

# Transdisciplinary Approaches to Visual Cultures

DU1904 Seminar

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HANS BELTING Das Ende  
der Kunstgeschichte?  
DEUTSCHER KUNSTVERLAG







History as the « mirror of human life »

« to clarify the causes and sources of each style as well as the rise and fall of the arts »





Johann Joachim Winckelmann (1717–1768)  
(portrait by Anton Raphael Mengs, oil, 1758 /  
Metropolitan Museum, New York)





FRA FILIPPO.



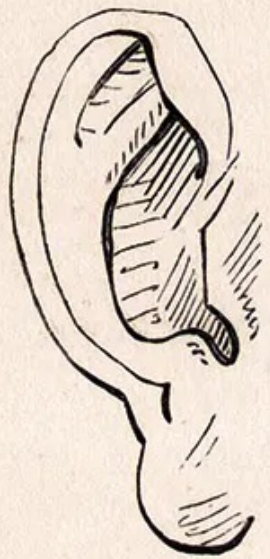
FILIPPINO.



SIGNORELLI.



BRAMANTINO.



MANTEGNA.



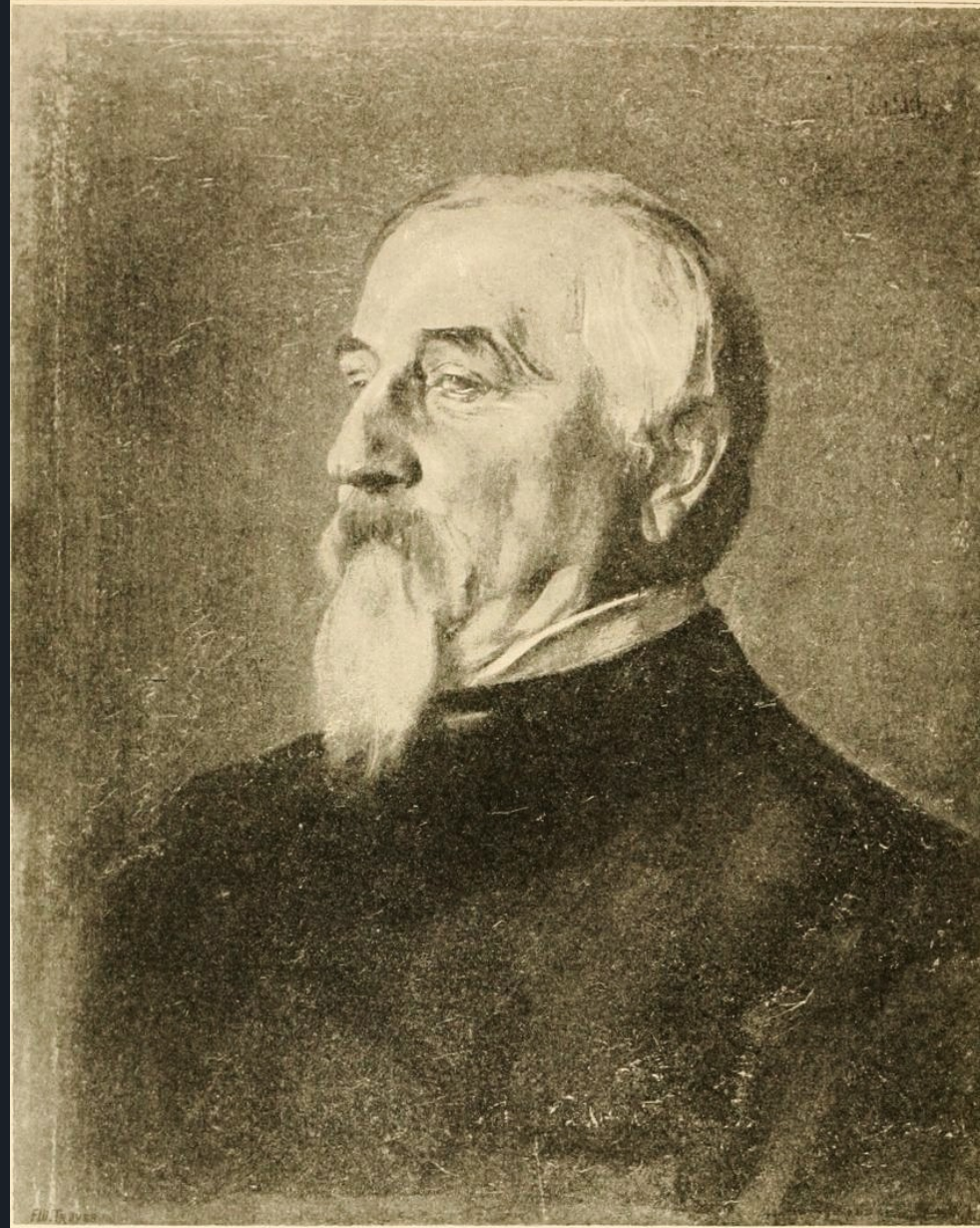
GIOVANNI BELLINI.



BONIFAZIO.



BOTTICELLI.



Giovanni Morelli (1816–1891)





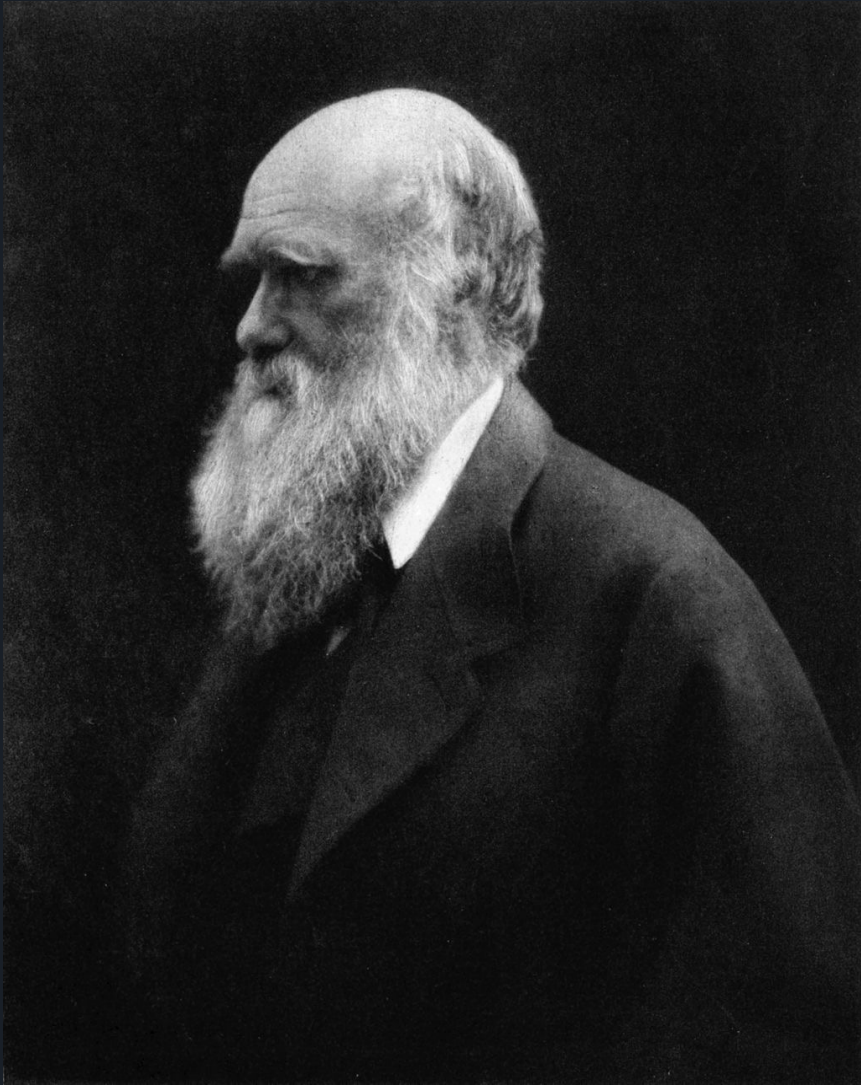
Bernard Berenson  
(1865–1959)





