

# Wjt Mitchell What Do Pictures Want

**Francesco Ammannati**

**What Do Pictures Want?** W. J. T. Mitchell, 2005-06-15 The author argues that we need to reckon with images not merely as inert objects that convey meaning but as animated beings with desires, needs, appetites, and drives of their own. He explores this idea and highlights his innovative and profoundly influential thinking on picture theory and the lives and loves of images.

What Do Pictures Want? W. J. T. Mitchell, 2013-12-23 Why do we have such extraordinarily powerful responses toward the images and pictures we see in everyday life? Why do we behave as if pictures were alive, possessing the power to influence us, to demand things from us, to persuade us, seduce us, or even lead us astray? According to W. J. T. Mitchell, we need to reckon with images not just as inert objects that convey meaning but as animated beings with desires, needs, appetites, demands, and drives of their own. *What Do Pictures Want?* explores this idea and highlights Mitchell's innovative and profoundly influential thinking on picture theory and the lives and loves of images. Ranging across the visual arts, literature, and mass media, Mitchell applies characteristically brilliant and wry analyses to Byzantine icons and cyberpunk films, racial stereotypes and public monuments, ancient idols and modern clones, offensive images and found objects, American photography and aboriginal painting. Opening new vistas in iconology and the emergent field of visual culture, he also considers the importance of Dolly the Sheep—who, as a clone, fulfills the ancient dream of creating a living image—and the destruction of the World Trade Center on 9/11, which, among other things, signifies a new and virulent form of iconoclasm. *What Do Pictures Want?* offers an immensely rich and suggestive account of the interplay between the visible and the readable. A work by one of our leading theorists of visual representation, it will be a touchstone for art historians, literary critics, anthropologists, and philosophers alike. “A treasury of episodes—generally overlooked by art history and visual studies—that turn on images that ‘walk by themselves’ and exert their own power over the living.”—Norman Bryson, *Artforum*

*W.J.T. Mitchell's Image Theory* Krešimir Purgar, 2016-11-25 W.J.T. Mitchell – one of the founders of visual studies – has been at the forefront of many disciplines such as iconology, art history and media studies. His concept of the pictorial turn is known worldwide for having set new philosophical paradigms in dealing with our vernacular visual world. This book will help both students and seasoned scholars to understand key terms in visual studies – pictorial turn, metapictures, literary

iconology, image/text, biopictures or living pictures, among many others – while systematically presenting the work of Mitchell as one of the discipline's founders and most prominent figures. As a special feature, the book includes three comprehensive, authoritative and theoretically relevant interviews with Mitchell that focus on different stages of development of visual studies and critical iconology.

**Theorizing Visual Studies** James Elkins, Kristi McGuire, Maureen Burns, Alicia Chester, Joel Kuennen, 2012-12-12 This forward-thinking collection brings together over sixty essays that invoke images to summon, interpret, and argue with visual studies and its neighboring fields such as art history, media studies, visual anthropology, critical theory, cultural studies, and aesthetics. The product of a multi-year collaboration between graduate students from around the world, spearheaded by James Elkins, this one-of-a-kind anthology is a truly international, interdisciplinary point of entry into cutting-edge visual studies research. The book is fluid in relation to disciplines; it is frequently inventive in relation to guiding theories; it is unpredictable in its allegiance and interest in the past of the discipline—reflecting the ongoing growth of visual studies.

**Parental Grief and Photographic Remembrance** Felicity T. C. Hamer, 2020-02-17 Felicity Hamer explores how creative, and sometimes contested, incorporations of photography within online spaces demonstrate a revival and renegotiation of historic practices propelled by a desire to commemorate the death of a child.

**The Real and the Sacred** Jefferson J. A. Gatrall, 2014-11-13 The figure of Jesus appears as a character in dozens of nineteenth-century novels, including works by Balzac, Flaubert, Dickens, Dostoevsky, and others. *The Real and the Sacred* focuses in particular on two fiction genres: the Jesus redivivus tale and the Jesus novel. In the former, Christ makes surprise visits to earth, from rural Flanders (Balzac) and Muscovy (Turgenev) to the bustling streets of Paris (Flaubert), Seville (Dostoevsky), Berlin, and Boston. In the latter, the historical Jesus wanders through the picturesque towns and plains of first-century Galilee and Judea, attracting followers and enemies. In short, authors subjected Christ, the second person of the Christian trinity, to the realist norms of secular fiction. Thus the Jesus of nineteenth-century fiction was both situated within a specific time and place, whether ancient or modern, and positioned before the gaze of increasingly daring literary portraitists. The highest artistic challenge for authors was to paint, using mere words, a faithful picture of Jesus in all his humanity. The incongruity of a sacred figure inhabiting secular literary forms nevertheless tested the limits of modern realist style no less than the doctrine of Christ's divinity. The international "quest of the historical Jesus" has been amply documented within the context of nineteenth-century biblical scholarship. Yet there has been no broad-based comparative study devoted to the depiction of Jesus in prose fiction over the same time period. *The Real and the Sacred* offers a comprehensive survey of this body of fiction, examining both the range of its Christ types and the varying formal means through which these types were represented. The nineteenth century—despite forecasts of God's death at the time—not only revived older Christ types but also witnessed the rise of new ones, including le Christ proletaire, the Mormon Christ, the

