

GEORGES
DIDI-HUBERMAN

Fra Angelico

Dissemblance
et figuration



Champs arts

Fra Angelico Dissemblance And Figuration

Holt Meyer, Dirk Uffelmann



Fra Angelico Dissemblance And Figuration:

Fra Angelico Georges Didi-Huberman, Angelico (fra), 1995-10-15 A Florentine painter who took Dominican vows Fra Angelico 1400 1455 approached his work as a largely theological project For him the problems of representing the unrepresentable of portraying the divine and the spiritual mitigated the more secular breakthroughs in imitative technique Didi Huberman explores Fra Angelico s solutions to these problems his use of color to signal approaching visibility of marble to recall Christ s tomb of paint drippings to simulate or stimulate holy anointing He shows how the painter employed emptiness visual transformation and displacement to give form to the mystery of faith In the work of Fra Angelico an alternate strain of Renaissance painting emerges to challenge rather than reinforce verisimilitude Didi Huberman traces this disruptive impulse through theological writings and iconographic evidence and identifies a widespread tradition in Renaissance art that ranges from Giotto s break with Byzantine image making well into the sixteenth century He reveals how the techniques that served this ultimately religious impulse may have anticipated the more abstract characteristics of modern art such as color fields paint splatterings and the absence of color Part of Didi Huberman s large scale rethinking of art theory and history and the first of his books to appear in English translation *Fra Angelico* is a fitting introduction to one of the most original and celebrated writers in the world of art history and criticism

Fra Angelico Georges Didi-Huberman, Fra Angelico, 1995 **Fra Angelico** Georges Didi-Huberman, 1990 **Das Konfessionelle Zeitalter** Harm Klueting, Europa zwischen Renaissance und Frühaufklärung Religion und Kirche Glaube und Unglaube Politik und materielle Kultur vom 15 bis 17 Jahrhundert das ist Gegenstand der großen kirchengeschichtlichen und allgemeingeschichtlichen Monographie deren erster Band einen Rezensenten an Fernand Braudels *La Méditerranée et le monde méditerranéen à l'époque de Philippe II* erinnerte der meinte in Kluetings Werk so etwas Ähnliches für die Kirchengeschichte vor sich zu haben Band 1 des Werkes erschien 2007 im Primus Verlag Darmstadt und als Lizenzausgabe bei der Wissenschaftlichen Buchgesellschaft Darmstadt Band 2 im Lit Verlag erschließt die internationale Forschungsliteratur die für dieses Werk das sich über ganz Europa erstreckt und die außereuropäischen Missionsräume einbezieht vor allem auf Deutsch Englisch Französisch Italienisch und Spanisch vorliegt Berücksichtigt wird aber auch Literatur in niederländischer russischer polnischer und portugiesischer Sprache

Entgrenzte Ähnlichkeit im Milieu des Surrealismus Sara Bangert, 2023-06-19 Ähnlichkeit ist ein zentrales doch theoretisch oft marginalisiertes ästhetisch epistemologisches Paradigma das Literatur Kunst und Kulturwissenschaften aktuell vermehrt in den Blick nehmen Wird sie dabei meist als epistemologisch vormodern eingeschätzt so wurde auf eine moderne Ästhetik des Ähnlichen Funk et al 2001 verwiesen Ausgehend von dem Befund dass Ähnlichkeit gerade im Milieu des Surrealismus eine bemerkenswerte Konjunktur entfaltet wird untersucht wie sie in dessen transversaler Programmatik von rationalen repräsentationalen und identitären Maßstäben freigesetzt wird Anschließend an Überlegungen zu einer theoretischen Konturierung der Ähnlichkeit werden die Vorgeschichte der modernen Ästhetik und Epistemologie des Ähnlichen skizziert und