Edward Gibbon, *The History of the Decline and Fall of the Roman Empire*, 1776–1788

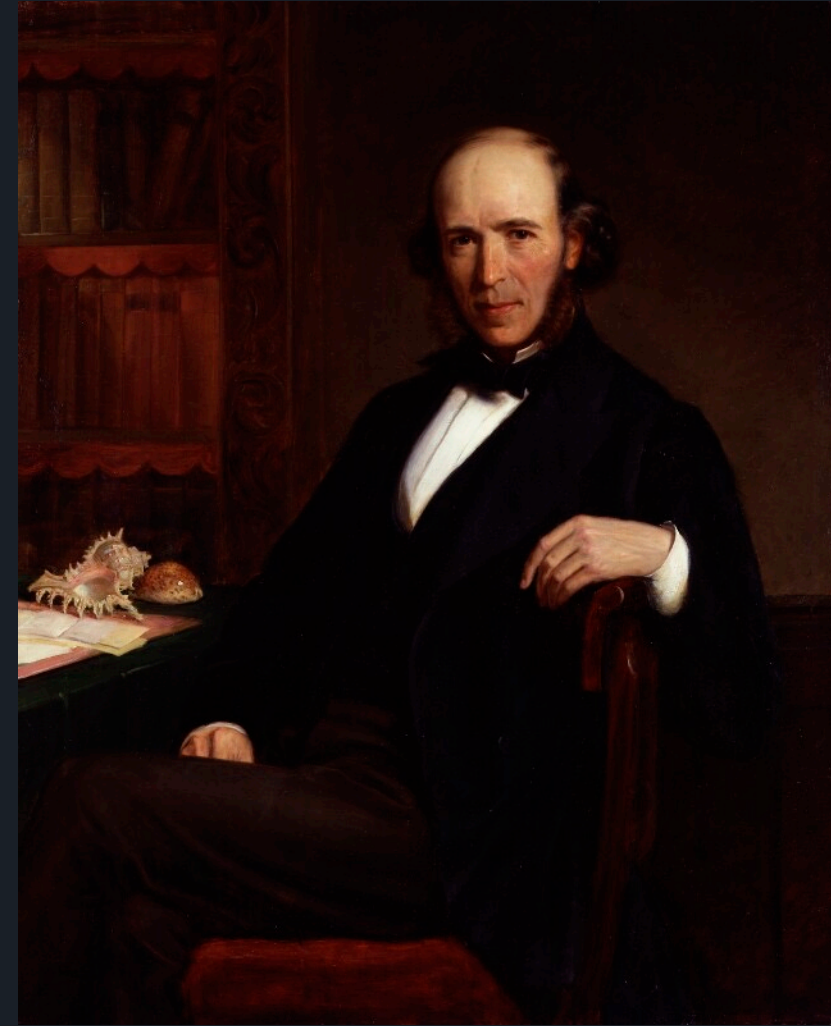




Charles Darwin (1809–1882)  
(photo by Julia Margaret  
Cameron)

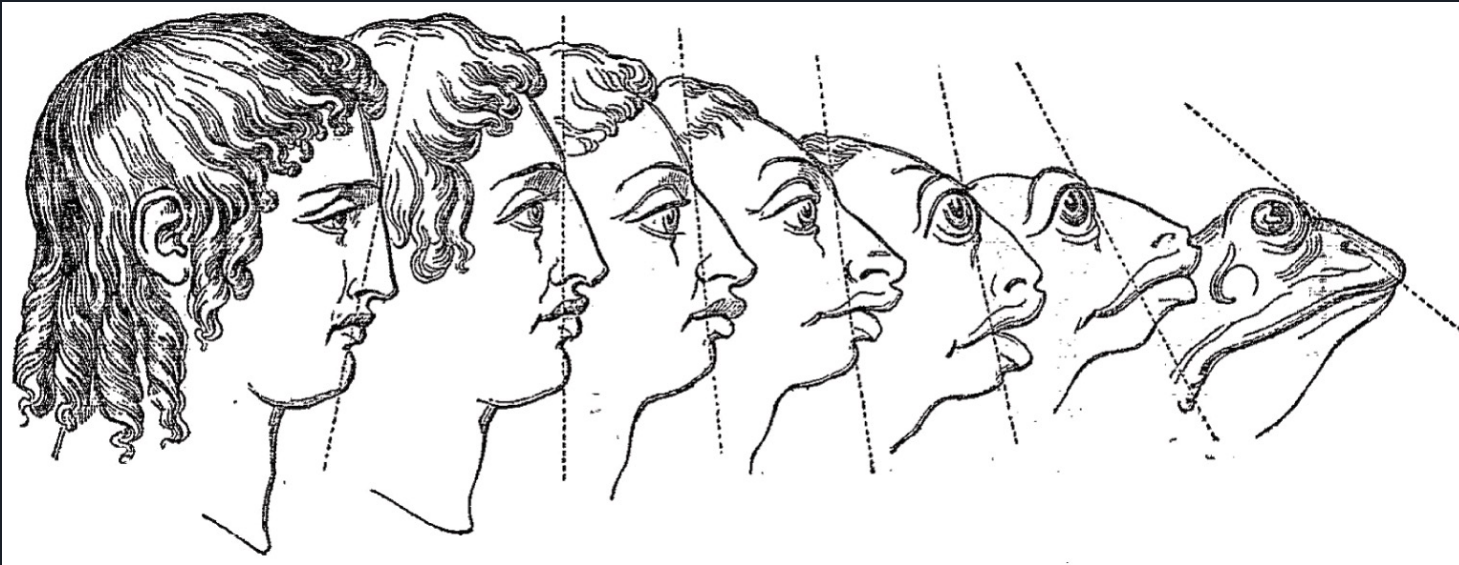


Auguste Comte (1798–1857)



Herbert Spencer (1820–1903)





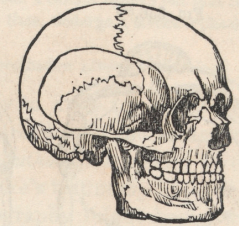
Grandville, 1844: From Apollo to the frog

Illustration from *The Mismeasure of Man* by Josiah Clark Nott and George Robins Gliddon, using a descending hierarchy from white 'civilised' man to chimpanzee to prove a polygenist race theory, 1854.

Fig. 339. — Apollo Belvidere.<sup>553</sup>



Fig. 340.<sup>556</sup>

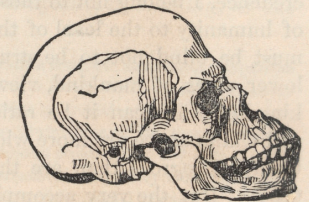


Greek.

Fig. 341. — Negro.<sup>554</sup>



Fig. 342.<sup>357</sup>

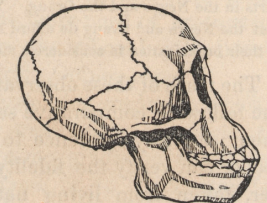


Creole Negro.

