

Phasmatic Being and Virtuality of an Image in Georges Didi-Huberman's Aesthetic Conception

Summary

This article is devoted to an analysis of the theory and practice of the influential French art philosopher and art historian G. Didi-Huberman. It seeks to reconstruct the notions of the *ghostliness* and *virtuality* of an image, which are the cornerstones for understanding the nature of Huberman's reasoning. This study focuses on four main stages. First, we analyze the parallels between *phasma / phantom* and *simulacra* in the theories of Huberman, Arūnas Sverdiolas, and Gilles Deleuze. Second, the concept of *phantom* is discussed in the context of Deleuze's and

Huberman's psychoanalytic approaches, revealing the anthropological dimension of Huberman's theory. Third, the concept of *virtuality* is refined by determining the similarities and differences between the art philosophies of Huberman and Deleuze. This part of the research is based on Henri Bergson's concept of *élan vital* and Friedrich Nietzsche's idea of the interaction between forces. Finally, image theory is reconstructed through an analysis of works of art by finding the different connotations of Huberman's and Deleuze's notions of *virtuality*.

Keywords: image, G. Didi-Huberman, A. Warburg, G. Deleuze, S. Freud, simulacra, iconology, *phantom*, *virtuality*.