

Interdisciplinary Possibilities: Images, Fear and the ATLAS Methodology

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Abstract

Warburg's Atlas methodology, used in his unfinished work *Der Bilderatlas Mnemosyne* (1927-1929), sought to analyse different human aptitudes – such as dance, ritual or religion – by comparing images that represented these phenomena in order to find a common way across different fields and disciplines. His aspiration was to not only portray human emotion but also identify, through figurative forms, a common thread within history. We use Warburg's Atlas methodology as a foundation for this chapter, to further his aims. We asked the authors and editors who were originally selected to participate in this book to choose an image they thought represented fear and the visible or invisible ways of its induction. We then employed these images to create a canon, or table of images, that embodied different *ways of seeing* the topic of fear in order to produce our *Fear Atlas*. Our purpose in producing this *Fear Atlas* was to find possible correspondences and analogies between this book's different chapters and the images chosen for this research. Our overall aim is to give this book an interdisciplinary conclusion by making visible points of contact and correspondences between apparently distant forms and disciplines.

Key Words: Fear, Atlas, Methodology, Interdisciplinarity, Visibility, Invisibility

1. Introduction

This chapter draws the preceding multi-disciplinary chapters to an interdisciplinary conclusion. To do this, it uses Aby Warburg's image-based methodology, called *Der Bilderatlas Mnemosyne* (Atlas).¹ The purpose of Warburg's Atlas methodology was to understand emotional constructions within cultural contexts. It was a social research method for exploring common threads and universals, which permeate different disciplines and cultures.

In this chapter, we use the Atlas methodology to explore the common threads of fear's visible and invisible traces within this book. We began by asking the editors and authors originally selected to participate in this book to send us an image they thought represented the theme of visible/invisible fear. With these images we created a canon or a table of images, that is, Warburg's *Bilderatlas*, which we entitled *Fear Atlas* [fig. 1]. Our *Fear Atlas* forms the foundation for the analysis and conclusions in this chapter.

To reach our conclusions we divided this chapter into ten sections. The first five sections describe Warburg's Atlas methodology, including its contextual

history, its intensions and distinctive features, its construction and how it has been subsequently used. The next four sections describe the *Fear Atlas* we have mounted in this book. These sections also discuss the interdisciplinary reflections and insights drawn from the chapters and their theme of visible and invisible fear. The final section draws the book to its interdisciplinary conclusion.

2. The Contextual History of the Atlas Methodology

Based on the premise that each medium requires a language related to the specificity of a code and a grammar, and each medium also requires a support system of meaning, different scholars, artists and writers argued the early twentieth century was an anthropological transition in ways to communicate.² This introduced the current phenomenon of ‘post-medial’ hybridization, which is characterized by a syncretism between different media forms which have lost their specific borders.³ For instance, artistic movements, such as Futurism, Cubism and Dadaism broke with the classical unity of time, space and action, to share common ideas of compositional thought as montage. That is, in terms of artistic representation there was a transition from a unitary composition which represented one moment, one space and one action, to an assembled composition which could represent many times, spaces and actions when mounted on a support, like a canvas, a panel, or in the case of this chapter, in a book. Early examples of this transition can be seen in the work of the Futurist movement where it was interpreted as a formalisation of the new ways of perceiving reality. In this perspective reality was transformed and accelerated by the new role of the metropolis. It was characterized by simultaneity, dynamism and interpenetration of figurative elements. According to the Futurist’s manifesto of 1910 and 1913, the canvas became a workspace where the artist began with their interpretation of the *cut* and *dismemberment* of the real.⁴

This *dynamism* and *dismemberment*, which became part of different artistic movements, also became part of literary movements. That is, with the help of Marinetti’s typography, as conceived of in his *Words in Freedom*, a typographic revolution altered the medium of the *book*, its grammar and its code.⁵ Books and magazines published by these avant-garde writers based their layout rules on a dialogue between alphabetical languages and images. This created hybrid compositions in which a text was created, not only for its contents, but also for its visual qualities. The literary form was to be thought of as a vector of encounters between art and literature, between the image and the word. It was a space where language was written, but also *constructed* as material: readable, and ideographic, where the words were transformed – as Marinetti himself wrote – in ‘self-illustrations’.⁶ This literary form, which started as a mounting procedure within the visual arts, can be seen in the Dadaist’s photomontage.

Over time this compositional formula established itself ushering in a new method of communication. This was based on a dialogue between signs of different natures and between words and images which overcame the boundaries of individual languages. This phenomenon gradually evolved during the twentieth

century into a mass media mechanism able to be used in any field: from magazines to advertising, from political propaganda to television programs, reaching its most impressive manifestation to date in the worldwide web.

3. Two Paradigms for Warburg's Atlas: Interdisciplinarity and Montage

Against a backdrop of these jarring cultural transitions Warburg was one of the scholars who continued to challenge traditional assumptions in a variety of ways. For example, Warburg chose to disregard the rules of librarianship in his personal library, (originally located in his hometown of Hamburg and moved in 1933 to London), by arranging it in accordance with his own personal criterion. This criterion became known as *Das Gesetz der guten Nachbarschaft*, the *Law of the Good Neighbour*. Saxl writes:

The book of which one knew was in most cases not the book which one needed. The unknown neighbour on the shelf contained the vital information, although from its title one might not have guessed this. The overriding idea was that the books together – each containing its larger or smaller bit of information and being supplemented by its neighbours – should by their titles guide the student to perceive the essential forces of the human mind and its history.⁷

In effect, it could be argued that this image of ‘neighbourly books’ sets up the foundation for an interdisciplinary approach. Warburg’s approach to interdisciplinarity is even clearer in his decision to arrange his library by placing ‘the unknown neighbour’ next to the research materials specific to a particular discipline.⁸ His aim was to create a library that would unify the various fields of cultural history and give scholars a critical and interpretive research tool. It brought together disparate and heterogeneous forms of knowledge that would allow them to reflect on a topic, not only within the rigid borders of one’s own discipline, but through sutured zones of knowledge. His idea of interdisciplinarity, of correspondence or correlation across disciplines, like the avant-gardes before him was centred on the cut and *dismemberment* of the real. The quintessential form of this can be found in the principles of the montage.

One of the most important theorists of the montage was Russian Director Sergej Ejzenštejn. His collection of essays, entitled *Towards a Theory of Montage*, (1937-1940) is arguably, one of the best examples of a *canon of mounting forms* organised by the principle of montage itself.⁹ To defend the montage from accusations of formalism following the guidelines imposed in 1934 by the First Soviet Writers Congress, Ejzenštejn created his essays with the specific purpose of defending the *anthropological integration* between the montage and human history. In this work, in order to prove the continuous existence of transmedial principles, Ejzenštejn offered a *canon* of possible manifestations exposed in Western and Eastern artistic production. His hypothesis resulted in items as diverse as Chinese painting and children’s drawings, from Indian miniatures to the

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Acropolis, from Christian processions to the emblems on Bernini's altar, from Daumier's caricatures to Ignatius of Loyola's spiritual exercises, ending with Walt Whitman's *Song of the Broad-Axe* and Joyce's *Ulysses*. As a result, he offered a variety of forms, distant in time and space but meticulously juxtaposed in order to create an *art canon*. In this way, his montage was at the same time a compositional principle of the singular item and multiple items demonstrating transmedial principals. Ejzenštejn poses his hypothesis and then *un-mounts* the particular item from their original contexts to *re-mount* them in new configurations within the book form in order to demonstrate their transmedial interface.¹⁰ In this sense, in addition to being a compositional principle, the montage has assumed the role of a critical and interpretative tool, with the potential to be used as an interdisciplinary tool across different areas of research and analysis.