Fig. 343. — Young Chimpanzee.<sup>555</sup>



Fig. 344.<sup>558</sup>



Young Chimpanzee.





5.4 E. T. Hamy, 1907: Comparing the profile of a twentieth-century Kurd from “high Mesopotamia” with a profile of the Ur-Nina dynasty from a Chaldean tablet, *ca.* 2500 BCE.





Alois Riegl (1858–1905)

126173  
NH,  
58,-

# Stilfragen.

Grundlegungen

zu einer

Geschichte der Ornamentik.

Von

Alois Riegl.

Mit 197 Abbildungen im Text.



Berlin 1893.

Verlag von Georg Siemens.

Nollendorfstr. 42.

8. Die Ausbildung der Ranken-Füllung.

201

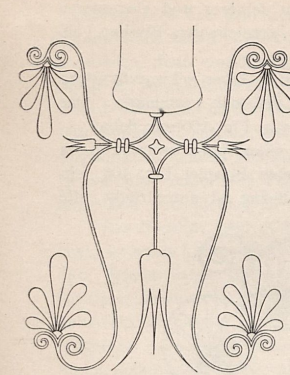


Fig. 101.  
Henkel-Ornament von einer  
griechischen Amphora.

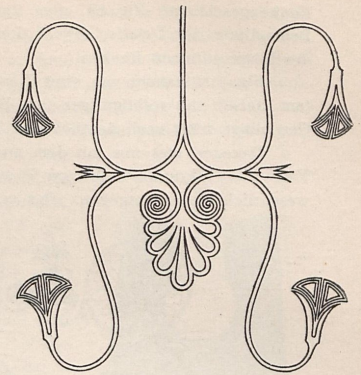


Fig. 102.  
Henkel-Ornament von einer Amphora.

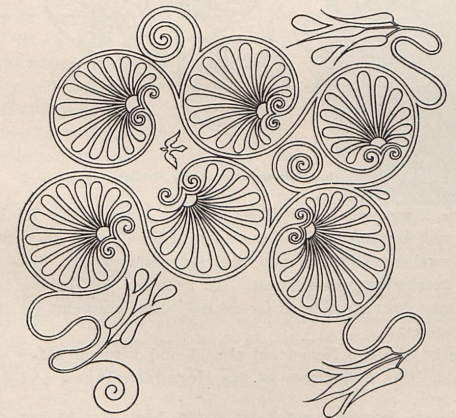
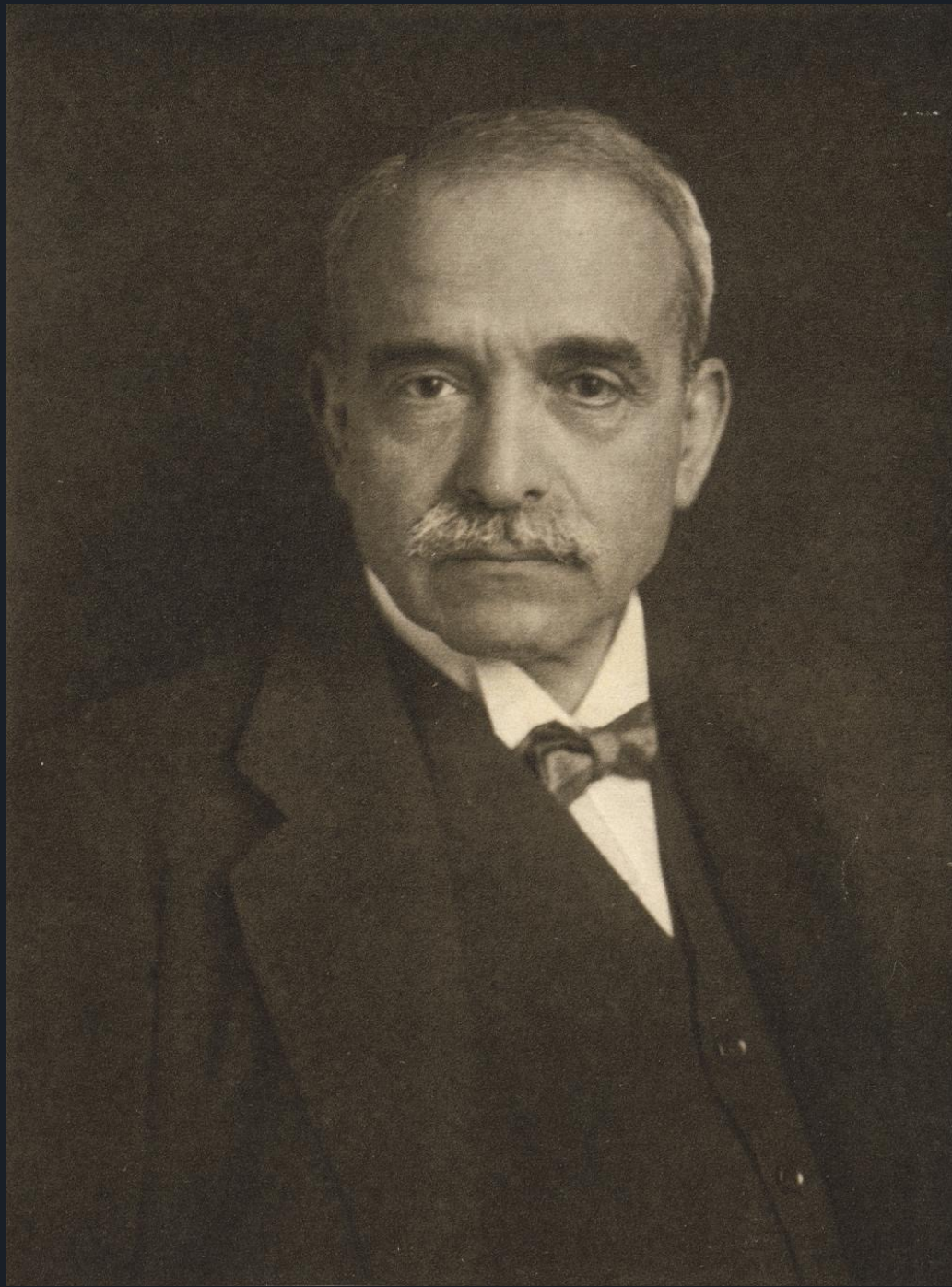


Fig. 103.  
Henkel-Ornament von einer Amphora.





