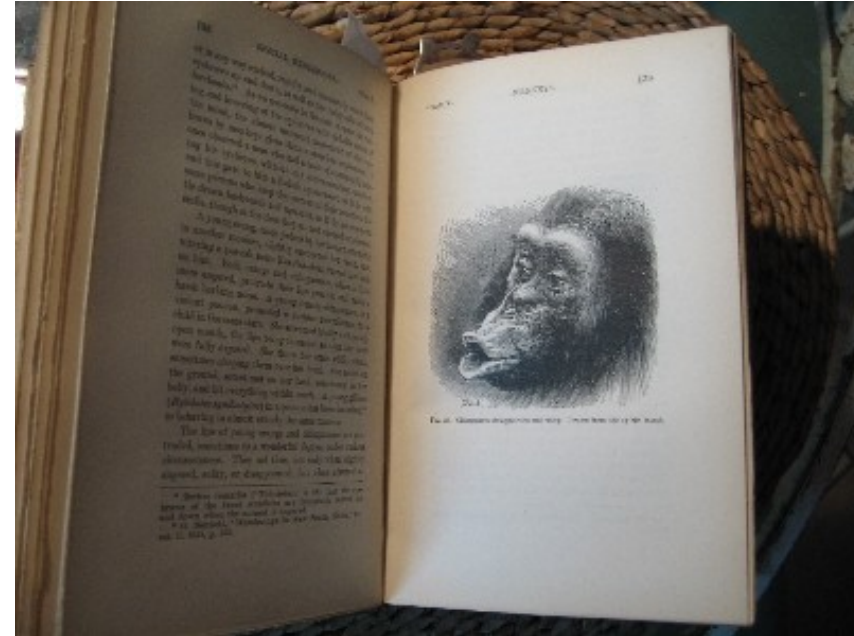


in art and visual culture of XX. and XXI. century





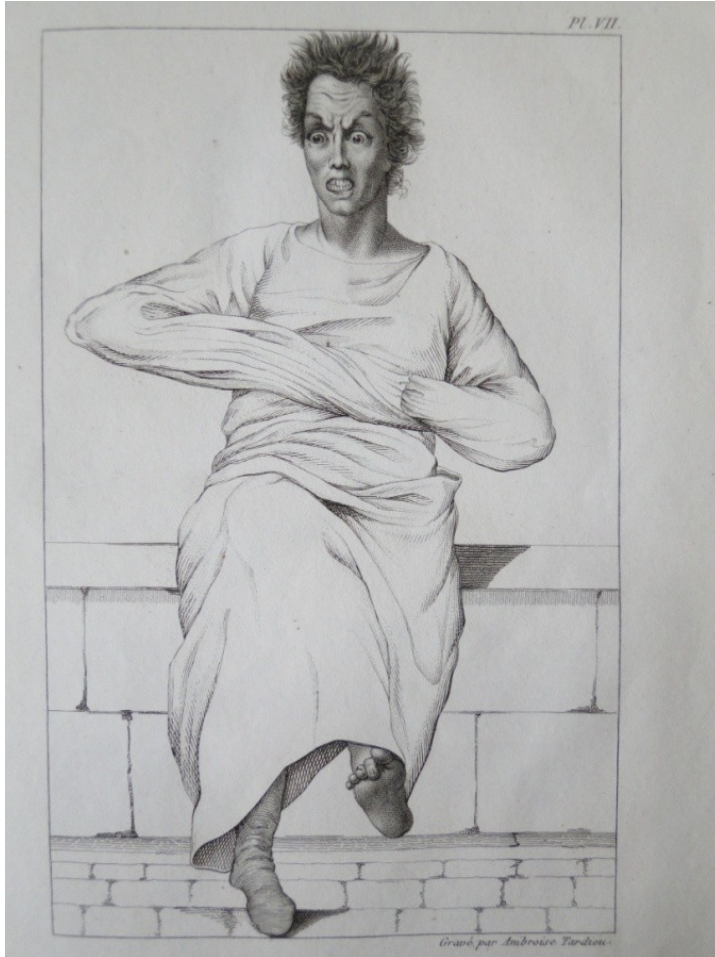
Charles Darwin on emotional expressions



The Expression of the Emotions In Man and Animals, 1872
universal repertoire of emotional expressions

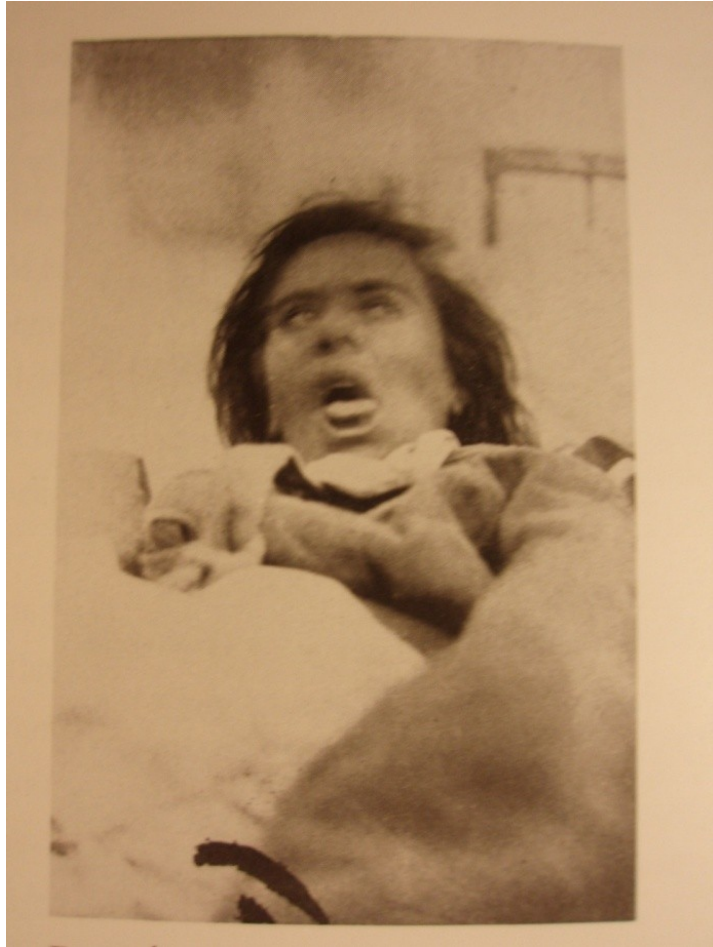
..“the young and the old of widely different races, both with men and animals, express the same state of mind by the same movements...”

Psychiatry as visual symptomatology



Hugh Welch Diamond, ca. 1850

Iconography of hysteria



Iconographie photographique de la Salpêtrière (1877-)

Jean-Martin Charcot (1825—1893)

Photographs: Desiré Magloire Bourneville)

Paul Régnard



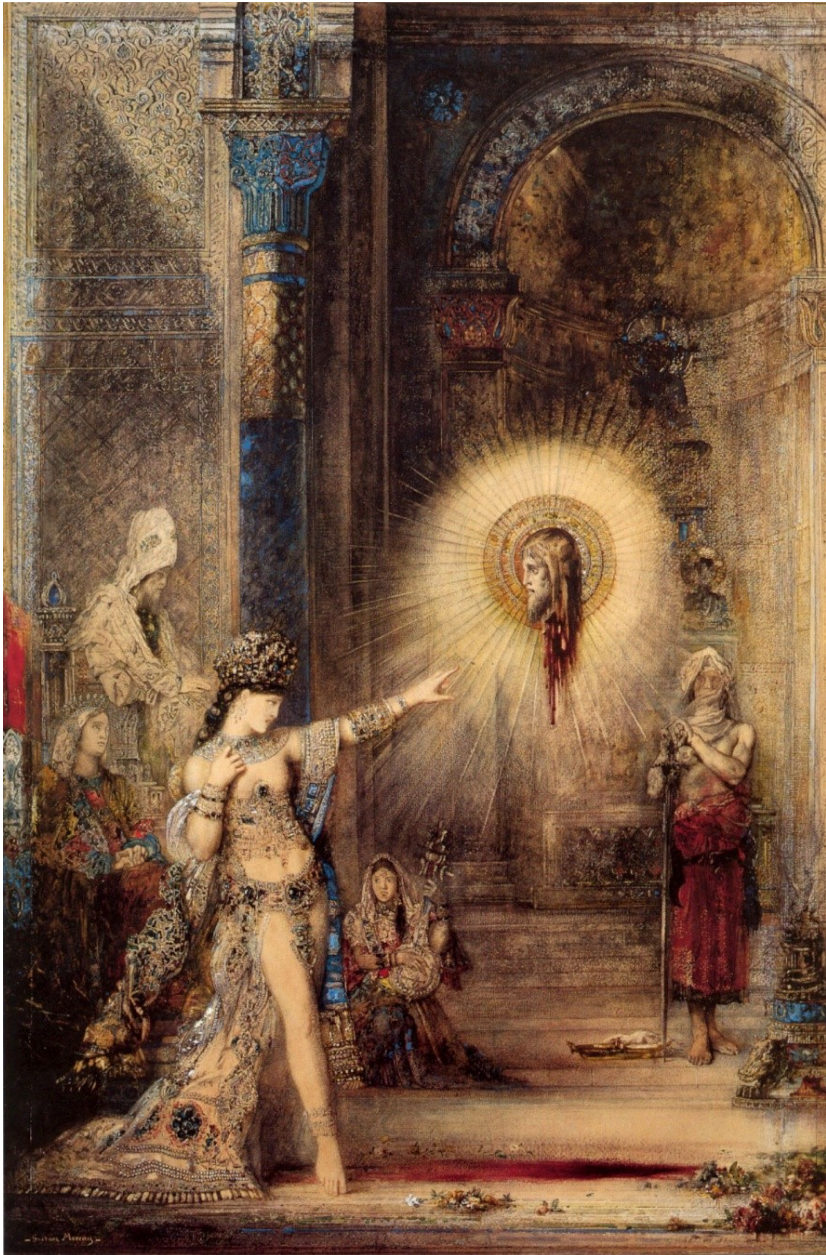
Planche XXIII

ATTITUDES PASSIONNELLES



André Brouillet, *Clinical lecture at Salpêtrière* (1887)

(J.-M. Charcot, Blanche Wittman)



