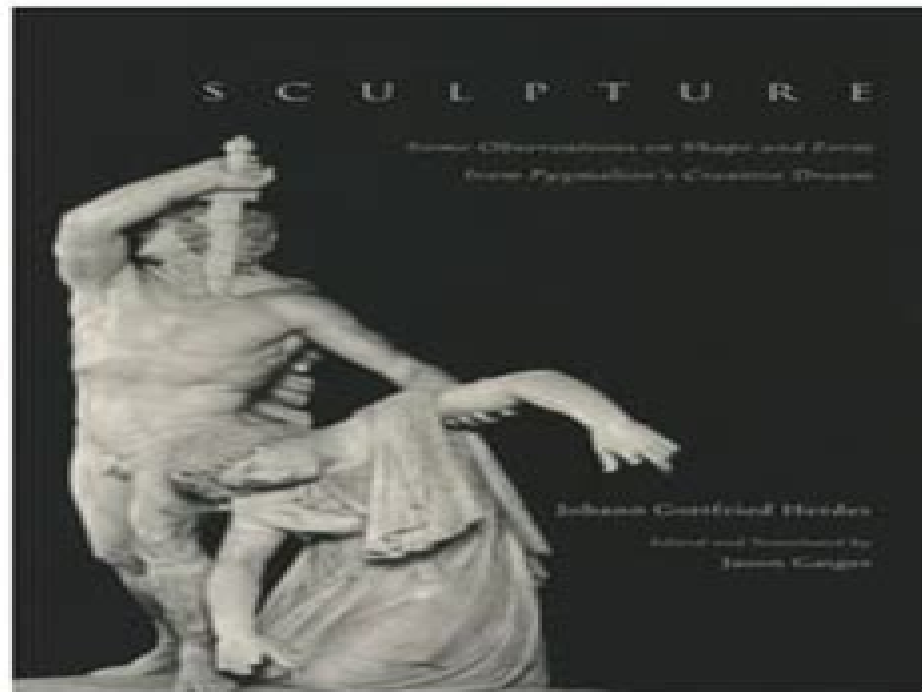


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Shane Butler,Alex Purves



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Sculpture Johann Gottfried Herder, 2011-04-15 The eye that gathers impressions is no longer the eye that sees a depiction on a surface it becomes a hand the ray of light becomes a finger and the imagination becomes a form of immediate touching Johann Gottfried Herder Long recognized as one of the most important eighteenth century works on aesthetics and the visual arts Johann Gottfried Herder's *Plastik Sculpture* 1778 has never before appeared in a complete English translation In this landmark essay Herder combines rationalist and empiricist thought with a wide range of sources from the classics to Norse legend Shakespeare to the Bible to illuminate the ways we experience sculpture Standing on the fault line between classicism and romanticism Herder draws most of his examples from classical sculpture while nevertheless insisting on the historicity of art and of the senses themselves Through a detailed analysis of the differences between painting and sculpture he develops a powerful critique of the dominance of vision both in the appreciation of art and in our everyday apprehension of the world around us One of the key articulations of the aesthetics of Sturm und Drang Sculpture is also important as an anticipation of subsequent developments in art theory Jason Gaiger's translation of *Sculpture* includes an extensive introduction to Herder's thought explanatory notes and illustrations of all the sculptures discussed in the text **Pygmalion**

in Bavaria Christiane Hertel, Ignaz Günther, 2011 Examines the work of eighteenth century sculptor Ignaz Günther within the context of Bavarian Rococo art and Counter Reformation religious visual culture Provided by publisher **Kinaesthesia and Classical Antiquity 1750-1820** Helen Slaney, 2020-09-03 This book argues that touch and movement played a significant role long overlooked in generating perceptions of ancient material culture in the late 18th century At this time the reception of classical antiquity had been transformed Interactions with material culture ruins sculpture and artefacts formed the core of this transformation Some such interactions were proto archaeological such as the Dilettanti expeditions to Athens and Asia Minor others were touristic seen in the guidebooks consulted by travellers to Rome and the diaries they composed and others creative resulting in novels poetry and dance performances Some involved the reproduction of experience in a gallery or museum setting What all encounters with ancient material culture had in common however is their haptic sensory basis The sense typically associated with the Enlightenment is vision but this has obscured the equally important contribution made by touch and movement to the way in which a newly materialised Graeco Roman world was perceived Kinaesthesia or the sense of self movement is rarely recognised in its own right but because all encounters with sites and objects are embodied and all embodiment takes place in motion this sense is vital to forming more abstract or imaginative impressions Theories of embodied cognition propose that all intellectual processes are also physical This book shows how ideas about classical antiquity in the volatile milieu of the late 18th century developed as a result of diverse kinaesthetic relationships