konzeptuelle Dimensionen der Ähnlichkeitskonzepte Metapher Metamorphose Simulacrum und Mimikry erarbeitet Im zweiten Teil wird deren entgrenzter Einsatz in Texten und Bildern André Bretons Max Ernsts René Magrittes und Roger Caillois aufgezeigt Die Studie bietet einen Überblick über Ähnlichkeitsreflexionen seit der Antike und versteht sich als Teil der Forschungsbemühungen um eine Re-Evaluierung der Ähnlichkeit und ihrer Persistenz in der ästhetischen Moderne **Practice and Theory in the Italian Renaissance Workshop** Christina Neilson, 2019-07-18 Verrocchio worked in an extraordinarily wide array of media and used unusual practices of making to express ideas Parergon Anna Degler, 2015-05-18 Die Unterscheidung in Haupt und Nebensache ist ein kulturabhängiges ästhetisches Konstrukt das immer wieder neu ausgehandelt wird Dieser Band erschließt die Ästhetik des Beiwerks in der Bild und Textkultur des Quattrocento über den historischen Begriff Parergon das Beiwerk folglich auch innerhalb einer Normen und Rezeptionsgeschichte Der Topos von der potentiellen Gefährdung des Werkes durch beimiges Beiwerk prägt seit der Antike westliche kunsttheoretische theologische und nicht zuletzt auch wissenschaftliche Diskurse In eingehenden Analysen verfolgt dieser Band das Phänomen aus der Perspektive von Künstlern des ausgehenden 15 Jahrhunderts die das scheinbar Nebensächliche als konstitutiv anerkennen und dergestalt produktiv einsetzen Maler wie Francesco del Cossa Carlo Crivelli oder Vittore Carpaccio schöpfen aus dem prekären Verhältnis von Ergon und Parergon indem sie dieses visuell reflektieren und dabei gerade im sakralen Tafelbild das Beiwerk als Ort elaborierter ästhetischer Auseinandersetzungen entdecken **Fra Angelico. Ediz. illustrata** Diane Cole Ahl, Angelico (fra), 2008-07-31 Examines the life and work of possibly the most celebrated religious painter of the Italian Early Renaissance Fra Giovanni da Fiesole known as Fra Angelico From the delicate altarpieces to the serene frescos in the monastery of San Marco in Florence this book discusses the context of the time and places in which his works were created *Theurgisches Denken* Wiebke-Marie Stock, 2008-12-10 Das Werk des spätantiken Philosophen und Theologen Dionysius Areopagita 500 hat in der abendlandischen Geistesgeschichte eine außerordentlich reiche Wirkung entfaltet Auffällig ist dass dabei allein seine Schrift über die kirchliche Hierarchie von philosophischer Seite kaum Beachtung gefunden hat Die vorliegende Arbeit behebt dieses Defizit und sucht den genuin philosophischen Rang dieser gewöhnlich als rein theologisch geltenden Schrift nachzuweisen Die Untersuchung orientiert sich an Leitbegriffen politeia hexis theourgia cheirag gia anag gia hen sis um an ihrer besonderen Verwendung im Kontext dieses Werkes nachzuweisen dass Ideen Motive und Vorstellungen aus der neuplatonischen Philosophie unter den neuen christlichen Prämissen eine schöpferische Weiterentwicklung erfahren Damit ergeben sich nicht nur neue Einsichten hinsichtlich der Stellung des Dionysius in der Entwicklung der neuplatonischen Denkgeschichte und der Einheit des Corpus Dionysiacum sondern auch neue systematische Gesichtspunkte in den Bereichen der politischen Philosophie Ethik Religionsphilosophie Ästhetik Anthropologie Erkenntnistheorie Sprachphilosophie Metaphysik und Mystik Im Zentrum der Arbeit steht der Begriff der Theurgie der ihr auch den Titel gegeben hat Die Transformation der Dionysius das überkommene neuplatonischen Verständnis von theourgia

