

CONTENTS

9	Acknowledgements
11	Introduction
18	Rhetoric
19	Agency
21	Experience and memory
23	The animated image: a growing field
25	The structure of this book
29	Part One
31	Enargeia
32	Enargeia, ekphrasis and phantasia
33	Phantasia
36	Phantasia, memory and living presence response
39	The early modern afterlife of ekphrastic enargeia
43	Conclusion

45	Agency
49	Art and agency
52	The experience of living presence
53	Living presence as agency and experience
53	Animacy
56	'Laocoon I am'
59	Bellini's Brera Pietà
61	Bernini's Medusa
67	Memory
68	Simulacra in the chambers of memory
71	Perception, memory and emotion
73	Memory is not an art gallery, but a seraglio
73	Ekphrasis as imaginative recollection and recreation
76	Conclusion
77	Part Two
79	Idolatry
80	François Lemée on the Monument of Louis XIV at the Place des Victoires
87	A new way of considering idolatry
88	The living presence of statues: a question of enargeia or of the sitter's status?
91	Living presence and idolatry
94	How to control the undesirable agency of images
98	Conclusion
101	Fetishism
105	Persuasive figuration as the foundation of idolatry
107	Fetishism
108	'Les rapports intimes des statues avec la société'
113	'Le ministre le plus docile des volontés de la religion'
116	Conclusion
119	Aesthetic Ambivalence
120	Pygmalion's dream
123	Petrifying statue lovers

126	Goethe's gallery of art lovers
129	Art fetishism
131	Kant's epistemological barrier against fetishism
136	Conclusion
	Plates
139	Part Three
141	Framing, Staging and Acting Living Presence
144	Living presence and a visual history of art
147	Santa Maria del Priorato: anachronism embodied
157	'Killing art to write its history'
159	'Glorious visions of the past'
168	'The presence of reality instead of its appearance produced a fearful sensation'
171	Conclusion
175	The Afterlife of Art
179	Aby Warburg on the lives of art works
179	<i>Pathosformel</i> and <i>Nachleben</i>
181	The life of art as an artistic issue
183	The agency of lifelikeness
184	<i>Mnemosyne: Nachleben</i> as an issue in art history
188	Representation
191	<i>Mnemosyne, Nachleben</i> , and historical experience
194	Conclusion
197	Epilogue: From the Animated Image to the Excessive Object
197	'The appearance of the soul'
201	Changing appreciations of viewers attributing life to art
203	An anthropological turn
206	Excessive and transitional objects
208	<i>Homo animans</i> and <i>homo repraesentans</i>
211	Notes
243	Bibliography
265	List of Illustrations
271	Index

