

Ornament And The Grotesque Fantastical Decoration

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Vilniaus gyvenamųjų namų interjerų dekoru elementai: nuo klasicizmo iki moderno - Dalia Klajumienė 2015-03-02
Remiantis archyviniais dokumentais, istoriografija, interjerus vaizduojančiais meno kūriniais ir fotografijomis, pagrindžiant taikomųjų tyrimų analize aptartos gyvenamųjų namų XVII a. pabaigos - XX a. pradžios dienų tapybos,

lipdinių, sienų apmušalų, grindų dangų, koklinių krosnių ir židinių meninės ypatybės. Autorė atskleidžia priežastis, lėmusias dekoru elementu interjeruose meninės raiškos kaitą, analizuoja pamirštus ar menkai vertintus puošybos būdus, parodo įvairių detaliu vietu ir reikšmę interjero dekoru visumoje ir jų tarpusavio ryšį.

French and English

Furniture - Esther Singleton

2020-08-14

Reproduction of the original:
French and English furniture
by Esther Singleton

Luxury After the Terror - Iris
Moon 2022-01-25

When Louis XVI was guillotined on January 21, 1793, vast networks of production that had provided splendor and sophistication to the royal court were severed. Although the king's royal possessions—from drapery and tableware to clocks and furniture suites—were scattered and destroyed, many of the artists who made them found ways to survive. This book explores the fabrication, circulation, and survival of French luxury after the death of the king. Spanning the final years of the ancien régime from the 1790s to the first two decades of the nineteenth century, this richly illustrated book positions luxury within the turbulent politics of dispersal, disinheritance, and dispossession. Exploring exceptional works created from

silver, silk, wood, and porcelain as well as unrealized architectural projects, Iris Moon presents new perspectives on the changing meanings of luxury in the revolutionary and Napoleonic periods, a time when artists were forced into hiding, exile, or emigration. Moon draws on her expertise as a curator to revise conventional accounts of the so-called Louis XVI style, arguing that it was only after the revolutionary auctions liquidated the king's collections that their provenance accrued deeper cultural meanings as objects with both a royal imprimatur and a threatening reactionary potential. Lively and accessible, this thought-provoking study will be of interest to curators, art historians, scholars, and students of the decorative arts as well as specialists in the French Revolution.

*Re-thinking Renaissance
Objects* - Peta Motture
2011-09-07

Inspired by research
undertaken for the new
Medieval & Renaissance

Galleries at the Victoria and Albert Museum, *Re-thinking Renaissance Objects* explores and often challenges some of the key issues and current debates relating to Renaissance art and culture. Puts forward original research, including evidence provided by an in-depth study arising from the Medieval & Renaissance Gallery project Contributions are unusual in their combination of a variety of approaches, but with each paper starting with an examination of the objects themselves New theories emerge from several papers, some of which challenge current thinking

Актуальные проблемы теории и истории искусства. Выпуск 11 - Сборник статей 2022-04-29 Рецензируемый сборник научных статей содержит материалы 9-й международной конференции «Актуальные проблемы теории и истории искусства», проходившей 26-31 октября 2020 г. в Санкт-Петербурге. В статьях на русском и

английском языках представлены результаты исследований в области изучения искусства от античности до современности: истории, теории, а также практики музейного экспонирования. Издание предназначено в первую очередь для специалистов. Может быть использовано в учебной, научно-практической деятельности, а также интересно широкому кругу любителей искусства. The peer-reviewed collection of articles is the publication of the materials of the 9th International Conference "Actual Problems of Theory and History of Art" held in Saint-Petersburg on October 26-31, 2020. The articles in Russian and in English present the results of research in ancient, medieval, modern, and contemporary art, as well as challenges in displaying this art. The edition is addressed to art critics, historians, art students and art lovers.

