



REFLECTIONS ON BAROQUE
ROBERT HARBISON



Reflections On Baroque

Mari Kim



Reflections On Baroque:

Reflections on Baroque Robert Harbison, 2002-09-01 In this surprising reinterpretation of the Baroque Robert Harbison offers new readings that stress its eccentric and tumultuous forms in which a destabilized sense of reality is often projected onto the viewer

Reflections on Baroque, 2000 In this surprising reinterpretation of the Baroque Robert Harbison offers new readings that stress its eccentric and tumultuous forms in which a destabilized sense of reality is often projected onto the viewer

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

Baroquemanía Laura Moure Cecchini, 2022-01-11 *Baroquemanía* explores the intersections of art architecture and criticism to show how reimagining the Baroque helped craft a distinctively Italian approach to modern art Offering a bold reassessment of post unification visual culture the book examines a wide variety of media and ideologically charged discourses on the Baroque both inside and outside the academy Key episodes in the modern afterlife of the Baroque are addressed notably the Decadentist interpretation of Gianlorenzo Bernini the 1911 universal fairs in Turin and Rome Roberto Longhi's historically grounded view of Futurism architectural projects in Fascist Rome and the interwar reception of Adolfo Wildt and Lucio Fontana's sculpture Featuring a wealth of visual materials *Baroquemanía* offers a fresh look at a central aspect of Italy's modern art

The Oxford Handbook of the Baroque John D. Lyons, 2019-08-08 Few periods in history are so fundamentally contradictory as the Baroque the culture flourishing from the mid sixteenth to the mid

eighteenth centuries in Europe When we hear the term Baroque the first images that come to mind are symmetrically designed gardens in French chateaux scenic fountains in Italian squares and the vibrant rhythms of a harpsichord Behind this commitment to rule harmony and rigid structure however the Baroque also embodies a deep fascination with wonder excess irrationality and rebellion against order The Oxford Handbook of the Baroque delves into this contradiction to provide a sweeping survey of the Baroque not only as a style but also as a historical cultural and intellectual concept With its thirty eight chapters edited by leading expert John D Lyons the Handbook explores different manifestations of Baroque culture from theatricality in architecture and urbanism to opera and dance from the role of water to innovations in fashion from mechanistic philosophy and literature to the tension between religion and science These discussions present the Baroque as a broad cultural phenomenon that arose in response to the enormous changes emerging from the sixteenth century the division between Catholics and Protestants the formation of nation states and the growth of absolutist monarchies the colonization of lands outside Europe and the mutual impact of European and non European cultures Technological developments such as the telescope and the microscope and even greater access to high quality mirrors altered mankind's view of the universe and of human identity itself By exploring the Baroque in relation to these larger social upheavals this Handbook reveals a fresh and surprisingly modern image of the Baroque as a powerful response to an epoch of crisis

That Which They Can't See David Van Brugge, 2025-01-20 In this retrieval study David Van Brugge addresses how the current understanding of a homiletical use of imagination for expository preaching might be strengthened The current need for strengthening becomes apparent when the various understandings of imagination and their implications for practical theology are realized This is compounded as trends in homiletics seem to minimize the imagination or embrace it in modern or postmodern ways The original contribution of this study is recognizing that the homiletical use of imagination can be strengthened by retrieving the Puritan baroque characteristics of Jonathan Edwards imagination as evidenced in his sermons to the Stockbridge Indians of 1751 1758 Edwards drew on a rich background to display an imagination that synthesized thoughts and ideas thought beyond the senses and that by the grace of God transformed thought and practice Through that creative thought Edwards maintained Biblical exposition and appeal to the affections Van Brugge further develops and evaluates the idea of Puritan baroque characteristics concluding that it is a helpful characterization of Edwards Stockbridge Indian sermons In these sermons Edwards imaginatively used imagery light space movement and glorification for the ultimate goal of directing the affections of his audience towards God Such a use of imagination for affective purpose becomes a key for the strengthening of a homiletical use of imagination today *Baroque New Worlds* Lois Parkinson Zamora, Monika Kaup, 2010-07-13 Traces the changing nature of Baroque representation across European and Latin American cultures from an imperial aesthetic encoding Catholic ideologies into a means of resistance to colonialism into a mode of postcolonial self definition **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 **Erotic**

