



Return Of The Baroque Art Theory And Culture In The Modern Age

Egon Friedell



Return Of The Baroque Art Theory And Culture In The Modern Age:

Between Deleuze and Derrida Paul Patton, John Protevi, 2003-05-01 Gilles Deleuze and Jacques Derrida are the two leading philosophers of French post structuralism Both theorists have been widely studied but very little has been done to examine the relation between them Between Deleuze and Derrida is the first book to explore and compares their work This is done via a number of key themes including the philosophy of difference language memory time event and love as well as relating these themes to their respective approaches to Philosophy Literature Politics and Mathematics Contributors Eric Alliez Branka Arsic Gregg Lambert Leonard Lawlor Alphonso Lingis Tamsin Lorraine Jeff Nealon Paul Patton Arkady Plotnitsky John Protevi Daniel W Smith *Derrida and Religion* Yvonne Sherwood, Kevin Hart, 2005 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company *The Baroque in Architectural Culture, 1880-1980* Andrew Leach, John Macarthur, 2016-03-09 In his landmark volume *Space Time and Architecture* Sigfried Giedion paired images of two iconic spirals Tatlin's Monument to the Third International and Borromini's dome for Sant Ivo alla Sapienza The values shared between the baroque age and the modern were thus encapsulated on a single page spread As Giedion put it writing of Sant Ivo Borromini accomplished the movement of the whole pattern from the ground to the lantern without entirely ending even there And yet he merely groped towards that which could be completely effected in modern architecture achieving the transition between inner and outer space The intellectual debt of modern architecture to modernist historians who were ostensibly preoccupied with the art and architecture of earlier epochs is now widely acknowledged This volume extends this work by contributing to the dual projects of the intellectual history of modern architecture and the history of architectural historiography It considers the varied ways that historians of art and architecture have historicized modern architecture through its interaction with the baroque a term of contested historical and conceptual significance that has often seemed to shadow a greater contest over the historicity of modernism Presenting research by an international community of scholars this book explores through a series of cross sections the traffic of ideas between practice and history that has shaped modern architecture and the academic discipline of architectural history across the long twentieth century The editors use the historiography of the baroque as a lens through which to follow the path of modern ideas that draw authority from history In doing so the volume defines a role for the baroque in the history of architectural historiography and in the history of modern architectural culture *Neobaroque in the Americas* Monika Kaup, 2012 In a comparative and interdisciplinary analysis of modern and postmodern literature film art and visual culture Monika Kaup examines the twentieth century's recovery of the baroque within a hemispheric framework embracing North America Latin America and U S Latino a culture As neobaroque comes to the forefront of New World studies attention to transcultural dynamics is overturning the traditional scholarship that confined the baroque to a specific period class and ideology in the seventeenth century Reflecting on the rich nonlinear genealogy of baroque expression Neobaroque in the Americas envisions the baroque as an anti proprietary expression that

brings together seemingly disparate writers and artists and contributes to the new studies in global modernity

A Cultural History of the Modern Age Egon Friedell, 2017-07-12 This is the second volume of Friedell's monumental A Cultural History of the Modern Age. A key figure in the flowering of Viennese culture between the two world wars, this three-volume work is considered his masterpiece. The centuries covered in this second volume mark the victory of the scientific mind in nature research, language research, politics, economics, war, even morality, poetry, and religion. All systems of thought produced in this century either begin with the scientific outlook as their foundation or regard it as their highest and final goal. Friedell claims three main streams pervade the eighteenth century: Enlightenment, Revolution, and Classicism. In ordinary use, by Enlightenment we mean an extreme rationalistic tendency of which preliminary stages were noted in the seventeenth century. The term Classicism is well understood. Under the term Revolution, Friedell includes all movements directed against what has been dominant and traditional. The aims of such movements were remodeling the state and society, banning all esthetic canons, and dethronement of reason by sentiment, all in the name of the Return to Nature. The Enlightenment tendency might be seen as laying the ground for an age of revolution. This second volume continues Friedell's dramatic history of the driving forces of the twentieth century.

The Art of Joaquín Torres-García Aarnoud Rommens, 2016-08-05 Intertwining art history, aesthetic theory, and Latin American studies, Aarnoud Rommens challenges contemporary Eurocentric revisions of the history of abstraction through this study of the Uruguayan artist Joaquín Torres García. After studying and painting for decades in Europe, Torres García returned in 1934 to his native home, Montevideo, with the dream of reawakening and revitalizing what he considered the true indigenous essence of Latin American art. Abstract Spirit, Rommens rigorously analyses the paradoxes of the painter's aesthetic, philosophical doctrine of Constructive Universalism as it sought to adapt European geometric abstraction to the Americas. Whereas previous scholarship has dismissed Torres García's theories as self-contradictory, Rommens seeks to recover their creative potential as well as their role in tracing the transatlantic routes of the avant-garde. Through the highly original method of reading Torres García's artworks as a critique on the artist's own writings, Rommens reveals how Torres García appropriates the colonial language of primitivism to construct the artificial image of pure pre-Columbian abstraction. Torres García thereby inverts the history of art; this book teases out the important lessons of this gesture and the implications for our understanding of abstraction today.