Buddhist Christ, and the Tolstoyan Christ. Novelists played a crucial role in the invention and popularization of the historical Jesus in particular, one of modernity's major figures. These pioneering works of fiction, written by authors of diverse religious and national backgrounds, laid the formal groundwork for an enduring fascination with the historical Jesus in later fiction and film, from Mikhail Bulgakov's *Master and Margarita* to Mel Gibson's *The Passion of the Christ*. The book is enhanced by a gallery of illustrations of the historical Jesus as depicted by nineteenth-century artists.

**White before whiteness in the late Middle Ages** Wan-Chuan Kao, 2024-01-09 This groundbreaking book analyses premodern whiteness as operations of fragility, precarity and racialicity across bodily and nonsomatic figurations. It argues that while whiteness participates in the history of racialisation in the late medieval West, it does not denote skin tone alone. The 'before' of whiteness, presupposing essence and teleology, is less a retro-futuristic temporisation – one that simultaneously looks backward and faces forward – than a discursive figuration of how white becomes whiteness. Fragility delineates the limits of ruling ideologies in performances of mourning as self-defence against perceived threats to subjectivity and desire; precarity registers the ruptures within normative values by foregrounding the unmarked vulnerability of the body politic and the violence of cultural aestheticisation; and racialicity attends to the politics of recognition and the technologies of enfleshment at the systemic edge of life and nonlife.

**Dove Va la Storia Economica?** Francesco Ammannati, 2011

**Mediating Peace** Sebastian Kim, Pauline Kollontai, Sue Yore, 2016-01-14 This volume examines the role and contributions of art, music and film in peace-building and reconciliation, offering a distinctive approach in various forms of art in peace-building in a wide range of conflict situations, particularly in religiously plural contexts. As such, it provides readers with a comprehensive perspective on the subject. The contributors are composed of prominent scholars and artists who examine theoretical, professional and practical perspectives and debates, and address three central research questions, which form the theoretical basis of this project: namely, 'In what way have particular forms of art enhanced peace-building in conflict situations?', 'How do artistic forms become a public demonstration and expression of a particular socio-political context?', and 'In what way have the arts played the role of catalyst for peace-building, and, if not, why not?' This volume demonstrates that art contributes in conflict and post-conflict situations in three main ways: transformation at an individual level; peace-building between communities; and bridging justice and peace for sustainable reconciliation.

*What is Protestant Art?* Andrew T. Coates, 2018-06-12 *What is Protestant Art?* presents an introduction to Protestant visual culture from the Reformation to the present. Examining historical images as evidence of changing practices and attitudes, Andrew T. Coates explores three major themes in the history of Protestant visual culture: 1) the religious work of images, 2) the relationship between word and image, 3) the power of the Bible and its visual representation. The book analyses images such as prints, paintings, maps of the 'Holy Land,' and Bible illustrations to demonstrate the broad range of

images that could be classified as Protestant 'art.' This work argues that the variety of images and visual practices throughout Protestant history might better be described by the term 'visual culture' than 'art.'

Skin Theory Cristina Mejia Visperas, 2022-07-26 Honorable Mention, Rachel Carson Prize, given by the Society for the Social Studies of Science Finalist, 2023 ASAP Book Award, given by the Association for the Study of the Arts of the Present Studies the intersections of incarceration, medical science, and race in postwar America In February 1966, a local newspaper described the medical science program at Holmesburg Prison, Philadelphia, a "golden opportunity to conduct widespread medical tests under perfect control conditions." Helmed by Albert M. Kligman, a University of Pennsylvania professor, these tests enrolled hundreds of the prison's predominantly Black population in studies determining the efficacy and safety of a wide variety of substances, from common household products to chemical warfare agents. These experiments at Holmesburg were hardly unique; in the postwar United States, the use of incarcerated test subjects was standard practice among many research institutions and pharmaceutical companies. *Skin Theory* examines the prison as this space for scientific knowledge production, showing how the "perfect control conditions" of the prison dovetailed into the visual regimes of laboratory work. To that end, *Skin Theory* offers an important reframing of visual approaches to race in histories of science, medicine, and technology, shifting from issues of scientific racism to the scientific rationality of racism itself. In this highly original work, Cristina Mejia Visperas approaches science as a fundamentally racial project by analyzing the privileged object and instrument of Kligman's experiments: the skin. She theorizes the skin as visual technology, as built environment, and as official discourse, developing a compelling framework for understanding the intersections of race, incarceration, and medical science in postwar America.

