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Nota di contenuto	1. Introduction : whose iconoclasm? / Kristine Kolrud and Marina Prusac -- 2. Disabling demonic images : regional diversity in ancient iconoclasts' motives and targets / Eberhard Sauer -- 3. Presence and the image controversies in the third and fourth centuries AD / Marina Prusac -- 4. Defacement and replacement as political strategies in ancient and Byzantine ruler images / Bente Kiilerich -- 5. Byzantine iconoclasm : ideology and quest for power / Anne Karahan -- 6. Neither iconoclasm nor iconodulia : the Carolingian via media / Thomas F.X. Noble -- 7. Iconoclasm and religious images in the early Lutheran tradition / Tarald Rasmussen -- 8. Iconoclasm on the frontier : Le Cateau-Cambresis, 1566 / Andrew Spicer -- 9. The Waldensians and the Piedmontese Easter of 1655 / Kristine Kolrud -- 10. Iconoclasm : three modern cases / Jens Braarvig -- 11. Conclusion : iconoclasm in history and present-day use of images / Siri Sande.
Sommario/riassunto	The phenomenon of iconoclasm, expressed through hostile actions towards images, has occurred in many different cultures throughout history. The destruction and mutilation of images is often motivated by a blend of political and religious ideas and beliefs, and the distinction between various kinds of 'iconoclasms' is not absolute. In order to explore further the long and varied history of iconoclasm the

contributors to this volume consider iconoclastic reactions to various types of objects, both in the very recent and distant past. The majority focus on historical periods but also on history as a backdrop for image troubles of our own day. Development over time is a central question in the volume, and cross-cultural influences are also taken into consideration. This broad approach provides a useful comparative perspective both on earlier controversies over images and relevant issues today. In the multimedia era increased awareness of the possible consequences of the use of images is of utmost importance. 'Iconoclasm from Antiquity to Modernity' approaches some of the problems related to the display of particular kinds of images in conflicted societies and the power to decide on the use of visual means of expression. It provides a deeper understanding of the mechanisms of the phenomenon of iconoclasm. Of interest to a wide group of scholars the contributors draw upon various sources and disciplines, including art history, cultural history, religion and archaeology, as well as making use of recent research from within social and political sciences and contemporary events. Whilst the texts are addressed primarily to those researching the Western world, the volume contains material which will also be of interest to students of the Middle East.