Forms of Temporality and Historical Time in the Work of Johann Gottfried Herder Liisa Steinby, Johannes Schmidt, 2024-09-30 This edited collection is the first volume solely dedicated to research on Johann Gottfried Herder's

understanding of history time and temporalities Although his ideas on time mark an important transition period that advanced the emergence of the modern world scholars have rarely addressed Herder's temporalities In eight chapters the volume examines and illuminates Herder's conception of human freedom in connection with time the importance of the concept of forces Kr fte for a dynamic ontology human beings sensuous experience of inner and external temporality Herder's conception of Bildung speculations on extra terrestrial beings and on different perceptions of time the mythological figure Nemesis and Herder's view of the past and the future the temporal dimension in Herder's aesthetics and Herder's biblical studies in relationship to divine infinitude and human temporality The volume concludes by outlining the influence of Herder's understanding of time on following generations of thinkers Forms of Temporality and Historical Time in the Work of Johann Gottfried Herder is ideal for scholars graduates and postgraduates interested in Herder's metaphysics epistemology and philosophy of history as well as any scholar concerned with eighteenth century concepts of time and the emergence of the modern world at the beginning of the nineteenth century

Haptic Modernism Abbie Garrington, 2015-05-29 This book contends that the haptic sense combining touch kinaesthesia and proprioception was first fully conceptualised and explored in the modernist period in response to radical new bodily experiences brought about by scientific technological and Epic Visions Helen Lovatt, Caroline Vout, 2013-08-15 This wide ranging interdisciplinary collection explores different ways of visualising Greek and Roman epic from Homer to Statius in both ancient and modern culture The book presents new perspectives on Homer Virgil Ovid Lucan Valerius Flaccus and Statius and covers the re working of epic matter in tragedy opera film late antique speeches of praise story boarding sculpture and wall painting The chapters use a variety of methods to address the relationship between narrative and visuality exploring how and why epic has inspired artists authors and directors and offering fresh visual interpretations of epic texts Themes and issues discussed include intermediality ekphrasis and panegyric illusion and deception imagery and deferral alienation and involvement the multiplicity of possible visual responses to texts three dimensionality miniaturisation epic as cultural capital and the specificity of genres both literary and visual

The Senses of Touch Mark Paterson, 2020-06-07 Touch is the first sense to develop in the womb yet often it is overlooked The Senses of Touch examines the role of touching and feeling as part of the fabric of everyday embodied experience How can we think about touch Problems of touch and tactility run as a continuous thread in philosophy psychology medical writing and representations in art from Ancient Greece to the present day Picking through some of these threads the book feels its way towards writing and thinking about touch as both sensory and affective experience Taking a broadly phenomenological framework that traces tactility from Aristotle through the Enlightenment to the present day the book examines the role of touch across a range of experiences including aesthetics digital design visual impairment and touch therapies The Senses of Touch thereby demonstrates the varieties of sensory experience and explores the diverse range of our senses of touch

The Place of the Viewer Kerr Houston, 2019-05-07 In recent decades art historians and

critics have occasionally emphasized a dynamic embodied mode of looking accenting the role of the viewer and the complex interplay between beholders and works of art In *The Place of the Viewer* Kerr Houston shows that an attention to the position and physical experiences of beholders has in fact long informed art historical analyses and that close study of the theme can lead to a fuller understanding of the discipline the act of viewership and individual works of art Simultaneously attentive to historical ideas and contemporary scholarship this book identifies a vein of thought that has been generally overlooked and proposes new ways of seeing familiar works and traditions **Speculative Art Histories** Sjoerd van Tuinen,2018-03-14

First full scale thematic analysis of Pina Bausch s Tanztheater critically evaluating the impact of modernist theatre on her choreographic method **The Sculpted Ear** Ryan McCormack,2020-04-17 Sound and statuary have had a complicated relationship in Western aesthetic thought since antiquity Taking as its focus the sounding statue a type of anthropocentric statue that invites the viewer to imagine sounds the statue might make *The Sculpted Ear* rethinks this relationship in light of discourses on aurality emerging within the field of sound studies Ryan McCormack argues that the sounding statue is best thought of not as an aesthetic object but as an event heard by people and subsequently conceptualized into being through acts of writing and performance Constructing a history in which hearing plays an integral role in ideas about anthropocentric statuary McCormack begins with the ancient sculpture of Laocoön before moving to a discussion of the early modern automaton known as Tipu s Tiger and the statue of the Commendatore in Mozart s *Don Giovanni* Finally he examines statues of people from the present and the past including the singer Josephine Baker the violinist Aleksandar Nikolov and the actor Bob Newhart with each case touching on some of the issues that have historically plagued the aesthetic viability of the sounding statue McCormack convincingly demonstrates how sounding statues have served as important precursors and continuing contributors to modern ideas about the ontology of sound technologies of sound reproduction and performance practices blurring traditional divides between music sculpture and the other arts A compelling narrative that illuminates the stories of individual sculptural objects and the audiences that hear them this book will appeal to anyone interested in the connections between aurality and statues in the Western world in particular scholars and students of sound studies and sensory history *Synaesthesia and the Ancient Senses* Shane Butler,Alex Purves,2014-09-03