4. Distinctive Features of Warburg's Atlas Methodology

Warburg's Atlas methodology (as discussed above) differed from other tools of collection such as the archive or the dictionary. For instance, Warburg's Atlas is not a collection of finite maps. Rather his pictorial or image-based Atlas is constantly re-definable and rewritable. This is different to those collections based on the principle of ordering and aimed, respectively, to collect a mass of inexhaustible data (the archive) and to create a logical classification of terminology (the dictionary). The archive *refuses* to choose or to select within its inexhaustible data mass. It classifies and orders a *volume* of documents, whose size the viewer cannot embrace in its entirety, getting lost among the stacks and the folders that constitute it. The archive does not *choose* what it is exposing. It does not display a particular way of seeing and has no support system to give its particulars a meaning. The indistinct mass of the archive needs a tool to reveal its contents, to choose its process of 'becoming – knowledge'.¹¹ The Atlas is one such tool because each Atlas focuses on a theme. The Atlas is a way of providing evidence to defend the author's interpretation; it is composed by panoramic tables organised by the process of montage to present points of difference and correspondence, and the intervals between. The Atlas enables interpretations of relations within history. This means history and cultural context are complex and stratified in time, non-linear and non-evolutionary. The Atlas focuses instead on the conflict, on the confrontation and on the temporal interval.

The Atlas' complexity, rather than its ability to be synthesised or described, makes it an instrument of knowledge at work within 'forms in transformation', trying to investigate, through the principle of the montage, the complex dialectics of culture.¹²

Warburg understood that thought has to do, not with forms found, but with transforming forms [...]. [Warburg's *Der Bilderatlas Mnemosyne*] assigns to montage the capacity to produce, through the meetings of images, a dialectical knowledge of [...] culture.¹³

The Atlas can be understood as a ‘primitive form of classification’, in the sense that knowledge is not only mediated through analysis, but through the use of the senses.¹⁴ In this way of thinking, one comes to knowledge through sensual interaction to identify intelligible relations and correspondences. The human faculty needed in this approach is, in the Baudelairean sense, an imagination that coordinates what is felt.¹⁵ Theorised in this way, the imagination uses the senses to identify similarities and relationships between items, suturing complex thought by utilising the *multiple* and the *particular*.¹⁶ Accordingly Warburg constructed a method of analysis not only based on the organising principle of the montage but also as a research tool constantly seeking new possible correspondences between images, emotions and history. As a result the Atlas became a method for studying the products of culture from prospects always renewed, ‘an incessant rereading of the world.’¹⁷ Warburg gave scholars a working methodology based on the Aristotelian *thinking using images* and in doing so laid the foundations for a new form of understanding human history from the point of view of the image.¹⁸

Warburg structured this way of thinking by drawing a method from outside the art history discipline; he chose the German scholar Goethe’s biological morphology.¹⁹ Goethe studied different variants of the ‘original plant’ (*Urpflanz*) and of the ‘original vertebra’ (*Urwirbel*) and used this as an approach to trace the ‘origin of the phenomenon’ (*Urphänomen*). His understanding was that in order to get the *type* (the universal), it was necessary to observe the *particular* and in that process discover affinities and unexpected relationships where it seemed that there was only confusion and difference. From Goethe’s philosophical point of view – the *universal* resided in the *particular*. Warburg’s theory of *Nachleben*, which means a survival of a visual structure, draws on Goethe’s methodology and its aim to find the early stages of any forms in the evolved phenomena.²⁰ This comparison of the past in the present phenomenon isolates fragments for mounting and then assembling in new configurations. Goethe’s and Warburg’s methods are equivalent; for both scholars the history of forms is neither evolutionary nor linear, but instead complex, stratified and dynamic. There are no genealogies; in Warburg’s *Der Bilderatlas Mnemosyne* the archetypal phenomenon offers an ‘*Ikonomie des Zwischenraums*’, an ‘Iconology of the Interval’. Overall Warburg’s Atlas, with its comparative method based on morphology demonstrated by montage, offers a system of investigation which is open and dynamic. It also requires the observer’s participation inviting him to build new languages of meaning and to discover correspondences between the formal examples presented. This gives the Atlas the comparative and interdisciplinary potential through which to discover relations and grasp sutures between shapes.

5. Construction of Warburg’s Atlas

Warburg worked on his *Atlas, Der Bilderatlas Mnemosyne*, between 1924 and 1929, the year of his death, leaving it unfinished. The goal of the project was to grasp the formal similarities between images across time; it was focused on getting symptom resemblances and correspondences between *Pathosformeln*.²¹

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Pathosformel has been simplistically translated as the ‘emotionally charged visual trope’, but the associative signs of the word suggest it is more than that.²² Literally, the translation of the *pathosformel* is a form evoking (*formel*) emotion (*pathos*). This ambiguous phrase contains two meanings: 1) the idea that form evokes emotion and 2) emotions that evoke forms. We suggest the Atlas methodology encourages sensorial response to, and contemplation of, both. Indeed in the name of his Atlas, *Der Bilderatlas Mnemosyne*, Warburg figuratively evokes two Greek Titans, Atlas and Mnemosyne. Atlas is associated with endurance and Mnemosyne with memory.²³ Together these two Titans remind us of the endurance of memory, and its encapsulation in forms that evoke emotion. Furthermore, emotions are experienced as forms, in pictures/images (*Bilder*) and these are the basis of the Atlas. To display his method, Warburg mounted photographs of different artworks on black tables. He drew from his vast archive made over time with Fritz Saxl and Gertrud Bing. Using staples to support his images he ordered and positioned them so that they could constantly vary. This allowed him to create new configurations and then to discover further connections and formal correspondences. His Atlas was durable, mutable, dynamic and ever able to reveal ideas regarding the changing and enduring memories of emotions and forms over time.

6. Extensions and Correspondences Since Warburg’s First Atlas

As noted previously the avant-garde artists, writers and scholars of the early twentieth century created *canons* which found their specificity in the montage. They maintained that this process could be interpreted not only as a compositional principle, focused on formal manipulation, but also as a true twentieth-century methodology of historical investigation. For example, Walter Benjamin in his work *Das Passagen-Werk* composed a montage of quotes through which to confront history. Although unfinished, this work selected and juxtaposed various quotes in order to explore possibilities. At the end of the 1930s Malraux, the French author, began to organise his book *Le Musée Imaginaire*, by *disassembling* different artworks from their original contexts to *reassemble* them in his book. In shifting the support system of the artwork to the book, he was able to change the connotative meaning of the material being displayed. Both Benjamin and Malraux, like Warburg, were revealing unexpected similarities and correspondences between forms distant in time by juxtaposing and creating ‘good neighbours’.²⁴ Probably Malraux had read Benjamin’s *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, reflecting on the *Austellungswert*, that is, the support systems associated with ‘exhibition values’ acquired by displaying art with photography.²⁵ Malraux materially demonstrates Benjamin’s premise through a book transformed as a tool of historical research thanks to the organising principle of the montage. He shows the new understandings of the impact of the ‘exhibition value’, that of the mechanical transition that redefines relations between art and its consumers when it is mounted and remounted in different forms.²⁶

