

Carsten Strathausen



THE LOOK OF THINGS

Poetry and Vision
around 1900

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The Look of Things Carsten Strathausen, 2003-12-04 Examining the relationship between German poetry philosophy and visual media around 1900 Carsten Strathausen argues that the poetic works of Rainer Maria Rilke Hugo von Hofmannsthal and Stefan George focused on the visible gestalt of language as a means of competing aesthetically with the increasing popularity and reality effect of photography and film Poetry around 1900 self reflectively celebrated its own words as both transparent signs and material objects Strathausen says In Aestheticism this means that language harbors the potential to literally present the things it signifies Rather than simply describing or picturing the physical experience of looking as critics have commonly maintained modernist poetry claims to enable a more profound kind of perception that grants intuitive insights into the very texture of the natural world

The Look of Things Carsten Strathausen, 2020-05-01 Examining the relationship between German poetry philosophy and visual media around 1900 Carsten Strathausen argues that the poetic works of Rainer Maria Rilke Hugo von Hofmannsthal and Stefan George focused on the visible gestalt of language as a means of competing aesthetically with the increasing popularity and reality effect of photography and film Poetry around 1900 self reflectively celebrated its own words as both transparent signs and material objects Strathausen says In Aestheticism this means that language harbors the potential to literally present the things it signifies Rather than simply describing or picturing the physical experience of looking as critics have commonly maintained modernist poetry claims to enable a more profound kind of perception that grants intuitive insights into the very texture of the natural world

Adorno and Philosophical Modernism Roger S. Foster, 2016-08-29 Adorno and Philosophical Modernism The Inside of Things offers an original interpretation and vigorous defense of Theodor Adorno's idea of philosophy as the practice of what Roger Foster calls philosophical modernism Adorno's philosophical writings from the early 1930s to the mature works of the late 1960s are deeply informed by a distinctively modernist vision of human experience This book seeks to establish that Adorno's unique and lasting contribution to philosophy consists in his sustained and rigorous development of this modernist vision into an encompassing practice of philosophical interpretation The essential features of this vision can be discerned in all of Adorno's major writings in philosophy social theory and aesthetics Its defining element is the idea of a pattern underlying ordinary experience which although not directly accessible can be disclosed by the reconstructive work of philosophical or literary language This vision Foster argues can be discerned in the major works of literary modernism including Woolf Proust and Musil as well as in the interpretive technique of psychoanalysis developed by Sigmund Freud The importance of Adorno's contribution to twentieth century philosophy can only be fully appreciated by understanding how he developed this vision into an overarching practice of philosophical interpretation that furnished a coherent and profound response to the decay of experience afflicting late modern societies In this book Foster expounds that interpretive practice exploring its ramifications and in particular its relation with literary modernism and places it in critical dialogue with