Faith Mari Kim,2022-03-24 The thought of contemporary North American theologian and ethicist Wendy Farley is an unflinching clarion call to justice and compassion Farley invites us to discover ways of embodying the deep compassion capable of resisting pernicious distortions and traumatizing injustices that harm and dehumanize us all This volume of essays embodies her invitation to awaken as beloved community And when we are overwhelmed by the magnitude of struggle and despair Farley reminds us that the powerful longing of hope at times against all evidence refuses to give up on seeking justice and wholeness Compassionate justice radical hospitality creative liberation and deep listening emerge as more than ethical values for Farley they are expressions of erotic faith a praxis of faithfulness born of divine desire These writings explore transformative perspectives and practices that have the capacity to help us recover and author our identity as the god bearers we are Erotic faith embodies the love seeking persistence of divine faithfulness necessary to transform us from within it meets the truth of human harm vulnerability and suffering by offering a complex struggling unscripted creativity capable of remaking us and our world until the beloved community is whole Poetics of the Elements in the Human

Condition: The Sea Anna-Teresa Tymieniecka,2012-12-06 **Historical Narratives of Global Modern Art** Irina D.

Costache,Clare Kunny,2023-07-31 Diversifying the current art historical scholarship this edited volume presents the untold story of modern art by exposing global voices and perspectives excluded from the privileged and uncontested narrative of isms This volume tells a worldwide story of art with expanded historical narratives of modernism The chapters reflect on a wide range of issues topics and themes that have been marginalized or outright excluded from the canon of modern art The goal of this book is to be a starting point for understanding modern art as a broad and inclusive field of study The topics examine diverse formal expressions innovative conceptual approaches and various media used by artists around the world and forcefully acknowledge the connections between art historical circumstances political environments and social issues such as gender race and social justice The book will be of interest to scholars working in art history imperial and colonial history modernism and globalization *Impressions of Southern Italy* Sharon Ouditt,2013-11-07 Naples was conventionally the southernmost stop of the Grand Tour beyond which it was assumed lay violent disorder earthquakes malaria bandits inhospitable inns few roads and appalling food On the other hand Southern Italy lay at the heart of Magna Graecia whose legends were hard wired into the cultural imaginations of the educated This book studies the British travellers who visited

Italy's Southern territories Spanning the late eighteenth century to the mid twentieth century the author considers what these travellers discovered not in the form of a survey but as a series of unfolding impressions disclosing multiple Southern Italies Of the numerous travellers analysed within this volume the central figures are Henry Swinburne Craufurd Tait Ramage and Norman Douglas whose *Old Calabria* 1915 remains in print Their appeal is that they take the region seriously Southern Italy wasn't simply a testing ground for their superior sensibilities it was a vibrant curiosity unknown but within reach Was the South simply behind on the road to European integration or was it beyond a fault line representing a viable alternative to Northern neuroses The travelogues analysed in this book address a wide variety of themes which continue to shape discussions about European identity today [Art and Religion in Eighteenth-Century Europe](#) Nigel Aston,2009-07-15

