

MAX IMDAHL FARBE

KUNSTTHEORETISCHE REFLEXIONEN
IN FRANKREICH WILHELM FINK VERLAG

Farbe Kunsttheoretische Reflexionen In Frankreich

Scott C. Dulebohn



Farbe Kunsttheoretische Reflexionen In Frankreich:

Farbe Max Imdahl, 1987 Farbe Max Imdahl (Kunsthistoriker, Deutschland), 1988 *The Colors of Photography* Bettina Gockel, 2020-12-16 The Colors of Photography aims to provide a deeper understanding of what color is in the field of photography Until today color photography has marked the here and now while black and white photographs have been linked to our image of history and have formed our collective memory However such general dichotomies start to crumble when considering the aesthetic cultural and political complexity of color in photography With essays by Charlotte Cotton Bettina Gockel Tanya Sheehan Blake Stimson Kim Timby Kelley Wilder Deborah Willis Photographic contributions by Hans Danuser and Raymond Meier *Archeology of Art Theory* Henk Slager, 2023-06-26 This study is an archeological investigation into the historically changing relationship between words and images The result is an encyclopedia of interpretative techniques in which language functions as a model of thought Three periods come to the fore In the classical one grammatical structures are responsible for the dominance of describing and identifying activities Thought about art departs from the idea that classificatory systems words represent images Art criticism is the form of interpretation in this period In the modern period time moves to the foreground Now attention is focused on changes in grammatical forms instead of changes in constant structures A hermeneutic form of interpretation comes into being Art History In the postmodern period one realizes that words fail to establish a consistent relationship with visibility New semiological theories of interpretation now explain what images can signify This volume is of interest for philosophers of art and art theoreticians as well as for students and professionals in both fields *The Visibility of the Image* Lambert Wiesing, 2016-09-22 Now available in English for the first time The Visibility of the Image explores the development of an influential aesthetic tradition through the work of six figures Analysing their contribution to the progress of formal aesthetics from its origins in Germany in the 1880s to semiotic interpretations in America a century later the six chapters cover Robert Zimmermann 1824 1898 the first to separate aesthetics and metaphysics and approach aesthetics along the lines of formal logic providing a purely syntactic way of using signs regardless of objective content Alois Riegl 1858 1905 who went on to further develop aesthetics on the model of formal logic creating a theory of style in response to Zimmermann's call for an aesthetics oriented toward formal logic Heinrich Wölfflin 1864 1945 who represents a step toward an understanding of consciousness by using pictures as cognitive tools Konrad Fiedler 1841 1895 the Saxon philosopher who considered the possibility that some kinds of images are made and viewed not for what they show but for their visibility's sake alone Maurice Merleau Ponty 1908 1961 responsible for taking up the connections between the problems of reducing the range of potential meanings and contexts of a given image down to just the picture surface Charles William Morris 1901 1979 who set out to establish whether a picture with no objective reference such as an abstract painting still counts as a sign and if so in what sense Bringing these thinkers together and interlinking their ideas Lambert Wiesing presents an engaging history of formal aesthetics while reconstructing

the philosophical foundations for the appearance of new image forms in the 20th century including the video clip abstract collage digital simulation and virtual reality Using this original approach *The Visibility of the Image* introduces the rise of modern image theory and provides a valuable account of our engagement with pictures in the 21st century Lectures on Art Christian Michel, Jacqueline Lichtenstein, 2020-08-25 For the first time a critical selection of the Acad mie Royale de Peinture et de Sculpture s highly influential conferences is available in English Between 1667 and 1792 the artists and amateurs of the Acad mie Royale de Peinture et de Sculpture in Paris lectured on the Acad mie s conferences foundational documents in the theory and practice of art These texts and the principles they embody guided artistic practice and art theory in France and throughout Europe for two centuries In the 1800s the Acad mie s influence waned and few of the 388 Acad mie lectures were translated into English Eminent scholars Christian Michel and Jacqueline Lichtenstein have selected and annotated forty two of the most representative lectures creating the first authoritative collection of the conferences for readers of English Essential to understanding French art of the seventeenth and eighteenth centuries these lectures reveal what leading French artists looked for in a painting or sculpture the problems they sought to resolve in their works and how they viewed their own and others artistic practice Fleshing out surfaces Mechthild Fend, 2017-01-02 *Fleshing out surfaces* is the first English language book on skin and flesh tones in art It considers flesh and skin in art theory image making and medical discourse in seventeenth to nineteenth century France Describing a gradual shift between the early modern and the modern period it argues that what artists made when imitating human nakedness was not always the same Initially understood in terms of the body s substance of flesh tones and body colour it became increasingly a matter of skin skin colour and surfaces Each chapter is dedicated to a different notion of skin and its colour from flesh tones via a membrane imbued with nervous energy to hermetic borderline Looking in particular at works by Fragonard David Girodet Benoist and Ingres the focus is on portraits as facial skin is a special arena for testing painterly skills and a site where the body and the image become equally expressive *The Messianic Reduction* Peter Fenves, 2011 *The Messianic Reduction* is the first study of Benjamin s early philosophy that takes into consideration the full range of his work with particular emphasis on its complex relation to phenomenology Kant and neo Kantianism and certain developments in mathematics **Color and Culture** John Gage, 2025-01-28 A groundbreaking award winning analysis of color in Western culture from the ancient Greeks to the late twentieth century by one of the most foremost authors on the subject What does the language of color tell us Where does one color begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be molded and arrayed Color is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of color in Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of color articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it

systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached color with the help of alchemists He explores the analysis of the spectrum undertaken by Isaac Newton and continued in the nineteenth century by artists such as Georges Seurat traces the influence of Johann Wolfgang von Goethe's color theory and considers the extraordinary theories and practices that attempted to unite color and music or make color into an entirely abstract language of its own A seminal undertaking to suggest answers to many perennial questions about the role of color in Western art and thought Color and Culture throws fresh light on the hidden meanings of many familiar masterpieces

The Poet as Phenomenologist Luke Fischer, 2015-02-26 The Poet as Phenomenologist Rilke and the New Poems opens up new perspectives on the relation between Rilke's poetry and phenomenological philosophy illustrating the ways in which poetry can offer an exceptional response to the philosophical problem of dualism Drawing on the work of Husserl Heidegger and Merleau Ponty Luke Fischer makes a new contribution to the tradition of phenomenological poetics and expands the debate among Germanists concerning the phenomenological status of Rilke's poetry which has been severely limited to comparisons of Rilke and Husserl Fischer explicates an implicit phenomenology of perception in Rilke's writings from his middle period 1902-1910 He argues that Rilke cultivated an artistic perception that in a philosophically significant manner overcomes the opposition between the sensuous and the intelligible while simultaneously transcending the boundaries of philosophy Fischer offers novel interpretations of central poems from Rilke's *Neue Gedichte* 1907 and *Der neuen Gedichte anderer Teil* 1908 and frames them as the ultimate articulation of Rilke's non dualistic vision He thus demonstrates the continuity between Rilke and phenomenology while arguing that poetry in this case provides the most adequate response to a philosophical problem

Thinking Bodies - Shaping Hands Yannis Hadjinicolaou, 2019-08-12 Thinking Bodies Shaping Hands focuses on the critical as well as historical dimension of the handling of the brush and of the resulting appearance of colour on the painted surface in art and art theory from the middle of the 17th above all from 1660 to the dawn of the 18th century in the Netherlands More specifically it deals with Rembrandt's last pupils such as Arent de Gelder Handeling describes an active embodied process that is connected to the motion of the hand with the brush or with any other kind of tool This term up to now not sufficiently appreciated in scholarly literature seems to be fruitful in this context It is not so much connected with the term style as with a prior step which is equivalent to manner At the same time its meaning in Dutch till today is action Handeling is an act that could be described as a form act It focuses on Formgestaltung in which these actions themselves are understood as processes Examining the Rembrandtist ideology of painting this study attempts to reveal the embodied process of painting in the sense of a bodily articulation during the application of colour This occurs within the productive tension between theory and practice

Entwurf und Entgrenzung Toni Hildebrandt, 2017-09-04 Der Begriff des Kontradispositivs wird in der vorliegenden Studie zur Beschreibung zeichnerischer Verfahren und Diskurse im Zeitraum von 1955 bis 1975 gebraucht Als Kontradispositive l sst