More recently, in 2010, Georges Didi-Huberman was inspired by Warburg's Atlas and earlier avant-garde work to revive Warburg's process in an itinerant exhibition, *Atlas. How to Carry the World on One's back?* It could also be argued that Didi-Huberman was inspired by Warburg's famous speech which he made in 1927 at the Florenz Kunsthistorisches Institut's inauguration.²⁷ In this speech Warburg urged 'Let's continue, courage, let's restart reading!' Didi-Huberman organised his exhibition at the Reina Sofia Museum of Madrid, at the ZKM Museum für Neue Kunst of Karlsruhe and at the Sammlung Falckenberg of Hamburg.²⁸ He composed his *Atlas* as an exhibition by gathering works which were scattered across diverse histories of art and which expressed the human aptitude to *mount shapes*. Characteristic of the montage method, Didi-Huberman gathered more than three hundred artworks which he used as a compositional tool. His particular choices, which spanned from the twentieth century to contemporary times – were *mounted* next to each other as models of a specific aptitude of 'making art'. He used the montage method as a critical and hermeneutical tool to confront art history by comparing works extraneous to each other. The artworks he collected were also organised to ensure the clarity of his message. That is, the specific set of works collected and exhibited that best expressed the thesis which lay *behind* the exhibition. This thesis, written as an essay for the exhibition's catalogue, directed the interpretation of the viewer.²⁹

Didi-Huberman introduced his catalogue essay by noting that the Atlas, as a methodology, was 'a visual form of knowledge' born from the combination of two paradigms: the aesthetic, for its visual form, and the epistemological, for its logical and scientific substance.³⁰ For Didi-Huberman the Atlas represented a hybrid tool of knowledge. It coexisted as a sensory experience and as an analytical logic hence it needed to be seen as well as being able to direct a path of empirical research. Typical of any formula of montage, the Atlas introduces the pure and inaccessible field of aesthetics, the *particular*, the detail, the multiple and the different. As Didi-Huberman states, 'The Atlas is an anachronistic object in that heterogeneous times are simultaneously always at work in it'.³¹

7. The *Fear Atlas*: Dynamic Dismembering and Suturing

Warburg's interdisciplinary methodology stimulated the inclusion of a *Fear Atlas* as the concluding chapter for this book. Accordingly we will investigate the topic of fear using the Atlas methodology made according to Warburg's two methodological paradigms: the montage and interdisciplinarity, inter-spliced with a sensory experience and analytical analysis. Furthermore considering that the montage is a compositional tool of different media, the Atlas could be considered a space working in the border areas, *inter-disciplines* and media. As Berger notes, 'seeing comes before words. The child looks and recognizes before it can speak'.³² Through this sentence Berger explains that, in the contemporary age, 'it is seeing which establishes our place in the surrounding world', we try to communicate it through words, but they 'can never undo the fact that we are surrounded by [the

world]'.³³ He continues his reflection, 'we only see what we look at. To look is an act of choice. [...] Every image embodies a way of seeing'.³⁴

Starting from this reflection, the *Fear Atlas* explores a canon of images embodying different *ways of seeing* the topic of fear. It provides a visual tool to find the sutured zones of knowledge – the places at the interface. The places we are calling the *inter*-perspectives. As previously stated, the editors and authors were asked to choose an image that represented to them, fear and the visible or invisible ways of its induction. In this way, the Atlas is selected from the archives of each author, steeped in their own research topic, discipline and geographic location. The only restriction on their selection was that copyright could be freely obtained. This was not an insignificant challenge. For example, we approached Warner Brothers Entertainment Inc to request permission to use an image from *The Haunting* (1963) to capture the structures of fear in Conrad Aquilina's chapter. Their response, while courteous stated 'we do not wish to license material from THE HAUNTING for use in artwork.'³⁵ Clearly the social research purpose of discussing the ways of seeing fear escaped them, but nevertheless, this experience highlights the incomplete way in which people can use and reproduce images and restricts certain ways of seeing while allowing other images to be available and keep circulating. Other authors also created, or asked others to create, images specifically for this research. This act of creation allowed them to draw on universals contained in their archives of knowledge, but to also make it particular to this research. Other authors shared with us their original photographs or art which, while not produced for this work, were again examples of how they had drawn on their own archives to morph universals into their particulars.

After the final selection of the images, they were assembled on a black panel to create an *Atlas*, a table of images composed by different *acts of choice* embodying fear. The purpose was to find possible correspondences and analogies between the book's different chapters and the images chosen by their authors. The table of images is used to draw this book to an interdisciplinary conclusion. We looked, first, at the medium chosen by each author, mainly images of artworks, photographs, chronicles, etc., but also a poster, a book cover, a painting and a tweet message. As a result, we created an *Atlas* constituted by different media based on iconic or alphabetical languages drawn from specific disciplinary areas with its own grammars and codes. The editors and authors come from disciplines as diverse as art history, literature, film studies, political sciences, journalism, sociology and philosophy. These different disciplinary grammars and codes influenced their choice of image as did their ethnicity, geographic locations and demographics. For instance authors and editors came from countries as diverse as Yemen, the USA and Georgia while others came from countries with similar cultural backgrounds, such as the UK, New Zealand and Australia. Authors also came from islands such as Malta, or the American state of Hawaii and Europe including Scandinavia and South America. Given this diversity, their images provide a range of material to identify possible *inter*-perspectives, including *inter*-visual structures, *inter*-forms, and *inter*-contents.

8. *Fear Atlas*: Dismembering Images

The first image chosen for the *Fear Atlas* is a blank canvas. This choice by Caterina Toschi [fig. 1.9], does not result from a simple act of quotation of Malevich (*White on White*, 1918) Yves Klein (*Le vide*, Galerie Iris Clert, 1958) or Piero Manzoni (*Achromes*, 1958-1962). It is a starting point facing the ethical choice of *non-representing* the *unrepresentable*, since one of the key themes addressed in this book is precisely the crisis of representation before human drama. Benjamin in the last chapter of his *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* describes the aestheticisation of war made by artists as a precondition for the aestheticisation of politics promoted in the 1930s by the totalitarian regimes.³⁶ Witnessing the radicalisation of these cultural politics after World War II, led to the choice in the artistic debate of *non-representing* the *unrepresentable*. Therefore this path of visual thinking about fear through images starts with the idea of representing the invisible, the emptiness, the nothingness and the vacuum, a refusal to give form to fear.

Addressing the Holocaust semiotics and iconography, Mark Callaghan illustrates *2146 Steine – Mahnmahl gegen Rassismus/Das unsichtbare Mahnmahl* (Saarbrücken, 1990-1993), a monument by Jochen Gerz [fig. 1.11] whose existence is only suggested by the street plaque reading *Platz des Unsichtbaren Mahnmals* (Place of the Invisible Monument). According to an artistic operation that invokes the concept of hidden presence and invisible memory, this monument is not readily seen. Callaghan remembers Adorno's post-Auschwitz *Aporia* to explain how to solve, through the artwork's absence, the historical risk of an aestheticisation of violence. As Adorno notes 'to write lyric poetry after Auschwitz is barbaric'.³⁷ The conclusions reached by Callaghan are the same that emerge from the *Fear Atlas*'s image: the *non-representation* as artistic choice inevitably involves the risk of an aestheticisation of that choice, and then of a possible aesthetics of invisibility toward the human drama. The image that he has chosen stands out indeed for its seductive beauty, the same one that emerges from the sense of latent presence of the hidden monument: it is in the act of aestheticising the *unrepresentable* that lies the paradox of Adorno's *Aporia*. It is from Callaghan's choice of a beautiful photograph representing the hidden monument that emerges the paradox, or trap, of an aesthetic of invisibility. The image contains a balance of light, shades of grey and shadows; the regularity of the symmetrical lines; the definition of profiles. All these elements suggest the structure of a grid, an emblem – for Rosalind Krauss – made ephemeral by Jochen Gerz's trap that instead hides the presence of language to vision.