alternative philosophical responses *The Stage as "Der Spielraum Gottes"* Olivia G. Gabor, 2006 Based on the author's thesis doctoral University of Michigan **Bibliographic Index**, 2007 **Literary and Cultural Readings of Goddess Spirituality** Anway Mukhopadhyay, 2016-12-14 This volume explores the potentials of Goddess spirituality in the field of cultural critique and strings together innovative readings of already existing literary texts and cultural phenomena from the critical perspective of Goddess spirituality The chapters explore a colourful array of texts and authors and focus on issues as diverse as the persistence of the figure of the Magna Mater in the life writing and thought of Swami Vivekananda and Sri Aurobindo the inability of Advaita Vedanta to come out of the shadow of the Great Mother the possibility of pluralizing the Eurocentric notion of the Muse by invoking the figure of Goddess Sarasvati in the field of English Studies and a reappraisal of Kipling's Kim from the perspective of the philosophical and spiritual discourses of Prajnaparamita the Buddhist Goddess of Perfect Wisdom The book also offers a comparative study of Minoan Goddess Spirituality and tantric philosophy with reference to Aphrodite Diotima and the Indian Mother Goddesses the possibility of simultaneously tantricizing notions of modernity and modernizing tantra itself with reference to the works of Lata Mani and William Schindler and an investigation of the Mother centric spiritual sensibilities in various religious discourses and devotional literatures among other discussions In short this book investigates the possibilities of inserting the figure of the Great Mother into the critical domain of cultural pluralism thereby celebrating a multiculturalism that is not based on violence and conflict antagonism but grounded in harmony The Mother is seen by the discourse articulated here mainly as a middle ground between flesh and spirit knowledge and passion justice and compassion and in the red shadow of the Mother social epistemologies and academic discourses are radically renegotiated **The Book as Artefact, Text and Border** Anne Mette Hansen, 2005 Books do not just contain texts books themselves are cultural artefacts which convey many meanings in their own right meanings which interact with the texts they contain Awareness of the many significances of books as cultural and textual objects reshapes the traditional disciplines of textual theory analytic bibliography codicology and palaeography while the advent of electronic books and digital methods for representing print books is introducing a new dimension to our understanding Seven essays in this volume ranging over medieval Portuguese and Swedish manuscripts eighteenth century Icelandic editions Australian playtexts Thackeray and Anita Brookner and Stefan George consider these questions from the broad perspective of textual scholarship Texts may exist on the borderland of word and not word or they may spring from borderlands of nation or culture or they may be considered from the margins of neighbouring disciplines So readers must set the texts within contexts to see the play of text against border Essays in this volume explore different texts against varying backgrounds Pound's Cantos Joyce's Ulysses Trollope's An Eye for an Eye Woolf's The Waves while essays by McGann and Lernout argue the dimensionality of text on the intersection of print and digital media Implicit in all these essays is the contention that textual scholarship must influence literary interpretation Two final essays focus directly on this in the cases of Melville's Moby Dick

and Emily Dickinson's late fragments An extensive reviews section completes this volume **The Ekphrastic Writer** Janée J. Baugher, 2020-06-17 A common definition of ekphrasis is descriptive writing influenced by the visual arts Beyond the written word however responding to art can engender self reflection creativity and help writers to build characters plot and setting This book unites the history and tradition of ekphrasis its conventions the writing process and multi genre writing prompts In addition to subjects such as early art engagement psychology and the eye brain perception relationship this book discusses artists creative processes tools and techniques and offers instruction on how to read art by way of deep looking

Posthumanism in the Age of Humanism Edgar Landgraf, Gabriel Trop, Leif Weatherby, 2018-10-04 The literary and scientific renaissance that struck Germany around 1800 is usually taken to be the cradle of contemporary humanism Posthumanism in the Age of Humanism shows how figures like Immanuel Kant and Johann Wolfgang Goethe as well as scientists specializing in the emerging modern life and cognitive sciences not only established but also transgressed the boundaries of the human This period so broadly painted as humanist by proponents and detractors alike also grappled with ways of challenging some of humanism's most cherished assumptions the dualisms for example between freedom and nature science and art matter and spirit mind and body and thereby also between the human and the nonhuman Posthumanism is older than we think and the so called humanists of the late Enlightenment have much to offer our contemporary re thinking of the human [The Red Book: Reflections on C.G. Jung's Liber Novus](#) Thomas Kirsch, George Hogenson, 2017-09-19 In 2009 WW Norton published The Red Book a book written by Jung in 1913 1914 but not previously published Snippets of information about the likely contents of the Red Book had been in circulation for years and there was much debate and eager anticipation of its publication within the Jungian field and the larger reading public In 2010 a conference was held at the San Francisco Jungian Institute which brought together an international group of distinguished scholars in analytical psychology to explore and address critical contextual aspects of The Red Book and to debate its importance for current and future Jungian theory and practice The Red Book Reflections on C G Jung's Liber Novus is based on that conference the individual papers have been thoroughly revised and updated for this book and address some of the important questions and issues that were raised at that conference in response to the presentation of these papers As yet there has been very little published about The Red Book The Red Book Reflections on C G Jung's Liber Novus will contribute to setting the agenda for further research both scholarly and clinical in response to Jung's account of his experiences between 1913 1914 when arguably the future course of his entire project was set in motion This book will be essential reading for any Jungian interested in the importance of The Red Book analytical psychologists trainee analysts those with an interest in the history of ideas and historians **A Companion to the Literature of German Expressionism** Neil H. Donahue, 2005 New essays examining the complex period of rich artistic ferment that was German literary Expressionism **The Future of Philology** Hannes Bajohr, Benjamin R. Dorvel, Vincent Hessling, 2014-06-19 Philology master science of the nineteenth century has changed so

