

# Michael Fried Absorption And Theatricality Pdf

**John Mullarkey**

Crowning Glories Harriet Stone, 2019-01-01 *Crowning Glories* integrates Louis XIV's propaganda campaigns, the transmission of Northern art into France, and the rise of empiricism in the eighteenth century - three historical touchstones - to examine what it would have meant for France's elite to experience the arts in France simultaneously with Netherlandish realist painting. In an expansive study of cultural life under the Sun King, Harriet Stone considers the monarchy's elaborate palace decors, the court's official records, and the classical theatre alongside Northern images of daily life in private homes, urban markets, and country fields. Stone argues that Netherlandish art assumes an unobtrusive yet, for the history of ideas, surprisingly dramatic role within the flourishing of the arts, both visual and textual, in France during Louis XIV's reign. Netherlandish realist art represented thinking about knowledge that challenged the monarchy's hold on the French imagination, and its efforts to impose the king's portrait as an ideal and proof of his authority. As objects appreciated for their aesthetic and market value, Northern realist paintings assumed an uncontroversial place in French royal and elite collections. Flemish and Dutch still lifes, genre paintings, and cityscapes, however, were not merely accoutrements of power, acquisitions made by those with influence and money. *Crowning Glories* reveals how the empirical orientation of Netherlandish realism exposed French court society to a radically different mode of thought, one that would gain full expression in the *Encyclopédie* of Diderot and d'Alembert.

Cultivating Picturacy James A. W. Heffernan, 2006 While words typically frame and regulate our experience of art, the study explains how pictures can contest the authority of the words we use to interpret art.

*Hybrid Practices* David Cateforis, Steven Duval, Shepherd Steiner, 2018-11-06 In *Hybrid Practices*, essays by established and emerging scholars investigate the rich ecology of practices that typified the era of the Cold War. The volume showcases three projects at the forefront of unprecedented collaboration between the arts and new sectors of industrial society in the 1960s and 70s—Experiments in Art and Technology (E.A.T.), the Art and Technology Project at the Los Angeles County Museum of Art (A&T), and the Artist Placement Group (APG) in the UK. The subjects covered include collaborative projects between artists and scientists, commercial ventures and experiments in intermedia, multidisciplinary undertakings, effacing authorship to activate the spectator, suturing gaps between art and government, and remapping the landscape of everyday life in terms of technological mediation. Among the artists discussed in the volume and of interest to a broad public beyond

the art world are Bernd and Hilla Becher, John Cage, Hans Haacke, Robert Irwin, John Latham, Fujiko Nakaya, Carolee Schneemann, James Turrell, Yvonne Rainer, Robert Rauschenberg, and Robert Whitman. Prominent engineers and scientists appearing in the book's pages include Elsa Garmire, Billy Klüver, Frank Malina, Stanley Milgram, and Ed Wortz. This valuable collection aims to introduce readers not only to hybrid work in and as depth, but also to work in and as breadth, across disciplinary practices where the real questions of hybridity are determined.

**Heidegger and the Work of Art History** Amanda Boetzkes, 2017-07-05 Heidegger and the Work of Art History explores the impact and future possibilities of Heidegger's philosophy for art history and visual culture in the twenty-first century. Scholars from the fields of art history, visual and material studies, design, philosophy, aesthetics and new media pursue diverse lines of thinking that have departed from Heidegger's work in order to foster compelling new accounts of works of art and their historicity. This collected book of essays also shows how studies in the history and theory of the visual enrich our understanding of Heidegger's philosophy. In addition to examining the philosopher's lively collaborations with art historians, and how his longstanding engagement with the visual arts influenced his conceptualization of history, the essays in this volume consider the ontological and ethical implications of our encounters with works of art, the visual techniques that form worlds, how to think about 'things' beyond human-centred relationships, the moods, dispositions, and politics of art's history, and the terms by which we might rethink aesthetic judgment and the interpretation of the visible world, from the early modern period to the present day.

**Exceptional Violence and the Crisis of Classic American Literature** Joseph Fichtelberg, 2022-08-24 This book is an interdisciplinary study of antebellum American literature and the problem of political emergency. Arguing that the United States endured sustained conflicts over the nature and operation of sovereignty in the unsettled era from the Founding to the Civil War, the book presents two forms of governance: local and regional control, and national governance. The period's states of exception arose from these clashing imperatives, creating contests over land, finance, and, above all, slavery, that drove national politics. Extensively employing the political and cultural insights of Walter Benjamin, this book surveys antebellum American writers to understand how they situated themselves and their work in relation to these episodes, specifically focusing on the experience of violence. Exploring the work of Edgar Allan Poe, ex-slave narrators like Moses Roper and Henry Bibb, Herman Melville and Emily Dickinson, the book applies some central aspects of Walter Benjamin's literary and cultural criticism to the deep investment in pain in antebellum politics and culture.