Die blaue Epoche - Franz

Reitinger 2016-11-11
Die Radikalisierung des
Ästhetischen im Zeichen einer
künstlichen Wahrnehmung
macht den Kern dessen aus,
was uns bis heute mit dem
Rokoko verbindet. In der
epochalen Suche nach dem
reinen Farbton brach sich ein
Kunstverständnis Bahn, in dem
all das angelegt war, was
Farbenindustrie und künstliche
Helligkeit an neuen Reizen,
Empfindungen, Öffnungs- und
Enthemmungserlebnissen
versprochen: Dissoziation von
Körper und Farbe, radikale
Reduktivität, Grund- und
Fehlfarbästhetik,
psychedelischer Effekt. Unter
dem Eindruck der
physikalischen Brechung des
Lichtes vollzog die blaue
Epoche dermaßen die
paradigmatische Wende zu
einer Pluralisierung der
Meinungen, wie sie seither
zum Garanten einer
demokratischen
Friedensordnung geworden ist
und dies auch weiterhin sein
wird, solange zumindest, wie
die Aufklärung, in deren Licht
sich die Aufspaltung der alten

Gesellschaft in ihre Teile
vollzog, das Fundament
unserer modernen Welt bleibt
und das historische Wissen um
diese Fundierung nicht
verloren geht. »Und bei dem
Blau fiel mir auf, dass es jenes
bestimmte Blau des 18.
Jahrhunderts ist«. (Rainer
Maria Rilke, Briefe über
Cézanne)
The Surplus of Culture - Ewa
Borkowska 2011-07-12
This multifaceted volume
presents the elusive surplus of
culture in the spotlight of
theory and academic practice.
Despite its overtly economic
implications, the concept
alludes to the added value of
sense, common sense and
nonsense which is represented
as languages of irony,
irrationality and absurdity
potentially subverting
traditional and mainstream
“regimes” of culture.
Consequently, the “moment of
surplus” is inherent in critical
interpretation in which
supposedly well-entrenched
notions suddenly reveal their
implicitly shattering and
subversive nature. The surplus

of culture dwells at the risky intersection of untamed interpretation and tradition. It is the space of the "third" in which literary canons are re-visited, language reveals its hidden political agendas, the Orient reclaims its own cognitive perspective and established structures of cognition are questioned in the tragic-comic gesture of insight. The volume is a must for scholars and researchers in the fields of cultural studies, literature and arts as well as literary theory.

GER-NEUW

GROTTESSKENBUCH -

Christoph 1563-1618 Jamnitzer
2016-08-26

Classical Myths in Italian Renaissance Painting - Luba

Freedman 2011-06-30

"The book is about a new development in Italian Renaissance art; its aim is to show how artists and humanists came together to effect this revolution, it is important because this is a long-ignored but crucial aspect of the Italian Renaissance,

showing us why the masterpieces we take for granted are the way they are, and there is no competitor in the field. The book sheds light on some of the world's greatest masterpieces of art, including Botticelli's Venus, Leonardo's Leda, Raphael's Galatea, and Titian's Bacchus and Ariadne"--

An Inglorious Columbus -

Edward Payson Vining 1885

Typescript of chapter 37,

summarizing arguments of preceding chapters in support

of theory that Hwui Shan and

other Buddhist monks visited

parts of America, including

Mexico, in the 5th century.

Art and Diplomacy:

Seventeenth-Century English

Decorated Royal Letters to

Russia and the Far East - Maija

Jansson 2015-09-01

Art and Diplomacy is the study

of decorative art employed by

the English Crown to enhance

royal letters to Russia and the

Far East in the seventeenth-

century.

American Furniture - 2009

Britannia & Muscovy - Brian

Allen 2006-01-01

Accompanying an exhibition of English silver in the Moscow Kremlin Museums, where sixteenth- and seventeenth-century silver is housed. The silver items - a large water pot with snake-shaped flagon shaped like a leopard, and more - exemplify the developing ties between England and Russia.

Wahrnehmen, Speichern, Erinnern - Bettina Gockel
2017-12-04

Gegenwärtige Entwicklungen in der digitalen Organisation von Wissen geben in den Geisteswissenschaften Anlass zu einer vertieften Auseinandersetzung mit der Geschichte kultureller Praktiken des Speicherns und Erinnerns. Der vorliegende interdisziplinäre Sammelband öffnet aktuelle Forschungsfragen zu historischen Theorien und Praktiken der Informationsverarbeitung für die Kunstgeschichtsforschung. Die Beiträge untersuchen anhand von Fallbeispielen des ausgehenden 17. bis frühen 19. Jahrhunderts, wie in einer

Scharnierzeit konkurrierender Gedächtnisdiskurse neue Ideen der Wissensspeicherung und Erinnerungsverarbeitung in den Bildkünsten und der Kunsttheorie Europas reflektiert werden.