radically over the course of the twentieth century that it is hardly recognizable in the twenty first Its scope has been transformed its methodology contested and its legitimacy called into doubt Does it still make sense to speak institutionally and epistemologically of philology Does this venerable title continue to signify a truly coherent field and not a multitude of scattered currents and competing genealogies differing national characteristics and inconsistent methodologies This volume collects answers by a range of young philologists given at the 11th Annual Columbia University German Graduate Student Conference They show that philology in its practices and theories continues to be the fundament of the ever expanding field of literature and language studies and that a discipline whose very core is the care for the text wields competencies that are indispensable for neighboring fields In conversation with Brecht and George Hamann and Rilke Nietzsche and Heidegger these essays confront questions of materiality epistemology and ontology that define as Sheldon Pollock put it the fate of a soft science in a hard world

The Technological Unconscious in German Modernist Literature Larson Powell, 2008 Even after the end of modernism and postmodernism the grandiose fantasies of artifice and self reference that have informed so much modernist literature still resonate in the social constructivism of current literary and cultural theory in the idea that we can perform or construct identities or social roles without external constraint as if we had consumer choice of self Larson Powell's book posits nature as a limit to such fantasies redefining aesthetic modernity's conception of and relation to nature and therefore its relation to reality He shows how nature no longer the idealized maternally coded Utopia of the Romantics becomes the trace of specific political sexual and technological traumas The book's four chapters center on the representation of nature in German prose and especially poetry by Rainer Maria Rilke Gottfried Benn Bertolt Brecht and Alfred Döblin from the years 1900 to 1945 while making reference to other literatures as well Powell's term the Technological Unconscious refers to a point of intersection between psychoanalysis and social and scientific theories of modernism and also to the philosophical mediation between history and nature a motif important from Kant to Adorno Powell critiques the tendency toward jargon of an often merely rhetorical theory while continuing to develop the philosophical and conceptual inheritance of Continental traditions He analyzes in connection with the works treated the conceptions of subject and system in the theories of Adorno Luhmann and Lacan and their relation to their complement nature The Technological Unconscious is thus an important polemical intervention both in the debates over interdisciplinarity and in those between eclectic culturalist theories such as New Historicism and postcolonialism on the one hand and systems theory and psychoanalysis on the other

Book Jacket **Sense and Creative Labor in Rainer Maria Rilke's Prose Works** Nicholas Carroll Reynolds, 2021-08-06 This book is an investigation of the role of creative labor and the five senses in Rainer Maria Rilke's prose works including his *Primal Sound* essay the *Stories of God* The Notebooks of Malte Laurids Brigge and his monograph on Auguste Rodin It is about several protagonists' quest to achieve creative labor by reconnecting spirit or the unconscious to the hand There are many difficulties in the way however illustrated by Rilke's essays tales and monographs In

the process of overcoming these impediments the five senses are expanded and refined Rilke's characters undergo a transformation that not only allows them to do true creative labor but also brings them into a new relationship with themselves the world around them and other people Nicholas Carroll Reynolds received his PhD at the University of Oregon USA He has authored several articles on philosophy and literature and has worked as an editor and translator He is currently employed at Trinity University in San Antonio Texas USA where he teaches in the German Philosophy and First Year Experience programs as well as in Trinity's Study abroad program in Berlin Germany

At the Crossroads of the Senses Polina Dimova, 2024-12-03 Inspired by Richard Wagner's idea of the total artwork European modernist artists began to pursue multimedia projects that mixed colors sounds and shapes Polina Dimova's *At the Crossroads of the Senses* traces this new sensory experience of synaesthesia the physiological or figurative blending of senses as a modernist phenomenon from its scientific description in the late nineteenth century to its prevalence in the early twentieth Structured around twenty theses on synaesthesia this book explores the integral relationship between modernist art science and technology tracing not only how modernist artists perceptually internalized and absorbed technology and its effects but also how they appropriated it to achieve their own aesthetic metaphysical and social goals Through case studies of prominent multimodal artists Oscar Wilde Aubrey Beardsley Richard Strauss Aleksandr Scriabin Wassily Kandinsky František Kupka Andrei Bely and Rainer Maria Rilke *At the Crossroads of the Senses* reveals the color forms and color sounds that for these artists laid the foundations of the world and served as the catalyst for the flourishing exchanges among the arts at the fin de siècle Rooted in archival research in France Germany Russia and the Czech Republic *At the Crossroads of the Senses* taps overlooked scientific sources to offer a fresh perspective on European modernism Sensory studies scholars literary critics and art and music historians alike will welcome its many contributions not least among them a refreshing advocacy for a kind of sensuous reading practice