unterzieht fasst das Verhältnis von Denken und rituellem Handeln auf eine neue Weise die auch im Rahmen der heutigen Philosophie bedenkenswert ist Der Titel Theurgisches Denken gewinnt somit einen doppelten Sinn Die Liturgie zu denken bedeutet Theurgisches zu denken und das Denken das sich in ihr vollzieht ist selbst theurgisch **Steinformen** Isabella Augart, Maurice Saß, Iris Wenderholm, 2018-12-17 Die natürliche Genese von Steinen eignet sich besonders als Produktionsparadigma mimetischer Kunst wie etwa Fels und Korallenformen oder Marmor derungen als Ausprägungen der natürlichen Gestaltkräfte zeigen Künstlerische Materialien vermitteln zwischen Idee und Ausführung und prägen den Werkprozess Die Formung des Materials legt Bedeutungsebenen des Werkes ebenso frei wie die spezifische Form eines Materials Möglichkeiten der Bedeutungsgenerierung bietet Die Nachahmung natürlicher Materialien ist weitaus mehr als ein Materialersatz oder das Herausstellen eigener künstlerischer Fertigkeiten Die Beiträge in diesem Buch beleuchten die Imitation des Naturmaterials Stein als künstlerisches Vermögen das Wechselspiel von natürlichen und artifiziellen Materialqualitäten zu gestalten **Meister Eckhart. Lebensstationen - Redesituationen** Klaus Jacobi, 2009-12-16 Die uns überlieferten Texte Meister Eckharts sind Niederschlag von Unterweisungen Vorlesungen und Predigten Ihnen liegt Rede zugrunde Ansprache an bestimmte Herrschaften in bestimmten Situationen In diesem Band werden die Lebenssituationen Eckharts Erfurt Paris Straßburg Köln Avignon vergegenwärtigt Das geschieht unter der Fragestellung wie weit Eckharts Denken situativ durch Lehraufgaben und Hörerwartungen geprägt ist Ebenso wird aber auch bedacht welche Gedanken sein gesamtes Werk wie Leit motive durchziehen **Philipp Zitzlsperger** Philipp Zitzlsperger, 2021-05-12 Das Design Dilemma gründet auf der Trennungsgeschichte von Design und Kunst seit dem Spätmittelalter Es beschreibt den Wandel des Designs von einer Kunst zur Problemlösungsdisziplin Diese große Divergenz wird einerseits begleitet von Mythen die Gegensätze von freier Kunst und unfreiem Design von Aura und Auraverlust oder von Distanz und Beherrschung konstruieren Andererseits haben die Avantgarden die Einheit von Kunst und Design vielfach beschworen die auch Museen oder Marketing heute wieder aufgreifen Um das Irrlichtern des Designs zwischen Kunst und Nicht Kunst besser zu verstehen wird nun erstmals seine 600 jährige Ideengeschichte in den Bereichen der Kunst und Industriegeschichte sowie der Philosophie des Pragmatismus seit etwa 1900 nachgezeichnet Besondere Beachtung finden die Ursprungsideen und ihre Verformung durch Technizismus Kapitalismus Funktionalismus oder Darwinismus Sie führen in das Design Dilemma das die Haltung seiner Akteure prägt **PHILIPP ZITZLSPERGER** 1965 ist Professor für Kunst und Designgeschichte und Prodekan für Forschung am Fachbereich Design der Hochschule Fresenius University of Applied Sciences sowie Privatdozent am Institut für Kunst und Bildgeschichte der Humboldt Universität zu Berlin **Religion und Rhetorik** Holt Meyer, Dirk Uffelman, 2007 Die Rhetorik erscheint abwechselnd als Stütze oder als Bedrohung des Grundanliegens jeder Theologie Gott zu versprachlichen Damit stellt sie das Christentum wie auch andere monotheistische Religionen vor besondere Herausforderungen Zwei Punkte sind dabei von besonderer Wichtigkeit zum einen das Verhältnis der Religion zum Ästhetischen und zum Sakralen

zum anderen die kulturell unterschiedlichen Entwicklungen innerhalb der europäischen Christentumsgeschichte In der Zusammenarbeit von Religionswissenschaft Literaturwissenschaft und Theologie lassen sich diese unterschiedlichen Verschränkungen von Religion und Rhetorik beschreiben und Konfliktfelder herausarbeiten und zwar in systematischer wie in historischer Perspektive *Paragone als Mitstreit* Joris van Gastel, Yannis Hadjinicolaou, Markus Rath, 2014-02-03 Der Band eröffnet einen neuen Zugang zur Paragone Debatte der Frühen Neuzeit im Sinne eines produktiven Mitstreitens Dies betrifft im Speziellen die Rolle zwischen Malerei und Skulptur im Allgemeinen das Verhältnis zwischen Natur und Kunst Deren Beziehung soll als eine osmotische verstanden werden wie sie sich etwa in der Kunstkammer verkörpert Wenn sich in visuellen Bildformen körperlich haptische Eigenschaften einschreiben Farbe als bildhauerisches Mittel verwendet oder Skulptur zum Bild wird ikonographische und stilistische Zitate eingesetzt oder künstlerische Stile weiterentwickelt werden beschreibt dies immer auch ein Ringen um die adäquate Ausdrucksform Die Ergänzungserscheinungen der Gattungen verweisen auf eine Praxis die Bilder stets plurimedial versteht *Der erniedrigte Christus* Dirk Uffelmann, 2010 Angaben zur beteiligten Person Uffelmann Dirk Uffelmann studierte Slavistik und Germanistik in Tübingen Wien Warschau und Konstanz Promotion in Konstanz 1999 Habilitation in Bremen 2005 Er lehrte und forschte an den Universitäten Bremen Erfurt Edinburgh und Bergen und ist seit 2006 Professor für Ost Mitteleuropa Studien an der Universität Passau Seine Arbeitsgebiete sind russische polnische tschechische und slowakische Literatur Philosophie und Religionsgeschichte Interkulturalität und Migration Er ist Autor von Die russische Kulturosofie 1999 und Mitherausgeber der Sammelbände Orte des Denkens Neue Russische Philosophie 1995 Kultur als Übersetzung 1999 Nемецкое философское литературоведение на сегодняшний 2001 Uskolzaju i kon tekst Russkaja filosofija v XX veke 2002 und Religion und Rhetorik 2007 **Nichts Neues unter der Sonne?** Jens Kotjatko-Reeb, Benjamin Ziemer, Stefan Schorch, 2014-10-29 Welche Zeitvorstellungen lassen die Schriften des Alten Testaments erkennen Das ist das Thema dieses Bandes der Ernst Joachim Waschke zum 65 Geburtstag gewidmet ist Zunächst werden die grundsätzlichen Fragen nach Zeitverständnis Zeitbewusstsein und Zeitbegriffen untersucht im Anschluss daran die wichtigsten konkreten chronologischen Strukturierungen des Alten Testaments von der Tora über das Könige und das Jeremiabuch bis hin zu Esra Nehemia In einem dritten Teil wird der Frage nachgegangen was es in Abwandlung des Mottozitats aus Koh 1 9 Neues über die Sonne im Alten Testament zu sagen gibt während die Beiträge des vierten und letzten Teils dem behaupten Alles hat seine Zeit Koh 3 1 bis in die Rezeptionsgeschichte und die biblische Archäologie nachgehen *What Is the Present?* Michael North, 2025-06-17 A provocative new look at concepts of the present their connection to ideas about time and their effect on literature art and culture The problem of the present what it is and what it means is one that has vexed generations of thinkers and artists Because modernity places so much value on the present many critics argue that people today spend far too much time in the here and now but how can we tell without first knowing what the here and now actually is What Is the Present takes a provocative new look at this moment in time that remains a mystery