Imagination and Fantasy in the Middle Ages and Early Modern Time - Albrecht Classen 2020-08-24

The notions of other peoples, cultures, and natural conditions have always been determined by the epistemology of imagination and fantasy, providing much freedom and creativity, and yet have also created much fear, anxiety, and horror. In this regard, the pre-modern world demonstrates striking parallels with our own insofar as the projections of alterity might be different by degrees, but they are fundamentally the same by content. Dreams, illusions, projections, concepts, hopes, utopias/dystopias, desires, and emotional attachments are as specific and impactful as the physical environment. This volume thus sheds important light on the various lenses used

by people in the Middle Ages and the early modern age as to how they came to terms with their perceptions, images, and notions. Previous scholarship focused heavily on the history of mentality and history of emotions, whereas here the history of pre-modern imagination, and fantasy assumes center position. Imaginary things are taken seriously because medieval and early modern writers and artists clearly reveal their great significance in their works and their daily lives. This approach facilitates a new deep-structure analysis of pre-modern culture.

Early Churches of Mexico -

Beverly Spears 2017-11-01

Following the Spanish conquest of Mexico in the early 1500s, Franciscan, Dominican, and Augustinian friars fanned out across the central and southern areas of the country, founding hundreds of mission churches and monasteries to evangelize the Native population. This book documents more than 120 of these remarkable sixteenth-

century sites in duotone black-and-white photographs. Virtually unknown outside Mexico, these complexes unite architecture, landscape, mural painting, and sculpture on a grand scale, in some ways rivaling the archaeological sites of the Maya and Aztecs. They represent a fascinating period in history when two distinct cultures began interweaving to form the fabric of modern Mexico. Many were founded on the sites of ancient temples and reused their masonry, and they were ornamented with architectural murals and sculptures that owe much to the existing Native tradition—almost all the construction was done by indigenous artisans. With these photos, Spears celebrates this unique architectural and cultural heritage to help ensure its protection and survival.

Shakespeare on Screen:

Othello - Sarah Hatchuel

2015-06-30

An up-to-date survey of the key themes and debates surrounding screen adaptations and productions of

Shakespeare's Othello. Ornament and Monstrosity in Early Modern Art - Chris Hammeken 2019-07-12

Sixteenth-century art features a remarkable fascination with ornament, both as decorative device and compositional strategy, across artistic media and genres. Interestingly, the inventive, elegant manifestations of ornament in the art of the period often include layers of disquieting paradoxes, creating tensions - monstrosities even - that manifest themselves in a variety of ways. In some cases dichotomies (between order and chaos, artificiality and nature, rational logic and imaginative creativity, etc.) may emerge. Elsewhere, a sense of agitation undermines structures of statuesque control or erupts into wild, unruly displays of constant genesis. The monstrosity of ornament is brought into play through strategies of hybridity and metamorphosis, or by the handling of scale, proportion, and space in ambiguous and discomfiting ways that break

with the laws of physical reality. An interest in strange exaggeration and curious artifice allows for such colossal ornamental attitude to thrive within sixteenth-century art. *The Golden Age Restor'd* - Graham Parry 1981

The Early Modern Grotesque - Liam E Semler 2018-10-31

The Early Modern Grotesque: English Sources and Documents 1500-1700 offers readers a large and fully annotated collection of primary source texts addressing the grotesque in the English Renaissance. The sources are arranged chronologically in 120 numbered items with accompanying explanatory Notes. Each Note provides clarification of difficult terms in the source text, locating it in the context of early modern English and Continental discourses on the grotesque. The Notes also direct readers to further English sources and relevant modern scholarship. This volume includes a detailed introduction surveying the vocabulary, form and meaning