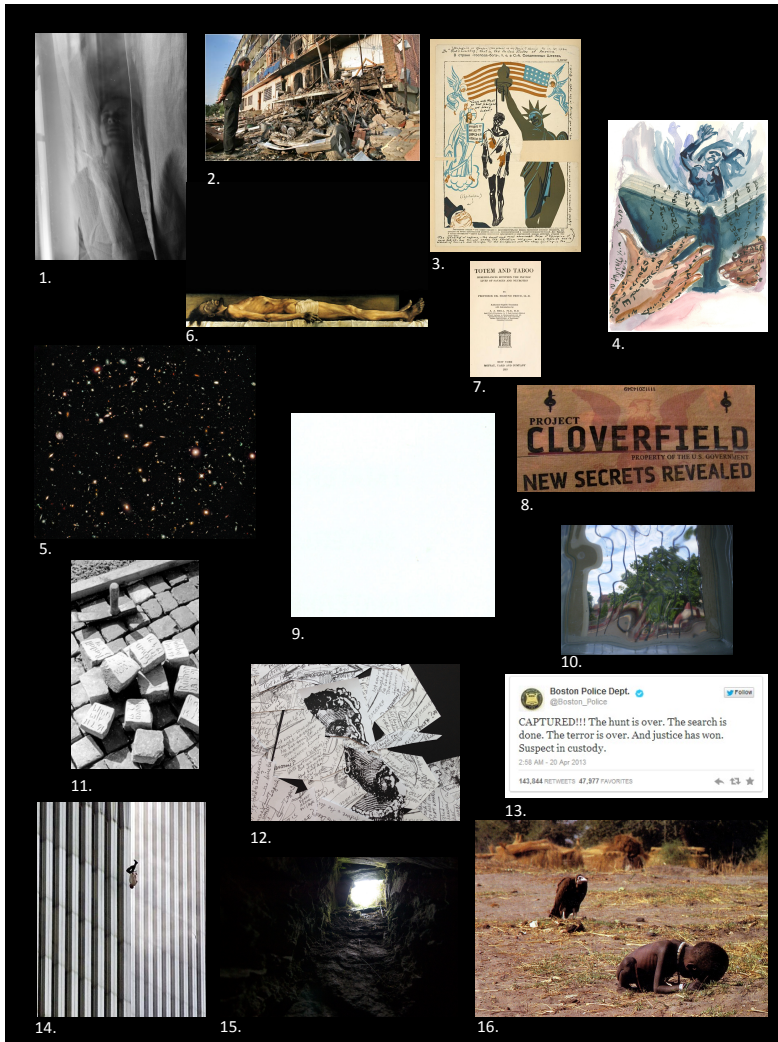


Figure 1 *Fear Atlas*. 2014. Image courtesy of Caterina Toschi³⁸

The grid promotes this silence, expressing it moreover as a refusal of speech. The absolute stasis of the grid, its lack of hierarchy, of center, of inflection, emphasises not only its anti-referential character, but – more importantly – its hostility to narrative. This structure, impervious both to time and to incident, will not permit the projection of language into the domain of the visual, and the result is silence.³⁹

The act of showing the trap and of making it the subject of a beautiful photograph embodies the paradox illustrated by Callaghan. The *will to silence* – represented by the grid, for Krauss, is a constant in the *Fear Atlas*' images. Following Warburg, we might name the grid, a *Nachleben*, a survival of a visual structure. This survival is often recalled to frame images of fear. This can be seen in Joseph Campos's selection of a photograph of September 11, 2001 entitled *The Falling Man* [fig. 1.14], whose background alludes to the order and the geometry of the grid. His chapter focuses on the mechanism of control mobilised by the United States after the September 11th attacks, based on fear and on specific memories and memorialisations, to activate the collective imagination. 'The terror is an empty and unstructured space into which fear assumes a form'.⁴⁰ The author's reflection finds a visual translation in the photograph chosen, where the form of fear is assumed by the Twin Towers' wall composed by grids and based on the perfect repetition of its vertical steel columns and horizontal spandrel plates. This scenario seems to evoke the system of rituals and memorialisations repeatedly offered to Americans. A ritual grid embedded in society perfectly represented by the photograph, where the image of the victim – balanced within the structure because of the vertical position, the colour contrast and the tones of gray – undergoes the same process of aestheticisation typical of the visual logic of fear. In this sense, both images represent the visible, but are indications of an invisible fear, whether of specific enemies, such as Nazis or terrorists, and also in all the unseen fears the enemies represent.

The grid returns in the photograph by Marilza Ribeiro chosen by her niece Cátia Cristina Sanzovo Jota [fig. 1.10]. In her chapter, Sanzovo Jota examines *The Outsider*, a tale written between March and August 1921 by Howard Phillips Lovecraft. Her analysis investigates the literary elements needed in a story to confront the reader with the inexplicable and the supernatural: the atmosphere dark, tense and heavy, the suspense, the setting and the location, all to indicate the invisible supernatural. This scenario is constantly dominated in the plot by a sense of contradiction and uncertainty, as in the course of the story we discover that the protagonist is a monster. So the atmosphere described is impregnated by the presence of an interstitial being, a contradictory identity, by the protagonist's growing fear about his duplicity. This feeling of ambiguity is formalised in the *Fear Atlas*' image by a distorted grid, the grating of the window representing the point of view of the monster. The distortion of his visual structure also disrupts the order, the geometry and the neatness of the grid. The grid is a *Nachleben*, or survival, in our path of visual thinking through the *Atlas*. In this case, the two grids

from Campos and Sanzovo Jota are portrayed in two different formulas. One with an immaculate integrity and the other as a confused deformation, corresponding the first to a form of social hypocrisy, the second to an honest sense of personal bewilderment.

The break of the visual structure, and so the explosion of the grid, is another recurring constant of the *Fear Atlas* that joins the images chosen by Katia Mitova [fig. 1.12] and Kornelia Boczkowska [fig. 1.5]. *Puzzle* (2013) is an artwork, created by Mitova, and inspired by the women's worlds in *Othello*: Desdemona, Emilia and Bianca. Mitova's chapter investigates 'how human imagination works its way around discrepancies and incongruities to produce a reassuring illusion of truth' and a perfect romantic image of love.⁴¹ Mitova investigates the theme of female denial that creates plausible answers before the obvious reality of facts. Her image in the *Fear Atlas* is therefore that of a fragmentation, of an explosion of thoughts and identities, which shares much in terms of structure with the distorted vision of Lovecraft's monster and in opposition to the immaculate ritual grid of the American politics of terror. It almost turns the grid into an evolving spiral.

Also antagonistic to the grid is a photograph of space chosen by Kornelia Boczkowska and taken in August 2009 by NASA's Hubble Space Telescope.⁴² It is an image that gives the sense of the sublime immanence of the Universe that transcends humanity. The image reveals and conceals the possibilities of space, raising the question, is it our invisibility in this universe that frightens us or is it the visibility of others in space that evokes the fear of its contents? It is a photograph devoid of a structure, whose properties are the absence of a focal point and of a specific subject on which to focus our gaze, representative of the vision lost that – like Mitova's *Puzzle* – recalls the evolution of a spiral. The spiral represents therefore in the *Fear Atlas* a form exploding the grid, expanding its borders from the straight line to the curve in order to highlight its contradictions.