Twentieth-century Literary Criticism Gale Research Company, 2007 Excerpts from criticism of the works of novelists poets playwrights and other creative writers 1900-1960

Objects Observed John C. Stout, 2018-04-13 *Objects Observed* explores the central place given to the object by a number of poets in France and in America in the twentieth century John C. Stout provides comprehensive examinations of Pierre Reverdy Francis Ponge Jean Follain Guillevic and Jean Tortel Stout argues that the object furnishes these poets with a catalyst for creating a new poetics and for reflecting on lyric as a genre In France the object has been central to a broad range of aesthetic practices from the era of Cubism and Surrealism to the 1990s In the heyday of American Modernism several major poets foregrounded the object in their work however in postwar twentieth century America poets moved away from a focus on the object *Objects Observed* illuminates the variety of aesthetic practices and positions in French and American poets from the years of high Modernism 1909-1930 to the 1990s

Dutch Contributions to the Fourteenth International Congress of Slavists, 2008-01-01 In this volume of SLP the contributions of Dutch scholars working in the field of Slavic literature and culture to the 14th International

Congress of Slavists Ohrid Macedonia September 10-16 2008 are brought together All of them except one on the Polish poet Cyprian Norwid's story *Stigma* deal with Russian literature from the end of the 18th century up to recent years A variety of topics is treated such as the feminization of Russian literature the reflection of poetry in prose anthropological and religious dimensions of literature the specifics of theme and of plot Russian modernism and postmodernism and the status of language from different methodological angles gender studies structural analysis philosophical contextual postcolonial Works of such Russian authors as Ippolit Bogdanovich Ivan Turgenev Pavel Melnikov Pecherskii Ignatii Potapenko Iurii Trifonov Timur Kibirov and Viktor Pelevin are discussed in detail This volume is of interest for a scholarly audience interested in Russian literature of the last 250 years

A Poetics of Forgiveness J. Scott, 2010-03-29 Despite recent interest in forgiveness and reconciliation relatively little research has been conducted on forgiveness in literary studies *A Poetics of Forgiveness* explores the profound links between creativity and forgiveness and argues that creative production and interpretation can play a vital role in practices of forgiveness Developing a model of poetic forgiveness through the work of Julia Kristeva Jacques Derrida and Kelly Oliver *A Poetics of Forgiveness* asks how forgiveness is expressed in literature and other art forms and what creative works can bring to secular debates on forgiveness and conflict resolution Jill Scott explores these questions in a wide variety of historical and cultural contexts from Homer's *Iliad* to 9/11 novels from postwar Germany to post Apartheid South Africa in canonical texts and in diverse media including film photography and testimony

Bioaesthetics Carsten Strathausen, 2017-10-15 In recent years bioaesthetics has used the latest discoveries in evolutionary studies and neuroscience to provide new ways of looking at art and aesthetics Carsten Strathausen's remarkable exploration of this emerging field is the first comprehensive account of its ideas as well as a timely critique of its limitations Strathausen familiarizes readers with the basics of bioaesthetics grounding them in its philosophical underpinnings while articulating its key components Importantly he delves into the longstanding problem of the two cultures that separate the arts and the sciences Seeking to make bioaesthetics a more robust way of thinking Strathausen then critiques it for failing to account for science's historical and cultural assumptions At its worst he says biologism reduces artworks to mere automatons that rubber stamp pre-established scientific truths Written with a sensitive understanding of science's strengths and willing to refute its best arguments *Bioaesthetics* helps readers separate the sensible from the specious At a time when humanities departments are shrinking and when STEM education is on the rise *Bioaesthetics* makes vital points about the limitations of science while lodging a robust defense of the importance of the humanities

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