**Anxious Cinephilia** Sarah Keller, 2020-04-21 The advent of new screening practices and viewing habits in the twenty-first century has spurred a public debate over what it means to be a "cinephile." In *Anxious Cinephilia*, Sarah Keller places these competing visions in historical and theoretical perspective, tracing how the love of movies intertwines with anxieties over the content and impermanence of cinematic images. Keller reframes the history of cinephilia from the earliest days of

film through the French New Wave and into the streaming era, arguing that love and fear have shaped the cinematic experience from its earliest days. This anxious love for the cinema marks both institutional practices and personal experiences, from the curation of the moviegoing experience to the creation of community and identity through film festivals to posting on social media. Through a detailed analysis of films and film history, Keller examines how changes in cinema practice and spectatorship create anxiety even as they inspire nostalgia. *Anxious Cinephilia* offers a new theoretical approach to the relationship between spectator and cinema and reimagines the concept of cinephilia to embrace its diverse forms and its uncertain future.

**Bergson and the Art of Immanence** John O Maoilearca, 2013-10-04 This collection of 16 essays brings 20th-century French philosopher Henri Bergson's work on immanence together with the latest ideas in art theory and the practice of immanent art as found in painting, photography and film. It places Bergson's work and influence in a wide historical context and applies a rigorous conceptual framework to contemporary art theory and practice.

*Bergson and Philosophy* John Mullarkey, 2019-08-06 No detailed description available for Bergson and Philosophy.

**Baroque Modernity** Joseph Cermatori, 2021-11-16 A groundbreaking study on the vital role of baroque theater in shaping modernist philosophy, literature, and performance. Finalist for the Outstanding Book Award by the Association for Theatre in Higher Education, Honorable Mention for the Balakian Prize by the International Comparative Literature Association, Winner of the Helen Tartar Book Subvention Award by the American Comparative Literature Association, Finalist of the MSA First Book Prize by the Modernist Studies Association Baroque style—with its emphasis on ostentation, adornment, and spectacle—might seem incompatible with the dominant forms of art since the Industrial Revolution, but between 1875 and 1935, European and American modernists connected to the theater became fascinated with it. In *Baroque Modernity*, Joseph Cermatori argues that the memory of seventeenth-century baroque stages helped produce new forms of theater, space, and experience around the turn of the twentieth century. In response, modern theater helped give rise to the development of the baroque as a modern philosophical idea. The book focuses on avant-gardists whose writing takes place between theory and performance: philosophical theater-makers and theatrical philosophers including Friedrich Nietzsche, Stéphane Mallarmé, Walter Benjamin, and Gertrude Stein. Moving between page and stage, this study tracks the remnants of seventeenth-century theater through modernist aesthetics across an array of otherwise disparate materials, including modern opera, Bertolt Brecht's Epic Theater, poetic tragedies, and miracle plays. By reexamining the twentieth century's engagements with Gianlorenzo Bernini, William Shakespeare, Claudio Monteverdi, Calderón de la Barca, and other seventeenth-century predecessors, the book delineates an enduring tradition of baroque performance. Along the way, Cermatori expands our familiar narratives of the modern and traces a history of theatricality that reverberates into the twenty-first century. *Baroque Modernity* will appeal to readers in a wide array of disciplines, including comparative

literature, theater and performance, art and music history, intellectual history, and aesthetic theory.

Gestures of Seeing in Film, Video and Drawing Asbjørn Grønstad, Henrik Gustafsson, Øyvind Vågnes, 2016-06-23 The first book of its kind, *Gestures of Seeing in Film, Video and Drawing* engages broadly with the often too neglected yet significant questions of gesture in visual culture. In our turbulent mediasphere where images – as lenses bearing on their own circumstances – are constantly mobilized to enact symbolic forms of warfare and where they get entangled in all kinds of cultural conflicts and controversies, a turn to the gestural life of images seems to promise a particularly pertinent avenue of intellectual inquiry. The complex gestures of the artwork remain an under-explored theoretical topos in contemporary visual culture studies. In visual art, the gestural appears to be that which intervenes between form and content, materiality and meaning. But as a conceptual force it also impinges upon the very process of seeing itself. As a critical and heuristic trope, the gestural galvanizes many of the most pertinent areas of inquiry in contemporary debates and scholarship in visual culture and related disciplines: ethics (images and their values and affects), aesthetics (from visual essentialism to transesthetics and synesthesia), ecology (iconoclastic gestures and spaces of conflict), and epistemology (questions of the archive, memory and documentation). Offering fresh perspectives on many of these areas, *Gestures of Seeing in Film, Video and Drawing* will be intensely awaited by readers from and across several disciplines, such as anthropology, linguistics, performance, theater, film and visual studies.