of the grotesque from its arrival as a word, concept and aesthetic in 16th century England to its early maturity in the 18th century. The Introduction, Items and Notes, complemented by illustrations and a comprehensive bibliography, provide an unprecedented view of the evolving complexity and diversity of the early modern English grotesque. While giving due credit to Wolfgang Kayser and Mikhail Bakhtin as masters of grotesque theory, this ground-breaking book aims to provoke new, evidence-based approaches to understanding the specifically English grotesque. The textual archive from 1500-1700 is a rich and intriguing record that offers much to interested readers and researchers in the fields of literary studies, theatre studies and art history. [Histories of Ornament](#) - Gülru Necipoğlu 2016-03-08 This lavishly illustrated volume is the first major global history of ornament from the Middle Ages to today. Crossing historical and geographical

boundaries in unprecedented ways and considering the role of ornament in both art and architecture, *Histories of Ornament* offers a nuanced examination that integrates medieval, Renaissance, baroque, and modern Euroamerican traditions with their Islamic, Indian, Chinese, and Mesoamerican counterparts. At a time when ornament has re-emerged in architectural practice and is a topic of growing interest to art and architectural historians, the book reveals how the long history of ornament illuminates its global resurgence today. Organized by thematic sections on the significance, influence, and role of ornament, the book addresses ornament's current revival in architecture, its historiography and theories, its transcontinental mobility in medieval and early modern Europe and the Middle East, and its place in the context of industrialization and modernism. Throughout, *Histories of Ornament* emphasizes the portability and politics of ornament, figuration

versus abstraction, cross-cultural dialogues, and the constant negotiation of local and global traditions. Featuring original essays by more than two dozen scholars from around the world, this authoritative and wide-ranging book provides an indispensable reference on the histories of ornament in a global context. Contributors include: Michele Bacci (Fribourg University); Anna Contadini (University of London); Thomas B. F. Cummins (Harvard); Chanchal Dadlani (Wake Forest); Daniela del Pesco (Universita degli Studi Roma Tre); Vittoria Di Palma (USC); Anne Dunlop (University of Melbourne); Marzia Faietti (University of Bologna); María Judith Feliciano (independent scholar); Finbarr Barry Flood (NYU); Jonathan Hay (NYU); Christopher P. Heuer (Clark Art); Rémi Labrusse (Université Paris Ouest Nanterre la Défense); Gülru Necipoğlu (Harvard); Marco Rosario Nobile (University of Palermo); Oya Pancaroğlu (Bosphorus University); Spyros

Papapetros (Princeton); Alina Payne (Harvard); Antoine Picon (Harvard); David Pullins (Harvard); Jennifer L. Roberts (Harvard); David J. Roxburgh (Harvard); Hashim Sarkis (MIT); Robin Schuldenfrei (Courtauld); Avinoam Shalem (Columbia); and Gerhard Wolf (KHI, Florence).

Lo grotesco en el arte y la cultura occidentales - Frances S. Connelly 2018-07-26

La autora analiza lo grotesco como una forma de ruptura con las convenciones culturales, tanto en la creación ornamental como en la caricatura, el carnaval, la metamorfosis, etc. Sitúa lo grotesco en la tradición histórica del arte y la cultura occidentales y concibe su espacio como marco en el que el juego es factor determinante de su lenguaje. El libro de Frances S. Connelly ofrece un panorama de las creaciones grotescas que, a pesar de su presencia en el curso de nuestra historia, solo recientemente han empezado a interesar a los historiadores. *Schrift im Raum* - Alexander H.

Schwan 2022-01-31

Alexander H. Schwan nimmt den bekannten Vergleich von Tanzen und Schreiben neu in den Blick und entwickelt erstmals eine umfassende Poetik der Bewegung als körperliche Schrift: *écriture corporelle*. Im intensiven Dialog mit Schrift- und Bildtheorien analysiert er herausragende Arbeiten postmoderner und zeitgenössischer Choreographie, die Tanzbewegungen als ephemere Einschreibung im Raum organisieren. Er zeigt exemplarisch auf, wie diese Körperfigurationen als Veränderung eines imaginären Schriftbildes betrachtet werden können. So eröffnet die Studie wichtige theoretische Perspektiven für die Tanzwissenschaft und verändert die Wahrnehmung von Bewegung: Tanz wird sichtbar als flüchtiges Schreiben und unlesbare Schrift im Raum.

