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Nota di contenuto	Frontmatter -- Contents -- Introduction / HEBEL, UDO J. / WAGNER, CHRISTOPH -- Why Is There No Political Science of the Arts? / BEYME, KLAUS VON -- Rubens's Pictorial Peacekeeping Force: Negotiating through 'Visual Speech-Acts / HEINEN, ULRICH -- Political Iconography and the Picture Act: The Execution of Charles I in 1649 / SCHNEIDER, PABLO -- "The Conqueror of Canada" - Benjamin West and the Heroes of Sentimentalism / JEHLE, OLIVER -- Nationalism and Truth in Grant Wood's / Fable, Parson Weems' -- Masculinity, Sexuality, and the German Nation: The Eulenburg Scandals and Kaiser Wilhelm II in Political Cartoons / BRUNS, CLAUDIA -- Bauhaus, the Radio, and the Colors of Fascism / WAGNER, CHRISTOPH -- Adolf Hitler's (Self-) Fashioning as a Genius: The Visual Politics of National Socialism's Cult of Genius / PYTA, WOLFRAM -- The Grammar of Postrevolutionary Visual Politics: Comparing Presidential Stances of George Washington and Friedrich Ebert / DEPKAT, VOLKER -- Making the Invisible Visible: The Public Persona of Malcolm X / GILL, LISA M. -- The New Face of American Anger: Internet Imagery and the Power of Contagious Feeling / ORVELL, MILES -- Photographing American Indians: An Imaginary

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Sommario/riassunto

The pictorial turn in the humanities and social sciences has foregrounded the political power of images and the extent to which historical, political, social, and cultural processes and practices are shaped visually. Political iconographies are taken to interpret norms of actions, support ideological formations, and enhance moral concepts. Visual rhetorics are understood as active players in the construction and contestation of the political realm and public space. The twenty-one articles by scholars from Europe and the United States explore the political function and cultural impact of images from the perspectives of Art History, American Studies, Visual Culture Studies, History, and Political Science. The contributions in particular address the complex interplay between agent and addressee in the public space as well as issues of national identity, discourses of inclusion and exclusion, and the designation of political spaces within transnational contexts. The publication is part of the interdisciplinary research initiative "Perceiving and Understanding: Functions, Perception Processes, Forms of Visualizations, Cultural Strategies of Pictures and Texts" at the University of Regensburg.
