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**From the Image to the Painting - The Image within the Painting
Analysis of the Two Lines of Inquiry Suggested by Hubert Damisch for
Iconology**

By comparing the semiology and the iconography led by Hubert Damisch in the early 1970s, to the iconological analysis theories by the same in the early 1990s, this paper intends to show the new paths opened up for studying iconology by a scholar who, through just such a comparison with new disciplines and constant criticism has derived the possibility of new directions for research to this field. In discussions on semiotics we see the need to investigate the *surplus* of material that constitutes the specific nature of every pictorial image; the interest in the hypo-iconic level of each painting on which Damisch speculates on significance outside the concept, and where it seems possible to measure the contribution made by researchers in developing the theories on iconic turn first theorized in the mid-1990s. The comparison with psychoanalysis of Sigmund Freud and Jacques Lacan, the definition of picture developed by the latter and the *figurabilité* concept formulated by the first, constitute, differently, an observation intended to open up the field of iconology of unconscious content, of an acceptance of the notion of mimetic survival, as well as a redefinition of the relationship between text and image that iconology places at the core of its research and which is made explicit by its very name.