Gustave Moreau, *Apparition*, 1876

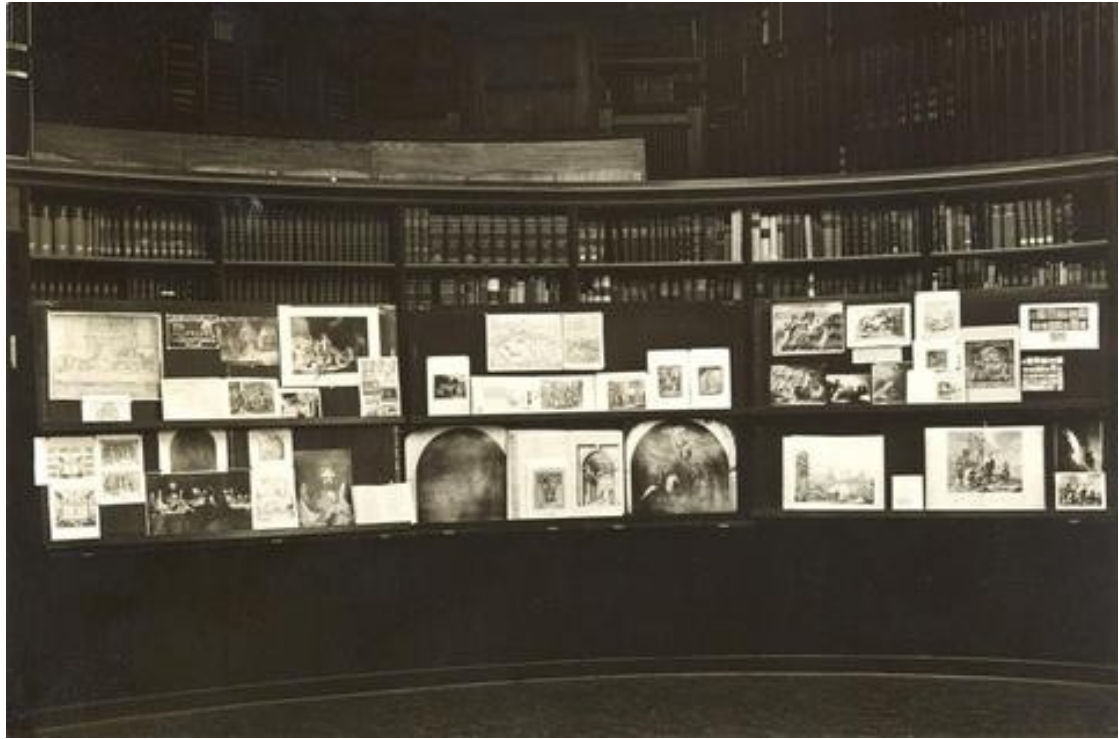
Symbolism and new expressionism of body

Salomé...the symbolic incarnation of undying Lust, the goddess of immortal Hysteria, accursed Beauty exalted above all other beauties by the catalepsy that hardens her flesh and steels her muscles..."

Joris-Karl Huysmans

Superlative der Gebärdensprache
Aby M. Warburg's pathos formulae

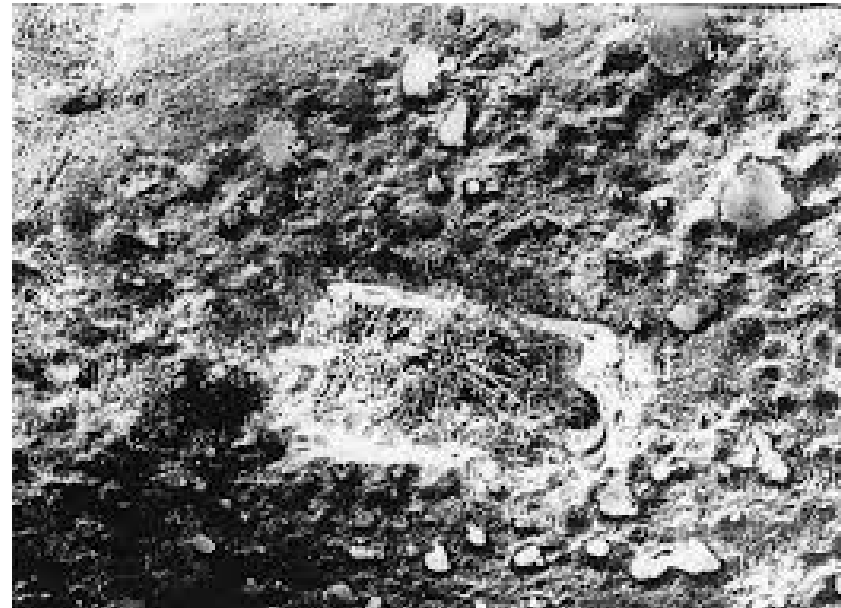
Aby Warburg 1866-1929



Warburg's archive



Warburg's *Kriegskartothek*



• . W

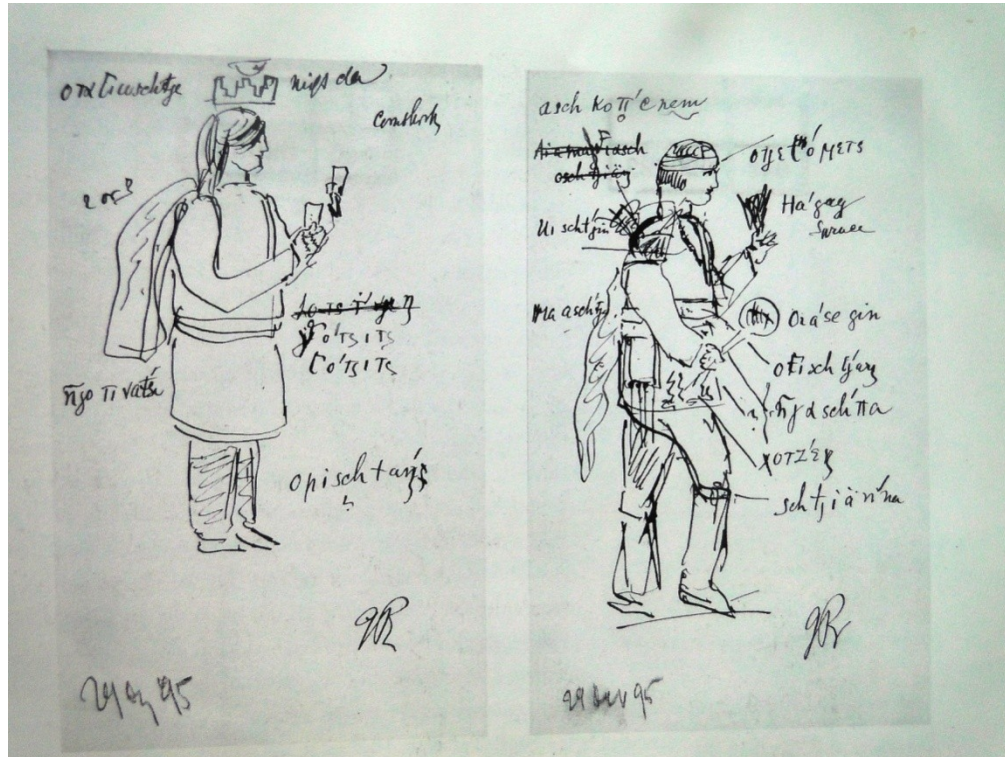


Warburg Haus in Hamburgu



After 1933:
Warburg Institute, London

Kreuzlingen lecture



Bilder aus dem Gebiet der Pueblo-Indianer in Nord-Amerika



Denkraum and Distanzierung

Liberation from irrationality and fear

The acquisition of the feeling of distance between subject and object /is/ the task of so-called cultivation and the criterion of progress of the human race.

/Grundlegende Bruchstücke zu einer pragmatischen Ausdruckskunde (monistischen Kunstpsychologie)

1890-1903/

*The conscious creation of **distance** between oneself and the external world can probably be designated as the founding act of human civilization.*

/Mnémosyné, Introduction/

Civilization is thus founded on the creation of a **psychic space /Denkraum/**

Sublimation of primitive, phobic reactions

Theory of social memory

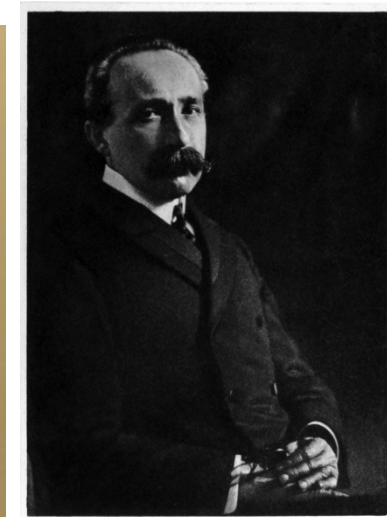
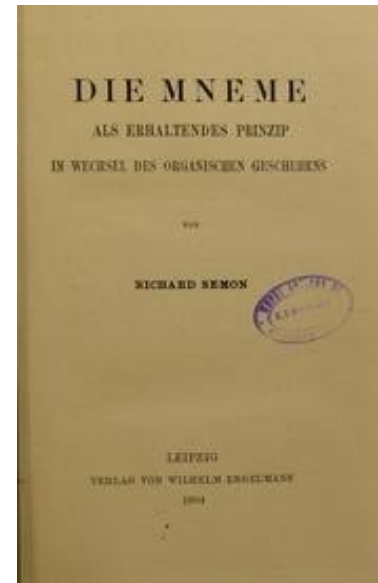
Nachleben (afterlife)

Continuity and metamorphosis of images and motifs

- Mimetic and gestural language is an inherent medium of historical memory a
- Social mediation of human expressive communication and the transformation of its 'language'

„...diese Engramme leidenschaftlicher Erfahrung,
als gedächtnisbewahrtes Erbgut überleben und
vorbildlich....“

Engrams of emotional experience, surviving as
heritage in memory

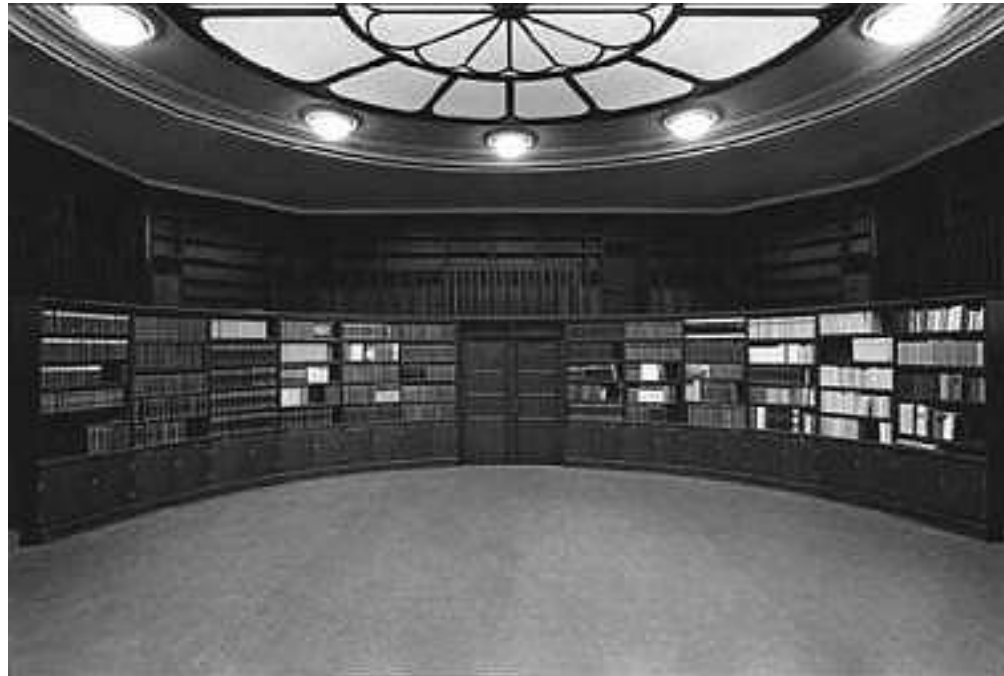


Richard Semon

Warburg's library and Mnémosyné

Warburg's central topic: social mediation of human expressive communication and its transformations

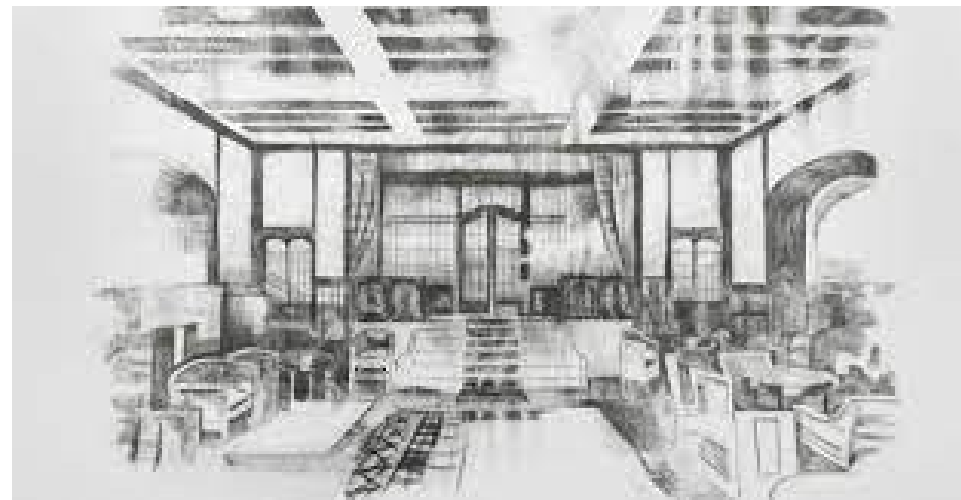
Description of the goals of my library can be formulated as follows: the collection of documents related to the psychology of human expression. The question is: How did human and pictorial expression originate; what are the feelings or points of view, conscious or unconscious, under which they are stored in the archives of memory? Are there laws to govern their formation or re-emergence?



