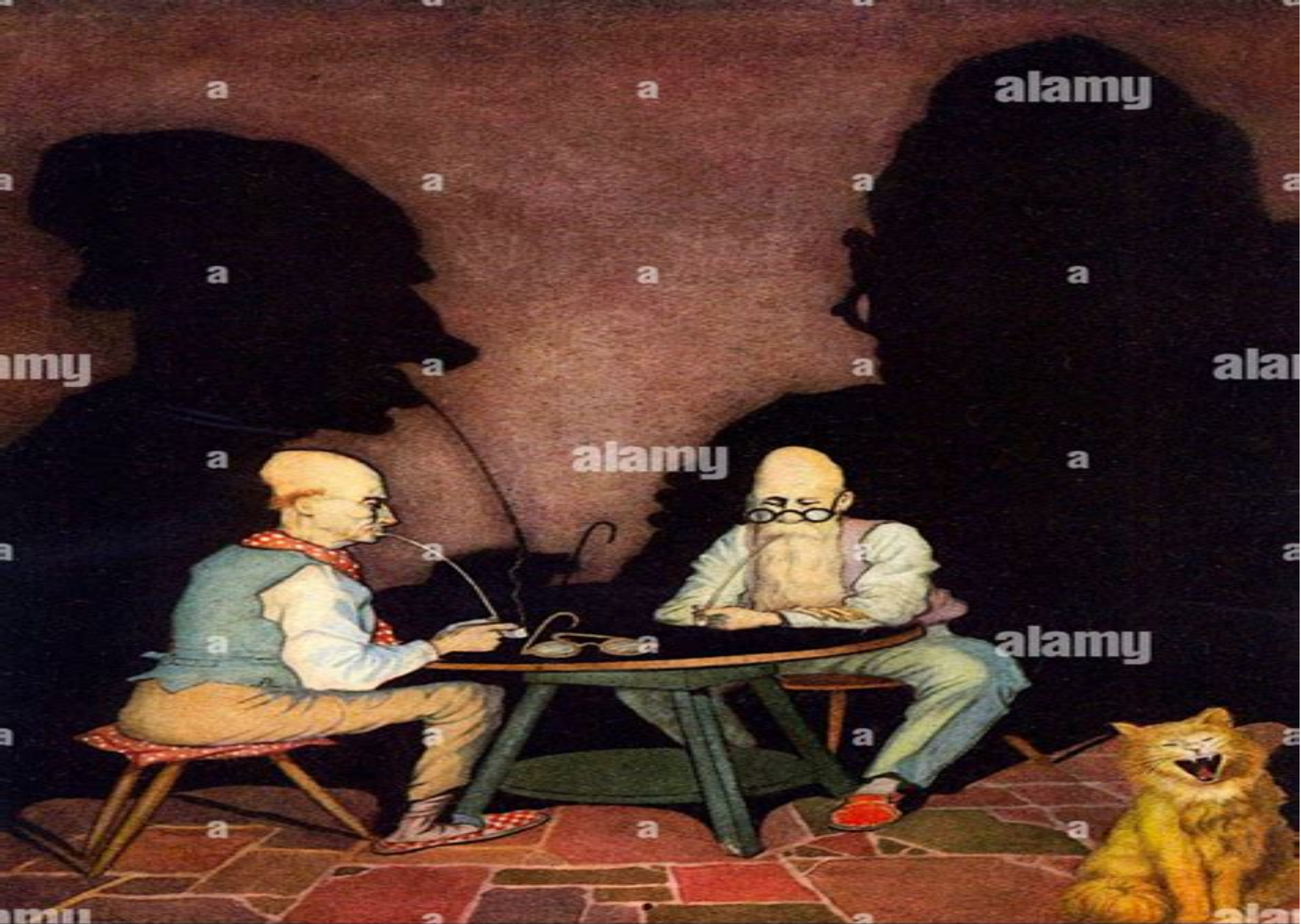




Philosophen Kuenstler

Thomas Lehnerer



Philosophen Kuenstler:

