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Autore	Nancy Jean-Luc
Titolo	Portrait // Jean-Luc Nancy
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ISBN	0-8232-8146-9 0-8232-7996-0 0-8232-7997-9
Edizione	[First edition.]
Descrizione fisica	1 online resource
Collana	Lit Z
Altri autori (Persone)	CliftSarah LibrettJeffrey S SparksSimon
Disciplina	704.942
Soggetti	Portraits - Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Translated from the French. This edition previously issued in print: 2018.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Front matter -- Contents -- Preface to the English-Language Edition -- Introduction. The Subject of the Portrait -- The Autonomous Portrait -- Resemblance -- Recall -- Look -- L'altro ritratto -- Character -- The Eye -- Visageity -- Mimesis -- Withdrawn Presence -- Ipseity -- Theophany -- Revelation -- Divine Abandonment -- Dis-figuration -- Eclipse -- Infinite Detachment -- Coda I -- Coda II -- Coda III -- Notes -- Figures
Sommario/riassunto	This book examines the practice of portraits as a way in to grasping the paradoxes of subjectivity. To Nancy, the portrait is suspended between likeness and strangeness, identity and distance, representation and presentation, exactitude and forcefulness. It can identify an individual, but it can also express the dynamics by means of which its subject advances and withdraws. The book consists of two extended essays written a decade apart but in close conversation, in which Nancy considers the range of aspirations articulated by the portrait. Heavily illustrated, it includes a newly written preface bringing the two essays together and a substantial Introduction by Jeffrey Librett, which places Nancy's work within the range of thinking of aesthetics and the subject,

from religion, to aesthetics, to psychoanalysis. Though undergirded by a powerful grasp of the philosophical and psychoanalytic tradition that has rendered our sense of the subject so problematic, Nancy's book is at heart a delightful, unpretentious reading of three dozen portraits, from ancient drinking mugs to recent experimental or parodic pieces in which the artistic representation of a sitter is made from their blood, germ cultures, or DNA. The contemporary world of ubiquitous photos, Nancy argues, in no way makes the portrait a thing of the past. On the contrary, the forms of appearing that mark the portrait continue to challenge how we see the bodies and representations that dominate our world.