From Kreuzlingen notes:

The question is: how are verbal or visual expressions generated, according to which aspect or sensation, consciously or unconsciously, are they stored in

the archive of memory and do laws exist according to which they are inscribed and re-activated?



BilderAtlas Mnemosyne 1924-29



Bildtafeln zur
„historischen
Psychologie des
Ausdrucks“

<http://warburg.library.cornell.edu/>

Mnemosyne



“Mnemosyne: the awakening of the pagan gods in the age of the European Renaissance as the transformation of energy into expressive values

“The creation of the “space for reflection” as a function of culture. An essay in the Psychology of Human Orientation based on the universal history of images.”

Movements of soul

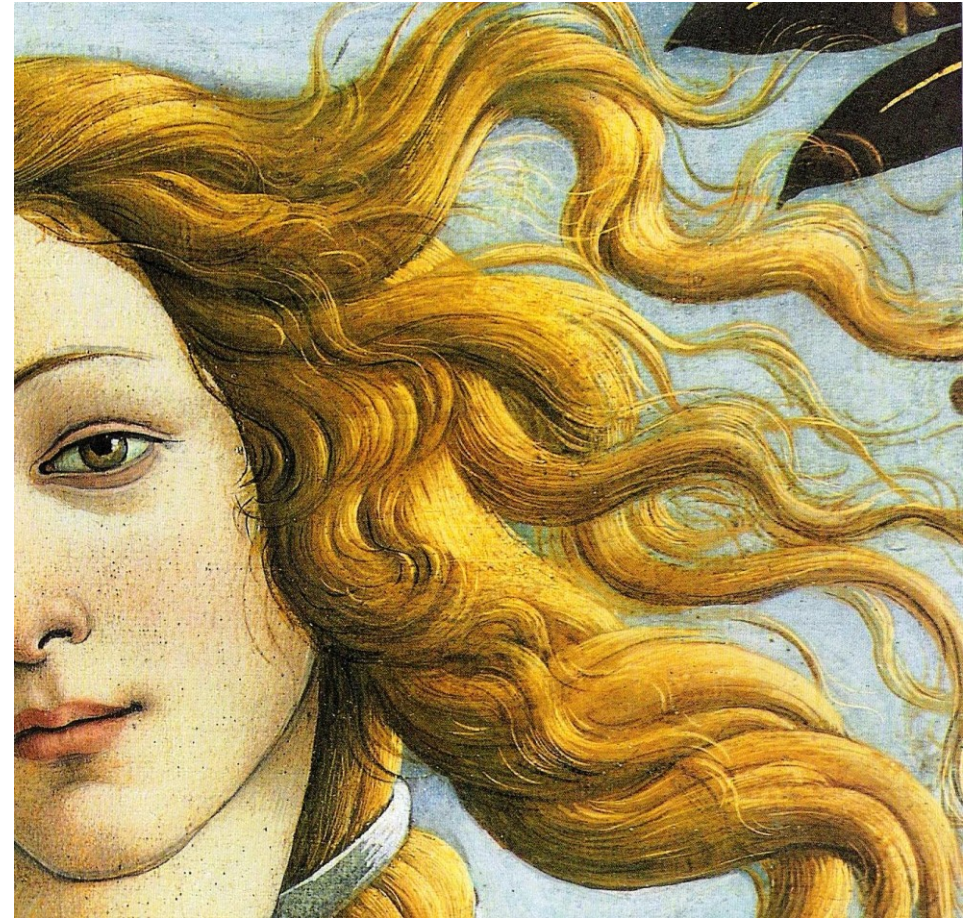


Moving accessories

(äusserlich bewegtes Beiwerk)

As an expression of affective (passionate)
movements of soul

(leidenschaftlicher Seelenbewegung)



Dissertation on o Botticeli

1893

Pathosformel

101

Fortuna

... (III) ... (III) ... (III) ... (III) ...

... (III) ... (III) ... (III) ... (III) ...

... (III) ... (III) ... (III) ... (III) ...

... (III) ... (III) ... (III) ... (III) ...

Gott

Hyperatonasi. (nach dem ...)

Fach ...

W.D. ...

... (III) ... (III) ... (III) ... (III) ...

Epikur

... (III) ... (III) ... (III) ... (III) ...

... (III) ... (III) ... (III) ... (III) ...

... (III) ... (III) ... (III) ... (III) ...

... (III) ... (III) ... (III) ... (III) ...

... (III) ... (III) ... (III) ... (III) ...

... (III)												
Lauf												
Tanz												
... (III)												
Rath												
Krauff												
Sieg												
Triumph												
Triumph												
Triumph												
Triumph												
Tod												
Klage												
... (III)												

Schema Pathosformeln, WIA, III.71, f. 7, asi 1905

“..die echt antiken Formlen geisteigerten körperlichen oder seelsichen Ausdrucks in den Renaissancestil bewegter Lebensschilderung einzugliedern”

genuinely ancient formulae of an intensified physical or psychic expression in the Renaissance style, which strives to portray life in motion

evidence of mental states transformed into images”...in which “later generations ...sought out the permanent traces of the most profound emotions in human existence.

Dürer und die italienische Antike, 1905



Dürer, *Smrt Orfeova*, 1494

....and Warburg's subsequent redefinitions

„...diese Engramme leidenschaftlicher Erfahrung, als gedächtnisbewahrtes Erbgut überleben und vorbildlich...“

*....Echt antike Superlative
der Gebärdensprache
(1912)*

*Urworte der
leidenschaftliche
Gebärdensprache
(1927)*

*hochstgespannter
energetischer Ausdruckswerte
(„dynamisierende Zusatzformen“
(energetic expressive values
in the highest tension
(dynamic forms))*

Origins....

It is in the zone of orgiastic mass-seizures that we must look for the mint which stamps upon the memory the expressive movements of the extreme transports of emotion, as far as they can be translated into gesture language, with such intensity that these engrams of the experience of suffering passion survive as a heritage stored in the memory....

Inversion (re- polarization) of affective formulae

While the energy of past experience remains enshrined in the engrams or symbols, this energy may be canalized into different themes of expression

The dynamograms of ancient art are handed down in a state of maximal tension but unpolarized with regard to the passive or active energy....It is only the contact with the new age that results in polarization. This polarization can lead to a radical reversal (inversion) of the meaning they held for classical tradition

simple inversion....



Andrea del Castagno, David, ca 1455



Pedagog, římský sochař, 5.stol. př.n.l.

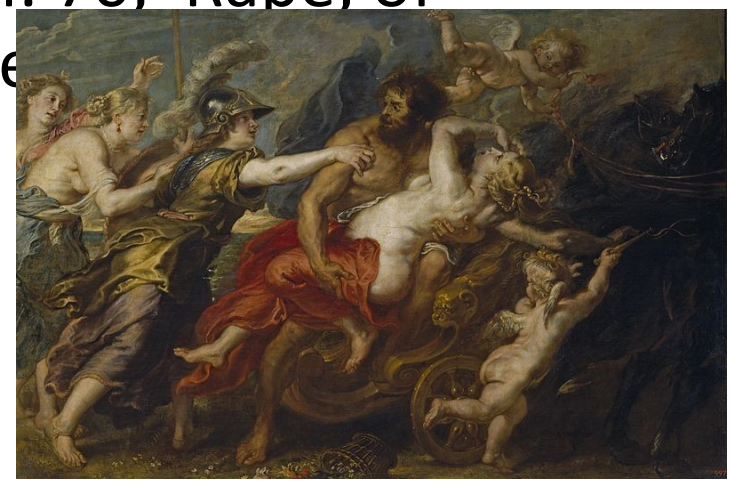
juxtapositions, oscillations, inversions

- Between panels (kupř. 5 a 41)

Vernichtungspathos



- within single panel
(kupř. 70, Rape, of Prose)



Summary: Dual nature of pathos formula



Affective condenser

emotional charge

index of the mind (*Ausdruckswerte
seelischer Dynamik*)

Formulaic expression

iconographic formula, in which it is impossible to distinguish between form and content ,

Stylistic device

Reconsidering Warburg's legacy

Pathos formula as a gestalt: Binding of affective affordances

- Facial expression
- Gaze direction
- Body posture
- Gestures

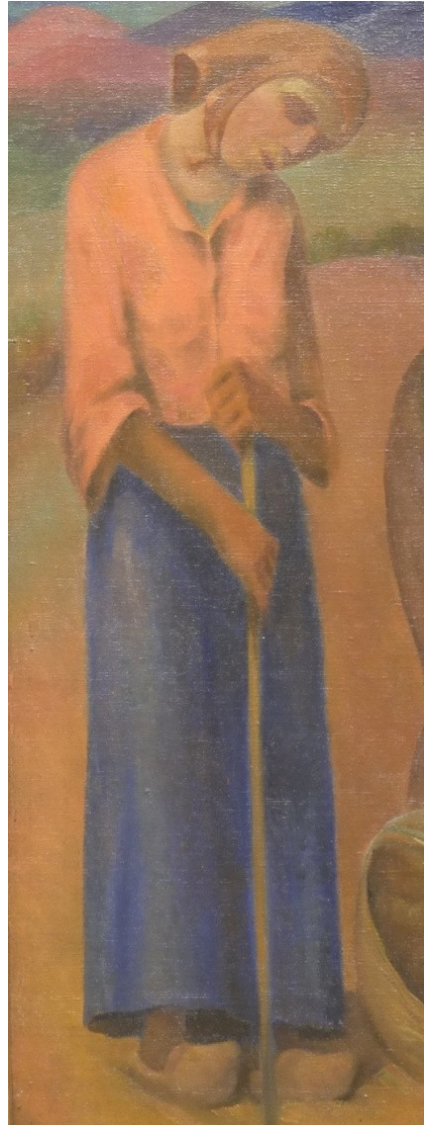


Affordances are relations between dispositions of the perceiver and some feature of the picture