The Monster in the Garden -

Luke Morgan 2016

In *The Monster in the Garden*,

Luke Morgan develops a new conceptual model of Renaissance landscape design, arguing that the monster was a key figure in Renaissance culture and that the incorporation of the monstrous into gardens was not incidental but an essential feature.

Pontormo and the Art of

Devotion in Renaissance Italy -

Jessica A. Maratsos 2021-09-09

Both lauded and criticized for his pictorial eclecticism, the Florentine artist Jacopo Carrucci, known as Pontormo, created some of the most visually striking religious images of the Renaissance.

These paintings, which challenged prevailing illusionistic conventions, mark a unique contribution into the complex relationship between artistic innovation and Christian traditions in the first half of the sixteenth century. Pontormo's sacred works are generally interpreted as objects that reflect either pure aesthetic experimentation, or personal and cultural anxiety. Jessica Maratsos, however, argues that Pontormo

employed stylistic change deliberately for novel devotional purposes. As a painter, he was interested in the various modes of expression and communication - direct address, tactile evocation, affective incitement - as deployed in a wide spectrum of devotional culture, from sacri monti, to Michelangelo's marble sculptures, to evangelical lectures delivered at the Accademia Fiorentina. Maratsos shows how Pontormo translated these modes in ways that prompt a critical rethinking of Renaissance devotional art.

Regency Design 1790-1840 - John Morley 1993-05-10

Ornament and Figure in Graeco-Roman Art - Nikolaus Dietrich 2018-03-19
How does 'decoration' work? What are the relations between 'figurative' and 'ornamental' modes? And how do such modern western distinctions relate to other critical traditions? While these questions have been much

debated among art historians, our book offers an ancient visual cultural perspective. On the one hand, we argue, Greek and Roman materials have proved instrumental in shaping modern assumptions. On the other hand, those ideologies are fundamentally removed from ancient ideas: an ancient perspective can therefore shed light on larger aesthetic debates about what images are - or indeed what they should be. This anthology of specially commissioned essays explores a variety of case studies (both literary and art historical alike): it discusses materials from across the ancient Mediterranean, and from Geometric art all the way through to late antiquity; the book also tackles questions of 'figure' and 'ornament' in relation to different media - including painting, free-standing statues, relief sculpture, mosaics and architecture. A particular feature of the volume lies in bringing together different national academic traditions, building a bridge between

formalist approaches and broader cultural historical perspectives.

Raphael's Ostrich - Una Roman D'Elia 2016-04-27

Raphael's *Ostrich* begins with a little-studied aspect of Raphael's painting—the ostrich, which appears as an attribute of Justice, painted in the Sala di Costantino in the Vatican. Una Roman D'Elia traces the cultural and artistic history of the ostrich from its appearances in ancient Egyptian hieroglyphs to the menageries and grotesque ornaments of sixteenth-century Italy. Following the complex history of shifting interpretations given to the ostrich in scientific, literary, religious, poetic, and satirical texts and images, D'Elia demonstrates the rich variety of ways in which people made sense of this living “monster,” which was depicted as the embodiment of heresy, stupidity, perseverance, justice, fortune, gluttony, and other virtues and vices. Because Raphael was revered as a god of art, artists imitated

and competed with his ostrich, while religious and cultural critics complained about the potential for misinterpreting such obscure imagery. This book not only considers the history of the ostrich but also explores how Raphael's painting forced viewers to question how meaning is attributed to the natural world, a debate of central importance in early modern Europe at a time when the disciplines of modern art history and natural history were developing. The strangeness of Raphael's ostrich, situated at the crossroads of art, religion, myth, and natural history, both reveals lesser-known sides of Raphael's painting and illuminates major cultural shifts in attitudes toward nature and images in the Renaissance. More than simply an examination of a single artist or a single subject, *Raphael's Ostrich* offers an accessible, erudite, and charming alternative to Vasari's pervasive model of the history of sixteenth-century Italian art.