sich eine dekonstruktive Zeichenpraxis beschreiben die an den Pa *Rainer Maria Rilke und die Neuerfindung der Farbe in den Werken Paul Cézannes* Verena Berens,2019-06-24 Studienarbeit aus dem Jahr 2016 im Fachbereich Kunst bergreifende Betrachtungen Note 1 0 Johannes Gutenberg Universit t Mainz Kunstgeschichte Veranstaltung C zanne und seine zeitgen ssische Rezeption Sprache Deutsch Abstract Diese kunsthistorische Arbeit befasst sich mit der Rezeption Paul C zannes durch Rainer Maria Rilke Der Poet und Autor sah die Werke C zannes im Pariser Salon d Automne und hielt seine Eindr cke in von Neologismen strotzenden Briefen und Gedichten fest Die Arbeit beleuchtet durch den poetischen Blick Rilkes wie C zanne insbesondere mit dem Spiel der Farben eine v llig neue Art des k nstlerischen Ausdrucks schafft Zun chst wird Rainer Maria Rilkes Verh ltnis zur Bildenden Kunst thematisiert das insbesondere durch die Kontakte zu K nstlern wie Paula Modersohn Becker beeinflusst wurde Das folgende Kapitel besch ftigt sich mit der Bedeutung der Farbe in der Kunst insbesondere mit dem lebendigen Spiel der Farben in C zannes Werken Zudem wird speziell der Stellenwert der Farbe Blau im Werk Rilkes sowie die generelle Verwendung von Farbw rtern insbesondere Neologismen in seinem literarischen Werk beleuchtet Wir schreiben das Wintersemester 1895 96 an der Prager Universit t Der junge Rainer Maria Rilke entschlie t sich in seiner Geburtsstadt einen neuen Lebensabschnitt als Student der Kunstgeschichte und Literatur zu beginnen Nach einem kurzen Blick in die juristische Fakult t zieht es ihn in die Ferne zun chst nach M nchen und im Herbst 1897 schlie lich nach Berlin wo er seinem Wunsch sich prim r den kunsthistorischen Studien zu widmen nachgeht Von Beginn an unternimmt Rilke den Versuch neben seinem Studium Kontakt zu zeitgen ssischen K nstlerinnen und K nstlern zu kn pfen und au erdem Ausstellungen und Buchrezensionen zu publizieren um sich somit bereits w hrend seiner Lehrjahre einen Namen als Kunstliterat und kritiker zu erarbeiten ber niemand geringeren als Auguste Rodin ver ffentlichte er im Jahre 1903 seine erste K nstlermonographie Mit dem franz sischen Bildhauer und Maler pflegte Rilke engen pers nlichen Kontakt er arbeitete sogar einige Zeit lang als Assistent f r ihn und erkundete gemeinsam mit dem Kenner die K nstlerszene in und um Paris Seine zweite Monographie ebenfalls 1903 erschienen behandelte die norddeutsche Gruppe der Worpsweder K nstler zu der neben Paula Modersohn Becker auch Rilkes sp tere Ehefrau Clara Westhoff z hlte **Color and Empathy** Christine Brinckmann,2025-10-01 The collection of essays brings together texts from two decades documenting two of the author s ongoing areas of interest the poetics of colour in film as well as affective viewer responses Employing a bottom up approach as a basis for theoretical exploration each of the essays concentrates on a particular film or a number of related films to come to terms with a set of issues These include the differences between black and white and color works the emergence of bold chromatic schemes in the 1950s experimental aesthetics of color negative stock idiosyncratic uses of colour idiosyncratic uses of motor mimicry genre specific reactions to the documentary and empathetic reactions to animals and to architecture in film A close reading of the colour aesthetics in film tracing the historical development of film styles in relation to colour *Neo-Impressionist Painters* Russell T. Clement,Annick Houzé,1999-09-30 This reference provides biographical historical

and critical information on Neo Impressionist painting and its most significant painters Neo Impressionism also called Divisionism and Pointillism was one of the most innovative and startling late 19th century French avant garde styles Over 2 000 books articles manuscripts and audiovisual materials as well as chronologies biographical sketches and exhibition lists are cited Also provided are both primary and secondary bibliographies for each artist Secondary bibliographies capture details about each artist s life and career relationships with other artists work in various media iconography critical reception and interpretation archival sources and more Art scholars will appreciate the comprehensive bibliographic research contained in this one volume Entries on Neo Impressionism in general on exhibitions and the primary and secondary bibliographies of artists follow an introduction about Neo Impressionism and a Neo Impressionism chronology that spans the years 1881 to 1905 An index of art works and an index of personal names complete the volume **Thinking Colours**

Victoria Bogushevskaya, Elisabetta Colla, 2015-10-05 The essays collected into this volume are organized into five interrelated sections exploring discourse on the interaction between sensation perceptions of colour and the various forms of their cultural representation The contributors analyse aspects related to colour labelling its mediation and representation consider traditional and new approaches to colour and explore the cultural productivity of colour across different fields Colour is presented within a conceptual framework that fosters alliances between the humanities and the social and natural sciences Part I is dedicated to studies in the history of colour **The Pleasure in Drawing** Jean-Luc Nancy, 2013-07-16 The renowned philosopher contemplates the medium of drawing in a book full of dazzling insights imaginative curves and provocative renewals Sarah Clift University of King s College In 2007 philosopher Jean Luc Nancy curated an exhibition at the Museum of Fine Arts in Lyon This book originally written for that exhibition explores the interplay between drawing and form viewing the act of drawing as a formative force Recalling that the terms drawing and design were once used interchangeably Nancy notes that drawing designates a design that remains without project plan or intention His argument offers a way of rethinking a number of historical terms sketch draft outline plan mark notation which includes rethinking drawing in its graphic filmic choreographic poetic melodic and rhythmic senses For Nancy drawing resists any kind of closure and therefore never resolves a tension specific to itself Drawing allows the gesture of a desire that remains in excess of all knowledge to come to appearance Situating drawing in these terms Nancy engages a number of texts in which Freud addresses the force of desire in the rapport between aesthetic and sexual pleasure texts that also turn around questions concerning form in its formation Between sections of his text Nancy includes a series of sketchbooks on drawing composed of quotations on art from different writers artists or philosophers **Colour and Culture** John Gage, 2024-10-24 What does the language of colour tell us Where does one colour begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be moulded and arrayed Colour is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of colour in

Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of colour articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached colour with the help of alchemists He explores the analysis of the spectrum undertaken by Newton and continued in the nineteenth century by artists such as Seurat traces the influence of Goethe's colour theory and considers the extraordinary theories and practices that attempted to unite colour and music or make colour into an entirely abstract language of its own The first ever undertaking to suggest answers to many perennial questions about the role of colour in Western art and thought this study throws fresh light on the hidden meanings of many familiar masterpieces Black Michel Pastoureau, 2023-06-13 The story of the color black in art fashion and culture from the beginning of history to the twenty first century Black favorite color of priests and penitents artists and ascetics fashion designers and fascists has always stood for powerfully opposed ideas authority and humility sin and holiness rebellion and conformity wealth and poverty good and bad In this beautiful and richly illustrated book the acclaimed author of Blue now tells the fascinating social history of the color black in Europe In the beginning was black Michel Pastoureau tells us The archetypal color of darkness and death black was associated in the early Christian period with hell and the devil but also with monastic virtue In the medieval era black became the habit of courtiers and a hallmark of royal luxury Black took on new meanings for early modern Europeans as they began to print words and images in black and white and to absorb Isaac Newton's announcement that black was no color after all During the romantic period black was melancholy's friend while in the twentieth century black and white came to dominate art print photography and film and was finally restored to the status of a true color For Pastoureau the history of any color must be a social history first because it is societies that give colors everything from their changing names to their changing meanings and black is exemplary in this regard In dyes fabrics and clothing and in painting and other art works black has always been a forceful and ambivalent shaper of social symbolic and ideological meaning in European societies With its striking design and compelling text Black will delight anyone who is interested in the history of fashion art media or design Entfernung der Antike Harald Tausch, 2011-07-22 Der Spätaufklärung Fernow 1763 1808 h lt an Denkfiguren des Klassizismus fest für den Antike und Natur zu jenem erneut normativen Referenzhorizont geworden waren innerhalb dessen sich der ganze Mensch zu definieren begonnen hatte In dieser Hinsicht steht Fernows Beitrag zur Ästhetik in der Nachfolge von Winckelmann und Mengs Andererseits ist Fernow vom Klassizismus Winckelmanns durch einen epistemologischen Bruch getrennt der es ihm nicht mehr erlaubt Antike vom Grundsatz der Nachahmung her zu verstehen Dieser Bruch der zwischen einem mimetischen und einem produktions ästhetischen Verständnis von Kunst verläuft wird anhand von Bedeutungsverschiebungen der kunsttheoretischen Begrifflichkeit nachgezeichnet Bei Fernow hat sich das historische Denken der Spätaufklärung das zur Relativierung metaphysisch verankerter Wissensbestände angetreten war zu einem

kunsthistorischen Denken transformiert das im Bewusstsein den Bruch mit der Vergangenheit vollzogen zu haben einen Stilbegriff erarbeiten muss der nun als Problem der Darstellung zu definieren hat was als Repräsentation nicht mehr gedacht werden kann Die Aufgabe jene neue Einheit von Darstellung zu stiften wird damit einem Begriff des bildnerischen Umrisses aufgegeben der von sich aus als Einheit zu setzen hat was nicht mehr im rhetorischen Verständnis von compositio aus Teilen zusammenzusetzen ist Fernow will autonome Kunst vom Eigenwert des signifikativen Materials her bestimmen Diese sensualistische Aufwertung des Signifikanten trennt ihn denn auch von den Weimarer Kunstfreunden Goethe und Meyer zu denen er in einem historischen Augenblick steht als diese die normativen Implikationen ihres Klassizismuskonzepts zu bedenken beginnen Die diskursiven Probleme die sich aus dieser Autonomietheorie ergeben werden insbesondere an Fernows Schriften über Carstens und Canova nachgezeichnet

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