Vorlesungen über die Philosophie der Kunst Georg Wilhelm Friedrich Hegel, 2007-09-01 Mit Hothos

Vorlesungsnachschrift aus dem Sommersemester 1823 liegt ein Zeugnis zu Hegels Konzeption der Philosophie der Kunst vor das für die philosophische Auseinandersetzung um die Bedeutung der Hegelschen Ästhetik noch heute interessant ist Die Mitschrift gibt Aufschluss über Gegenstand und Entwicklung der Philosophie der Kunst die Hegel seinen Berliner Studenten vortrug und bis zu seinem Tod ergänzt erweitert und umstrukturiert hat Die Studienausgabe zu Hegels Berliner Ästhetikvorlesungen dokumentiert die einzige bekannte Nachschrift der Hegelschen Vorlesung über Ästhetik oder Philosophie der Kunst aus dem Sommersemester 1823 Der Hegelschüler und spätere Herausgeber der Hegelschen Ästhetik hat die Vorlesung knapp und klar mitgeschrieben und nachträglich mit gliedernden Randbemerkungen versehen Will man sich heute mit Hegels Philosophie der Kunst auseinandersetzen dann genügt die 1835 bzw 1842 veröffentlichte Druckfassung der Ästhetik nicht mehr denn sie gibt kein zuverlässiges Bild der Hegelschen Kunstphilosophie Daher wird es nützlich sich sowohl für das Studium als auch in der Forschung an den Vorlesungsnachschriften zu orientieren An diesen Nachschriften wird im Gegensatz zur Druckfassung der Ästhetik die Aktualität der Hegelschen Gedanken erkennbar die man seiner Philosophie der Kunst auf der Basis der bisher bekannten Textfassung zu Unrecht zuerkennt oder aberkennt hat Die Nachschrift enthält einen Grundriss der Ästhetik oder Philosophie der Kunst der die für Hegel charakteristische Bestimmung der Kunst aus ihrer geistes bzw kulturgeschichtlichen Funktion erkennen lässt Die Orientierung der philosophischen Strukturierung an der Realität der Künste und die dadurch gewonnene rational rekonstruierte Verknüpfung der philosophischen mit der historischen Betrachtung der Kunst in einen phänomenologischen Ansatz unterscheidet die Vorlesungen von der späteren dialektisch durchkonstruierten Druckfassung der Ästhetik Durch den Vergleich der Ästhetik mit den Vorlesungszeugnissen zu Hegels vier Berliner Vorlesungen über Ästhetik oder Philosophie der Kunst ließen sich in vielen Einzelstudien nachweisen dass Hegels originäre Konzeption nur in den Vorlesungsnachschriften präsent ist Knowing in Performing Annegret Huber, Doris

Ingrisch, Therese Kaufmann, Johannes Kretz, Gesine Schröder, Tasos Zembylas, 2021-01-12 How can performing be transformed into cognition Knowing in Performing describes dynamic processes of artistic knowledge production in music and the performing arts Knowing refers to how processual embodied and tacit knowledge can be developed from performative practices in music dance theatre and film By exploring the field of artistic research as a constantly transforming space for participatory and experimental artistic practices this anthology points the way forward for researchers artists and decision makers inside and outside universities of the arts **Spiel - Kunst - Schein** Vasile Pădurean, 2008 Der Ursprung der Philosophie ist der Denkende der inmitten der Sache des Denkens lebt Der Philosoph als Erkennender Schaffender und Liebender in einer Person erschließt die intime Dimension von Nietzsches neuer Philosophie Er spricht als ursprünglicher Philosoph nicht nur als Kritiker sondern als Werte und Wege Schaffender der eine neue Lösung anstrebt Analog zu Heraklits