Architect - 2009

A Companion to the Neronian Age - Emma Buckley

2013-05-03

An authoritative overview and helpful resource for students and scholars of Roman history and Latin literature during the reign of Nero. The first book of its kind to treat this era, which has gained in popularity in recent years. Makes much important research available in English for the first time. Features a balance of new research with established critical lines. Offers an unusual breadth and range of material, including substantial treatments of politics, administration, the imperial court, art, archaeology, literature and reception studies. Includes a mix of established scholars and groundbreaking new voices. Includes detailed maps and illustrations.

[French and English furniture distinctive styles and periods described and illustrated](#) - Esther Singleton 2022-06-03

This work by Esther Singleton is for everyone who is

interested in French and English furniture since the Renaissance period. It provides a comprehensive and precise view of the different periods or styles. A chapter is devoted to each period in this volume.

Singleton (1865-1930) was a creative American author and journalist. She wrote a huge number of books on subjects such as furniture, European cities, and The Shakespeare Garden. Content includes: Louis XIII Period Jacobean Period Louis XIV. Period Queen Anne Period Early Georgian Period Louis XV. Period Chippendale Period Louis XVI. Period Adam Period Heppelwhite Period Sheraton Period Empire Period

Ornament and the Grotesque - Alessandra Zamperini 2008-10-14

A lavish survey of the grotesque style in European painting and decoration, from Roman times to the late nineteenth century. In the fifteenth century, the ruins of Nero's Domus Aurea were discovered in Rome. The first explorers to enter the interior

of this spectacular palace complex had the sensation of finding themselves in a series of grottoes, and this is why the fanciful frescoes and floor mosaics discovered there were called "grotesques." A fashionable form of ornamentation in ancient Rome, grotesques consist of loosely connected motifs, often incorporating human figures, birds, animals, and monsters, and arranged around medallions filled with painted scenes. Fifteenth-century artists such as Perugino, Signorelli, Filippino Lippi, and Mantegna copied the ancient Roman examples; the most famous use of the style was Raphael's Loggia in the Vatican Palace, which became immensely famous and influential all over Europe. This magnificently illustrated book covers the entire history of the grotesque in European art, from its Roman origins through the Renaissance to the late nineteenth century. It illuminates how grotesque decoration was transformed in the seventeenth and eighteenth

centuries into arabesque, chinoiserie, and singeries, and how it continued in the nineteenth century, leading eventually to Art Nouveau. 250 color illustrations.

Holy Monsters, Sacred Grotesques - Michael E. Heyes
2018-08-10

This book explores the intersection of religion and monstrosity. The first section contains fresh research on the Middle Ages and Early Modern period, and the second explores the topic of religion and monstrosity from the Early Modern to Modern period.

Frame Work - Alison Wright
2019-01-01

Frame Work explores how framing devices in the art of Renaissance Italy respond, and appeal, to viewers in their social, religious, and political context.

Rome Is Burning - Anthony A. Barrett
2022-02-22

"Nero became Emperor in A.D. 54. On the evening of July 18, 64 A. D., it seems that a lamp was left unextinguished in a stall still heaped with piles of combustible material. Whether

this was accidental or deliberate we cannot now determine, and normally it would not have led to anything that would have attracted even local attention. But there was a gusty wind that night, and the flickering flame was fanned onto the flammable wares. The ensuing fire quickly spread. Before the onlookers could absorb what was happening one of the most catastrophic disasters ever to be endured by Rome was already underway. It was a disaster that brought death and misery to thousands. In *Nero and the Great Fire of Rome*, Anthony Barrett draws on new textual interpretations and the latest archaeological evidence, to tell the story of this pivotal moment in Rome's history and its lasting significance. Barrett argues that the Great Fire, which destroyed much of the city, changed the course of Roman History. The fire led to the collapse of Nero's regime, and his disorderly exit brought an end to Rome's first imperial dynasty, transforming from thereto, the way that emperors

were selected. It also led to the first systematic persecution of the Christians, who were blamed for the blaze. Barrett provides the first comprehensive study of this dramatic event, which remains a fascination of the public imagination, and continues to be a persistent theme in the art and literature of popular culture today"--

