

The Self-Aware Image



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Victor Stoichita challenges the received ideas about the linear progression of Western painting, from the Renaissance, through Mannerism to the Baroque. Eschewing questions of style, he focuses instead on the painting as a framed, transportable, and marketable object that is a specifically modern artistic medium. Arguing that panel painting, from its origins in the Early Renaissance, was a 'self-aware image', Stoichita demonstrates that the artist and his art was often the theme of the painting. He also examines the mirror effect and other 'splitting' strategies such as the *mise en abyme* and intertextual play. By analysing these modalities of self-reflection, Stoichita offers a new and unexpected view of a period and the art it produced once considered to have been definitively classified.

作者介绍:

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标签

艺术史

艺术理论

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要读

英语

英文

评论

作为一篇博士论文（虽然不是第一篇），写到这种程度实在是不可思议，导师：André Chastel。方法论仍然是最值得深思的地方。

不太记得了，只觉得当时对它批判居多

has been a pleasure to read <3 <3 <3

读完已经有几天，却一直犹豫该如何打分，最后还是打了4星。第一章非常有些段落和分析非常精彩；三章各有侧重，然而总感觉从整体上看缺少一些coherence，Burlington杂志上的一篇评论对本作比较harsh，认为作者几乎到了最后才开始提及图像的自我意识这个概念，也没有去解释它；但是就像是副标题所说的，它是深入探讨元绘画（作者的思路是分成methodical eyes, inquiring eyes, 和surprised eyes），书里涉及的作品无论是从地理还是世界也非常restricted，但是却没有和元绘画本身的概念和（那个时期）发展史结合起来，所以结构整体上显得问题。还有就是没有更熟悉图像理论，以及福柯，上来就读实在是有些punch above my own weight，哎

和巫鸿的重屏基本同时的书，这本应该更早一些。巫鸿的更通俗易懂，但这本对我影响更深。

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书评

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