Metapher des Spiels als Weltdeutung entwickelt Nietzsche den Begriff der Unschuld des Werdens und Denkens Das tragische Denken entdeckt in dem ewig Lebendigen die Erlösung des Menschen von sich selber im Olymp des Scheins bildet sich die Verwandlungs Möglichkeit des Daseins Nietzsche fragt inwieweit die Philosophie neue Wege des Denkens eröffnet und inwieweit das Denken wiederum eine schönere Möglichkeit des Daseins bildet Philosophie der Kunst (übertr. von E. Hardt). Hippolyte Taine,1902 Philosophie der kunst ... Hippolyte Taine,1902 *Goethe Yearbook 19* Daniel Purdy,2012-06 New essays on diverse topics from the Age of Goethe with a special section on Goethe scholarship s role in the establishment of Germanistik The Goethe Yearbook is a publication of the Goethe Society of North America encouraging North American Goethe scholarship by publishing original English language contributions to the understanding of Goethe and other authors of the Goethezeit while also welcoming contributions from scholars around the world Volume 19 of the Goethe Yearbook continues to investigate the connection between Goethe s scientific theories and his aesthetics with essays on his optics and his plant morphology A special section examines the central role that Goethe philology has had in establishing practices that shaped the history of Germanistik as a whole The yearbookalso includes essays on legal history and the novella Goethe Lieder esoteric mysticism in Wilhelm Meisters Lehrjahre and Werther s sexual pathology The volume also includes three essays re examining Goethe s aesthetics in the context of the history of deconstruction as well as the customary book review section Contributors Beate Allert Frauke Berndt Sean Franzel Stefan Hajduk Bernd Hamacher Jeffrey L High Francien Marx Lavinia Meier Ewert Ansgar Mohnkern R diger Nutt Kofoth Edward T Potter Chenxi Tang Robert Walter Daniel Purdy is Associate Professor of German at Pennsylvania State University Book review editor Catriona MacLeod is Associate Professor of German at the University of Pennsylvania **Asthetik, oder Wissenschaft des schönen: th. die kunstlehre: 1. abschnitt. die kunst überhaupt und ihre theilung in künste. 2. abschnitt. Die künste: 1. hft. Die baukunst; 2. hft. Die bildnerkunst; 3. hft. die malerei; 4. hft. Die musik; 5. hft. Die dichtkunst** Friedrich Theodor Vischer,1857 Der Autor-Künstler Michael Wetzels,2020-01-20 Trotz der demonstrativen Verkündung seines Todes oder seiner Reduzierung auf eine blo ße Funktion des Textes hrt der Autor nicht auf die Debatten der Literatur und Kulturwissenschaften zu beherrschen Plagiatsaffären und die immer dominanter werdende Tendenz einer Ersetzung seiner Werkherrschaft des copyrights durch die Idee von open sources schwächen seine Machtposition die er als europäischer Gründungsmythos vom schöpferischen Individuum gewonnen hat Entstanden in der Renaissance aus der Verbindung der Vorstellung einer Autorisierung durch den Autor als Urheber mit der Idee vom Künstler als Verkörperung eines kreativen Erfindergeistes entfaltet sich dieser Gründungsmythos über die Jahrhunderte in einer wechselseitigen Orientierung von Autorschaft und Künstlertum bis hin zu den neuen Inszenierungsstrategien von Kreativität in den analogen und digitalen Medien Since the debate on the Death of the Author or its Functionalisation the iconic position of the author is in danger Numerous returns try to defend its status against scandals of plagiarism and new tendencies of open source editing a

powerful status founded as an European fundamental myth of the creative individual during the renaissance linking the two ideas of the author as authority and of the artist as embodiment of inventive creativity This myth develops itself during the centuries as a mutual orientation of authorship and artistry up to the new strategies of production of creativity in analogous and digital media **Die Einheit der griechischen Kunst** Anton Mayer, 1924 *Methode der Kunst* Thomas Lehnerer,

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