Erwin Panofsky (1892–1968)

Aby Warburg (1866–1929)

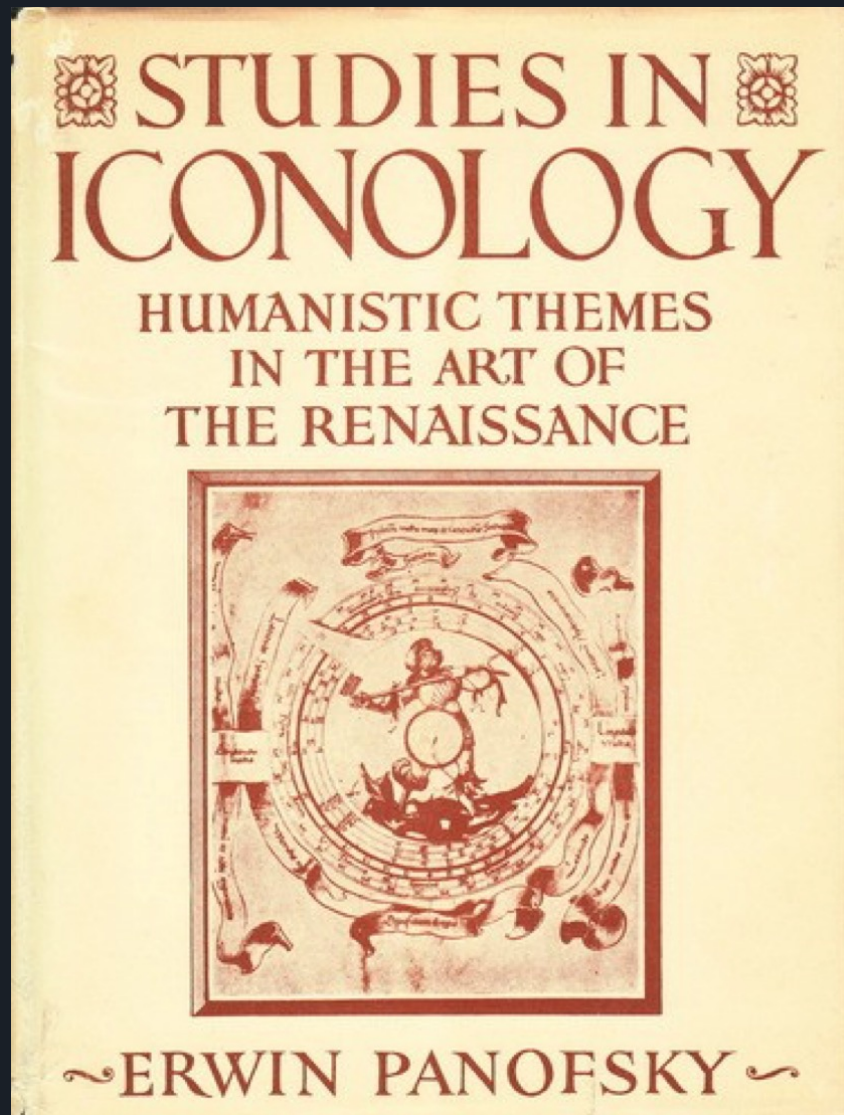












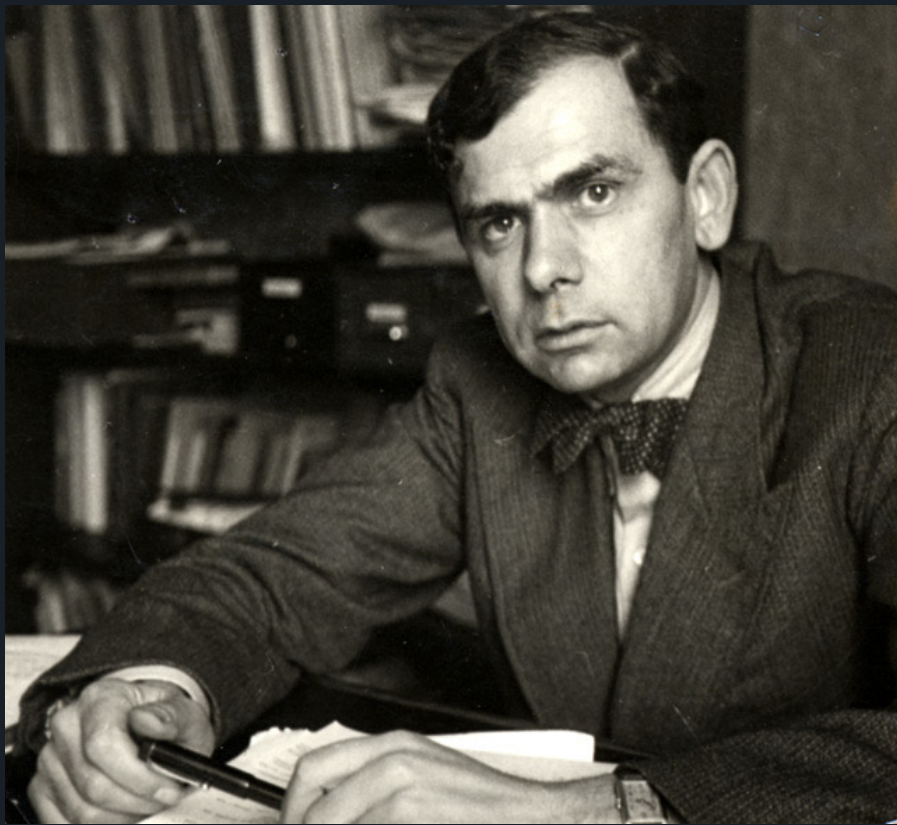
1939



Iconography / Iconology

“Australian bushman would be unable to recognize a subject of a Last Supper, to him it would only convey the idea of an excited dinner party “





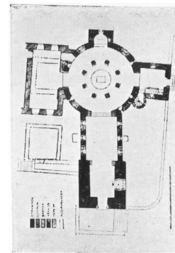
Richard Krautheimer (1897–1994)

## INTRODUCTION TO AN "ICONOGRAPHY OF MEDIAEVAL ARCHITECTURE"

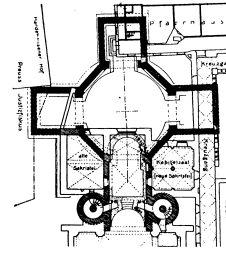
By Richard Krautheimer

Since the Renaissance it has become customary to consider architecture as being determined by "commodity, firmness and delight" or, to use a less Wottonian terminology, by function, construction, and design. To view architectural problems from these angles and from them alone, has become something like a fundamental tenet of architectural history. Yet the validity of such a view appears rather doubtful where mediaeval architecture is concerned.<sup>1</sup> Obviously there can be no doubt that problems of construction, design and function, and of the integration of these elements, were of fundamental importance to mediaeval as well as to later architects. Yet it would seem that these essentials of architecture as laid down by Sir Henry Wotton, and before him by Leone Battista Alberti, were differently emphasized and that in addition to them other elements played a vital part in the mediaeval

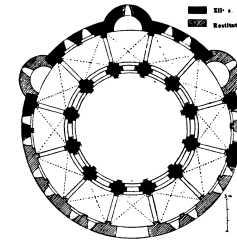
<sup>1</sup> source ever the material cal functions the religious stand in the remembered, design in his r that matter ion. On the



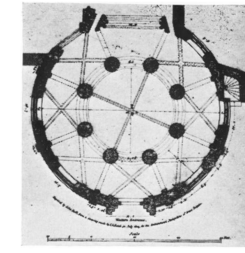
a—St. Michael, Fulda (pp. 3, 6)



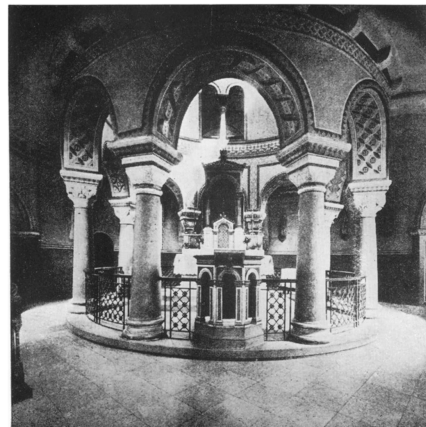
b—Holy Sepulchre, Paderborn (p. 4)



