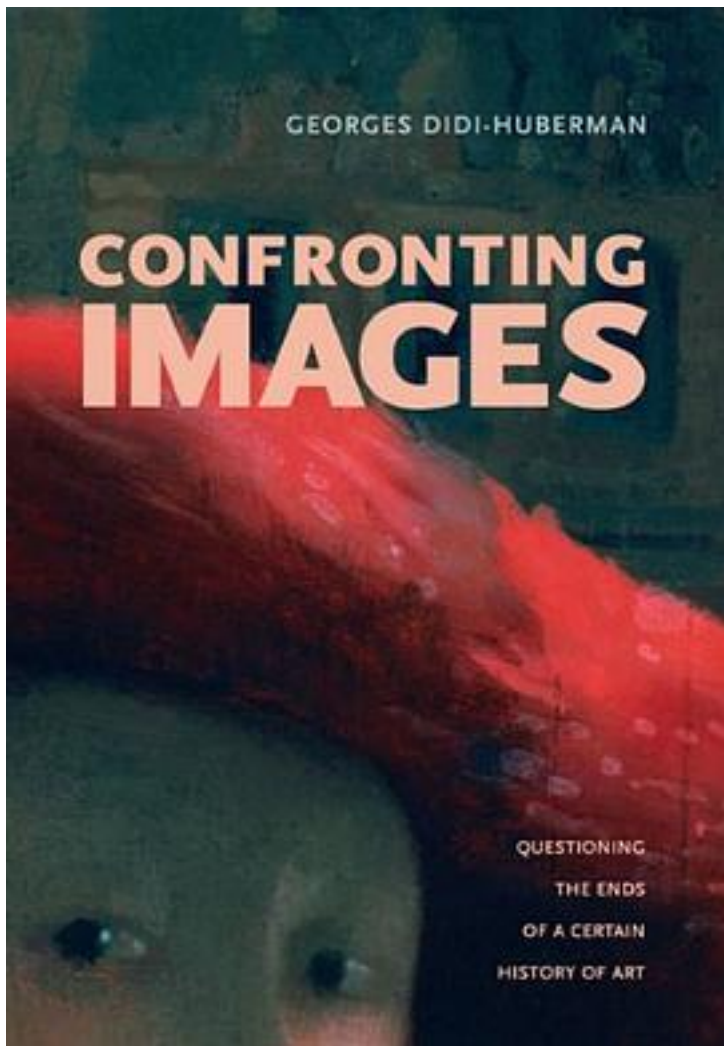


# Confronting Images



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著者:Georges Didi-Huberman

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When the French edition of *Confronting Images* appeared in 1990, it won immediate acclaim because of its far-reaching arguments about the structure of images and the histories ascribed to them by scholars and critics working in the tradition of Vasari and Panofsky. According to Didi-Huberman, visual representation has an "underside" in which seemingly intelligible forms lose their clarity and defy rational understanding. Art historians, he goes on to contend, have failed to engage this underside, where images harbor limits and contradictions, because their discipline is based upon the assumption that visual representation is made up of legible signs and lends itself to rational scholarly cognition epitomized in the "science of iconology."

To escape from this cul-de-sac, Didi-Huberman suggests that art historians look to Freud's concept of the "dreamwork," not for a code of interpretation, but rather to begin to think of representation as a mobile process that often involves substitution and contradiction. *Confronting Images* also offers brilliant, historically grounded readings of images ranging from the Shroud of Turin to Vermeer's *Lacemaker*.

作者介绍:

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标签

艺术史

艺术理论

Georges\_Didi-Huberman

艺术

视觉转向

视觉文化

英文

美术

## 评论

first and last chapters elucidate better his theory, issues of medieval/renaissance, incarnation/representation. Second and third chapters refute the Vasarian and Kantian paradigm of art history for a turn to phenomenology. Appendix is a practice of his paradigm of the symptom and dreamwork.

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最精彩的两处：第一章对Fra Angelico的The Annunciation的评论；附录对Proust和Vermeer的评论，为这两处给了五星。中间三章主要是艺术史和艺术方法的回顾，对瓦萨里、康德和潘诺夫斯基思想的分析和批评，其中更喜欢瓦萨里章一点。曾和导师谈起这本书，她还特意去看了提到的部分，也说很喜欢。

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## 书评

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