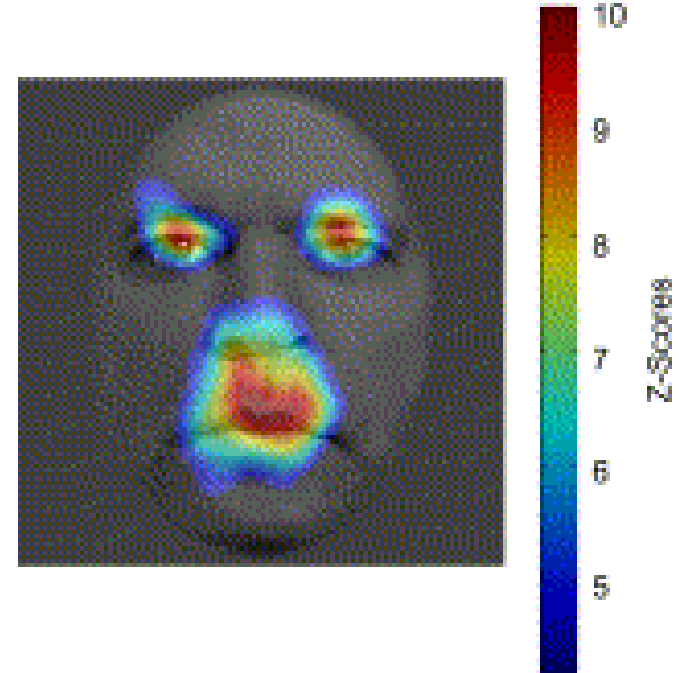
Affective affordance

Has the capacity to activate the affective response of the viewer

Affect formula = holistic percept (Gestalt)
a complex of affective affordances



Affective affordances in the image



faces and bodies:
Gaze, expression, gestures

Pathos formulae

Warburg's concept
Pathos formula is a
mimetic reproduction of
traumatic event
gesture and movement

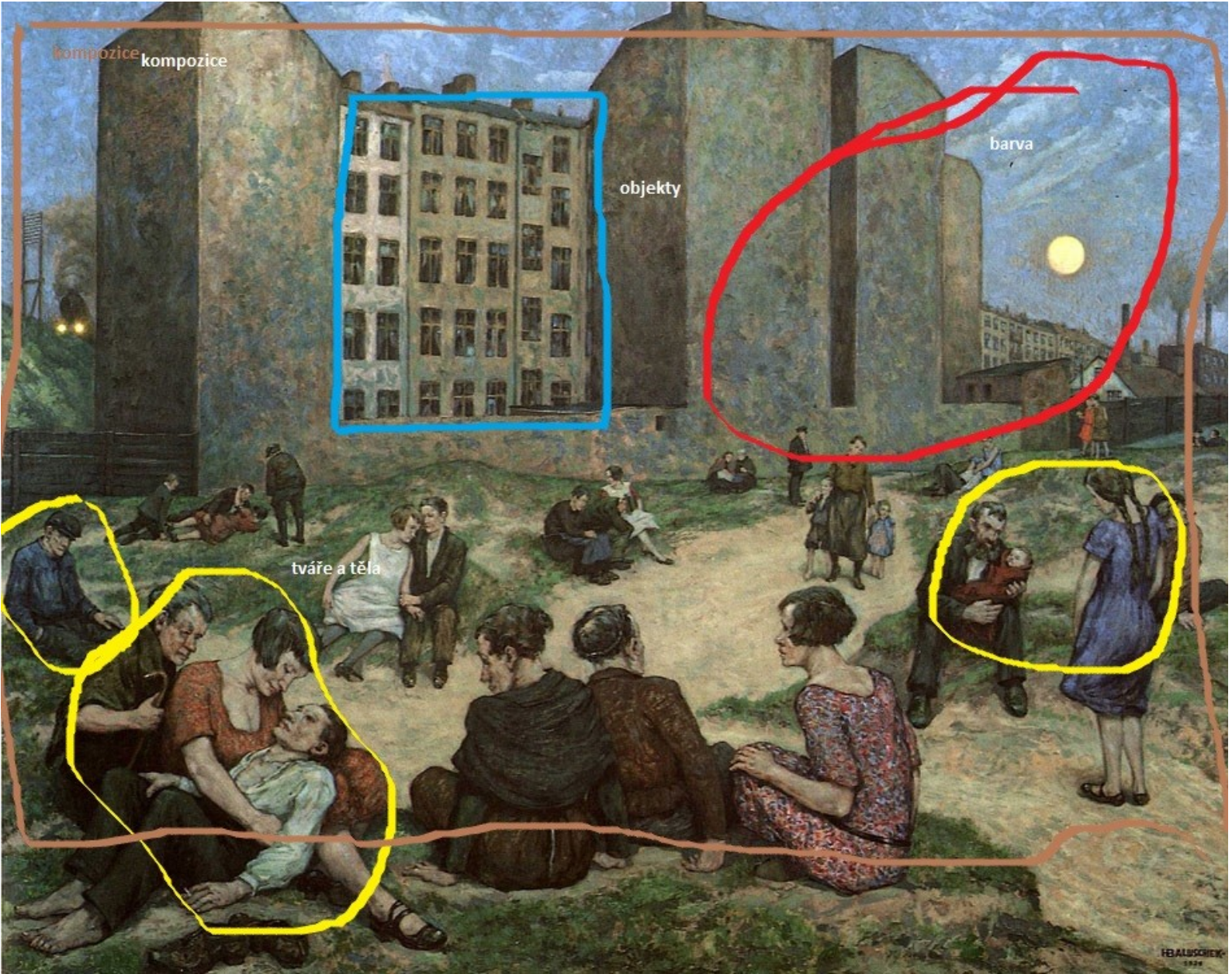
PF record and make manifest the
pitch rather than the content of
passions and events.....

but: body language includes
also non-dynamic
posture and stance

Pathos formula is expressive even
when it does embody a violent
reaction



Hans Balluscek, *Summer Night* 1928



Affective

Affordances

Faces, bodies

Other
Objects

Color

line

composition

Formulaic nature and iconography

General subject of formula is presented through an iconographic subject, which provides pictorial and semantic context



Pictorial and semantic context of emotional formula





Pathos formulae of modern times

Or: Nachleben of old and origins of new pathos formulae in modern times

Some questions

Does bodily expressivity – as a representational medium – function historically?

Can it be used as a means of understanding of logic of psycho-historical development of different periods?

What is the fate of Warburg's historical psychology of human expression vis- a- vis current understanding of mind and brain sciences?

Affective /Pathos/ formulae in modern times

What is the fate of Warburg's historical psychology of human expression vis- a- vis current understanding of mind and brain sciences?

What are the mechanisms of through which affect formula affects the viewer?

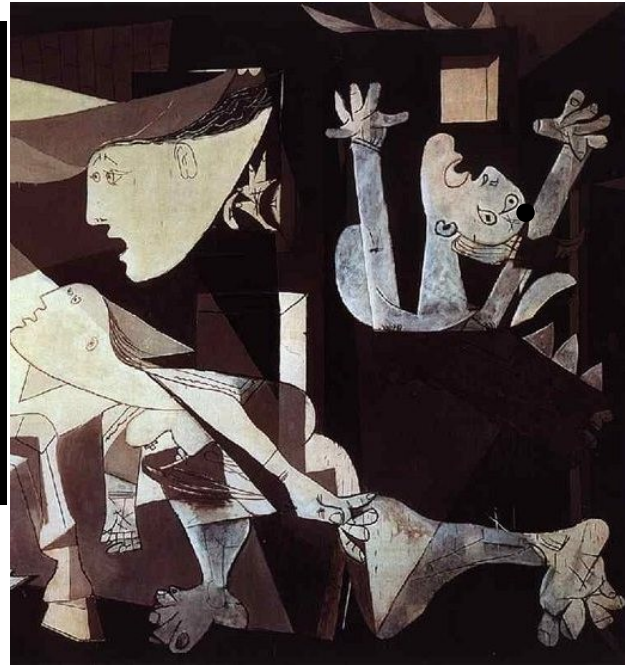
What mental and cultural contents modern pathos formulae conserve and transmit?

Can they be used to analyze the dynamics of cultural and artistic development of modern times?

Trauma, anguish, ecstasy, emptiness.....



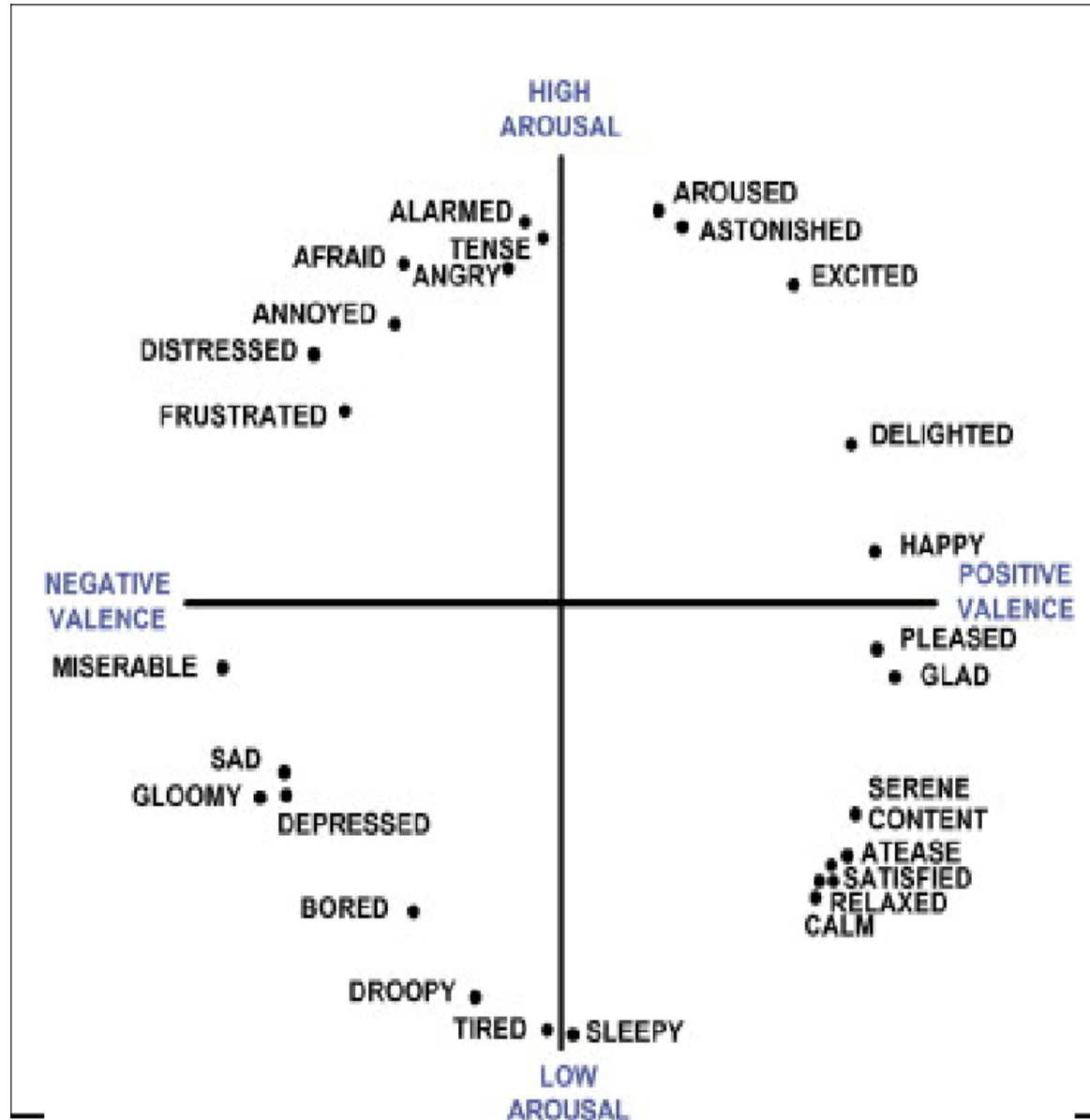
Framework of references in modern times: beyond mythology and religion