Like us the ancient Greeks and Romans came to know and understand the world through their senses Yet sensory experience has rarely been considered in the study of antiquity and when the senses are examined sight is regularly privileged *Synaesthesia and the Ancient Senses* presents a radical reappraisal of antiquity s textures flavours and aromas sounds and sights It offers both a fresh look at society in the ancient world and an opportunity to deepen the reading of classical literature The book will appeal to readers in classical society and literature philosophy and cultural history All Greek and Latin is translated and technical matters are explained for the non specialist The introduction sets the ancient senses within the history of aesthetics and the subsequent essays explores the senses throughout the classical period and on to the modern reception of classical literature

Heaven's Fractal Net William J. Jackson, 2022-09-26 Heaven's Fractal Net explores the uniquely useful geometrical forms found in nature and in cultures of the world. The visual shapes of fractals attract eyes with their fascinating beauty. They appear in images and designs with reiterated patterns whose parts are self-similar to the whole pattern just as a fern frond is structured with smaller and smaller self-similar branches. The fractal-like imagery in religious architecture has been used to symbolize infinity, consciousness, vertigo, and wonder. In nature, fractals serve as dynamic configurations for circulation including the branching shapes of trees and lungs, rivers and nerves. A wealth of fractal examples is found in arts, symbols, and decorations. Heaven's Fractal Net is a book which explores self-similarities in worldwide cultures, providing a rich background for examining many geometrical shapes used by humanity, exploring processes of creativity in wisdom traditions, and delving into archetypal images in depth psychology. Fractals offer an organizing principle for many different kinds of hierarchies and composites, and in recent years, fractal has become a familiar household word for a new yet ancient geometry.

Sculpted Ambiances in Africana Landscape George Joshua Orwel, 2024-07-19 Sculpted Ambiances in Africana Landscape centers on ambiance as it affects the expanded sculptural field, particularly filling a gap in aesthetics left by a lack of focus on sculptures and installations in the Africana world and elsewhere. This book differentiates ambiance from other affective states and emotions and explores its production. It provides an introduction to the history of ambiance and vividly demonstrates through immersive and experiential writing how ambiance manifests in different artistic situations and social settings. The book considers the neglected and unique importance of sculptural ambiance to the history of Africana visual culture and what these works mean in terms of their social, historical, cultural, political, and ecological imagination of space. The book is written in an episodic style and begins with a description of an image before presenting an analysis of the artist's style and staging for ambient experience. This book will benefit college and university students, scholars of art, architecture, aesthetics, philosophy, geography, anthropology, and sociology, and curators and galleries.

Kurt Schwitters Megan R. Luke, 2014-02-14 German artist Kurt Schwitters (1887-1948) is best known for his pioneering work in fusing collage and abstraction, the two most transformative innovations of twentieth-century art. Considered the father of installation art, Schwitters was also a theorist, a Dadaist, and a writer whose influence extends from Robert Rauschenberg and Eva Hesse to Thomas Hirschhorn. But while his early experiments in collage and installation from the interwar period have garnered much critical acclaim, his later work has generally been ignored. In the first book to fill this gap, Megan R. Luke tells the fascinating, even moving story of the work produced by the aging, isolated artist under the Nazi regime and during his years in exile. Combining new biographical material with archival research, Luke surveys Schwitters's experiments in shaping space and the development of his Merzbau, describing his haphazard studios in Scandinavia and the United Kingdom and the smaller, quieter pieces he created there. She makes a case for the enormous relevance of Schwitters's aesthetic concerns to contemporary artists, arguing that his later work provides a guide to new narratives about modernism in the visual arts. These

