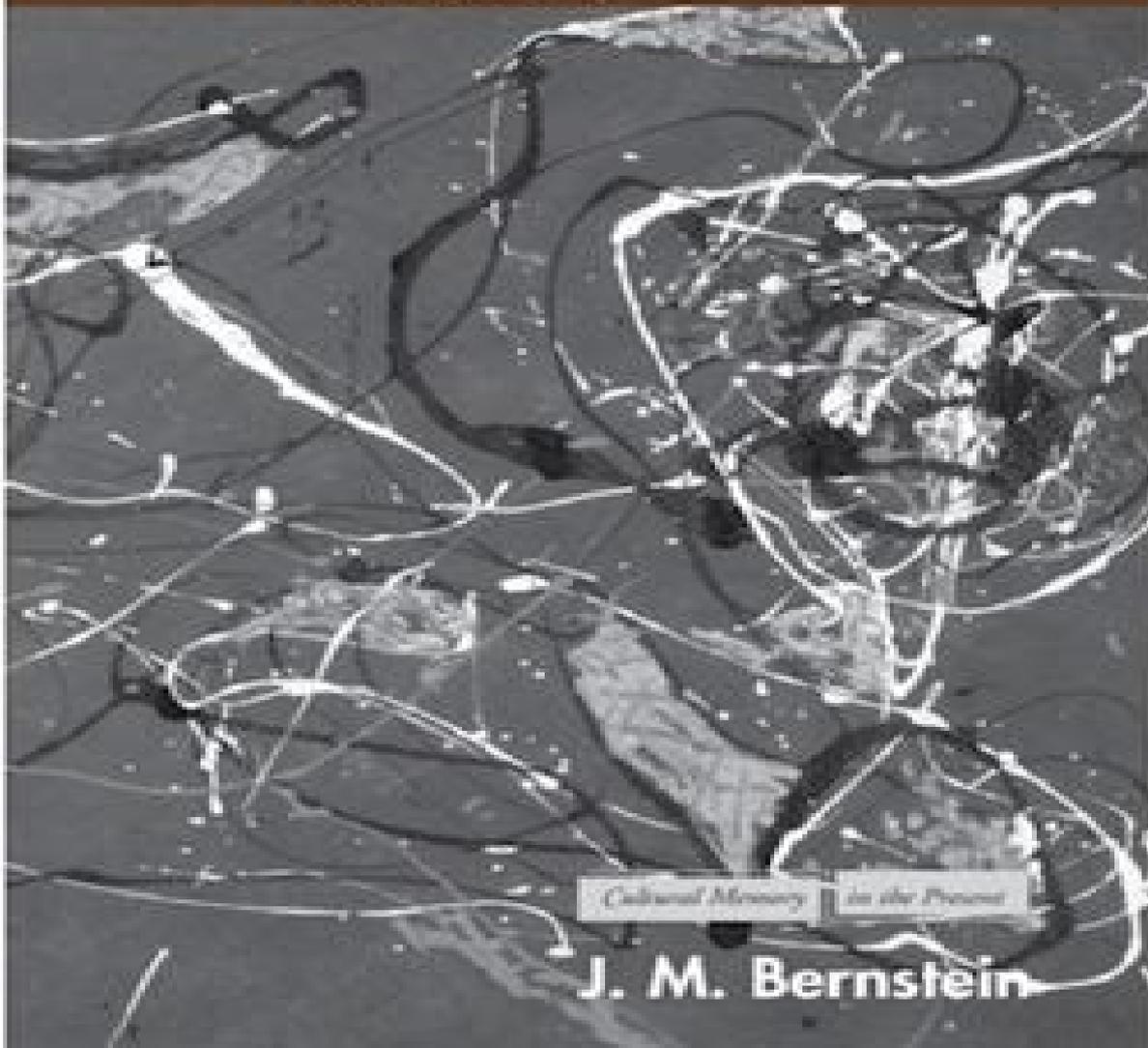


Against Voluptuous Bodies

LATE MODERNISM
and the
MEANING OF PAINTING



Cultural Memory in the Present

J. M. Bernstein

Against Voluptuous Bodies

RJ Alexander



Against Voluptuous Bodies:

Against Voluptuous Bodies J. M. Bernstein, 2006 The aim of this book is to provide an account of modernist painting that follows on from the aesthetic theory of Theodor W Adorno It offers a materialist account of modernism with detailed discussions of modern aesthetics from Kant to Arthur Danto Stanley Cavell and Adorno It discusses in detail competing accounts of modernism Clement Greenberg Michael Fried Yve Alain Bois and Thierry de Duve and it discusses several painters and artists in detail Pieter de Hooch Jackson Pollock Robert Ryman Cindy Sherman and Chaim Soutine Its central thesis is that modernist painting exemplifies a form of rationality that is an alternative to the instrumental rationality of enlightened modernity Modernist paintings exemplify how nature and the sociality of meaning can be reconciled

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The Philistine Controversy Dave Beech, John Roberts, 2002 Dave Beech and John Roberts develop what they call a counter intuitive notion of the philistine with insights on cultural division and exclusion

Watching Weimar Dance Kate Elswit, 2014 *Watching Weimar Dance* historicizes and theorizes the spectatorship of dances in and from interwar Germany at home on tour and later returning from exile developing a culturally situated model of watching that not only offers a revisionist historical narrative but also demonstrates new methods for dance scholarship to shape cultural history