Andreas Wansbrough, in his chapter, analyses the political and aesthetic implications of the fear of nature in Lars von Trier's film, *Antichrist* (2009). He has chosen for the *Fear Atlas* his original photograph taken in 2013 in the Hermit's Cave of the Falls of Acharn, entitled *Emergence* [fig. 1.15].⁴³ The conflict between genders, between the film's protagonists He and She who have lost their child Nic, is a consequence in Wansbrough's analysis of the male fear of woman as nature; nature perceived as otherness, mysterious and dark. The film's conclusion addresses the theme of discovery through loss, and so the male protagonist's path of purification through fear. He has a path to a solution, a resolution that forms part of human progress. For this reason, Wansbrough visually interprets and creates, *Emergence*, by refusing the structure of the grid to embrace the evolution of the spiral. The photograph displays the cave's rocky walls ascending in the direction of light – according to a clear symbolism related to the female uterus – whirling upward as a spiral.

So far, the *Fear Atlas* contains two visual interpretations of fear that refer to two organizational structures of the image: the closed system of the grid, auto-referential and enclosed in itself, and that of the evolving spiral, open to the

possibility of a positive resolution. Thus two *Nachleben*, or survivals from the past, are present. The *Fear Atlas* shows us two ways to think visually through fear: the grid and the spiral.

Another constant that emerges in this operation of comparing images is the organisation and distribution of the picture-planes on a diagonal. Magdalena Hodalska and Nino Tabeshadze have chosen two photographs, respectively the Pulitzer prizewinning photograph by Kevin Carter entitled *The Girl and the Vulture* [fig. 1.16] and the picture entitled *Georgia and Russia Nearing All-Out War* [fig. 1.2], taken by Justyna Mielnikiewicz in Gori (Georgia). Both are war reportage photographs, whose role is to give testimony and to witness human horrors. Carter's suicide, two months after having won the Pulitzer Prize, materialises the moral paradox already introduced at the beginning of this analysis: the crisis of representation in front of the *unrepresentable*, the invisible horrors manifest in these images. War photographs show things that people would never want to see directly, but in the image format they buy and look at for entertainment, information or art. Carter's photograph has been chosen by Hodalska as a visual manifesto of this social contradiction in the use and circulation of pictures. The first formal element that helps to think visually through this problem is the perspective diagonal that cuts the photograph in half. This invisible line connects the child in the foreground with the vulture in the second and the desert landscape of the background. It is a common thread of connection between the victim, the observer and the threat, all placed on a perspective line like actors on a stage, according to a dangerous logic whose risk is precisely that of aestheticising the tragedy.

A perspective diagonal, on which the photograph's actors are placed, is also present in Tabeshadze's photograph to denounce the collective trauma of Georgian society after the 2008 Russian bombardments. The visual structure is the same as *The Girl and the Vulture*: a line of destroyed buildings organised according to the diagonal's vanishing point of the photograph, whose figures – the car crushed by rubble, the scenery upset by bombing and the silent observer – play the role of motionless actors on a stage. So the diagonal as a perspective line represents a third constant *inter-visual* structure in the *Fear Atlas*. In addition to the grid and the spiral, the diagonal embodies a possible structure of vision that frames the fear manifestly enclosed in an image.

As well as *inter-structures*, there are also *inter-forms* shared by some images in the *Fear Atlas*. For example, the straight line of the human body appears in some images. The essential statuesque and motionless line of the body is present in Shona Hill's image [fig. 1.6]. She has chosen Hans Holbein the Younger's painting entitled *Body of the Dead Christ in the Tomb*, 1520-1522. It is an unframed representation of the oil and tempera painting that represents Christ's dead body lying in his sepulchre. The canvas of this representation is occupied only in the lower third. The remaining two-thirds are a dark vacuum of non-space. The line of the body is rigid and emaciated with the eyes and mouth left opened. It is the image of humanity's putrefaction embracing the macabre as topic

representing the invisibility of divinity and the mundane-ness of the visible life and death of Christ. Like a withered apple in a still life painting the battered human body finds its visual potential in the contrast with the vacuum.

Other images in the *Fear Atlas* also display the opposition of the line and the vacuum, proposing the essentiality of a single static figure in an empty vacuous space. Echoing the image of Christ's battered body, the strong line of the battered body is also present in the image selected by Om Dwivedi [fig. 1.3] whose chapter analyses Tabish Khair's 2010 novel *The Things about Thugs*. His chapter compares the colonial and postcolonial humanist ways to construct the *Other* as dangerous and uncivilised. The *Otherness* as a major form of fear – culturally constructed in terms of race, sexuality, gender or physical disability – is usually formalised in 'a self with another will'.⁴⁴ This is represented in a visual formula to deepen the fear of otherness exorcised through its torture and exposure to vision. Dwivedi has chosen for the *Fear Atlas* a poster from the Soviet satirical magazine "Bezbozhnik" published between 1922 and 1941 by the League of Militant Atheists. The satire and the belittlement constitute the tools to ridicule western religious belief, a sign of ignorance and superstition compared to the officially atheist Soviet Union. Therefore the poster is settled as a metaphorical scene with a lynched black American hanging from the Statue of Liberty and framed by a crown of angels and symbols related to American capitalist culture. The rigid black line of the victim's body is exposed in the middle of the page, separated by an empty space from the other figures representative of the American cultural identity. So the *self with another will* is graphically distanced from the victim by the vacuum, according to the cultural necessity to visualise the separation between the *Other* with its contradictions and the real *Self* personified in the victim's body. The emptiness becomes therefore a visual tool with a cultural meaning, distinguishing the boundaries of spaces that need to be separated.

In contrast to the separating control of empty space in Dwivedi's image, the risk of spatial contamination between the *Self* and the *Other* is deepened by Conrad Aquilina in his analysis of the anti-heroine figure in Robert Wise's film *The Haunting* [fig. 1.1]. The image that he has chosen for the *Fear Atlas* comes from a photographic site, and can be interpreted as representing an anti-heroine (perhaps Eleanor) who is being absorbed by her haunted house (perhaps Hill House). The topic is precisely that of the absorption of two realities (the woman and the house) strangers to one another, but united by the same desire to become a single identity. Aquilina mentions a distinction between space and place as either a passive container of the action or as an actor whose experience provokes a material consequence. Eleanor experiences Hill House's spatial disorientation between its corridors, doors, mirrors and staircases, desiring to be haunted by it and to be one with it. The film ends with the fulfilment of Eleanor's desire and therefore with the physical absorption of her body into the house. The literal overlap between the *Self* (Eleanor) and the *Other* (Hill House) can be interpreted visually as being translated in this photograph through the lack of spatial autonomy. It is a blurry black and white photograph without clear boundaries between the body and the window,

curtains and walls. It is an image dedicated to the seductive side of fear, in which the visual presence of empty spaces between the *Self* and the *Other* is not necessary to their common desire for a reciprocal spatial fusion.

