CONTENTS

Acknowledgements

Introduction

Rhetoric
Agency
Experience and memory
The animated image: a growing field
The structure of this book

Part One

Enargeia

Enargeia, ekphrasis and phantasia
Phantasia
Phantasia, memory and living presence response
The early modern afterlife of ekphrastic enargeia
Conclusion
Agency

Art and agency
The experience of living presence
Living presence as agency and experience
Animacy
‘Laocoon I am’
Bellini’s Brera Pietà
Bernini’s Medusa

Memory

Simulacra in the chambers of memory
Perception, memory and emotion
Memory is not an art gallery, but a seraglio
Ekphrasis as imaginative recollection and recreation
Conclusion

Part Two

Idolatry

François Lemée on the Monument of Louis XIV at the Place des Victoires
A new way of considering idolatry
The living presence of statues: a question of enargeia or of the sitter’s status?
Living presence and idolatry
How to control the undesirable agency of images
Conclusion

Fetishism

Persuasive figuration as the foundation of idolatry
Fetishism
‘Les rapports intimes des statues avec la société’
‘Le ministre le plus docile des volontés de la religion’
Conclusion

Aesthetic Ambivalence

Pygmalion’s dream
Petrifying statue lovers
Goethe’s gallery of art lovers
Art fetishism
Kant’s epistemological barrier against fetishism
Conclusion

Plates

Part Three
Framing, Staging and Acting Living Presence
Living presence and a visual history of art
Santa Maria del Priorato: anachronism embodied
‘Killing art to write its history’
‘Glorious visions of the past’
‘The presence of reality instead of its appearance produced a fearful sensation’
Conclusion
The Afterlife of Art
Aby Warburg on the lives of art works
Pathosformel and Nachleben
The life of art as an artistic issue
The agency of lifelikeness
Mnemosyne: Nachleben as an issue in art history
Representation
Mnemosyne, Nachleben, and historical experience
Conclusion
Epilogue: From the Animated Image to the Excessive Object
‘The appearance of the soul’
Changing appreciations of viewers attributing life to art
An anthropological turn
Excessive and transitional objects
Homo animans and homo repraesentans
Notes
Bibliography
List of Illustrations
Index