Der Ornamentenschatz -
Heinrich Dolmetsch 1887

Enfoldment and Infinity - Laura U. Marks 2010-08-13
Tracing the connections—both visual and philosophical—between new media art and classical Islamic art. In both classical Islamic art and contemporary new media art, one point can unfold to reveal an entire universe. A fourteenth-century dome decorated with geometric complexity and a new media work that shapes a dome from programmed beams of light: both can inspire feelings of immersion and transcendence. In *Enfoldment and Infinity*, Laura Marks traces the strong

similarities, visual and philosophical, between these two kinds of art. Her argument is more than metaphorical; she shows that the "Islamic" quality of modern and new media art is a latent, deeply enfolded, historical inheritance from Islamic art and thought. Marks proposes an aesthetics of unfolding and enfolding in which image, information, and the infinite interact: image is an interface to information, and information (such as computer code or the words of the Qur'an) is an interface to the infinite. After demonstrating historically how Islamic aesthetics traveled into Western art, Marks draws explicit parallels between works of classical Islamic art and new media art, describing texts that burst into image, lines that multiply to form fractal spaces, "nonorganic life" in carpets and algorithms, and other shared concepts and images. Islamic philosophy, she suggests, can offer fruitful ways of understanding contemporary art.

Die Arabeske - Ernst Kühnel

1977

Pharaonen an der Spree -

Marc Loth 2012

Pharaonen findet man in Berlin nicht nur im Ägyptischen Museum - sie sind zusammen mit anderen altägyptischen Motiven als Zeugnisse der "Ägyptomanie" überall im Stadtraum anzutreffen, wo man seit der Renaissance Pyramiden, Obelisken, ägyptisierende Tempel und Gräber errichtete, Statuen von Sphingen, Löwen, Göttern und Königen aufstellte oder Fassaden mit Hieroglyphen, ägyptisierenden Bildern oder Ansichten Ägyptens dekorierte. Viel ist davon verloren gegangen, teils durch Kriegseinwirkungen, aber auch durch die rasante Bautätigkeit in der Großstadt. Manches ist jedoch bis heute erhalten geblieben und wird vom Betrachter oft gar nicht als altägyptisch wahrgenommen. "Pharaonen an der Spree" bietet erstmalig eine Einführung in das Thema und stellt in zwölf faktenreichen Artikeln herausragende Werke

in Text und Bild vor, so z.B. das Berliner Schloss und das Neue Museum. An Berlin und am alten Ägypten Interessierte werden auf eine bisher meist übersehene Exotik in Deutschlands Hauptstadt aufmerksam gemacht, und die Berliner werden vielleicht zu der Erkenntnis kommen, dass ihre Stadt, nicht nur die Titel Spree-Athen oder Sünden-Babel beanspruchen kann, sondern auch den eines Theben an der Spree.

Design, Mediation, and the Posthuman - Dennis M. Weiss
2014-08-14

Though the progress of technology continually pushes life toward virtual existence, the last decade has witnessed a renewed focus on materiality. *Design, Mediation, and the Posthuman* bears witness to the attention paid by literary theorists, digital humanists, rhetoricians, philosophers, and designers to the crafted environment, the manner in which artifacts mediate human relations, and the constitution of a world in which the boundary between humans and

things has seemingly imploded. The chapters reflect on questions about the extent to which we ought to view humans and nonhuman artifacts as having equal capacity for agency and life, and the ways in which technological mediation challenges the central tenets of humanism and anthropocentrism. Contemporary theories of human-object relations presage the arrival of the posthuman, which is no longer a futuristic or science-fictional concept but rather one descriptive of the present, and indeed, the past. Discussions of the posthuman already have a long history in fields like literary theory, rhetoric, and philosophy, and as advances in design and technology result in increasingly engaging artifacts that mediate more and more aspects of everyday life, it becomes necessary to engage in a systematic, interdisciplinary, critical examination of the intersection of the domains of design, technological mediation, and

the posthuman. Thus, this collection brings diverse disciplines together to foster a

dialogue on significant technological issues pertinent to philosophy, rhetoric, aesthetics, and science.