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The Art of Memory: Frances Yates, Giordano Bruno And The Mnemonic Tradition

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Benjamin's Warburg: On the Influence of Walter Benjamin on Aby Warburg Aby Warburg Bilderatlas Mnemosyne Virtual Exhibition Launch Benjamin's Warburg: On the Influence of Walter Benjamin on Aby Warburg Gertrud Bing und Aby Warburg. Sharing the Denkraum.

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Aby Warburg and the Spirit of Capitalism

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La Importancia de Aby Warburg para el Psicoanálisis ~~Introduzione A Aby Warburg~~

Come avrebbe detto Aby Warburg, l'alternanza dei motivi polarizzanti nella storia del concetto di melanconia ha dato modo a questa particolare natura umana di manifestarsi assai diversamente. Il ...

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

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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'erede a 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 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

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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."

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 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 Trembl, 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

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

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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 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 Thürlmann 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

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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—Th ü rlemann 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.

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