This course focuses on the German scholar Aby Warburg (1866 to 1929) and his influence on visual studies and (German) cultural theory from the turn of the 20th century to today. Trained as an art historian with an expertise in renaissance art, Warburg morphed into a historian of images and "visual culture" long before the term became fashionable in the 1990s. For Warburg, art works were not just objects of aesthetic pleasures but media or carriers of feelings, experiences and remembrances. As such paintings and sculptures were of equal status as tapestries, stamps or postcards. The basic question he explored addressed the cultural memory of images and how images affect our lives: How do remembrances and feelings “survive” in images across time and space? How does the transmission of cultural memory in artworks manifest itself in different media such as sculpture, photography, painting, film, dance? We will examine these questions as well as the (changing) answers to them in their historical context, i.e. from early 20th century to the present. Besides Warburg we will read works by seminal German and continental scholars like Sigmund Freud, Walter Benjamin, Ernst Gombrich, Kurt Forster, Hans Belting, Georges Didi-Huberman and others.

1. 9/4: Introduction

2. 9/11: The Influence of Antiquity / The Memory of Antiquity
   - Gombrich, chapter IV.

3. 9/18: The Influence of Antiquity / The Memory of Antiquity

4. 9/25: The Historical Transmission of Cultural Memory I
- Warburg, Aby. *Images from the Region of the Pueblo Indians of North America.* (Trans. with an interpretive essay by Michael P. Steinberg.)
- Gombrich, chapter XI.
- Papapetros, chapter 2
- Freedberg, David. “Pathos at Oirabi: What Warburg Did not See.”

5. 10/2: The Historical Transmission of Cultural Memory II
   - Gombrich, chapter IX

6. 10/9: Art History, Memory and the Scientific Context of the Time
   - Selected passages from Darwin’s *The Expression of the Emotions in Man and Animals* (chapters 1-3, 6, 14)
   - Prodger, Phillip. “Illustration as Strategy in Charles Darwin’s The Expression of the Emotions in Man and Animals.”

7. 10/16: Warburg and Freud on the Memory Inscribed in Images and Artworks
   - Freud, “The Moses of Michelangelo”
   - Freud, “A note upon the ‘mystic writing-pad’”
   - Elsaesser, Thomas. “Freud as Media Theorist: Mystic Writing-Pads and the Matter of Memory.”
   - Bergstein, Mary. “Freud’s ‘Moses of Michelangelo:’ Vasari, Photography, and Art Historical Practice.”

8. 10/23: Warburg and Benjamin on the Inscription and Transmission of Memory
   - Benjamin, *A Short History of Photography*
   - Benjamin, *The Work of Art in the Age of Mechanical Reproduction*

9. 10/30: Warburg’s Mnemosyne Atlas and Benjamin’s Arcades Project
   - Benjamin, *The Arcades Project* (Selections: H, I, M, Y)
- Gombrich, chapter XV
- Zumbusch, Cornelia, Kossack, Ariane (translator); Emden, Christian J (translator). “Images of History: Walter Benjamin and Aby Warburg
- Rampley, Matthew. “Archives of Memory: Walter Benjamin’s Arcades Project and Aby Warburg’s Mnemosyne Atlas.”
- Didi-Huberman, G. “Warburg’s Haunted House.”

10. 11/6: Warburg’s Mnemosyne Atlas and Collage Techniques
- German Dada and Photomontage
- Foster, Kurt W. “Images as Memory Banks: Warburg, Wölflin, Schwitters, and Sebald.”

- Gombrich, chapter XVI
- Belting, Hans. An Anthropology of Images
- Diers, Michael. “Warburg and the Warburgian Tradition of Cultural History.”

12. 11/20: Presentations

13. 11/27: Thanksgiving Recess

14. 12/4: Presentations