In epideictic oratory, ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person, place, or thing; more specifically, it often purports to replicate the experience of viewing a work of art. Not only what was seen, but also how it was beheld, and the emotions attendant upon first viewing it, are implicitly construed as recoverable, indeed reproducible. Ekphrasis describes the object of sight in vivid, imaginative, even hyperbolic terms, bodying it forth as something that having once been viewed, is now presently viewable or, better, visualizable, in the form of an image. For this reason, the artisanal processes of drawing, painting, or sculpting were sometimes troped as instances of ekphrastic image-making; and conversely, ekphrasis could stand proxy for the making of images in various media. This is to say that ekphrasis—as a rhetorical device, and as an analogue to a wide range of medially specific processes—operates complexly in the registers of time (making past experience present), affect (recovering and restaging affective experience), and mimesis (fashioning an image of something seen, or an image of a work of art).