INTRODUCTION TO THE PROJECT
From 1924 and until his sudden death in 1929 the German Art and Cultural historian Aby Moritz Warburg (1866-1929) worked on his final culture-diagnostic project: a picture-atlas dedicated to Mnemosyne: the goddess of language, memory and recollection in Greek mythology. An atlas of images Warburg sometimes described as a ghost story for the truly adult.1 The gothic connotation is more than a metaphorical and playful phrasing: The atlas is believed to be an attempt to identify Man’s darkest past and cultural migration, i.e. The Mediterranean’s chthonic violence, as well as antiquity’s spectral transmission through the ages, and their permanent influence on the Western civilization’s psyche and being. These almost symptom-archaeological motifs were known to Warburg and his contemporaries as the survival of antiquity (Nachleben der Antike). A research theme that was not only preoccupied with the luminescent and rational European origin, assumed to be found in the golden age of Athens, or by the canon of the classical tradition transmitted from antiquity to the present. Better understood, the afterlife of antiquity were for Warburg a kind of Hegelian ghost: a latent civilizing and Dionysian-Apollonian structure that could re-actualise itself when culture and man least expected it, and with dreadful effects as a result: the awakening of “Die ewige Gleiche Bestie, gen. Homo sapiens”, and with it the risk that civilisation would be thrown back to a Hobbesian state of anarchy and violence. The picture-atlas Mnemosyne, therefore, seems to imply an image-historical enquiry, as well as an ethical and community preserving notion, or as Friedrich Nietzsche, one of Warburg many influences, let us know in On the Genealogy of Morality: “Without memory, there is no social contract, no responsibility.” Lack of memory, rather than forgetfulness, is thus eternal chaos. Mnemosyne, however, binds life and time in an organised form. Consequently art and images were for Warburg something more than just pictorial representations, they were orientation devices for man’s ordering of the world, archival documents that told us not only stories of the past but also the potential future of man’s psychological evolution, and finally they were artefacts that held important clues to the genesis and development of language, society and politics.

Today Aby Warburg is commonly regarded as the originator of the iconological method and as a forerunner of the neophenomenological discourse within Art history and Visual Culture. (1) Warburg is also notoriously known to be the creator of an interdisciplinary research library, the Kulturwissenschaftliche Bibliothek Warburg (K.B.W.) in Hamburg, as well as maker of the already mentioned picture atlas that aimed to display, via hundreds of images, the oscillating movements between mythical, symbolic and logical modes of coping with the world.

The picture atlas remained incomplete after Warburg’s death in October 1929. Only photographs remain of the Mnemosyne-atlas, and it is precisely this ruin-like character that has stirred artists and scholars alike in their attempts to interpret the atlas’ elusive and enigmatic meaning in various ways. Ways that put focus on the Atlas’s importance for contemporary Art history and its relationship to Anthropology, its relevance for the Philosophy of History or more speculatively: as a heuristical device for reflection.

PREVIOUS RESEARCH
In my PhD-thesis ”Bildatlas, åskådning och reproduktion. Aby Warburgs Mnemosyne-atlas och visualiseringen av konsthistoria kring 1800/1900” I did not interpret the hidden meaning of the Mnemosyne-atlas but its historical and scientific context. (2) My emphasis focused on a neglected, and not so fashionable, aspect of Warburg’s oeuvre: namely that Warburg’s visual praxis and Mnemosyne-atlas to a high degree was imbedded in a cultural and technological milieu. Therefore the dissertation explored the visual content industry and the technological repertoire around 1800/1900, mainly through archival documents deposited at the Warburg Institute Archive in London, in an attempt to normalise Warburg’s scholarly endeavour from the more speculative interpretations regarding the Mnemosyne-atlas as an “Art history without words” or a cinematic display of images, that is interpretations currently in vogue in much of the secondary literature. (3) This analogy often interprets the Mnemosyne-atlas to be an idiosyncratic
RESEARCH IMPERATIVE

Despite the archival based critique inherent in the dissertation I do not fully elucidate the intricate connections that exist between Warburg’s choice of media and his aesthetic and cultural ideas. It is my hypothesis that such a connection exists and is important for a more comprehensive understanding of the Mnemosyne-project. This later dimension, initially part of my PhD-thesis, had to be left aside because of the formal directives regarding the amount of words (100 000) in Danish PhD-theses. Much of my archive based research, on this subject matter, has already been completed and three chapters are more or less written. To combine the defended PhD-thesis with a second part elaborating the theoretical underpinnings for the Mnemosyne-atlas would not only further our understanding of the Mnemosyne-atlas but also help to identify some of the affinities between the Mnemosyne-atlas and Warburg’s manuscripts concerned with cultural memory and the afterlife of images.