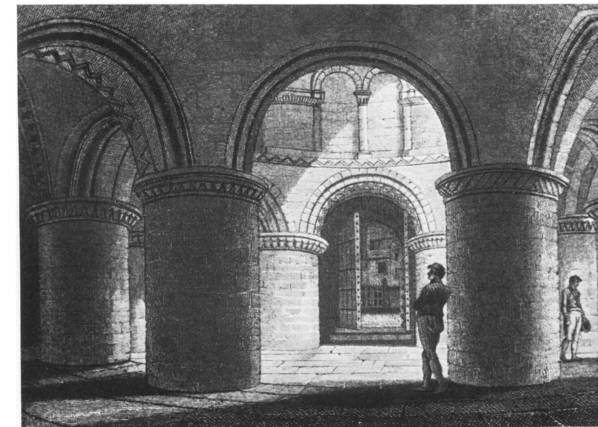
c—Rotunda, Lanfeff near Caen (p. 4)



d—Holy Sepulchre, Cambridge (p. 4)

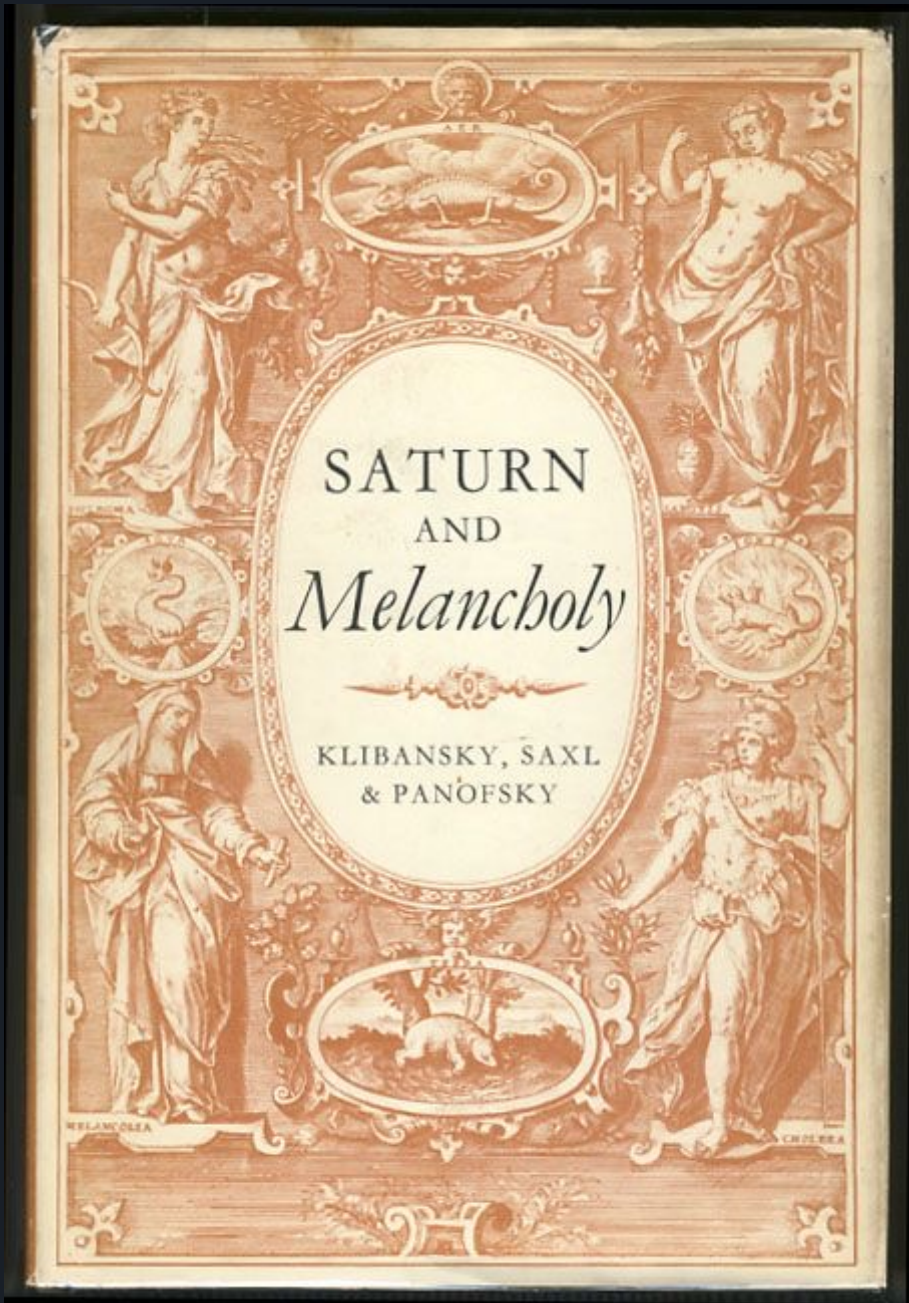


e—St. Michael, Fulda (pp. 3, 7)



f—Holy Sepulchre, Cambridge (From Britton, *Arch. Antiquities*, 1807) (pp. 4, 7, 13)





1964







Pieter Bruegel the Elder, *Netherlandish Proverbs*, 1559 /  
Gemäldegalerie, Berlin





**MICHAEL BAXANDALL**  
**PAINTING**  
**AND EXPERIENCE**  
**IN FIFTEENTH CENTURY**  
**ITALY**



# The Art of Describing

*Dutch Art in the Seventeenth Century*



*Svetlana Alpers*



Heinrich Wölfflin (1864–1945)

Prolegomena  
zu einer  
Psychologie der Architektur.

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INAUGURAL-DISSERTATION

der

hohen philosophischen Fakultät  
der Universität München

zur Erlangung

der höchsten akademischen Würden

vorgelegt von

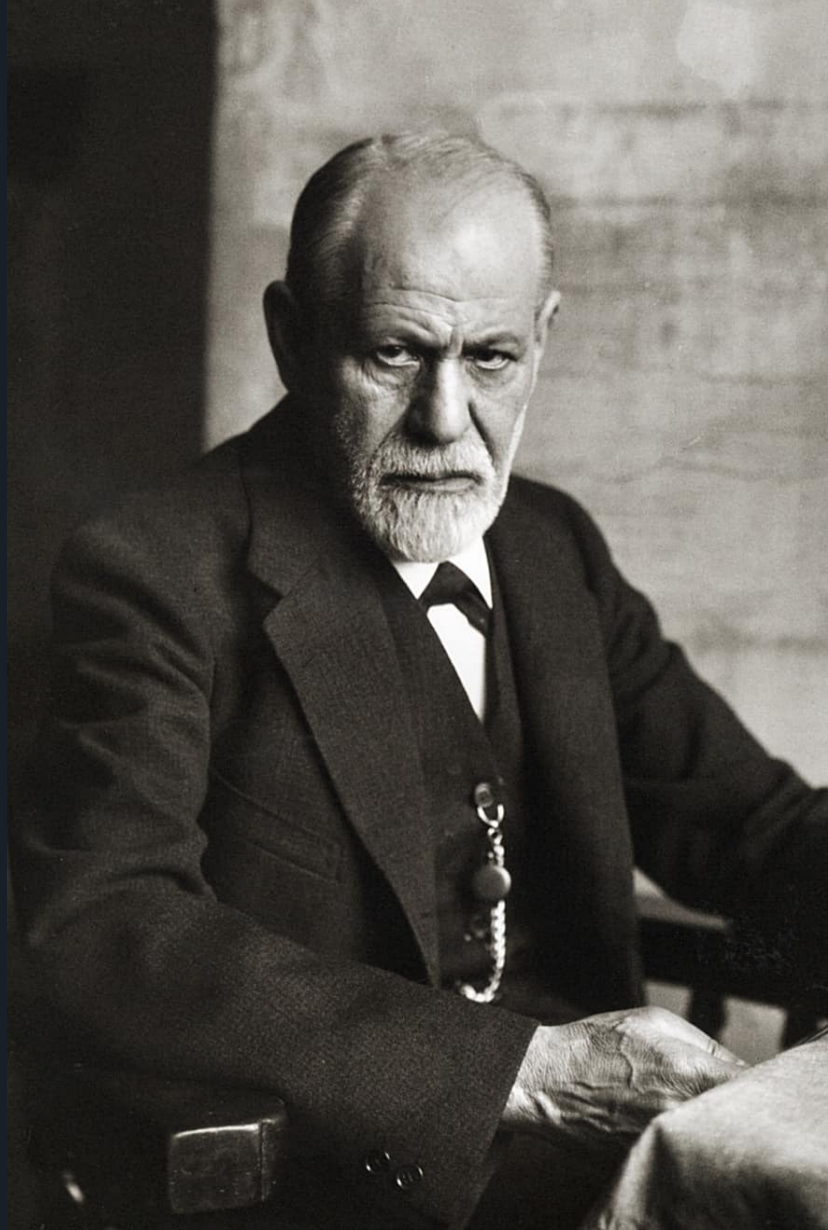
Heinrich Wölfflin.