A Cultural History of the Modern Age Vol. 1 Egon Friedell, Historian, philosopher, critic, playwright, journalist, and actor. Egon Friedell was a key figure in the extraordinary flowering of Viennese culture between the two world wars. His masterpiece, A Cultural History of the Modern Age, demonstrates the intellectual universality that Friedell saw as guarantor of the continuity and regeneration of European civilization. Following a brilliant opening essay on cultural history and why it should be studied, the first volume begins with an analysis of the transformation of the Medieval mind as it evolved from the Black Death to the Thirty Years War. The emphasis is on the spiritual and cultural vortex of civilization, but Friedell never

forgets the European roots in pestilence death and superstition that animate a contrary drive toward reason refinement intellectual curiosity and scientific knowledge While these values reached their apogee during the Renaissance Friedell shows that each cultural victory is precarious and Europe was always in danger of slipping back into barbarism Friedell's historical vision embraces the whole of Western culture and its development It is a consistent probing for the divine in the world's course and is therefore theology it is research into the basic forces of the human soul and is therefore psychology it is the most illuminating presentation of the forms of state and society and therefore is politics the most varied collection of all art creations and is therefore aesthetics Thomas Mann regarded Friedell as one of the great stylists in the German language Like the works of the great novelist *A Cultural History of the Modern Age* offers a dramatic history of the last six centuries showing the driving forces of each age The new introduction provides a fascinating biographical sketch of Friedell and his cultural milieu and analyzes his place in intellectual history

Magic Realism, World Cinema, and the Avant-Garde Felicity Gee, 2021-04-19 This book follows the hybrid and contradictory history of magic realism through the writings of three key figures art historian Franz Roh novelist Alejo Carpentier and cultural critic Fredric Jameson drawing links between their political aesthetic and philosophical ideas on art's relationship to reality Magic realism is vast in scope spanning almost a century and is often confused with neighbouring styles of literature or art most notably surrealism The fascinating conditions of modernist Europe are complex and contradictory a spirit that magic realism has taken on as it travels far and wide The filmmakers and writers in this book acknowledge the importance of feeling atmosphere and mood to subtly provoke and resist global capitalism There is the history of magic realist cinema The book explores this history through the modernist avant-garde in search of a new theory of cinematic magic realism It uncovers a resistant geopolitical form of world cinema moving from Europe through Latin America and the former Soviet Union to Thailand that emerges from these ideas This book is invaluable to any reader interested in world modernism's in relation to contemporary cinema and geopolitics Its sustained analysis of film as a sensory intermedial medium is of interest to scholars working across the visual arts literature critical theory and film philosophy

Adventures with the Theory of the Baroque and French Philosophy Nadir Lahiji, 2016-09-22 Analysing the reception of contemporary French philosophy in architecture over the last four decades *Adventures with the Theory of the Baroque and French Philosophy* discusses the problematic nature of importing philosophical categories into architecture Focusing particularly on the philosophical notion of the Baroque in Gilles Deleuze this study examines traditional interpretations of the concept in contemporary architecture theory throwing up specific problems such as the aestheticization of building theory and practice Identifying these and other issues Nadir Lahiji constructs a concept of the baroque in contrast to the contemporary understanding in architecture discourse Challenging the contemporary dominance of the Neo Baroque as a phenomenon related to postmodernism and late capitalism he establishes the Baroque as a name for the paradoxical unity of kitsch and high art and argues that the digital turn has enhanced the

return of the Baroque in contemporary culture and architectural practice that he brands a pseudo event in the term neobaroque Lahiji's original critique expands on the misadventure of architecture with French Philosophy and explains why the category of the Baroque if it is still useful to keep in architecture criticism must be tied to the notion of Post Rationalism Within this latter notion he draws on the work of Alain Badiou to theorize a new concept of the Baroque as Event Alongside close readings of Walter Benjamin Theodor Adorno and Michel Foucault related to the criticism of the Baroque and Modernity and discussions of the work of Frank Gehry in particular this study draws on Jacques Lacan's concept of the baroque and presents the first comprehensive treatment of the psychoanalytical theory of the Baroque in the work of Lacan

Design, Mediation, and the Posthuman Dennis M. Weiss, Amy D. Proppen, Colbey Emmerson Reid, 2014-08-14 Though the progress of technology continually pushes life toward virtual existence the last decade has witnessed a renewed focus on materiality Design Mediation and the Posthuman bears witness to the attention paid by literary theorists digital humanists rhetoricians philosophers and designers to the crafted environment the manner in which artifacts mediate human relations and the constitution of a world in which the boundary between humans and things has seemingly imploded The chapters reflect on questions about the extent to which we ought to view humans and nonhuman artifacts as having equal capacity for agency and life and the ways in which technological mediation challenges the central tenets of humanism and anthropocentrism Contemporary theories of human object relations presage the arrival of the posthuman which is no longer a futuristic or science fictional concept but rather one descriptive of the present and indeed the past Discussions of the posthuman already have a long history in fields like literary theory rhetoric and philosophy and as advances in design and technology result in increasingly engaging artifacts that mediate more and more aspects of everyday life it becomes necessary to engage in a systematic interdisciplinary critical examination of the intersection of the domains of design technological mediation and the posthuman Thus this collection brings diverse disciplines together to foster a dialogue on significant technological issues pertinent to philosophy rhetoric aesthetics and science

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