Context for pathos formulae in 20th century

- Religious and metaphysical inspiration
- Trauma of wars, social upheavals
- Social difficulties
- Individual emotional states and existential dilemmas of modern subject
- Work
- Heroism of propaganda
- Intersubject relationships

Pathos formulae and variability of mental states



Dimensional model of affect

Pathos formulae can embody emotions in the entire field of affective experiences

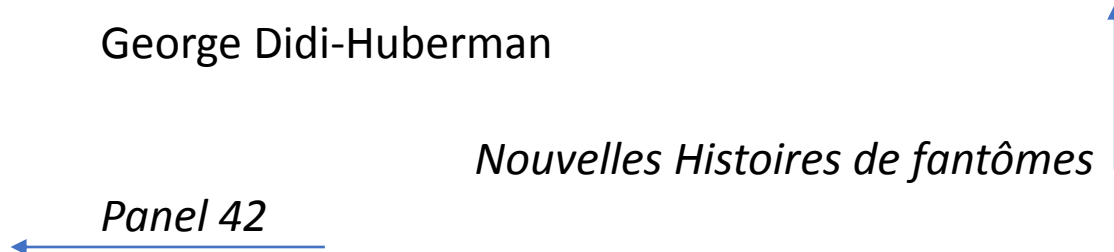
Labyrinth of pathos formulae in 20th century- Warburg in extenso



George Didi-Huberman

Nouvelles Histoires de fantômes

Panel 42



Ressurrection of religious pathos formulae



August Bromse

Messiah and stigmatized Christ



Edgar Jantsch, *Pieta* 1927

Maxim Kopf, *Crucifixion* 1920



Jakob Steinhardt, Flooding, 1912



Albert Weisgerber, Jeremiah weeping over ruins 1912



*„...monster in desperate theatrical pose
.....inexplicable experimentingdeepest
degeneration*

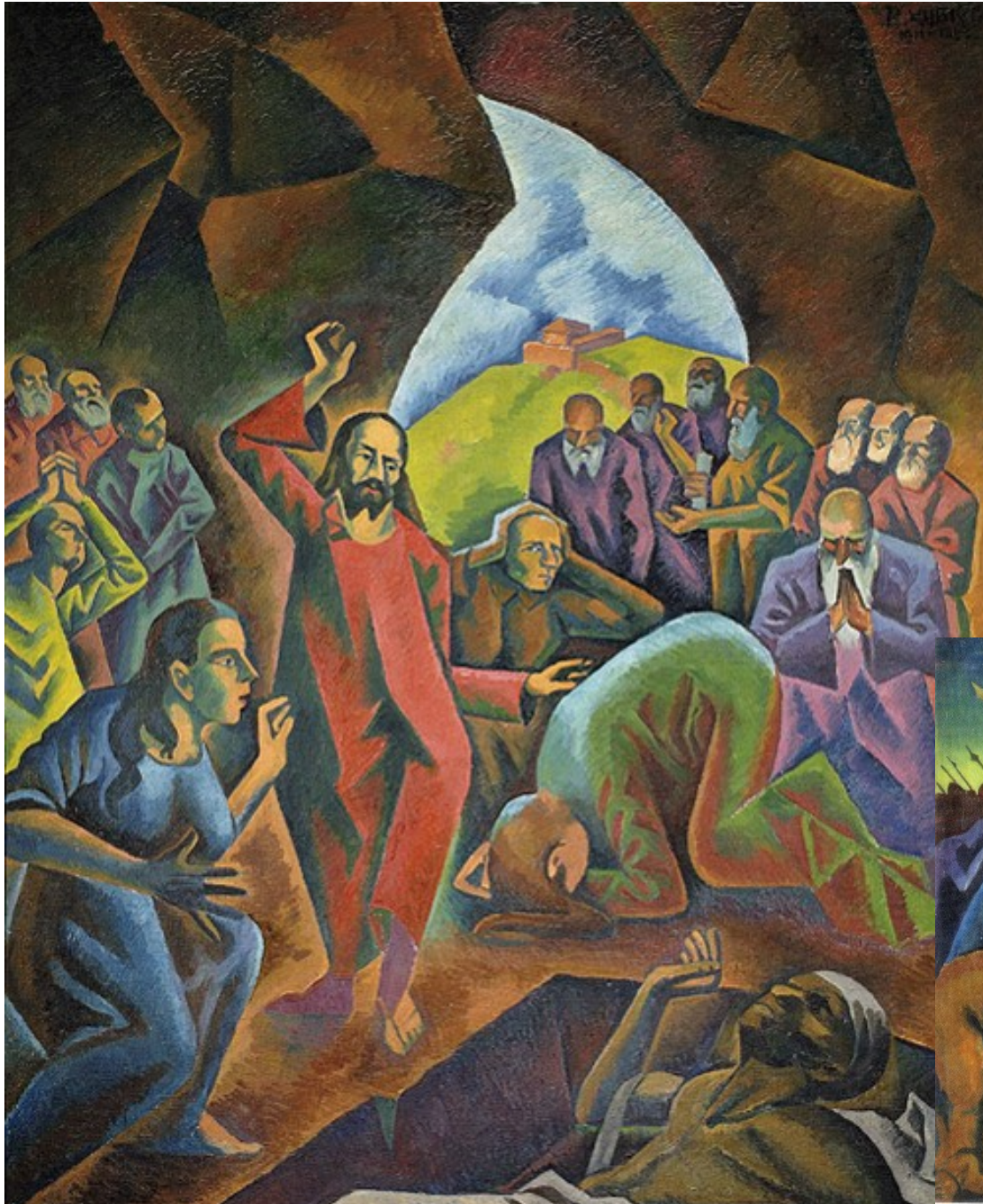
„chaos of communication “

František Bílek, *Grief*, 1909



Who are we? What we seek here? Where are we going?

We are blind. Only by the voice of heart we sing songs about goodness, strength and beauty.



Traumatic emotional formulas

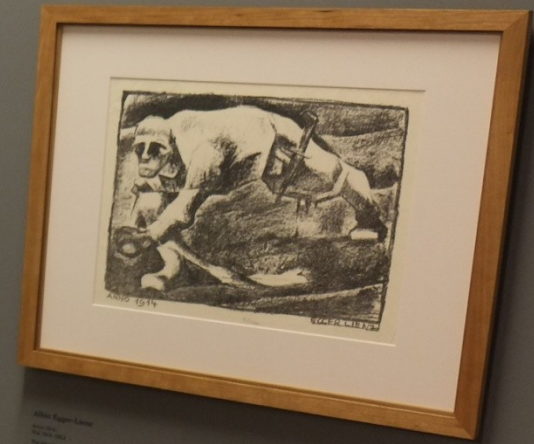


Visualisation of suffering and death around WW I





Karel Rélink
Voják po vyhoření stánkem (Burnt soldier)
Sotnik Rélink s plamenou puškou (Burnt soldier)
1914-1918
Museum Paměti Senoana /
Paměť Senoan Collection



Albin Egger-Lienz
Finale
1918
Museum Paměti Senoana /
Paměť Senoan Collection



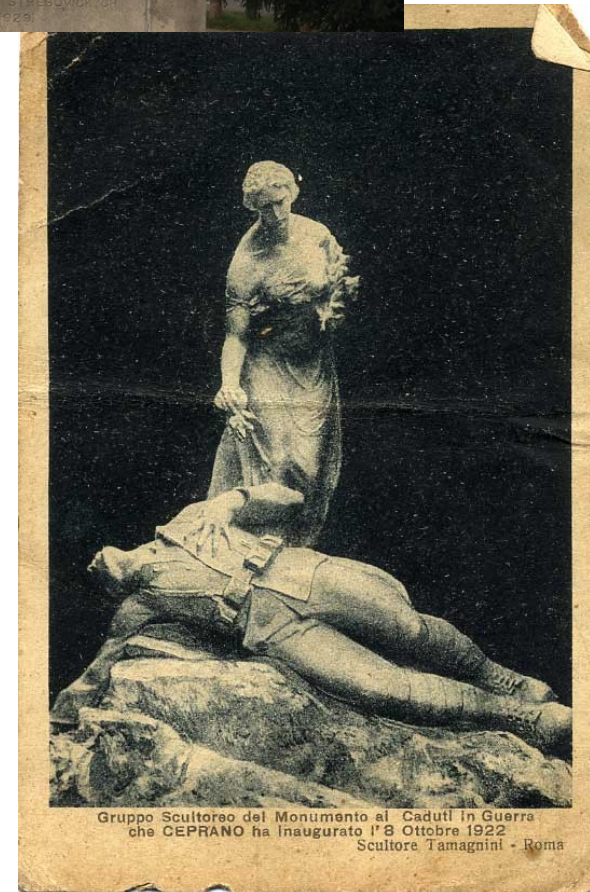
Karel Rélink, Soldier burnt by flamethrower