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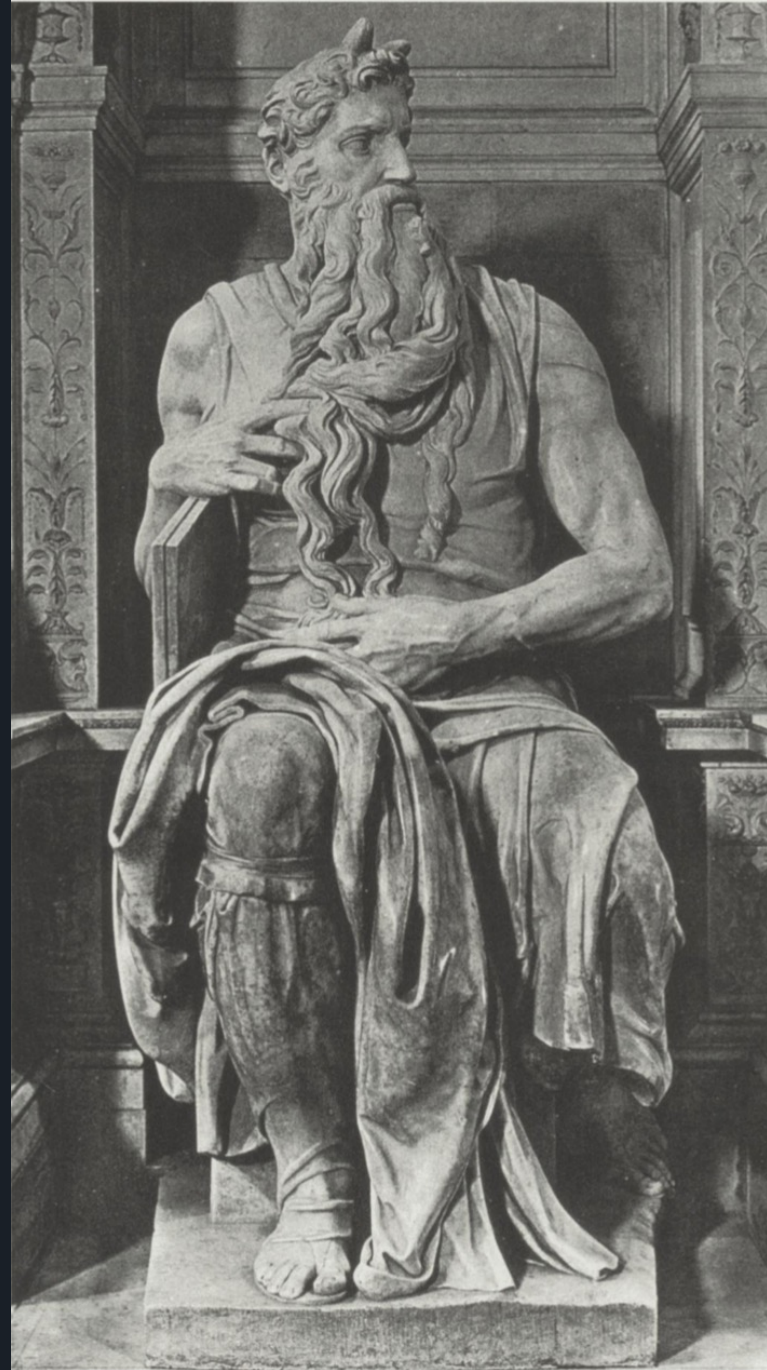
München, 1886.

Kgl. Hof- & Universitäts-Buchdruckerei von Dr. C. Wolf & Sohn.





Sigmund Freud (1856–1939)

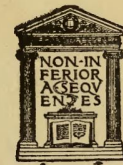


# Leonardo da Vinci

A PSYCHOSEXUAL STUDY OF AN  
INFANTILE REMINISCENCE

BY  
PROFESSOR DR. SIGMUND FREUD, LL.D.  
(UNIVERSITY OF VIENNA)

TRANSLATED BY  
A. A. BRILL, PH.B., M.D.  
Lecturer in Psychoanalysis and Abnormal  
Psychology, New York University