It is my hypothesis that this developed view will explain why Warburg used so many images in his, and the Warburg-groups, visual displays and Mnemosyne-atlas, and therefore give a reasonable and more fruitful answer to the questions why Warburg wrote what he did and why he started to assemble, collect and show images in the first place. The connection between these two dimensions, aesthetics and media, has never been fully analysed, with archival based research, before in earlier Warburg scholarship. The elaborated project will not only be of interest to the international Warburg community or to Art historiography in general, but may also indirectly serve as a historical and theoretical frame that might explain how images work, and which effects they generate, in a scholarly or scientific setting.

THE PURPOSE OF THE PROJECT

The project’s first purpose is to elaborate Warburg’s visual doings by editing already written material and to do research regarding the connection between my previous investigations and the “Warburg-groups” aesthetical and theoretical writings. A second part needs therefore to be assembled, and a new conclusion written, which will expand the understanding of Warburg’s unfinished project to a much more broader and complex level: a level that clarifies the intricate connections between Warburg’s visual media praxis, reproduction technology and the image theory Warburg tried to develop together with other scholars in Hamburg.

The secondary purpose of the project is to expand the PhD-thesis regarding Setzehwirtschaft, Visual Content Industry, Camera Obscura and stereoscopic vision. Information technology that where fashionable and widely spread around the turn of the last century. These topics will not only nuance the mono-ocular perspective in my dissertation but will also elaborate the project’s hypothesis regarding the connection between Warburg’s aesthetic ideas and visual technology.

The aim and final purpose of the project is to edit the elaborated new thesis and appendixes etc. into a scholarly publication suitable for the Scandinavian market. This will be the first full length publication (c. 550p) on Aby Warburg and the Mnemosyne-atlas in any Scandinavian language. The book’s preliminary title is “Mellan estetik och media. Aby Warburg’s Mnemosyne-atlas och visualiseringen av konsthistoria omkring 1800/1900”, (Eng. transl. "Between Aesthetics and Media. Aby Warburg’s Mnemosyne-atlas and the visualisation of Art History around 1800/1900").
DATA COLLECTION AND RESEARCH VISITS
Minor archival research is necessary. Much of the data collection were completed during my Ph.D.-scholarship between 2007-2010, but one visit (5 days) to the Warburg Institute Archive in London is absolutely necessary.

DELIMITATIONS OF THE PROJECT
The proposed project will not revise earlier research but expand the previous work with a new dimension regarding the aesthetic writings of Aby Warburg and his colleagues at the K.B.W. Much of the material regarding this dimension has already been written or is near completion. The projects delimitation regarding analysis of manuscripts by Warburg will centre on the following archival posts in the Warburg Institute Archive (WIA) catalogue:

WIA III. 12.9, Notizen, “Pathos, Pneuma, Polarität”, notes, late 1928, MS and TS, 1 spring-back, 134 fols, in Bing's hand as of fol. 109;
WIA III. 43, Grundlegende Bruchstücke zu einer pragmatischen Ausdruckskunde (Monistischen Kunstpsychologie), 1888-1895, 1901;
WIA III. 45.1, Symbolismus als Umfangsbestimmung (1896-1901), notebook;
WIA III. 99.1.2.2, TS of MS 99.1.2 Zwei antikisierende Symbole politischer Macht im Spiegel der Briefmarke (1927);
WIA III. 101.2.1, Rembrandt-lecture TS and MS (Last version), 1 small green spring binder, 121 fols, numbered by Warburg (fools 35, 63, 67, 83, 101 missing).

LIMITATIONS
The project will be conducted individually by the applicant. No extra personnel or materiel are needed. Discussions with Dr. Katia Mazzucco, University of Venice, (It) and Associate Prof. Carsten Juhl at the Royal Danish Academy of Fine Arts, (DK) are planned to be held on when needed during the project.

PRELIMINARY TIME PLAN
The project is planned to be finished within three months from August to November 2012. It is possible that several tasks will be performed in parallel. A tentative time plan of my intended schedule can be found below:

1) During months August to early November: Completion of the three chapters (c. 100p) more or less already written and incorporate these into the PhD-thesis.

2) During September: Write a new conclusion. Check and correct transcribed archival sources at the Warburg Institute Archive in London, (UK).
   Via Skype discuss the expanded conclusion with Dr. Katia Mazzucco, University of Venice (It). Discussions with my former academic supervisor Associate Prof. Juhl, The Royal Danish Academy of Fine Arts regarding the theoretical and methodological results of revision.

3) During October: Complete the book’s register, proof reading and final editing.

4) At the end of October: Public presentation or lecture at the University of Lund or University of Copenhagen.

5) To send the finished publication to an academic publishing house in Sweden, ex. Brutus Östling Förlag.