Albin Egger-Lienz, Finale



Albin Egger-Lienz, Die Namenlosen 1916

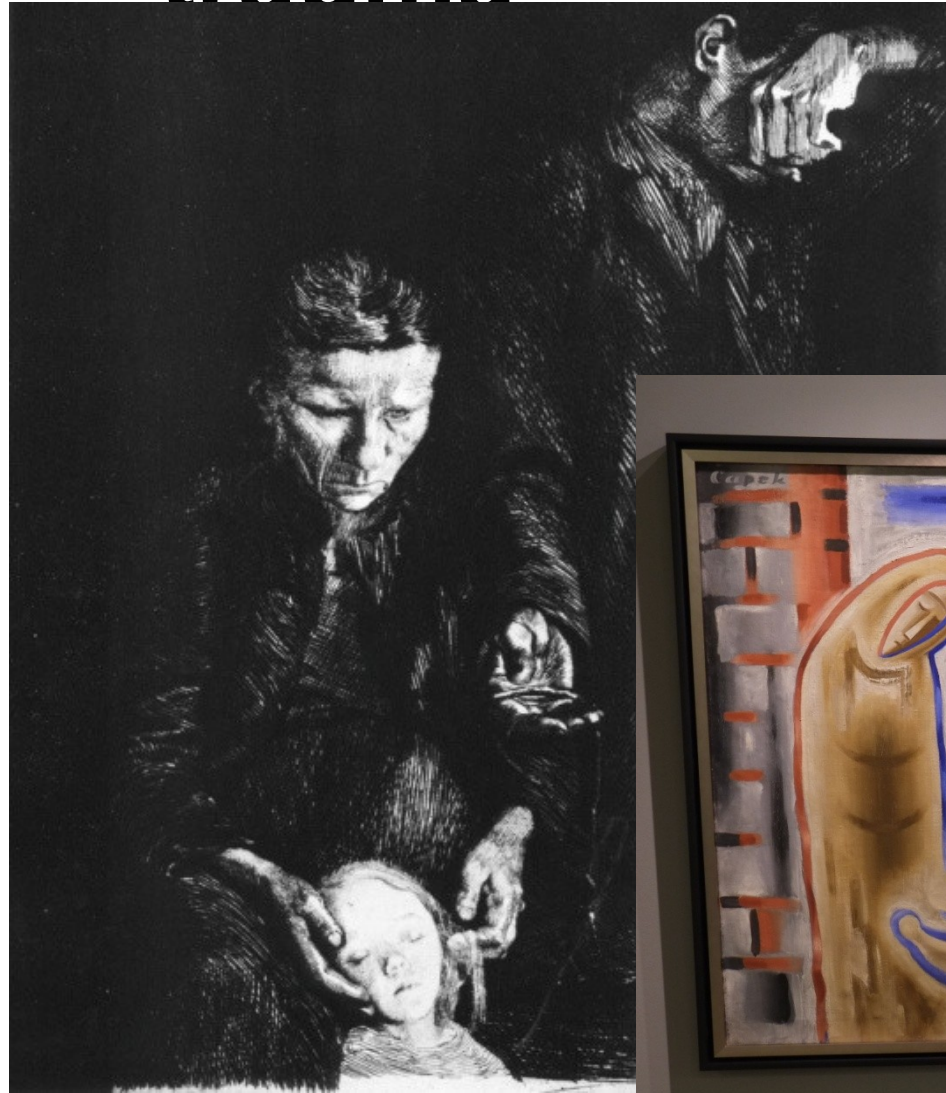
...and crisis of modern monument



1930's and WW II



Socially determined pain and trauma



Käthe Kollwitz 1867-1945







Tina Bauer-Pezzelen, Golgota 1917



Vratislav Nechleba, Hunger
before 1915

Karel Myslbek 1874-1915





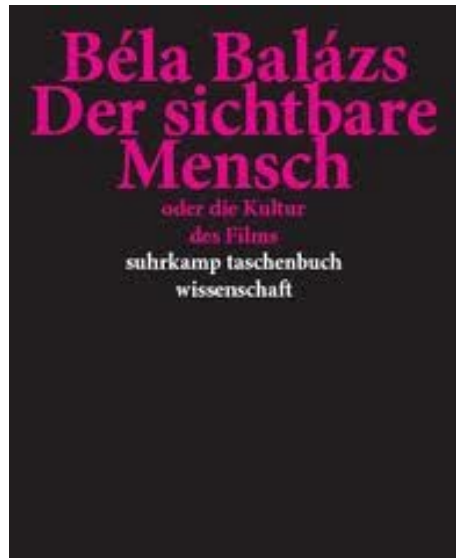
Albin Egger-Lienz Kriegsfrauen
1918-22



Albin Egger- Lienz, Das Tischgebet 1923

Moving image and the new visibility of mind in early 20th century

“Today, all of humanity is on the verge of relearning this utterly neglected language of expression and gestures. It is not a substitute for words, like the language of deaf-mutes, but rather the **visual correspondences of the immediately embodied soul. Man will again become visible.**”



Pathos of ecstasy, uplifting and heroism



..in social art and visual propaganda of 1920's and 1930's



Mexičtí muralisté: José Clemente Orozco 1926

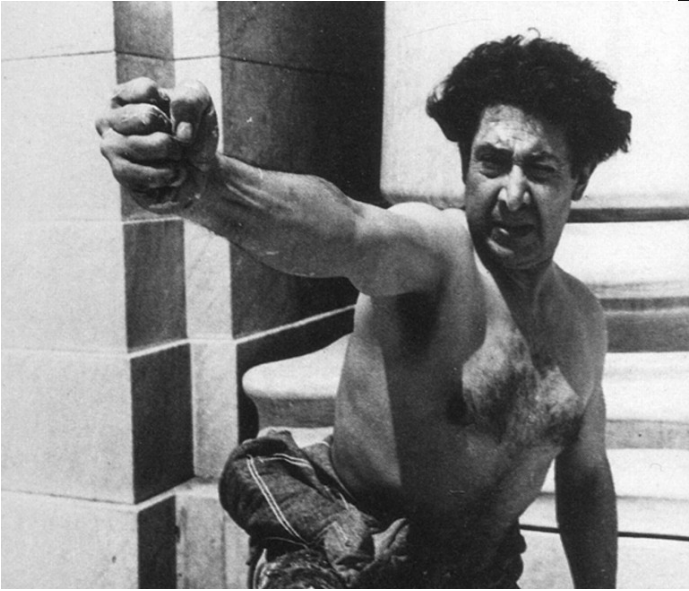
Mexican muralists: Diego Rivera





David Siqueiros





...in totalitarian art and propaganda



Hubert Lanzinger,
Der Bannerträger 1935







Hubert Lanzinger,
Hubert Lanzinger,
Der Bannerträger 1935







ВСЕ ДЛЯ ПОБЕДЫ!



ФРОНТУ ОТ ЖЕНЩИН СССР

**РОДИНА-МАТЬ
ЗОВЕТ!**





让哲学变为群众手里的尖



到大风大浪中去
DAO DAFENG DALANG ZHONG QU QU



用革命和生产的新胜利迎接七十年代!



全世界人民团结起来,打倒美帝!打倒苏修!打倒各国反动派!



