

CONTENT

Prologue to an Excursion into the History of Culture	9
Part I	
The Call of Images. On Art, Cult Controversy and the Ban on Idols	
Crooked Timbers	21
First Canvas: Horror and Holiness	22
Second Canvas: Blasphemous Images of the Temple	23
Jewish Images of Jesus in Modernity	25
Third Canvas: The Empty Stake	29
Fourth Canvas: Covering up a Banner Image	30
Wound, stigmatize, repair, heal	33
The late Scars of anti-Judaism	34
Frivolous mockery, pathologized modernity	36
Myth painting: Theology, history, dramaturgy. And a wise advice	40
Fifth Canvas: Dreaming of Moses in Rome.	
Michelangelo's Jewish hero in marble	47
A Requiem from Germany and a Dispute surrounding Jewish Art	53
Beyond Dura Europos: Art, likeness, cult image, prohibition of idols	63
Spaces of discovery: Antiquity, Middle Ages, Early Modern Times	64
Different Domains: Theology and Aesthetics	67
Definitions and Framings: Image, Cult, Idols and the Prohibition of Images in Judaism and Christianity	71
Absence of Incarnation? True or false faith?	73

Theomorphic Passions, Jewish Findings, Human Spaces	77
Analogia entis and the Criticism of Idols	77
Places and spaces again: Sarcophagi, synagogues, manuscripts, books	80
Sixth Canvas: Creation, Tabernacle, Temple	84
Not free from seduction: Text, textolatry, idolatry	88
 Beyond Absent, beyond White	91
Theologized Aesthetics: Semantics of the Image as a Blank Canvas	91
Autonomous creativity and pre-existent materiality.	
Looking at Rothko’s paintings	95
 Carving the idols, breaking the seal, showing the blemish	99
Aphrodite visits Rabban Gamliel	99
Seventh Canvas: Creating a flaw, intending a wound, showing the blemish	101
Eight Canvas: Discursive Images in Portraits and Paintings	104
 Interactions and Controversies in Christian visual culture	109
Truth of the image, images of the true	110
The Price of Mitigation	115
Ninth Canvas: Animal worlds. About divine and human nature	120
Dominion: Law and likeness, might of metaphysics and images of salvation	124
Tenth Canvas: Criticism and intermedial doubling among the Reformed Communities	127
Reform Christian and Reform Jewish rebels:	
Anchoring in reconstructed historical narratives	134
 No secret behind the curtain. A modern eschatology and its abysses	145
Jesus Wrested Away. The Case of Richard Wagner	145
Eleventh Canvas: Standing again in the Ruins of Rome	147
Burning down Paris	150

Part II

The Treachery of Icons. On Truth and Trauma in Images

A New Era of Iconopathos: The Return of the Image Controversy in Modern Times	157
Twelfth Canvas: Hail Hollywood. An ironic refraction	158
In Exile: Trappings of the Political in Modernity	160

Thirteenth Canvas: The Truth appears as Images because there is no Image of the Truth	168
Power and powerlessness: Orgies of violence and defense manoeuvres	175
Fourteenth Canvas: The Girl Phan Thị Kim Phúc and the Religious Idolization of Horror and Reconciliation	180
The Old in the New, the New in the Old	184
Moses on the Fountain Pedestal	189
Fifteenth Canvas: Conversations in the Real Present	189
Hegel's other Moses	193
Sixteenth Canvas: A Message on the Wall	195
Banishing the Terror: Psychostasia and Resurrection, Balances of the Soul and Arenas of Light	197
In Grace resides fear: Images as social actions	199
The Mortal Life	206
Seventeenth Canvas: Who lives under Observation will have Faith	208
Some corporeal signs in art: Fading hopes and triumphant resurrection of Souls and Bodies	212
Original Sin: An interjection	223
Infinite loops: Fearing the demons, consulting the stars, humanizing grace, thirsting for knowledge, setting off for the horizon	229
Eighteenth Canvas: Observing the Skies, traversing the Earth, gazing into Outer Space	237
New Horizons: Triumph and Fall of a Judicial Image	240
Nineteenth Canvas: The Parable of Job. A Puppet Show on the Divine as Grotesque	249
The Fallen Angels of Modernity	253
Riding to hell: The fall of worlds, the fall of images	254
Twentieth Canvas: Water, Silt, Mud, and an Empty Eye	259
Divine Humans, Human Divinities: Utopias from Cloned Likenesses	261
Whom does the Snake bite: Aby Warburg and the Iconopathos of the Pagan	268
Twenty-first Canvas: A Fabled Heaven in the Community of a Nocturnal Cave	280

Part III	
Notching the names, calling to commemoration.	
Some Reflections on Art and Rituals in Shoah Remembrance	
The presence of the absent	285
Twenty-second Canvas: God in the Clock Work	285
Missing Inheritors: Material Memory, Cultural Memory	286
Uncovering the lie of a “Jewish” ban of Art	288
Different Calls. On close and distant memories of the Holocaust	291
Critique and Criticism: “Images Kill the Imagination”	293
The Call and Covenant of the Ancients	295
Untreated Canvases: Struggling for appropriate interpretations of loss and suffering	297
Post-Holocaust Controversies in the Politics of Remembrance	306
Falling apart: Different narratives, diversified forums	308
The Liturgy of Broken Tablets. Jewish Shoah remembrance in transition	313
Twenty-third Canvas: Erased Signs, Broken Walls, Fleeing Letters	313
Commemoration in the liturgical perspective	316
Mimetic Ritual and Mythopoetic Order	319
The Alphabet of Shoah Remembrance in the Arts	321
Twenty-fourth Canvas: The Image Speaks to be Heard	322
Speaking and Listening, Metaphor and Metonymy, Alliances and Negations	323
Poetry Read Aloud, Deception Through Language, Incarnations in a New Home	325
On the Path toward a Reflexive Aesthetic	328
Notches in an Empty House of Life	331
Final Canvas: The Nameless Boy from the Warsaw Ghetto	331
Weaving Broken Threads	333
Notes	337
Postscript and acknowledgments	385
Credits	387
Index of names	389
References	397