*The Beauty of a Social Problem* Walter Benn Michaels, 2015-07-13 Bertolt Brecht once worried that our sympathy for the victims of a social problem can make the problem's "beauty and attraction" invisible. In *The Beauty of a Social Problem*, Walter Benn Michaels explores the effort to overcome this difficulty through a study of several contemporary artist-photographers whose work speaks to questions of political economy. Although he discusses well-known figures like Walker Evans and Jeff Wall, Michaels's focus is on a group of younger artists, including Viktoria Binschtok, Phil Chang, Liz Deschenes, and Arthur Ou. All born after 1965, they have always lived in a world where, on the one hand, artistic ambition has been synonymous with the critique of autonomous form and intentional meaning, while, on the other, the struggle between capital and labor has essentially been won by capital. Contending that the aesthetic and political conditions are connected, Michaels argues that these artists' new commitment to form and meaning is a way for them to depict the conditions that have taken US economic inequality from its lowest level, in 1968, to its highest level today. As Michaels demonstrates, these works of art, unimaginable without the postmodern critique of autonomy and intentionality, end up departing and dissenting from that critique in continually interesting and innovative ways.

Spectators in the Field of Politics Sandey Fitzgerald, 2016-04-30 The book uses the long-standing theatre metaphor to bring political spectators out into the open, finding that they can be politically powerful. Filling out the metaphor with theatre theory, the book also finds that the metaphor can produce a viable model of democratic politics that incorporates

spectators in a positive, meaningful way.

**The Routledge Companion to Scenography** Arnold Aronson, 2017-09-11 The Routledge Companion to Scenography is the largest and most comprehensive collection of original essays to survey the historical, conceptual, critical and theoretical aspects of this increasingly important aspect of theatre and performance studies. Editor and leading scholar Arnold Aronson brings together a uniquely valuable anthology of texts especially commissioned from across the discipline of theatre and performance studies. Establishing a stable terminology for a deeply contested term for the first time, this volume looks at scenography as the totality of all the visual, spatial and sensory aspects of performance. Tracing a line from Aristotle's Poetics down to Brecht and Artaud and into contemporary immersive theatre and digital media, The Routledge Companion to Scenography is a vital addition to every theatre library.

**Landscapes of Realism** Dirk Göttsche, Rosa Mucignat, Robert Weninger, 2021-04-15 Few literary phenomena are as elusive and yet as persistent as realism. While it responds to the perennial impulse to use literature to reflect on experience, it also designates a specific set of literary and artistic practices that emerged in response to Western modernity. Landscapes of Realism is a two-volume collaborative interdisciplinary exploration of this vast territory, bringing together leading-edge new criticism on the realist paradigms that were first articulated in nineteenth-century Europe but have since gone on globally to transform the literary landscape. Tracing the manifold ways in which these paradigms are developed, discussed and contested across time, space, cultures and media, this first volume tackles in its five core essays and twenty-five case studies such questions as why realism emerged when it did, why and how it developed such a transformative dynamic across languages, to what extent realist poetics remain central to art and popular culture after 1900, and how generally to reassess realism from a twenty-first-century comparative perspective.

Imagining Human Rights in Twenty-First Century Theater F. Becker, P. Hernández, B. Werth, 2012-12-27 There is extraordinary diversity, depth, and complexity in the encounter between theatre, performance, and human rights. Through an examination of a rich repertoire of plays and performance practices from and about countries across six continents, the contributors open the way toward understanding the character and significance of this encounter.

**Conrad's Decentered Fiction** Johan Adam Warodell, 2022-03-17 What are the fingerprints of Joseph Conrad's fiction? This richly illustrated book argues that Conrad's vibrant details set him apart as a writer and brings them from the margins to the center for study. With recently discovered primary sources - including drawings and maps in Conrad's own hand - this book travels widely across Conrad's fiction and explores its interest in marginal voices, characters and details. It produces a new picture of Conrad as a writer, and the first picture of Conrad as an amateur sketch artist. Introducing new critical vocabulary and applying new names from art history to Conrad studies, the book ranges across cartography, fashion, analytic philosophy, manuscript studies, and animal studies to discover Conrad as an artist operating across and between different

media. Offered as a complement to the abstract approaches of much literary theory, this detail-driven and margin-focused monograph mirrors the characteristic granular nature of Conrad's fiction.