Eighteenth century Europe witnessed monumental upheavals in both the Catholic and Protestant faiths and the repercussions rippled down to the churches religious art forms Nigel Aston now chronicles here the intertwining of cultural and institutional turmoil during this pivotal century The sustained popularity of religious art in the face of competition from increasingly prevalent secular artworks lies at the heart of this study Religious art staked out new spaces of display in state institutions palaces and private collections the book shows as well as taking advantage of patronage from monarchs such as Louis XIV and George III who funded religious art in an effort to enhance their monarchical prestige Aston also explores the motivations and exhibition practices of private collectors and analyzes changing Catholic and Protestant attitudes toward art The book also examines purchases made by corporate patrons such as charity hospitals and religious confraternities and considers what this reveals about the changing religiosity of the era as well An in depth historical study *Art and Religion in Eighteenth Century Europe* will be essential for art history and religious studies scholars alike **Teaching the Latin American Boom** Lucille Kerr,Alejandro Herrero-Olaizola,2015-09-01 In the decade from the early 1960s to the early 1970s Latin American authors found themselves writing for a new audience in both Latin America and Spain and in an ideologically charged climate as the Cold War found another focus in the Cuban Revolution The writers who emerged in this energized cultural moment among others Julio Cortázar Argentina Guillermo Cabrera Infante Cuba Jos Donoso Chile Carlos Fuentes Mexico Gabriel García Márquez Colombia Manuel Puig Argentina and Mario Varas Llosa Peru experimented with narrative forms that sometimes bore a vexed relation to the changing political situations of Latin America This volume provides a wide range of options for teaching the complexities of the Boom explores the influence of Boom works and authors presents different frameworks for thinking about the Boom proposes ways to approach it in the classroom and provides resources for selecting materials for courses [Shadow-Makers](#) Stephen Kite,2017-10-19 The making of shadows is an act as old as architecture itself From the gloom of the medieval hearth through to the masterworks of modernism shadows have been an essential yet neglected presence in architectural history *Shadow Makers* tells for the first time the history of shadows in architecture It weaves together a rich narrative combining close readings of significant buildings both ancient and modern

with architectural theory and art history to reveal the key places and moments where shadows shaped architecture in distinctive and dynamic ways It shows how shadows are used as an architectural instrument of form composition and visual effect while also exploring the deeper cultural context tracing differing conceptions of their meaning and symbolism whether as places of refuge devotion terror occult practice sublime experience or as metaphors of the unconscious Within a chronological framework encompassing medieval baroque enlightenment sublime picturesque and modernist movements a wide range of topics are explored from Hawksmoor's London churches Japanese temple complexes and the shade patterns of Islamic cities to Ruskin in Venice and Aldo Rossi and Louis Kahn in the 20th century This beautifully illustrated study seeks to understand the work of these shadow makers through their drawings their writings and through the masterpieces they built

Dictionary of Visual Discourse Barry Sandywell, 2016-04-22 This substantial and ambitious dictionary explores the languages and cultures of visual studies It provides the basis for understanding the foundations and motivations of current theoretical and academic discourse as well as the different forms of visual culture that have come to organize everyday life The book is firmly placed in the context of the visual turn in contemporary thought It has been designed as an interdisciplinary or transdisciplinary introduction to the vocabularies and grammars of visuality that inform thinking in the arts and humanities today It also offers insight into the philosophical frameworks which underpin the field of visual culture A central theme that runs throughout the entries is the task of moving away from a narrow understanding of visuality inherited from traditional philosophy toward a richer cultural and multi sensorial philosophy of concrete experience The dictionary incorporates intertextual links that encourage readers to explore connections between major themes theories and key figures in the field In addition the author's introduction provides a comprehensive and critical introduction which documents the significance of the visual turn in contemporary theory and culture It is accompanied by an extensive bibliography and further reading list As both a substantive academic contribution to this growing field and a useful reference tool this book offers a theoretical introduction to the many languages of visual discourse It will be essential reading for graduate students and scholars in visual studies the sociology of visual culture cultural and media studies philosophy art history and theory design film and communication studies

