

1. Record Nr.	UNINA9910460719603321
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Titolo	Art, agency and living presence : from the animated image to the excessive object // Caroline van Eck
Pubbl/distr/stampa	Boston : , : De Gruyter, , [2015] ©2015
ISBN	3-11-034556-0 3-11-038035-8
Descrizione fisica	1 online resource (292 p.)
Collana	Studien aus dem Warburg-Haus ; ; Band 16
Classificazione	LH 61045
Disciplina	701/.15
Soggetti	Art - Psychological aspects Art appreciation Art and society Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Acknowledgements -- Introduction -- Enargeia -- Agency -- Memory -- Idolatry -- Fetishism -- Aesthetic Ambivalence -- Farming, Staging and Acting Living Presence -- The Afterlife of Art -- Epilogue: From the Animated Image to the Excessive Object -- Notes -- Bibliography -- List of Illustrations -- Index -- Backmatter
Sommario/riassunto	Das Kunstwerk als lebendiges Wesen – eine grundlegende Studie Throughout history, and all over the world, viewers have treated works of art as if they are living beings: speaking to them, falling in love with them, kissing or beating them. Although over the past 20 years the catalogue of individual cases of such behavior towards art has increased immensely, there are few attempts at formulating a theoretical account of them, or writing the history of how such responses were considered, defined or understood. That is what this book sets out to do: to reconstruct some crucial chapters in the history of thought about such reflections in Western Europe, and to offer some building blocks towards a theoretical account of such responses, drawing on the work of Aby Warburg and Alfred Gell.