Spike Lee's Bamboozled and Blackface in American Culture Elizabeth L. Sanderson, 2019-06-11 Spike Lee's challenging film *Bamboozled* (2000) is often read as a surface level satire of blackface minstrelsy. Careful analysis, however, gives way to a complex and nuanced study of the history of black performance. This book analyzes the work of five men, minstrel performer Bert Williams, director Oscar Micheaux, writer Ralph Ellison, painter Michael Ray Charles, and director Spike Lee, all through the lens of this misunderstood film. Equal parts biography and cultural analysis, this book examines the intersections of these five artists and *Bamboozled*, and investigates their shared legacy of resistance against misrepresentation.

**Fashion Remains** Marco Pecorari, 2021-01-28 Fashion ephemera—from catalogues and invitations to press releases—have long been overlooked by the fashion industry and fashion academics. *Fashion Remains* redresses the balance, putting these objects centre stage and focusing on the wider creative practice of contemporary fashion designers, photographers, graphic designers, make-up artists, and many more. Fashion ephemera are considered not as disposable promotional devices, but as windows into hidden networks of collaboration and value creation in the fashion system. Taking an interdisciplinary

approach, *Fashion Remains* explores the unseen and privately circulated fashion ephemera produced by today's most prominent international fashion designers such as Margiela, Yamamoto, and Raf Simons. Showcasing a unique archive of materials, it focuses on Antwerp's avant-garde fashion scene and reveals the potential of these ephemeral objects to evoke and call into question material and immaterial knowledge about the fashion industry's actors, practices and ideologies.

The Routledge Introduction to American Comics Andrew J. Kunka, Rachel R. Miller, 2024-10-28 This accessible, up-to-date textbook covers the history of comics as it developed in the US in all of its forms: political cartoons and newspaper comic strips, comic books, graphic novels, minicomics, and webcomics. Over the course of its six chapters, this introductory textbook addresses the artistic, cultural, social, economic, and technological impacts and innovations that comics have had in American history. Readers will be immersed in the history of American comics—from its origins in 18th-century political cartoons and late 19th-century newspaper strips to the rise of the wildly popular comic book, the radical, grassroots collectives that grew out of the underground comix movement of the 1960s and 1970s, all the way through contemporary longform graphic novels, the vibrant self-publishing scene, and groundbreaking webcomics. The Routledge Introduction to American Comics guides students, researchers, archivists, and even fans of the medium through a contemporary history of comics, attending to how a diverse range of creators and researchers have advanced the art form in key ways since its inception as a foundational art of American popular culture. In this way, it is uniquely suited to readers engaged in the study of comics, as well as those interested in the creation of comics and graphic narratives.

**The Bible in the American Experience** Claudia Setzer, David A. Shefferman, 2020-09-07 An interdisciplinary investigation of the Bible's place in American experience Much has changed since the Society of Biblical Literature's Bible in American Culture series was published in the 1980s, but the influence of the Bible has not waned. In the United States, the stories, themes, and characters of the Bible continue to shape art, literature, music, politics, education, and social movements to varying degrees. In this volume, contributors highlight new approaches that move beyond simple citation of texts and explore how biblical themes infuse US culture and how this process in turn transforms biblical traditions. Features An examination of changes in the production, transmission, and consumption of the Bible An exploration of how Bible producers disseminate US experiences to a global audience An assessment of the factors that produce widespread myths about and nostalgia for a more biblically grounded nation

*Didi-Huberman and the image* Chari Larsson, 2020-09-29 Philosopher and art historian Georges Didi-Huberman is one of the most innovative and influential critical thinkers writing today. This book is the first English-language study of his writing on images. An image is a form of representation, but what are the philosophical frameworks supporting it? The book considers how Didi-Huberman takes up this question repeatedly over the course of his career. Placing his project in relation to major historical and intellectual contexts, it shows not only how he modifies dominant disciplinary traditions, but also how

the study of images is central to a new way of thinking about poststructuralist-inspired art history.