Spatial fusion, or spatial contamination is the topic addressed by Juliana Walczuk Gomes in her analysis of the graphic novel *The Unwritten* by Mike Carey and Peter Gross.⁴⁵ In this case, the contaminating sites are in the form of reality and fiction invading each other's territory. She has chosen for the *Fear Atlas* an original painting by the Brazilian artist Antônio Silva Diniz, entitled *Conjunction*, 2013, [fig. 1.4]. It graphically shows the overlap and absorption of two realities: that of the book, and therefore the narrative space of fiction – the *Other* compared to the real –, and the reader's environment, the space of the passive observer commonly identified with the space of the *Self* – the non-actor in the narration. Hence the painting's title conveys its meaning according to the topic of *The Unwritten*. It represents a conjunction between the real world of Tom Taylor, the protagonist of the novel, and the fiction life of Tommy Taylor, the boy wizard protagonist of the fantasy tale written by Tom's father. This visual spatial fusion between the real and the fiction is represented by the painting that follows *The Unwritten*'s structure – composed by an internal fiction in another – and uses both languages, the verbal and the visual, like tools, to embrace the two experience planes of Tom and Tommy.

Other images in the *Fear Atlas* combine the ideas of spatial fusion and contamination with the use of the vacuum to control boundaries seen in the earlier images of the human body. This combination creates another tool to think visually about fear. In Simon Hewitt's chapter the superimposition of contamination and vacuum in a single entity turns on their coexistence in the same human body. Using the cinematographic structural operation of grafting an extraneous voice into a particular body which has nothing in common with the physical characteristics commonly associated with that voice, grafts *Self* onto *Other*. This incongruity has been used to induce fear in horror films, with the most famous example being the voice of the little girl, Regan, possessed in William Friedkin's movie *The Exorcist*. Hewitt analyses the sexualisation of Regan – enhanced by the use of the diabolical voice – as a violation of a social taboo in Freudian terms because it abolishes the boundaries between pre-sexual childhood and sexual adulthood. In *Totem and Taboo* – whose cover has been chosen by Hewitt for the *Fear Atlas* – Sigmund Freud signals the social need of violating a taboo to redefine and thus reaffirm its inviolable and sacred limits [fig. 1.7].⁴⁶ The social importance of breaking a taboo in order to better re-mark its boundaries is visualised by Hewitt in the essentiality of Freud's book cover so deferring directly to its contents.

Hewitt's choice of a book cover as image for the *Fear Atlas* introduces an important point related to the visual potential of the alphabetic language next to the iconic one. How can the alphabetic language visualise, rather than sign-post, the topic of fear? Gerben Bakker and Woodrow Hood have chosen for the *Fear Atlas* images composed of written signs. The first is a text message published on April 20, 2013 on the social network Twitter by the Boston Police Department (BPD)

after capturing the second suspect of the Boston Marathon bombings on 15th April [fig. 1.13]:

CAPTURED!!! The hunt is over. The search is done. The terror is over. And justice has won. Suspect in custody.⁴⁷

Bakker's analysis is focused on the use of the word *terror* in the hermeneutical perspective of Paul Ricoeur by his concepts of symbol, metaphor and structure.⁴⁸ Having deepened the polysemic character of the word, he concludes that its semantic ambiguity can result in rhetoric whose possible uses may be subjected to easy manipulations. The image that he has chosen is a clear example. Under the authoritative patch of the BPD, the message is synthesised paratactically by some keywords: *hunt, search, terror, justice, suspect* and – capitalised and emphasised by the exclamation points – *captured*. In this correspondence between a contemporary coat of arms, an emblem of authority, and the synthesis of words recalling the punishment and the condemnation, resides the theatrical potential of the word's rhetorical use. The compositional mechanism of elements is the same as the Renaissance Emblems called *Imprese*, a form of symbolical expression composed by an image (the body) and some words (the soul).⁴⁹ Each Emblem was chosen because it was able to tell a story related to its holder and his triumphal victories.⁵⁰ The etymology of the term *impresa* emphasises that vocation deriving from the Latin *impresum*, in the sense of 'taking upon itself', of being stamped by a moral purpose, a precept or a law. It is a form of visual memory, a *memento* related to a specific institutional power that now, in the present, has been distorted, but also reinterpreted by the use of the iconic and alphabetical languages in social media networks. Under the iconic authority of the BPD patch, the keywords contained in the tweet are all related to some *objects* of mind able to activate images of fear: the hunting, the suspect, the capture and finally the punishment. It makes visible the triumphant capture, while continuing the invisibility of the terrorist and the fear that the terror(ist) induces.

Woodrow Hood has created for the *Fear Atlas* a photograph inspired by a *Cloverfield*'s DVD cover (2008) [fig. 1.8].⁵¹ His chapter investigates the use of the monster's figure in movies as a cultural metaphor formalising a social fear. The film opens with the label 'Property of the U.S. Government' on the screen – the same writing as the image – and the film appears handmade by an amateur camera implying that viewers are watching a video memory about the governmental case *Cloverfield*. 'Property' is the word that conveys the meaning of control, documentation and confidentiality related to what the viewer is going to watch, but at the same time he should fear in his daily life. This allows us to finish this section by answering the initial question: How can the alphabetic language visualise rather than sign-post the topic of fear? The words make visible the interpretive directions by opening to the observer's imagination an associative chain of images with the specific purpose of inducing fear. Therein lies the potential of the alphabetical language when forming a single image available for comprehension as a singular

image, not as a series of grammatical codes to be deciphered (letters). The images that are hybrids of alphabetic and iconic languages communicate in multiple ways challenging the boundaries between ways of seeing. In addition, ways of seeing are expanded by drawing back from the individual images of the *Fear Atlas* and seeing it as a whole. The *Fear Atlas*, as a whole, as well as its parts, allow us to assess whether this image-based model of comparison reveals insights into understandings of fear in contemporary society, and therefore whether it is useful as a research methodology.

9. Implications

The *Fear Atlas* provides a path for *thinking using images*. Having considered the particulars in the images, it is now time to turn to the universals across the work, and the ‘survivals’ (*Nachleben*) within these images, from the world outside the *Fear Atlas* itself. As has been described above, the *Fear Atlas* includes *inter*-contents, for instance the use of the *vacuum* as an optical tool to separate cultural boundaries that fear hybridisms or contaminations. The vacuum is the first sign of the struggle for representation, when addressing the ethical and structural tasks of representing the unrepresentable. Emptiness and vacuum stands in for invisibility and the isolation of the unrepresentable. The unrepresentable-ness is a struggle over both the invisibleness of the human drama that is described with words such as fear or horror and images such as lynching or war. It is also the ethical struggle of the beauty inherent in images combined with enduring memory of communicating that human drama. The images in the *Fear Atlas* and the signs in each picture, need to be visible – they need to communicate to their audience. Even the blank canvass that opened the *Fear Atlas* shows us the starting possibility. Furthermore images that attempt to make visible the unrepresentable, reference something visible rather than something invisible. Whether it is the vulture to show us both the invisibility of starvation and the invisible journalist taking the photograph or the emptiness of outer-space to remind us of our insignificance, they are all present signs of invisible actions and emotions. They all leave us with mementos of memory and knowing. Each image is not necessarily an image of what fear is, but a feeling, and emotional response, an enduring memory of how to feel what we are seeing.

Despite the differences in these *inter*-contents, indicating the difficulty of representing the unrepresentable and the diversity of subjects and disciplines in this volume to achieve that, the *inter*-visual structures show us correspondences across the challenge of the invisibility of fear. The commonality is the *inter*-visual structures that frame these images. These include the enclosed and auto-referential system of the *grid*, the evolving *spiral* and the stage of the perspective *diagonal*. We have the locked-down grid, the stages of diagonal movement and escape through the spiral of possibility. Next to these organisational *structures* of the image, other visual constants were also revealed in the *Fear Atlas*. These include *inter*-forms, such as the statuesque *human line*. Therefore the identification of possible *inter*-structures, *inter*-forms and *inter*-contents between different fields of

study represents the result of this research model using the *Atlas* methodology. Their detection – which is a result limited to the surface of the analysis – has been possible only by giving time to observation. So the potential of an interdisciplinary methodology through images, to avoid the risk of an approximation, requires time. More so in the post-medial environment in which scholars of the twenty-first century live, think and work simultaneously on multiple levels and languages.