pieces she shows were born of artistic exchange and shaped by his rootless life after exile and they offer a new way of thinking about the history of art that privileges itinerancy over identity and the critical power of humorous inversion over unambiguous communication Packed with images Kurt Schwitters completes the narrative of an artist who remains a considerable force today *Herder on Empathy and Sympathy* Eva Piirimäe, Liina Lukas, Johannes Schmidt, 2020-04-28 The English German collection *Herder on Empathy and Sympathy Einf hlung und Sympathie im Denken* Herders considers the meaning and role of the concepts of empathy and sympathy in Herder's thought Herder invokes sympathy in a number of disciplinary domains ranging from metaphysics biology anthropology epistemology psychology morality politics history aesthetics to homiletics While Herder is shown as belonging to a long line of thinkers who view sympathy as a metaphysical principle contributing to the interconnectedness of all parts of nature he also offers new insights about intra inter species sympathetic communication and distinctively human varieties of sympathy for which he reserves the term *sich einf hlen* Acknowledging the limits of the natural capacity for *sich einf hlen* Herder nonetheless calls for its reflective cultivation in various domains *On Folding* Michael Friedman, Wolfgang Schäffner, 2016-05-15 It is only recently with the increasing interest in origami and folding in natural sciences and the humanities that the fold as a new conception in a whole range of disciplines has begun to be conceived in a broader way Folding as a material and structural process offers a new methodology to think about the close relationship of matter form and code It henceforth crosses out old dichotomies such as the organic and the inorganic or nature and technology and blurs the boundaries between experimental conceptual and historical approaches This anthology aims to unfold this new interdisciplinary field and its disciplinary impact ranging from materials science biology architecture and mathematics to literature and philosophy **Cinema's Melodramatic Celebrity** Mandy Merck, 2020-09-17 Challenging the study of both celebrity and the cinema Mandy Merck argues that modern fame and film melodrama are part of the same worldview one that cannot resolve the relation of personal worth to social esteem Tracing the history of this conundrum back to the philosophy of the seventeenth century and the theatre of the eighteenth she demonstrates its convergence in stage melodrama and its intensification in the Hollywood star system Are today's celebrities worth our attention In that demand for judgement and the hope for its visual guidance the melodramatic imagination survives permeating not only fiction film but documentary the artist's film and our self exhibition on social media Examining a range of classical and contemporary films from Charlie Chaplin's *City Lights* 1931 to Laura Poitras's *Citizenfour* 2014 the many remakes of *A Star Is Born* the compulsory exhibitionism of political celebrity and the unmasking of whistle blowers Merck illustrates the ways in which the cinema constantly restages the moral evaluation of prominent individuals whether they are actors artists politicians or activists Barry Le Va Michael Maizels, 2015-10-01 Of the conceptual artists who began their careers in the 1960s and 1970s Bruce Nauman Chris Burden Vito Acconci and Mel Bochner among them Barry Le Va may be the most elusive As this first study of his work reveals his rigorously planned art was instigated to mask

its creator's intentions and methods presenting itself as an aftermath of modernism's claim to permanency and civil society's preferred mode of monumentalism. For Michael Maizels, Le Va's work constitutes a particularly productive subject of inquiry because it clearly articulates the interconnection between the avant-garde's distrust of autonomous art objects, two decades of social unrest, the emergence of information theory, and lingering notions of scientific objectivity. Barry Le Va, *The Aesthetic Aftermath*, explores how Le Va used such materials as shattered glass, spent bullets, sound recordings, scattered flour, and meat cleavers embedded in a floor to challenge the interlocking assumptions behind blind faith in lasting beauty, just government, and perfectible knowledge. Taking inspiration from popular crime novels as well as contemporary art theory, Le Va charged his viewers to attempt like detectives at a crime scene to decipher an order underlying the apparent chaos. Le Va's installations were designed to erode not simply the presumed autonomy of the art object but also the economic and political authority of the art establishment. In his concluding chapter, Maizels looks at the more fixed work of the past two decades in which Le Va turned to architectural themes and cast concrete to probe the limits of dynamism and the idea of permanence.

Kant, Kantianism, and Idealism Thomas Nenon, 2014-09-19 Kant, Kantianism, and Idealism presents an overview of German Idealism, the major movement in philosophy from the late 18th to the middle of the 19th Century. The period was dominated by Kant, Fichte, Schelling, and Hegel, whose work influenced not just philosophy but also art, theology, and politics. The volume covers not only these major figures but also their main followers and interpreters. These include Kant's younger contemporary Herder, his early critics such as Jacobi, Reinhold, and Maimon, and his readers Schiller and Schlegel, who shaped much of the subsequent reception of Kant in art, literature, and aesthetics, as well as Schopenhauer, whose unique appropriation and criticism of theories of cognition later had a decisive influence on Nietzsche. The Young Hegelians, such as Bruno Bauer, Ludwig Feuerbach, and David Friedrich Strauss, whose writings would influence Engels and Marx, are also discussed. The influence of Kant and German Idealism also extended into France, shaping the thought of such figures as Saint-Simon, Fourier, and Proudhon, whose work would prove decisive for subsequent philosophical, political, and economic thinking in Europe in the second half of the 19th century.

Ornament and European Modernism Loretta Vandi, 2017-09-22 These in-depth historical and critical essays study the meaning of ornament, the role it played in the formation of modernism, and its theoretical importance between the mid-nineteenth century and the late twentieth century in England and Germany. Ranging from Owen Jones to Ernst Gombrich, through Gottfried Semper, Alois Riegl, August Schmarsow, Wilhelm Worringer, Adolf Loos, Henry van de Velde, and Hermann Muthesius, the contributors show how artistic theories are deeply related to the art practice of their own times and how ornament is imbued with historical and social meaning.

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