In Excess Masha Salazkina, 2009-08-01 During the 1920s and 30s Mexico attracted an international roster of artists and intellectuals including Orson Welles Katherine Anne Porter and Leon Trotsky who were drawn to the heady tumult engendered by battling cultural ideologies in an emerging center for the avant garde Against the backdrop of this cosmopolitan milieu In Excess reconstructs the years that the renowned Soviet director Sergei Eisenstein spent in the country to work on his controversial film Que Viva Mexico Illuminating the inextricability of Eisenstein's oeuvre from the global cultures of modernity and film Masha Salazkina situates this unfinished project within the twin contexts of postrevolutionary Mexico and the ideas of such contemporaneous thinkers as Walter Benjamin In doing so Salazkina explains how Eisenstein's engagement with Mexican mythology politics and art deeply influenced his ideas particularly about

sexuality She also uncovers the role Eisenstein's bisexuality played in his creative thinking and identifies his use of the baroque as an important turn toward excess and hybrid forms Beautifully illustrated with rare photographs In *Excess* provides the most complete genealogy available of major shifts in this modern master's theories and aesthetics **Endless Andness** Mieke Bal, 2013-12-05 In *Endless Andness* Mieke Bal pioneers a new understanding of the political potential of abstract art which does not passively yield its meaning to the viewer but creates it anew an art perceived not only through the retina but experienced viscerally In this book the third of her companion volumes on art's political agency Bal explores perception through an intense engagement with the work of Belgian sculptor Ann Veronica Janssens In a series of vividly recalled encounters with Janssen's practice over a number of years Bal presents a new conception of embodied perception art experienced in a body conjured into participation and transformed by the experience From Janssens' mist room works and the *CorpsNoir* sculptures through to the fugitive porous Aerogel Bal traces an art which eludes the subject object distinction to alter our ideas about the potential of political art in abstract and figurative forms Enticing us simultaneously to lose ourselves and to come home the tenuous materiality of installation art empowers those who live in the permanently lost and migratory condition that characterizes contemporary experience In celebrating and interrogating the work of this prolific and innovative artist Mieke Bal transforms our understanding of non representational art to create a new awareness of perception and performance in the shared spaces of our world **Moving Pictures, Still Lives** James Tweedie, 2018-05-04 *Moving Pictures Still Lives* revisits the cinematic and intellectual atmosphere of the late twentieth century Against the backdrop of the historical fever of the 1980s and 1990s the rise of the heritage industry a global museum building boom and a cinematic fascination with costume dramas and literary adaptations it explores the work of artists and philosophers who complicated the usual association between tradition and the past or modernity and the future Author James Tweedie retraces the archaeomodern turn in films and theory that framed the past as a repository of abandoned but potentially transformative experiments He examines late twentieth century filmmakers who were inspired by old media especially painting and often viewed those art forms as portals to the modern past In detailed discussions of Alain Cavalier Terence Davies Jean Luc Godard Peter Greenaway Derek Jarman Agnès Varda and other key directors the book concentrates on films that fill the screen with a succession of tableaux vivants still lifes illuminated manuscripts and landscapes It also considers three key figures Walter Benjamin Gilles Deleuze and Serge Daney who grappled with the late twentieth century's characteristic concerns including history memory and belatedness It reframes their theoretical work on film as a mourning play for past revolutions and a means of reviving the possibilities of the modern age and its paradigmatic medium cinema during periods of political and cultural retrenchment Looking at cinema and the century in the rear view mirror the book highlights the unrealized potential visible in the history of film as well as the cinematic phantoms that remain in the digital age **Cinema is a dream** Andrea Rabbito, 2017-05-30 T00:00:00+02:00 The emergence and spread of new images photography film

television and audiovisual have brought about an important epistemological revolution that has encouraged contemporary man to have a new attitude of confidence not only towards the image but also to reality. The modern knowledge that exploded man's certainties into hundreds of relative truths has been removed. The perfect doubling of reality offered by the new media has quietly eliminated doubt about the faithful restitution of reality into images and consequently into the events of the outside world. Opposing this credulity, this mental breakdown as Joseph Conrad called it, we will need to recover the principles and themes of modern thought that came into existence in the Seventeenth century. This recovery will serve not only to oppose illusions and deceptions but also to understand the nature of the new images better.

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