香港浸會大學

HONG KONG BAPTIST UNIVERSITY

圖書館





„Anti pathos formulae“ **EXPRESSION - INEXPRESSION**

Anxiety

Apathy

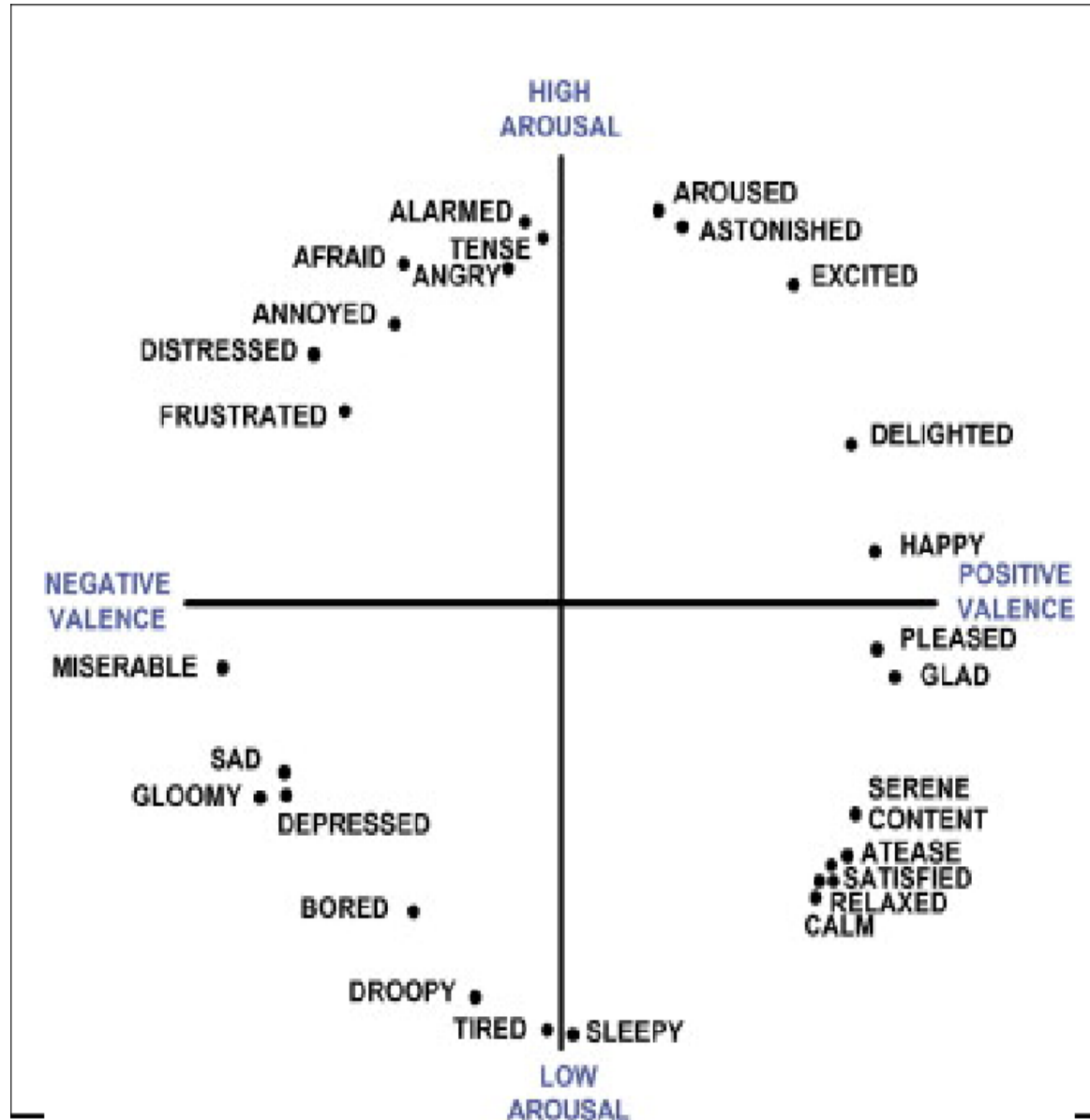
Emptiness

Resignation

Melancholy - Depression

Mind-wandering

Pathos formulae and variability of mental states



Dimensional model of affect

Pathos formulae can embody emotions in the entire field of affective experiences

Melancholy



Albrecht Dürer, Melancholie I 1514

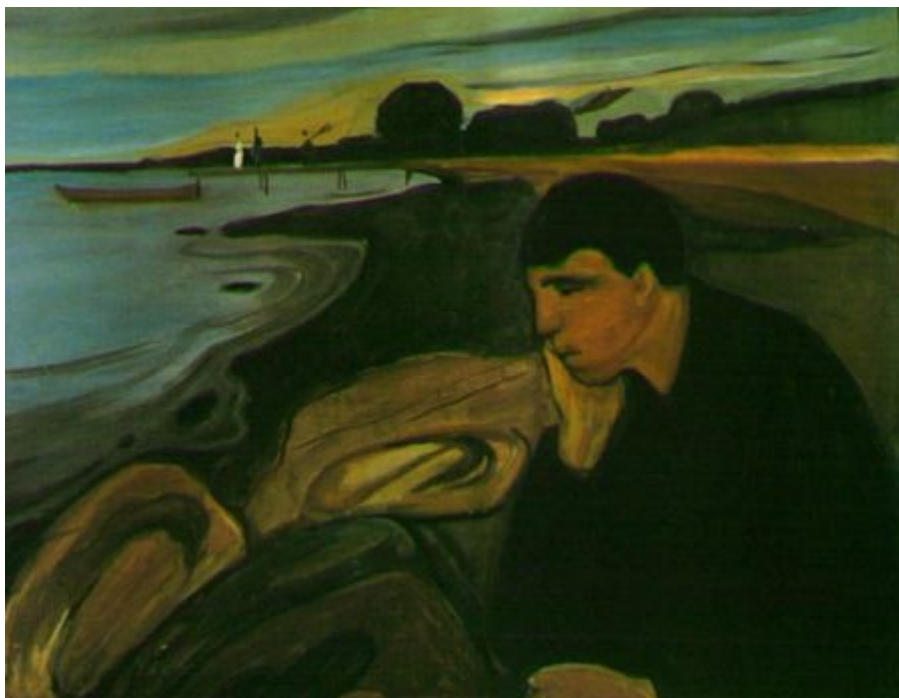


Domenico Fetti, Melancholie, ca 1620



Camille Corot 1826-7

melancholie





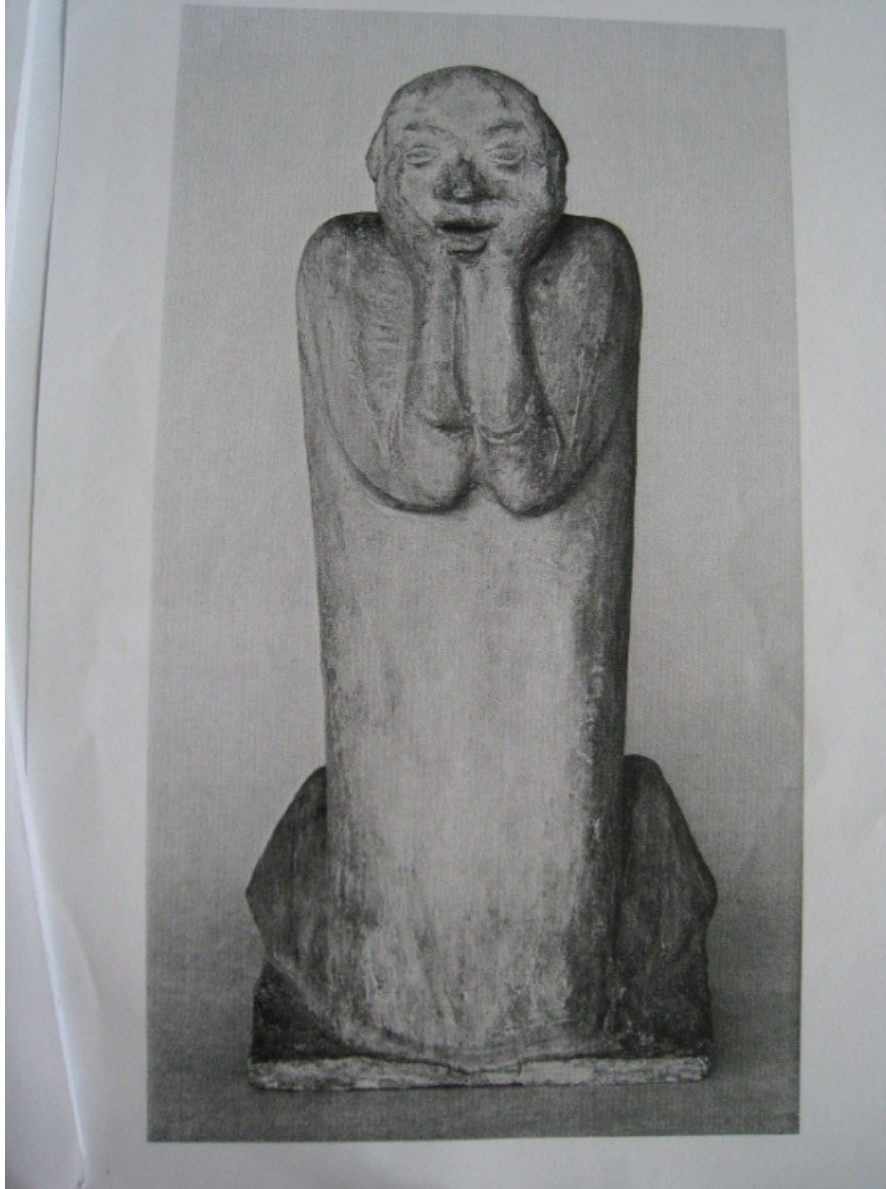
Mental states of 20. century, connected with

- Fatigue
- Alienation
- Loneliness
- Daydreaming
- Apathy



Ferdinand Hodler, Tired of life, 1892

Anxiety



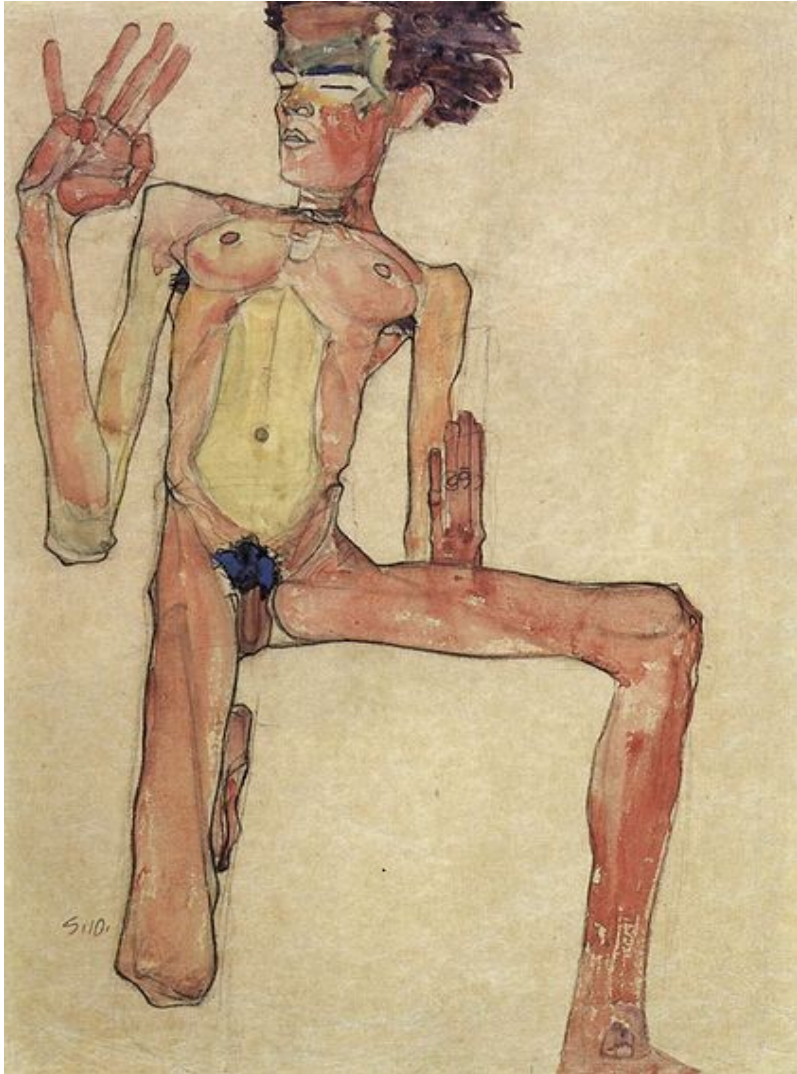
Ernst Barlach, *Horror*, 1923



Otto Gutfreund, *Anxiety*, 1911

Egon Schiele

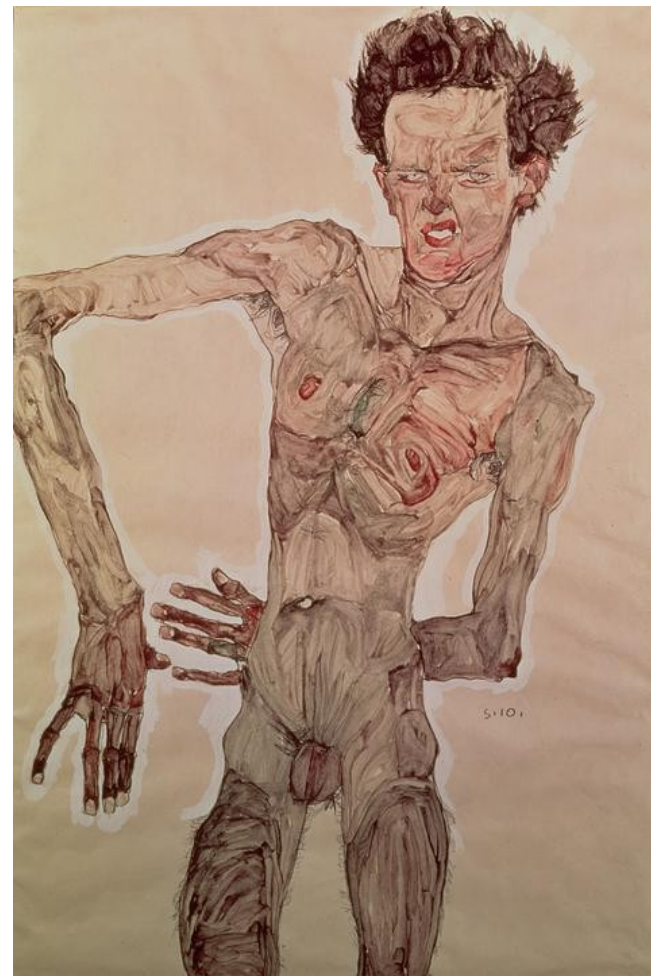
Posing, self-identity, alienation



Selfportrait 1910

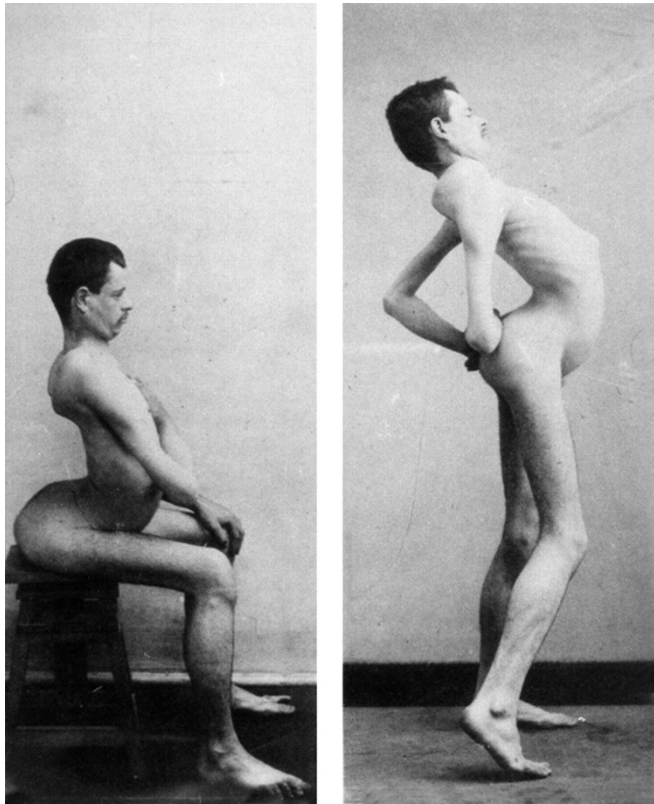


Standing nude, 1910





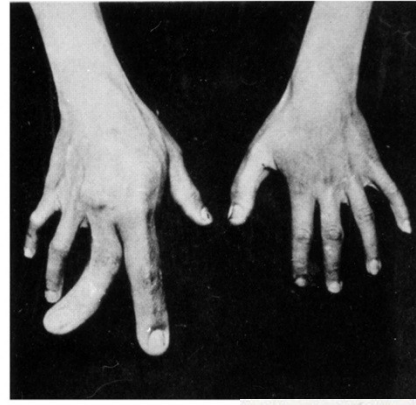
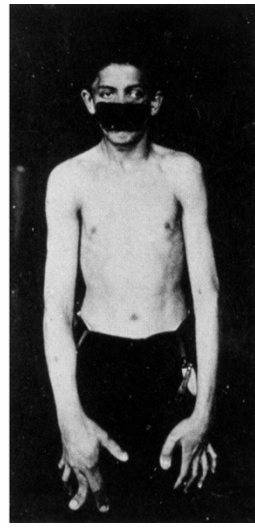
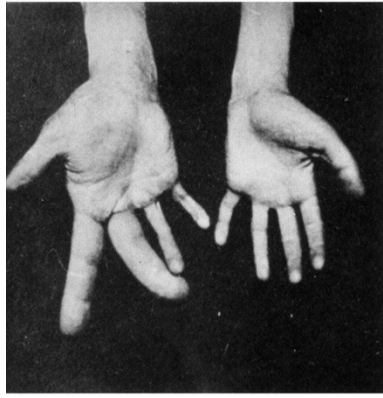
Nouvelle Iconographie de la Salpetriere, 1904