NEW YORK  
MOFFAT, YARD & COMPANY  
1916

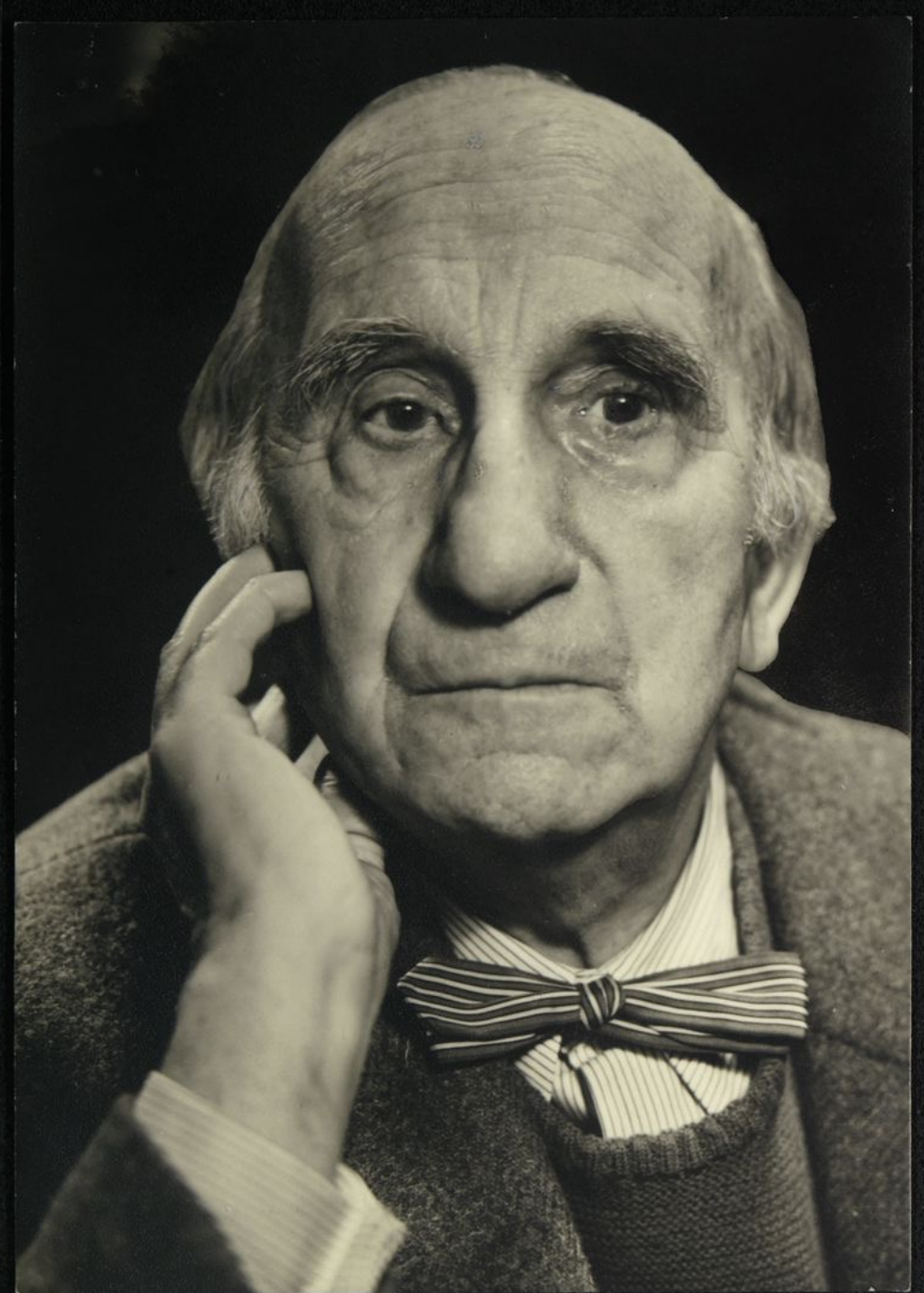


WILHELM WORRINGER  
ABSTRAKTION UND  
EINFÜHLUNG



1907

Wilhelm Worringer (1881–1965)







Edvard Munch, *Despair*, oil on canvas, 1894  
Munch-museet, Oslo



Karl Schmidt-Rottluff, *Did Christ not appear to you?*, 1918, woodcut, 320 x 742 mm /  
Yale University Art Gallery, 1941.675



Hans Belting  
**Bild und Kult**  
Eine Geschichte des  
Bildes vor dem Zeitalter  
der Kunst



Verlag C.H.Beck

DAVID FREEDBERG



**THE POWER of IMAGES**  
*Studies in the History and Theory of Response*

Serge Gruzinski  
**La guerre  
des images**

de Christophe Colomb à « Blade Runner »  
( 1492 - 2019 )



WAT  
**Horst Bredekamp  
DER BILDAKT**

Wagenbach



bup  
BERLIN UNIVERSITY PRESS

GOTTFRIED BOEHM

**WIE BILDER  
SINN ERZEUGEN**  
DIE MACHT DES ZEIGENS



Jean-Claude Schmitt

*Le corps  
des images*

ESSAIS  
SUR LA CULTURE  
VISUELLE  
AU MOYEN AGE



LE TEMPS DES IMAGES  
Gallimard

# Kunst-Geschichte // Bild-Wissenschaft

Art as a category

Bild – Image as a ahistorical or transhistorical phenomenon

Historicist paradigm

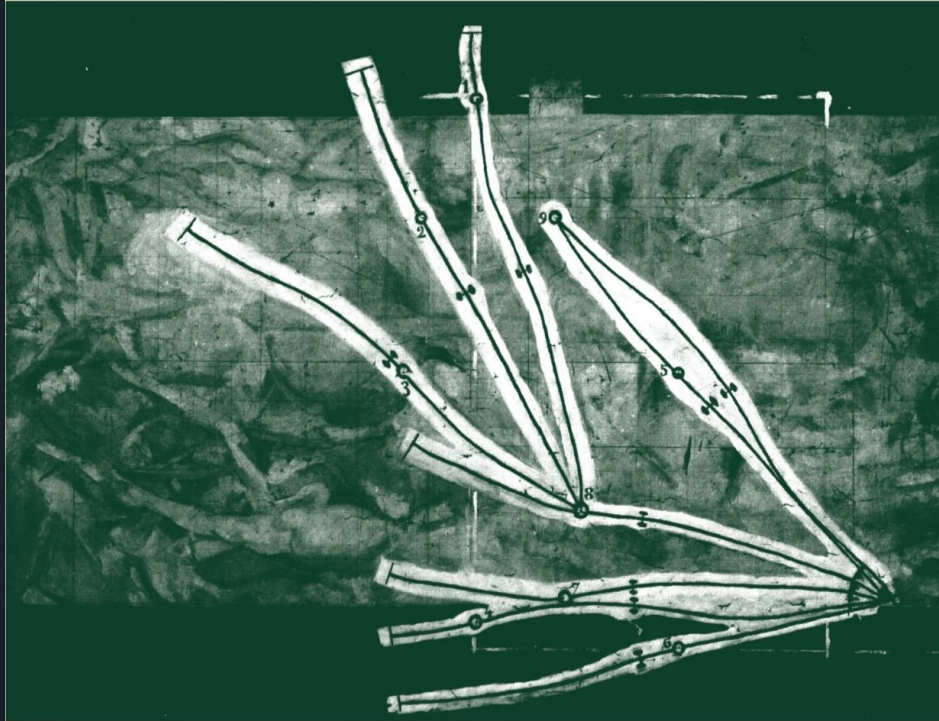
Science as umbrella term → interdisciplinarity

In English most often rendered as: visual culture/media studies



# ART AND AGENCY

## AN ANTHROPOLOGICAL THEORY



ALFRED GELL

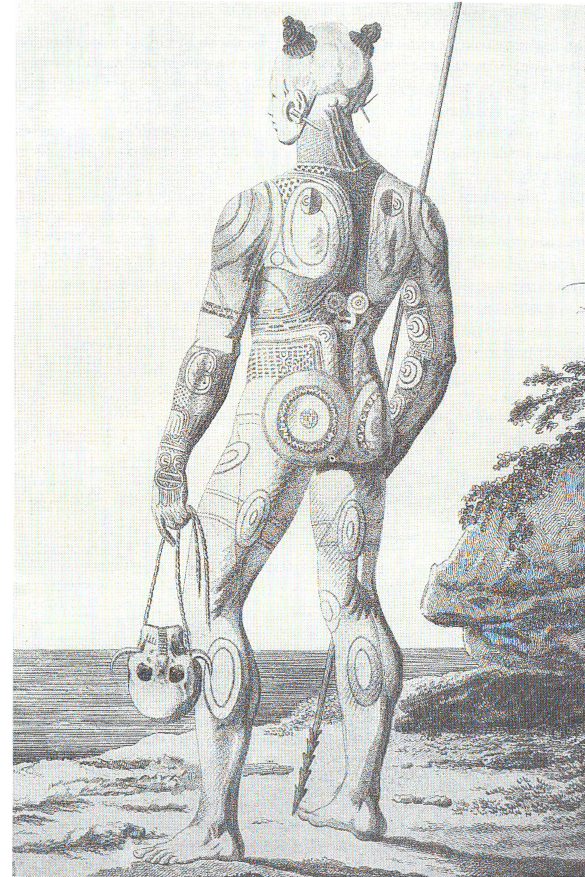


FIG. 8.11/6. Langsdorff's 1813 engraving of young warrior with eye and face designs. Source: Langsdorff 1813-14