10. Concluding Remarks

Warburg's Atlas methodology was designed to be dynamic, open to possibility and re-interpretation, hence concluding is not locking down the corners of the grid, but rather opening up the possibilities of the spiral. This aim is at odds with the traditional conclusions of social and scientific research that often seek to provide definitive answers to questions posed. Rather, this chapter concludes by highlighting the correspondences within and among the *Fear Atlas*, in order to raise questions about the possible universals across disciplines *and* people with regard to invisible and visible fear in contemporary society. The formal correspondence between the structures and contents of the images suggests the imagining of fear is not entirely idiosyncratic. The *Fear Atlas*, without intended organisation by the editors or authors, has created a pathway for interpretation. It revolves around three structures, one that controls (the grid), one that moves (the diagonal) and one that evolves (the exploding spiral). In conjunction with the vacuum, these structures condition our response to the Atlas and to emotional energies, leading this group of scholars down a path of control, movement and evolution. This evolution seeks to reveal and critique fear and its controlling consequences. We have shown how this methodology can bring together disciplines, finding *inter(s)* between them, finding intervals of commonality in universal phenomena. We also acknowledge that more questions, stimulated by disciplinary concerns can be raised. For example, the selection of images ranges from the fifteenth century to new artwork produced for this book. How does that affect the understandings of fear? The process of mixing representations of events in life, art, literature and film may also have consequences. We have also been constrained by copyright grids of control. How might it have been different, and how might it have been the same, without these constraints? What might Freud, Lovecraft, Othello, Tommy Taylor or the Boston PD, or you, the current reader see in the *Fear Atlas* that we have yet to see? How much time do we have for such contemplation in the post-medial world of jarring transitions?

Warburg announced the risk of a weakening of thought due to the achievements of modern technology in his lecture given in Kreuzlingen on April 21, 1923. The production of fast connections thanks to the scientific discoveries – such as electricity, and the telegraph – threatened the time of human reflection for the lightning speed of the electro-technical information and the bombardment of created images. Thus he considered the speed of access to information as a threat to the *Denkraum*, the space of thinking.⁵² At the conclusion of this study, which has applied the Warburgian methodology based on the Atlas to find possible areas of

investigation into *inter*-disciplines, an interesting point to consider is precisely that. With the opening of the twenty-first century – nearly a hundred years of technological evolution after Warburg’s lecture – the research lives in an historical moment anthropologically based on the speed of accessibility to data and images. A potential access to information that gives the researcher the possibility to be an inexhaustible *container* of too many images and data compared to those that he might mentally elaborate. The point is; does this inexhaustibility defend the time of the researcher’s thinking? This essay does not answer, but instead suggests a possible tool to find it. The *Atlas* is an act of choice and selection within an indistinct mass. An instrument based on the visual exploration of the unexpected; a tool to defend the time of observation. Taken as a whole, we suggest Warburg’s methodology provides an interdisciplinary model in which one finds research connections not by searching for new data and moving to the next step, but through the humble act of rethinking and looking again at the already seen images of fear, horror and terror.

Notes

¹ Aby Warburg, *Opere*, Vol. I, *La Rinascita del Paganesimo Antico e Altri Scritti* 1889-1914, ed. Maurizio Ghelardi (Torino: Aragno, 2004); *Idem*, *Opere*, vol. II, *La Rinascita del Paganesimo Antico e Altri Scritti* 1917-1929, ed. Maurizio Ghelardi (Torino: Aragno, 2004); *Idem*, *Gesammelte Schriften. Der Bilderatlas MNEMOSYNE*, eds. M. Warnke and C. Brink (Berlin: Akademie Verlag, 2000); Philippe-Alain Michaud, *Aby Warburg et l’Image en Mouvement*, 3rd ed. (Paris: Éditions Macula, 2012); *Mnemosyne: L’Atlante della Memoria di Aby Warburg*, ed. Italo Spinelli, Exhibition’s Catalogue, Florence-Rome, 1998; Kurt Walter Forster and Katia Mazzucco, *Introduzione ad Aby Warburg e all’Atlante della Memoria* (Milano: Bruno Mondadori, 2002); Georges Didi-Huberman, *Ninfa Moderna. Saggio sul Panneggio Caduto*, it. ed. (Milano: Il Saggiatore, 2004); *Idem*, *L’immagine insepolta. Aby Warburg, la memoria dei fantasmi e la storia dell’arte*, it. ed. (Torino: Bollati Boringhieri, 2006).

² Stephen Kern, *The Culture of Time and Space, 1880-1918*, 2nd ed. (Cambridge: Harvard University Press, 2003).

³ Rasa Smite and Raitis Smits, ‘Emerging Techno-Ecological Art Practices: Towards Renewable Futures’, *Provocative Alloys: A Post-Media Anthology*, eds. C. Apprich, J. Slater, A. Iles, O. Schultz (UK: PML and Mute Books, 2013), 153.

⁴ *Les Exposants au Public*, Preface to the Exhibition’s Catalogue: *Les Peintres Futurists Italiens, 5th – 24th February 1912*, Galerie Bertheime-Jeune, Paris, 1912.

⁵ Filippo Tommaso Marinetti, ‘Distruzione della Sintassi. Immaginazione senza Fili. Parole in Libertà’ 11th May 1913, *Lacerba*, 12 (15th June 1913) and 22 (15th November 1913).

⁶ *Idem*, ‘Lo splendore geometrico e meccanico e la sensibilità numerica 18th March 1914’, *Lacerba*, 6 (15th March 1914) and 7 (1st April 1914).

⁷ Fritz Saxl, 'The History of Warburg's Library 1886-1944', *Aby Warburg. An Intellectual Biography*, 2nd ed., ed. Ernst H. Gombrich (Oxford: Phaidon Press, 1986), 325-338.

⁸ Ibid.

⁹ Antonio Somaini, *Ejzenstejn, Il cinema, le arti, il montaggio* (Torino: Einaudi, 2011).

¹⁰ Ibid., 363-367.

¹¹ Ibid., 187.

¹² Ibid., 20, 23.

¹³ Georges Didi-Huberman, *Atlas. How to Carry the World on One's Back?*, Exhibition Catalogue: ZKM- Museum für Neue Kunst di Karlsruhe, Karlsruhe, 7 May-28th August 2010; MNCARS, Madrid, 26 November 2010; 28 March 2011, Sammlung Falckenberg, Karlsruhe, 24 September-27 November 2011 (Madrid: Museo Nacional Centro de Arte Reina Sofia e Tf Editores, 2010), 186.

¹⁴ Emile Durkheim and Marcel Mauss, *Primitive Classifications* (Chicago: University of Chicago Press, 1963).

¹⁵ Charles Baudelaire, in his essay on foreign cartoonists published on October 1857, describes the imagination as a faculty that can highlight the suture lines, the meeting points between seemingly opposing things.

¹⁶ Didi-Huberman, *Atlas. How to Carry the World on One's Back?*, 38.

¹⁷ Ibid., 46.

¹⁸ Aristotle, *De Anima*, ed. Primo Montanari (Roma: Edizioni Paoline, 1965).