Feeling Pleasures Joe Moshenska, 2014-10-30 The sense of touch had a deeply uncertain status in the sixteenth and seventeenth centuries It had long been seen as the most certain and reliable of the senses and also as biologically necessary each of the other senses could be relinquished but to lose touch was to lose life itself Alternatively touch was seen as dangerously bodily and too fully

involved in sensual and sexual pleasures to be of true worth Feeling Pleasures argues that this tension came to the fore during the English Renaissance and allowed some of the central debates of this period surrounding the nature of human experience of the material world and of the relationship between the human and the divine to proceed through discussions of touch It also argues that the unstable status of touch was of particular import to the poetry of this period By bringing touch to the fore in a period usually associated with the dominance of vision and optics Joe Moshenska offers reconsiderations of major English poets especially Edmund Spenser and John Milton while exploring a range of spheres in which touch assumed new significance These include theological debates surrounding relics and the Eucharist in the work of Erasmus Thomas Cranmer and Lancelot Andrewes the philosophical history of tickling the touching of paintings and sculptures in a European context faith healing and experimental science and the early reception of Chinese medicine in England Culture in the Anteroom Johannes von Moltke, Gerd Gemünden, 2012-05-07 Culture in the Anteroom introduces an English speaking readership to the full range of Siegfried Kracauer s work as novelist architect journalist sociologist historian exile critic and theorist of visual culture This interdisciplinary anthology including pieces from Miriam Bratu Hansen Andreas Huyssen Noah Isenberg Lutz Koepnick Eric Rentschler and Heide Schlömann brings together literary and film scholars historians and art historians sociologists and architects to address the scope and current relevance of a body of work dedicated to investigating all aspects of modernism and modernity The contributors approach Kracauer s writings from a variety of angles some by placing them in dialogue with his contemporaries in Weimar Germany and the New York Intellectuals of the 1940s and 50s others by exploring relatively unknown facets of Kracauer s oeuvre by considering his contributions to architectural history the history of radio as well as other new media and museum and exhibition culture **A Conflict of Sex** Anna Huntington Birdsall, 1898 *The Material Image* Brigitte Peucker, 2007 Focusing on intermediality The Material Image situates film within questions of representation familiar from the other arts What is meant by figuring the real How is the real suggested by visual metaphors and what is its relation to illusion How is the spectator figured as entering the text and how does the image enter our world The film s spectator is integral to these concerns Cognitive and phenomenological approaches to perception alike claim that spectatorial affect is real even when it is film that produces it Central to the staging of intermediality in film tableaux moments in film also figure prominently in the book Films by Scorsese Greenaway Wenders and Kubrick are seen to address painterly photographic and digital images in relation to effects of the real Hitchcock s films are examined with regard to modernist and realist effects in painting Chapters on Fassbinder and Haneke analyze the significance of tableau for the body in pain while a final chapter on horror film explores the literalism of psychopathic tableau Here too art and the body images and the real are juxtaposed and entwined in a set of relations **The Romance of the Hebrew Language** William Hely Saulez, 1913 **The Homiletic Review**, 1891 This is the Life! Walter Hugh McDougall, 1926 *Mourning Sickness* Rebecca Comay, 2011 This book explores Hegel s response to the French

Revolutionary Terror in relation to contemporary theories of trauma Hegel and the Arts Stephen Houlgate, 2007 That aesthetics is central to Hegel's philosophical enterprise is not widely acknowledged nor has his significant contribution to the discipline been truly appreciated. Some may be familiar with his theory of tragedy and his supposed doctrine of the end of art but many philosophers and writers on art pay little or no attention to his lectures on aesthetics. The essays in this collection all but one written specifically for this volume aim to raise the profile of Hegel's aesthetic theory by showing in detail precisely why that theory is so powerful. Writing from various perspectives and not necessarily aligned with Hegel's position the contributors demonstrate that Hegel's lectures on aesthetics constitute one of the richest reservoirs of ideas about the arts, their history and their future that we possess. Addressing a range of important topics the essays examine the conceptual bases of Hegel's organization of his aesthetics, his treatment of various specific arts: architecture, sculpture, painting, music and tragedy and several of the most famous issues in the literature including the end of art thesis, the relation between art and religion and the vexed relationship between Hegel and the romantics. Together they shed light on the profound reflections on art contained in Hegel's philosophy and also suggest ways in which his aesthetics might resonate well beyond the field of philosophical aesthetics perhaps beyond philosophy itself.

Cyclopaedia of Biblical, Theological, and Ecclesiastical Literature John McClintock, 1879 *Cyclopædia of Biblical, Theological, and Ecclesiastical Literature* John McClintock, 1894 *Revi-Lona* Frank Cowan, 1889 Lost race adventure novel set in the Antarctic about a matriarchy amidst super scientific technology and prehistoric monsters. Locke A spectrum of fantasy page 59 Qui Parle, 2008 *The Image of Law* Alexandre Lefebvre, 2008 The Image of Law is the first book to examine law through the work of Gilles Deleuze activating his thought within problems of jurisprudence and developing a concept of judgment that acknowledges its inherently creative capacity. *The Honor of Thinking* Rodolphe Gasché, 2007 The Honor of Thinking evaluates the concepts and discourses of critique theory and philosophy in light of the exigencies of what Martin Heidegger and the French post-Heideggerian thinkers have established about the nature and the tasks of thinking.

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