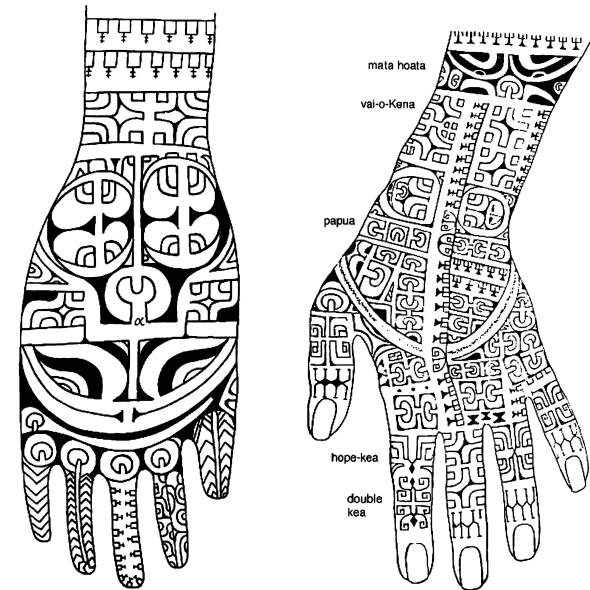


FIG. 8.11/3. 'Hand face' design 1. Source: Von den Steinen, i. 177, illus. 136/5

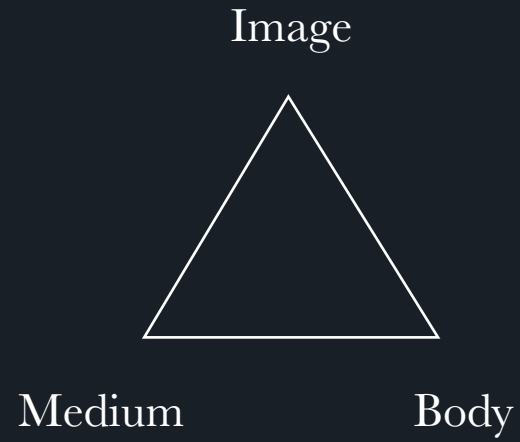
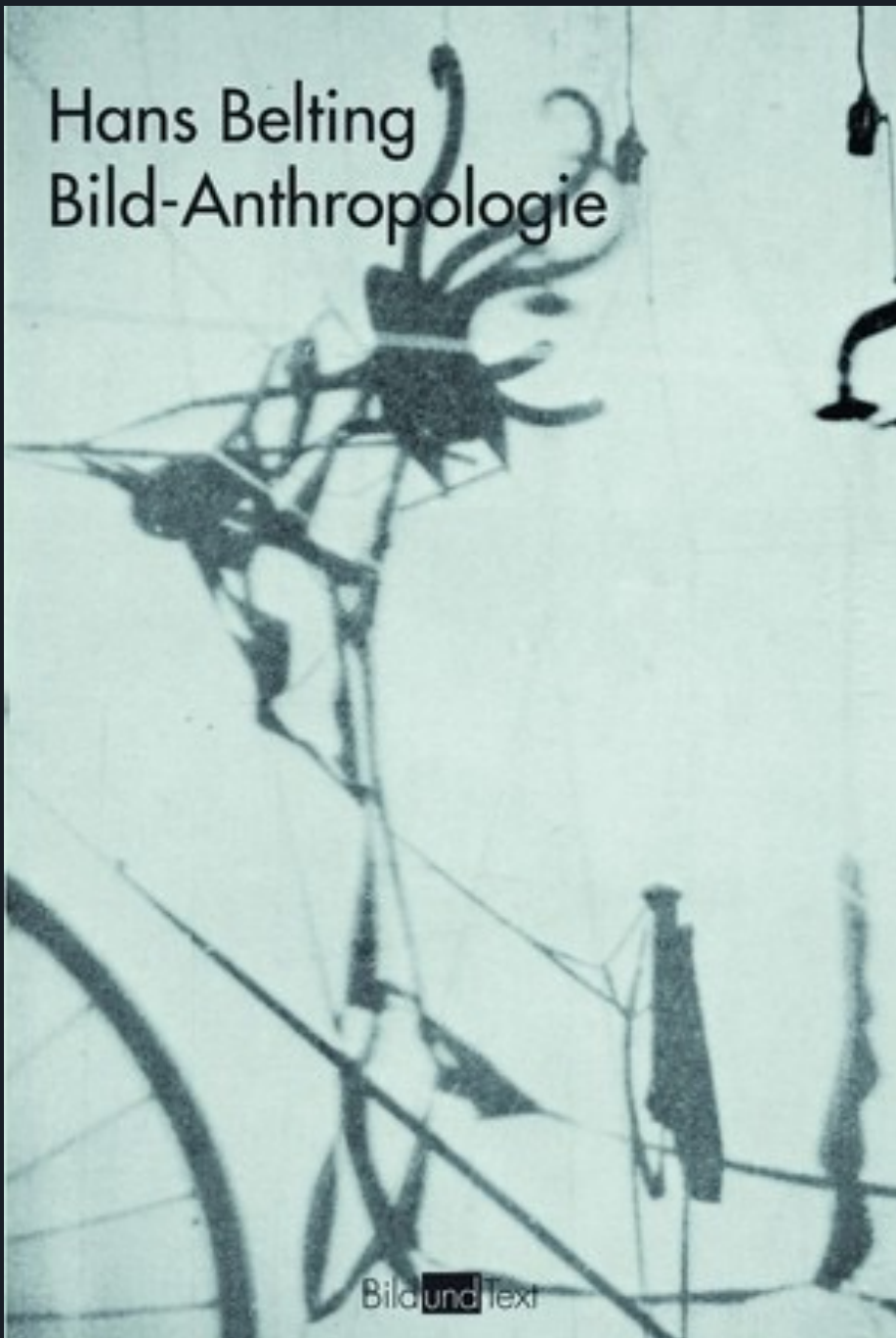
FIG. 8.11/4. 'Hand face' design 2: each eye can also be read as a face, one single *etua*, or as one *etua* containing another. Source: Von den Steinen, i. 177, illus. 136/6

*hoata*/*ipu* transformation is shown in Fig. 8.11/1. This *ipu* motif, bisected horizontally, immediately transforms into *mata hoata*. Usually, *ipu* are surrounded by a motif, *papua*, which is a reduplicated derivative of the 'nose' element in *mata hoata* (cf. Fig. 8.10/2). Although the motif-name *ipu* does not refer to eyes, *ipu* are frequently placed so as to make this identity palpable (e.g. the unique tapa mask shown in Fig. 8.11/2).

Next, I turn to the family of 'face' designs other than *mata hoata* which feature circular eyes. A common site for the placement of this category of designs was on the hands, the backs of which were protected by 'faces' composed of a variety of elements. Fig. 8.11/3 shows such a 'hand face'. It will be seen that

1998





2001

Jericho skull, human skull decorated with plaster and shells, found near Jericho (Palestine), c. 8,200–7,500 BCE / British Museum, London

Intradisciplinary: working within a single discipline.

Crossdisciplinary: viewing one discipline from the perspective of another.

Multidisciplinary: people from different disciplines working together, each drawing on their disciplinary knowledge.

Interdisciplinary: integrating knowledge and methods from different disciplines, using a real synthesis of approaches.

Transdisciplinary: creating a unity of intellectual frameworks beyond the disciplinary perspectives.

