CONTENTS

List of Illustrations xi Translator's Note xiii Preface to the English Edition: The Exorcist xv

Question Posed

When we pose our gaze to an art image (I). Question posed to a tone of certainty (2). Question posed to a Kantian tone, to some magic words, and to the status of a knowledge (5). The very old requirement of figurability (7).

1 The History of Art Within the Limits of Its Simple Practice

Posing our gaze to a patch/whack of white wall: the visible, the legible, the visual, the virtual (II). The requirement of the visual, or how incarnation "opens" imitation (26). Where the discipline is wary of theory as of not-knowledge. The illusion of specificity, the illusion of exactitude, and the "historian's blow" (31). Where the past screens the past. The indispensable find and the unthinkable loss. Where *history* and *art* come to impede the history of art (36). First platitude: art is over . . . since the existence of the history of art. Metaphysical trap and positivist trap (42). Second platitude: everything is visible . . . since art is dead (51).

2 Art as Rebirth and the Immortality of the Ideal Man

Where art was invented as renascent from its ashes, and where the history of art invented itself along with it (53). The four legitimations of Vasari's *Lives:* obedience to the prince, the social body of art, the appeal to origins, and the appeal to ends (55). Where Vasari saves artists from oblivion and "renames/ renowns" them in *eterna fama*. The history of art as second religion, devoted to the immortality of ideal men (60). Metaphysical ends and courtly ends. Where the crack is closed in the ideal and realism: a magic writing-pad operation (67). The first three magic words: *rinascità, imitazione, idea* (72). The fourth magic word: *disegno*. Where art legitimates itself as unified object, noble practice, and intellectual knowledge. The metaphysics of Federico Zuccari. Where the history of art creates art in its own image (76).

3 The History of Art Within the Limits of Its Simple Reason

The ends that Vasari bequeathed to us. Simple reason, or how discourse invents its object (85). Metamorphoses of the Vasarian thesis, emergences from the moment of antithesis: the Kantian tone adopted by the history of art (88). Where Erwin Panofsky develops the moment of antithesis and critique. How the visible takes on meaning. Interpretive violence (93). From antithesis to synthesis. Kantian ends, metaphysical ends. Synthesis as magical operation (102). First magic word: humanism. Where object of knowledge becomes form of knowledge. Vasari as Kantian and Kant as humanist. Powers of consciousness and return to the ideal man (107). Second magic word: iconology. Return to Cesare Ripa. Visible, legible, invisible. The notion of iconological content as transcendental synthesis. Panofsky's retreat (117). Farther, too far: the idealist constraint. Third magic word: symbolic form. Where the sensible sign is absorbed by the intelligible. The pertinence of function, the idealism of "functional unity" (124). From image to concept and from concept to image. Fourth magic word: schematism. The final unity of synthesis in representation. The image monogrammed, cut short, made "pure." A science of art under constraint to logic and metaphysics (130).

4 The Image as Rend and the Death of God Incarnate

First approximation to renounce the schematism of the history of art: the *rend*. To open the image, to open logic (139). Where the dream-work smashes the box of representation. Work is not function. The power of the negative. Where resemblance works, plays, inverts, and dissembles. Where figuring equals disfiguring (144). Extent and limits of the dream paradigm. Seeing and looking. Where dream and symptom de-center the subject of knowledge (155). Second approximation to renounce the idealism of the history of art: the symptom. Panofsky the metapsychologist? From questioning the symptom to denying it. There is no Panofskian unconscious (162). The Panofskian model of deduction faced with the Freudian paradigm of overdetermination. The example of melancholy. Symbol and symptom. Constructed share, cursed share (170). Third approximation to renounce the iconographism of the history of art and the tyranny of imitation: the Incarnation. Flesh and body. The double economy: mimetic fabric and "buttons ties." The prototypical images of Christianity and the index of incarnation (183). For a history of symptomatic intensities. Some examples. Dissemblance and unction. Where figuring equals modifying figures equals disfiguring (194). Fourth approximation to renounce the humanism of the history of art: death. Resemblance as drama. Two medieval treatises facing Vasari: the rent subject facing the man of humanism. The history of art is a history of imbroglios (209). Resemblance to life, resemblance to death. The economy of death in Christianity: the ruse and the risk. Where death insists in the image. And us, before the image? (219).

Appendix: The Detail and the Pan

The aporia of the detail (229). To paint or to depict (237). The accident: material radiance (244). The symptom: slippage of meaning (260). Beyond the detail principle (267).

Notes 273