even though it is always with us Michael North tackles puzzles that have preoccupied philosophy neuroscience psychology history and aesthetic theory and examines the complex role of the present in painting fiction and film He engages with a range of thinkers from Aristotle and Augustine to William James and Henri Bergson He draws illuminating examples from artists such as Fra Angelico and Richard McGuire filmmakers like D W Griffith and Christopher Nolan and novelists such as Elizabeth Bowen and Willa Cather North offers a critical analysis of previous models of the present from the experiential present to the historical period we call the contemporary He argues that the present is not a cosmological or experiential fact but a metaphor a figurative relationship with the whole of time Presenting an entirely new conception of the temporal mystery Georg Lukacs called the unexplained instant What Is the Present explores how the arts have traditionally represented the present and also how artists have offered radical alternatives to that tradition

Art History and Visual Studies in Europe Matthew Rampley, Thierry Lenain, Hubert Locher, 2012-06-22 This book undertakes a critical survey of art history across Europe examining the recent conceptual and methodological concerns informing the discipline as well as the political social and ideological factors that have shaped its development in specific national contexts

On The Figure In General And The Body In Particular: Nicole Brenez, 2023-07-11 Films fill our imagination with figures figurines and talismans They ceaselessly rework the same archetypes and invent troubling prototypes especially when they establish a deeper relationship to reality How do we understand these presences that are both so characteristic and so diverse in cinema How does film deal with bodies movements and gestures Why are we so drawn to these shadows silhouettes and hypothetical beings What organizes the figurative values at work in a film How do cinematic creatures circulate from film to film and image to image How does film articulate the links between the abstract and figurative Is it possible to write a history of figurative forms Starting from films themselves and works that are both classical Sergei Eisenstein Roberto Rossellini Orson Welles and contemporary Abel Ferrara Brian DePalma Patricia Mazuy celebrated Robert Bresson John Cassavetes Ken Jacobs Paul Sharits and overlooked Al Razutis Jean Genet Monte Hellman and John Travolta from auteurs as well as aesthetic questions representations of dance the naked body character development the essays in this volume most available for the first in English aim to open a field that has been neglected by analysis while also suggesting the tools necessary to understanding figurative phenomena specific to cinema

Renaissance Theories of Vision John Shannon Hendrix, Charles H. Carman, 2016-12-05 How are processes of vision perception and sensation conceived in the Renaissance How are those conceptions made manifest in the arts The essays in this volume address these and similar questions to establish important theoretical and philosophical bases for artistic production in the Renaissance and beyond The essays also attend to the views of historically significant writers from the ancient classical period to the eighteenth century including Plato Aristotle Plotinus St Augustine Ibn Sina Avicenna Ibn al Haytham Alhazen Ibn Sahl Marsilio Ficino Nicholas of Cusa Leon Battista Alberti Gian Paolo Lomazzo Gregorio Comanini John Davies Rene Descartes Samuel van Hoogstraten and George Berkeley Contributors

carefully scrutinize and illustrate the effect of changing and evolving ideas of intellectual and physical vision on artistic practice in Florence Rome Venice England Austria and the Netherlands The artists whose work and practices are discussed include Fra Angelico Donatello Leonardo da Vinci Filippino Lippi Giovanni Bellini Raphael Parmigianino Titian Bronzino Johannes Gump and Rembrandt van Rijn Taken together the essays provide the reader with a fresh perspective on the intellectual confluence between art science philosophy and literature across Renaissance Europe

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In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Fra Angelico Dissemblance And Figuration**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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