**Avatarbilder** Benjamin Beil, 2014-03-15 Die Game Studies haben in den letzten Jahren viel Aufmerksamkeit erfahren und werden betont multidisziplinär betrieben. Doch trotz eines »Iconic Turn« gibt es kaum Ansätze, die sich explizit mit der Bildlichkeit des Computerspiels auseinandersetzen. Ausgehend von den vielfältigen Darstellungsformen des Avatars – dem grafischen Stellvertreter des Spielers – erprobt Benjamin Beil einen neuen Zugang zum zeitgenössischen Computerspiel, der ludologische wie narrative Aspekte in einer bildwissenschaftlichen Perspektive vereint und den Avatar als »Schnittstelle« zwischen Raum, Interaktion, Interface und Perspektive vorstellt.

**The Beauty of Choice** Wendy Steiner, 2024-07-09 In *The Beauty of Choice*, the renowned cultural critic Wendy Steiner offers a dazzling new account of aesthetics grounded in female agency. Through a series of linked meditations on canonical and contemporary literature and art, she casts women's taste as the engine of liberal values. Steiner reframes long-standing questions surrounding desire, art, sexual assault, and beauty in light of #MeToo. Beginning with an opera she wrote based on Chaucer's "The Wife of Bath's Tale," she presents women's sexual choices as fundamentally aesthetic in nature—expressions of their taste—and artworks as stagings of choice in courtship, coquetry, consent, marriage, and liberation. A merger of art criticism, evolutionary theory, political history, and aesthetics, this book paints the struggle between female autonomy and patriarchal violence and extremism as the essence of art. *The Beauty of Choice* pursues its claims through a striking diversity of examples: Sei Shōnagon's defense of pleasure in the *Pillow Book*; Picasso's and Balthus's sexualization of their models; the redefinition of "waste" in postmodern fiction; and interactivity and empathy in the works of contemporary artists such as Marlene Dumas, Barbara MacCallum, Kristin Beeler, and Hannah Gadsby. It offers the first critical study of *Heroinas*, a memorial to the twenty thousand women raped in Kosovo during the Serbian genocide. This deeply original book gives taste, beauty, and pleasure central roles in a passionate defense of women's freedom.

Scenes of Attention D. Graham Burnett, Justin E. H. Smith, 2023-11-14 Are we paying enough attention? At least since the nineteenth century, critics have alleged a widespread and profound failure of attentiveness—to others, to ourselves, to the world around us, to what is truly worthy of focus. Why is there such great anxiety over attention? What is at stake in understanding attention and the challenges it faces? This book investigates attention from a range of disciplinary perspectives, including philosophy, history, anthropology, art history, and comparative literature. Each chapter begins with a concrete scene whose protagonists are trying—and often failing—to attend. Authors examine key moments in the history of the study of attention; pose attention as a philosophical problem; explore the links between attention, culture, and technology; and consider the significance of attention for conceptualizations of human subjectivity. Readers encounter nineteenth-century experiments in boredom, ornithologists conveying sound through field notations, wearable attention-

enhancing prosthetics, students using online learning platforms, and inquiries into attention as a cognitive state and moral virtue. Amid mounting concern about digital mediation of experience, the rise of “surveillance capitalism,” and the commodification of attention, *Scenes of Attention* deepens the thinking that is needed to protect the freedom of attention and the forms of life that make it possible.

**Static in the System** Meredith C. Ward, 2019-02-26 In this rich study of noise in American film-going culture, Meredith C. Ward shows how aurality can reveal important fissures in American motion picture history, enabling certain types of listening cultures to form across time. Connecting this history of noise in the cinema to a greater sonic culture, *Static in the System* shows how cinema sound was networked into a broader constellation of factors that affected social power, gender, sexuality, class, the built environment, and industry, and how these factors in turn came to fruition in cinema's soundscape. Focusing on theories of power as they manifest in noise, the history of noise in electro-acoustics with the coming of film sound, architectural acoustics as they were manipulated in cinema theaters, and the role of the urban environment in affecting mobile listening and the avoidance of noise, Ward analyzes the powerful relationship between aural cultural history and cinema's sound theory, proving that noise can become a powerful historiographic tool for the film historian.

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