¹⁹ Didi-Huberman, *Atlas. How to Carry the World on One's Back?*, 104.

²⁰ C Wood, 'Forgery, Replica, Fiction: Temporalities of German Renaissance Art' (Chicago: University of Chicago Press, 2008), 37.

²¹ In German *Pathosformeln* is the plural of *Pathosformel*.

²² Colleen Becker, 'Aby Warburg's *Pathosformel* as Methodological Paradigm', *Journal of Art Historiography*, 9 (2013): 1, viewed 14th January, 2013. <http://arthistoriography.wordpress.com/2013/12/becker.pdf>

²³ Kathleen N. Daly, *Greek and Roman Mythology A to Z* (New York: Infobase Publishing, 2009), 95, 22.

²⁴ Saxl, 'The History of Warburg's Library 1886-1944', 325-338.

²⁵ Peter McIsaac, *Museums of the Mind: German Modernity and the Dynamics of Collecting* (USA: Pennsylvania State University Press, 2007).

²⁶ Walter Benjamin, 'The Work of Art in the Age of its Technological Reproducibility', *Pierre Klossowski, Zeitschrift für Sozialforschung*, 5 (1936). *Idem, The Work of Art in the Age of its Technological Reproducibility and Other Writing on Media*, eds. M. W. Jennings, B. Doherty and T. Levin (London: Harvard University Press, 2008), 40-68.

²⁷ Ernst H. Gombrich, *Aby Warburg. Una biografia intellettuale* (Milano: Feltrinelli, 2003), 182.

²⁸ Didi-Huberman, *Atlas. How to Carry the World on One's Back?*, 18.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

³² John Berger, *Ways of Seeing* (London: Penguin Books, 1972), 7.

³³ Ibid.

³⁴ Ibid., 9-10.

³⁵ Julie Heath, Clip & Still Licencing, Warner Brothers Entertainment Inc, Letter (by email) seeking copy right permissions, November 11, 2013.

³⁶ Benjamin, *The Work of Art in the Age of its Technological Reproducibility and Other Writing on Media*, 40-68.

³⁷ Theodor Adorno, 'Commitment' (1962), *Aesthetics and Politics (Radical Thinkers)*, eds. Theodor Adorno, Walter Benjamin, Ernst Bloch, Bertolt Brecht and Georg Lukács, 2nd ed. (London: Verso Books, 2007).

³⁸ Fig. 1.1 No title. Image courtesy of svaboda!. Flickr: Creative Commons,

<http://flickr.com/photo/svaboda/4929790165/sizes/o/in/photolist-8vCsSa-aaXa>;

fig. 1.2 *Georgia and Russia Nearing All-Out War*. 2008. Justyna Mielnikiewicz, Fair use permissions,

<http://www.nytimes.com/2008/08/10/world/europe/10georgia.html?pagewanted=all&r=0>; fig. 1.3 Poster on Racism and Christianity. 1930. Bezbozhnik Magazine. Image used under Public Domain,

http://en.wikipedia.org/wiki/File:Bezbozhnik_u_US_1930.jpg; fig. 1.4

Conjunction. October 2013. Image courtesy of Antônio Silva Diniz; fig. 1.5

Hubble's Deepest View of Universe Unveils Never-Before-Seen Galaxies. HUDF09 Team (Hubble, WFC3/IR camera), August 2009. Image courtesy of NASA & STSci,

http://hubblesite.org/newscenter/archive/releases/2009/31/image/a/format/xlarge_w eb/; fig. 1.6 *Body of the Dead Christ in the Tomb*. 1520-1522. Hans Holbein the

Younger. Image used under Public Domain: life of the author plus 100 years or less. http://commons.wikimedia.org/wiki/File:Hans_Holbein-The_Body_of_the_Dead_Christ_in_the_Tomb; fig. 1.7 *Totem and Taboo*. 1919.

Book Cover, Image used under Public Domain: possibly not in copy right, <https://archive.org/details/totemtabooresembr00freu>; fig. 1.8 Poster. 2014. Image

courtesy of Hood Woodrow; fig. 1.9 *Blank Canvas*. 2014. Image courtesy of Caterina Toschi; fig. 1.10 *Untitled*. 2013. Image courtesy of Marilza Ribeiro; fig.

1.11 *2146 Steine – Mahnmal gegen Rassismus/Das unsichtbare Mahnmal*, Schlossplatz, Saarbrücken. 1993. Image courtesy of Jochen Gerz; fig. 1.12 *Puzzle*.

2013. Image courtesy of Katia Mitova; fig. 1.13 *Tweet of the Boston Police Department after Capturing the Second Suspect of the Marathon Bombing*. 20th

April 2013. Image used under Fair Use, twitter.com/bostonpolice; fig. 1.14 *The Falling Man*. 2001. Richard Drew. Image used Under Fair Use: unique historic

image permissions, http://en.wikipedia.org/wiki/File:The_Falling_Man.jpg; fig.

1.15 *Emergence*. September 2013. Image courtesy of A. Andreas Wansbrough; fig.

1.16 *The Girl and the Vulture*. 1993. Kevin Carter. Image used Under Fair Use: unique historic image permissions, <http://en.wikipedia.org/wiki/File:Kevin-Carter-Child-vulture-sudan.jpg>. Non-free photographs Fair Use permissions rationale: small low-resolution copy of photographs which are used in a transformative nature as ‘the images are the subject of commentary rather than the event it depicts’. Also they are not used in a ‘manner that is likely to replace the original market role of the original’ (see Figs 1.2, 13, 14, 15, 16).

³⁹ Rosalind Krauss, ‘Grids’, *The Originality of the Avant-Garde and Other Modernist Myths* (Massachusetts: The MIT Press, 1985), 7.

⁴⁰ Joseph Campos, in this volume.

⁴¹ Katia Mitova, in this volume.

⁴² *Hubble’s Deepest View of Universe Unveils Never-Before-Seen Galaxies*, credit: NASA, ESA, G. Illingworth (UCO/Lick Observatory and the University of California, Santa Cruz), R. Bouwens (UCO/Lick Observatory and Leiden University), and the HUDF09 Team.

⁴³ Andreas Wansbrough, *Emergence*, taken on September 27, 2013.

⁴⁴ Om Dwivedi, in this volume.

⁴⁵ See Session 6, <http://www.inter-disciplinary.net/at-the-interface/evil/fear-horror-terror/project-archives/conference-programme-abstracts-and-papers/>.

⁴⁶ Sigmund Freud, *Totem and Taboo* (New York: Moffat, Yard and Company, 1918).

⁴⁷ Gerben Bakker, citing the Boston Police Department, in this volume.

⁴⁸ See Session 9, <http://www.inter-disciplinary.net/at-the-interface/evil/fear-horror-terror/project-archives/conference-programme-abstracts-and-papers/>.

⁴⁹ Cesare Ripa, *Iconologia overo Descrittione Dell’imagini Universali cavate dall’Antichità et da altri luoghi* (Roma: Heredi di Giovanni Gigliotti, 1593); *L’Iconologia di Cesare Ripa. Fonti letterarie e figurative dall’antichità al Rinascimento*, eds. Mino Gabriele, Cristina Galassi, Roberto Guerrini (Firenze: Olschki, 2013).

⁵⁰ Ibid.

⁵¹ Woodrow Hood, photograph inspired by *Cloverfield*’s DVD cover.

⁵² Gombrich, *Aby Warburg. Una biografia intellettuale, 196-197*.

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