The Pictorial Turn Neal Curtis, 2013-09-13 In 1992 W. J. T. Mitchell argued for a pictorial turn in the humanities, registering a renewed interest in and prevalence of pictures and images in what had been understood as an age of simulation, or an increasingly extensive and diverse visual culture. However, in what is often characterized as a society of the spectacle we still do not know exactly what pictures or images are, what their relation to language is, how they operate on observers and the world, how their history is to be understood, and what is to be done with or about them. In this seminal collection of essays, the first to be devoted to the pictorial turn, theorists from across the humanities and social sciences, representing the disciplines of art history, philosophy, geography, media studies, visual studies and anthropology, are brought together with a paleontologist and practising artists to consider amongst other things the relation between pictures and images, the power of landscape, the nature of political images, the status of images in the natural sciences, the life of images, and the pictorial uncanny. With these topics in mind, picture theory and iconology exceed in scope the objects of visual culture conventionally understood. This book was published as a special issue of *Culture, Theory and Critique*.

*The Rise* Sarah Lewis, 2014-03-04 It is one of the enduring enigmas of the human experience: many of our most iconic, creative endeavors--from Nobel Prize-winning discoveries to entrepreneurial inventions and works in the arts--are not achievements but conversions, corrections after failed attempts. The gift of failure is a riddle. Like the number zero, it will always be both a void and the start of infinite possibility. *The Rise*--a soulful celebration of the determination and courage of the human spirit--makes the case that many of our greatest triumphs come from understanding the importance of this mystery. This exquisite biography of an idea is about the improbable foundations of creative human endeavor. *The Rise* begins with narratives about figures past and present who range from writers to entrepreneurs; Frederick Douglass, Samuel F. B. Morse, and J. K. Rowling, for example, feature alongside choreographer Paul Taylor, Nobel Prize-winning physicists Andre Geim and Konstantin Novoselov, Arctic explorer Ben Saunders, and psychology professor Angela Duckworth. *The Rise* explores the inestimable value of often ignored ideas--the power of surrender for fortitude, the criticality of play for innovation, the propulsion of the near win on the road to mastery, and the importance of grit and creative practice. -- Publisher's description.

**A Realist Theory of Art History** Ian Verstegen, 2013 As the theoretical alignments within academia shift, this book introduces a surprising variety of realism to abolish the old positivist-theory dichotomy that has haunted Art History. Demanding frankly the referential detachment of the objects under study, the book proposes a stratified, multi-causal account of art history that addresses postmodern concerns while saving it from its errors of self-refutation. Building from the very basic distinction between intransitive being and transitive knowing, objects can be affirmed as real while our knowledge of them is held to be fallible. Several focused chapters address basic problems while introducing philosophical reflection into

art history. These include basic ontological distinctions between society and culture, general and special history, the discontinuity of cultural objects, the importance of definition for special history, scales, facets and fiat objects as forms of historical structure, the nature of evidence and proof, historical truth and controversies. Stressing Critical Realism as the stratified, multi-causal approach needed for productive research today in the academy, this book creates the subject of the ontology of art history and sets aside a theoretical space for metaphysical reflection, thus clarifying the usually muddy distinction between theory, methodology, and historiography in art history.

*The New Lives of Images* Adrian J. Ivakhiv, 2025-09-30 In this ambitious new work, eco-philosopher and cultural theorist Adrian Ivakhiv presents an incisive new way of thinking about images and imagination. Drawing upon an immense range of materials, Ivakhiv reassesses the place of imagination in cultural life, analyzing how people have interacted with images in the past and the ways that digital media are profoundly altering these relationships today. The book contributes powerfully to the study of visual culture and digital media, and provides provocative interpretations of a range of important artists and media movements: from the work of photographer Edward Burtynsky, the ambitious multi-screen installations of John Akomfrah, the abstract art of Swedish spiritualist Hilma af Klint, and the Afrofuturism of jazz musicians like Sun Ra and poet Alexis Pauline Gumbs, to the ever-expanding universe of animal videos on YouTube. Along the way, the book delves into animacy and religious imagery, iconophilia and iconoclasm, divination and prophecy, truthiness and enchantment networks, online communities and artificial intelligence, the political and affective economies of digital media, and the role of utopian futurism in the present climate-colonial Anthropocene predicament. The result is a vital contribution toward a more empowering conception of the creative imagination and its possibilities in today's emerging digital ecology.

### Whispering the Secrets of Language: An Psychological Quest through **Wjt Mitchell What Do Pictures Want**

In a digitally-driven world where displays reign great and instant communication drowns out the subtleties of language, the profound techniques and mental subtleties concealed within phrases frequently go unheard. Yet, located within the pages of **Wjt Mitchell What Do Pictures Want** a charming fictional value pulsing with raw thoughts, lies a fantastic quest waiting to be undertaken. Penned by an experienced wordsmith, that enchanting opus invites visitors on an introspective journey, gently unraveling the veiled truths and profound impact resonating within the very fabric of each and every word. Within the psychological depths with this moving review, we shall embark upon a heartfelt exploration of the book's primary themes, dissect their charming writing style, and yield to the strong resonance it evokes serious within the recesses of readers hearts.

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