Sitting nude, 1910



Portrait of dr. Erwin Graaf, 1910







Agony 1912



Left-overs, 1938

Václav Hejna

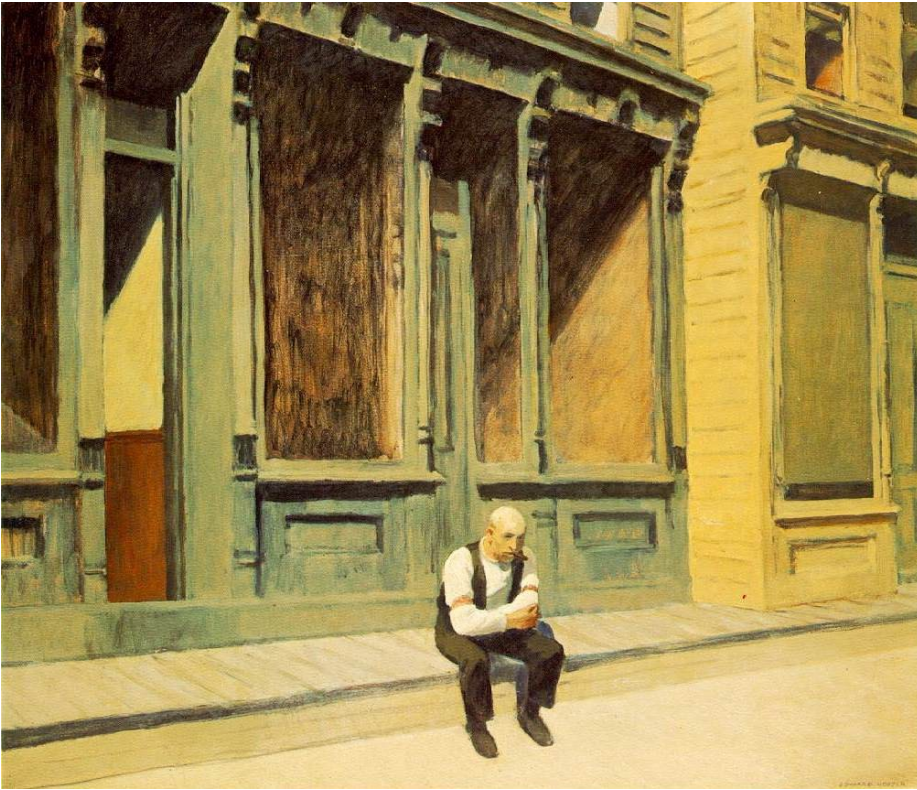




Václav Hejna



Edward Hopper



Sunday, 1926



Excursion into Philosophy, 1959

Pathos and poses of ordinary existence



Vladimír Držkovic, Cleaner, 1920's



Eduard
Demartini



Ubbaldo Oppi, Surgeons 1926



Ubbaldo Oppi
1889-1942



Charley Toorop 1891-1955



Affect/pathos formula in contemporary art and visual culture



George Segal (1924-2000)



George Segal 1924-2000

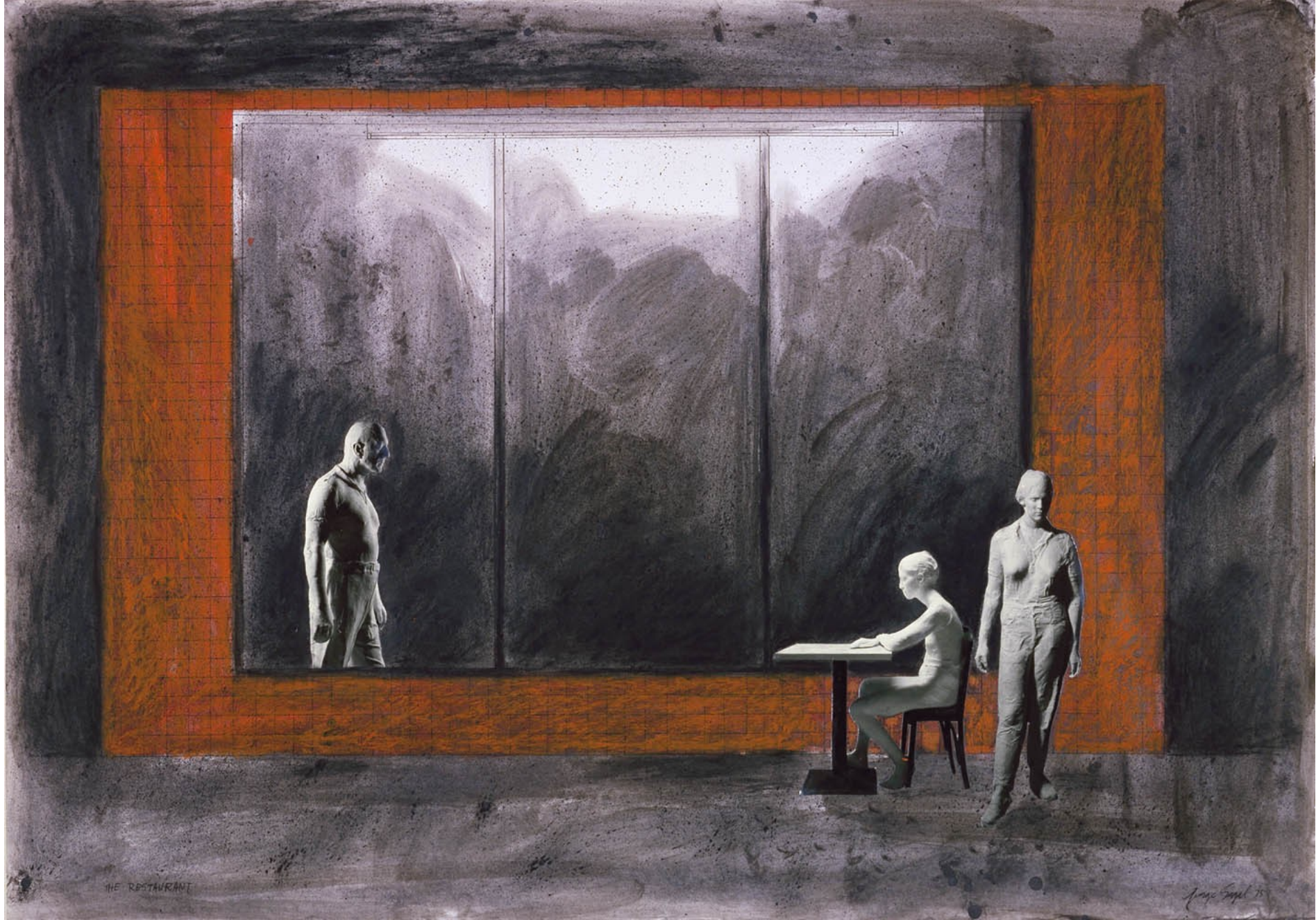




Diner 1964-66



I note [my subjects] gestures. I depend on my language [plaster] to communicate anguish. I really am interested in provoking a state of compassion."



Restaurant 1975



Couple Against A Grey Brick Wall 1986



Edward Kienholz, Sollie
17,
1979

Philip Pearlstein (1924 -



Duane Hanson (1925-1996)





Young Shopper

I like the physical burdens this woman carries. She is weighted down by all of her shopping bags and purchases, and she has become almost a bag herself. She carries physical burdens – the burdens of life, of everyday living. But initially, it's quite a funny sculpture'.

Magdalena Abakamowicz 1930-2017



Crowd 1988



Backs 1967-80





Untitled, 1990

Kiki Smith 1954-



Blood pool, 1992

Berlinde De Bruyckere 1964-



Into One-Another III, 2010





Antony Gormley 1954 -





Antony Gormley











Markus Muntean and Adi Rosenblum 1962-



THINGS YOU DID. THINGS YOU NEVER DID. THINGS YOU DREAMED. AFTER A LONG TIME THEY RUN TOGETHER.



I WONDER HOW MANY PEOPLE I'VE LOOKED AT ALL MY LIFE AND NEVER SEEN



there AND NEVER BEEN ANY EXPLANATION OF THE DRUG DEVELOPMENT in NEW YORK, NY HAPPINESS AND THE APPROX



IT IS EASY TO LOVE PEOPLE IN MEMORY: THE HARD THING IS TO LOVE THEM WHEN THEY ARE THERE IN FRONT OF YOU.



THERE ARE MOMENTS WHEN A KIND OF CLARITY COMES OVER YOU, AND SUDDENLY YOU CAN SEE THROUGH WALLS TO ANOTHER DIMENSION THAT YOU'D FORGOTTEN OR CHOSEN TO IGNORE IN ORDER TO CONTINUE LIVING WITH THE VARIOUS ILLUSIONS THAT MAKE LIFE, PARTICULARLY LIFE WITH OTHER PEOPLE, POSSIBLE.

Volker Stelzmann (1940)









Pathos and ethos in **iconic photography** in 20th-21st century



Dmitrij Baltermanc, *Grief (Kerč)* 1942



Nick Ut, *Napalm Girl* 1972



Josef Koudelka, 1968



Jeff Widener, Tank man, 1989

Allusions on emotional language of Christian imagery



Los Angeles Times

CIRCULATION:
1,068,812 DAILY / 1,361,988 SUNDAY

WEDNESDAY, SEPTEMBER 24, 1997
COPYRIGHT 1997, THE TIMES MIRROR COMPANY, OCT. 7/18 PAGES

COLUMN ONE

Pride in Ownership Takes Root in Russia

■ Since communism collapsed, private housing has been on the rise. And the government is encouraging buyers as a way of lessening its financial burdens.

By CAROL J. WILLIAMS
TIMES STAFF WRITER

ST. PETERSBURG, Russia—When Mikhail Kapustin first moved his wife and four daughters into a new apartment at 81 Leninsky Prospekt, they were greeted by withering glances and whispered warnings.

"Don't let us catch you lighting up in the elevator!" neighbors cautioned the nonsmokers. Kapustin's wife, Lyudmila, was haughtily informed that residents refrain from hanging laundry on the balconies and take care to neatly dispose of their trash.

BoF A Pledges \$140 Billion to Inner Cities

By DON LEE
TIMES STAFF WRITER

Making by far the largest community loan commitment from a U.S. banking institution, BankAmerica Corp. said Tuesday it has pledged to lend \$140 billion to mostly lower-income and minority borrowers over 10 years, much of that to small-business owners.

The pledge by the San Francisco-based parent of Bank of America, the nation's third-largest bank, is almost twice the amount of the biggest previous so-called community reinvestment commitment—\$75 billion made last spring by Washington Mutual Inc. as part of its strategy for

Please see LOANS, A14

Senate Leaders OK Campaign Finance Debate

By EDWIN CHEN



Hocine Zaourar, *Madona from Bentalha*, 1997

Georges Merillon, *Kosovo pieta* 1990



Alex Majoli, Lesbos 2015



Filip Singer, from *Lesbos cycle*, 2015



