

Heidegger Among The Sculptors Body Space And The Art Of Dwelling

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"Heidegger Among the Sculptors is an insightful exploration of the role sculpture plays in Heidegger's thinking of the interrelationship between corporeality and space." -- Sculpture Journal "In Heidegger Among the Sculptors, Andrew Mitchell offers an abundance of detailed information, as well as subtle and insightful reflections. His book is interspersed with extremely well-chosen images of works of

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Heidegger Among the Sculptors: Body, Space, and the Art of ...

Sculpture shows us how we belong to the world, a world in the midst of a technological process of uprooting and homelessness. Heidegger suggests how we can still find room to dwell therein. Filled with illustrations of works that Heidegger encountered or considered, Heidegger Among the Sculptors makes a singular contribution to the philosophy of sculpture.

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Heidegger Among the Sculptors on Apple Books

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"This is a truly exceptional book: beautifully written, carefully argued, and deploying a detailed knowledge of Heidegger's oeuvre with a light touch.

Heidegger Among the Sculptors is a provocative illustrated examination of Heidegger's sculptural writings that shows how they rethink the relationship between bodies and space and the place of art in our lives.

Heidegger ' s later thought is a thinking of things, so argues Andrew J. Mitchell in The Fourfold. Heidegger understands these things in terms of what he names " the fourfold " —a convergence of relationships bringing together the earth, the sky, divinities, and mortals—and Mitchell ' s book is the first detailed exegesis of this neglected aspect of Heidegger ' s later thought. As such it provides entrée to the full landscape of Heidegger ' s postwar thinking, offering striking new interpretations of the atomic bomb, technology, plants, animals, weather, time, language, the holy, mortality, dwelling, and more. What results is a conception of things as ecstatic, relational, singular, and, most provocatively, as intrinsically tied to their own technological commodification. A major new work that resonates beyond the confines of Heidegger scholarship, The Fourfold proposes nothing less than a new phenomenological thinking of relationality and mediation for understanding the things around us.

The definitive reference guide to Heidegger's life and work, including 57 original essays covering all the key aspects of his thought.

What are the ethical, political and cultural consequences of forgetting how to trust our senses? How can artworks help us see, sense, think, and interact in ways that are outside of the systems of convention and order that frame so much of our lives? In Cultivating Perception through Artworks, Helen Fielding challenges us to think alongside and according to artworks, cultivating a perception of what is really there and being expressed by them. Drawing from and expanding on the work of philosophers such as Luce Irigaray and Maurice Merleau-Ponty, Fielding urges us to trust our senses and engage relationally with works of art in the here and now rather than distancing and systematizing them as aesthetic objects. Cultivating Perception through Artworks examines examples as diverse as a Rembrandt painting, M. NourbeSe Philip's poetry, and Louise Bourgeois' public sculpture, to demonstrate how artworks enact ethics, politics, or culture. By engaging with different art forms and discovering the unique way that each opens us to the world in a new and unexpected ways, Fielding reveals the importance of our moral, political, and cultural lives.

Introduction. Artworks and their modalities of egress -- Aer, Aurae, Venti: Warburg's aerial forms and historical milieus -- Luftraum: Riegl's vitalist mesology of form -- Saturated forms: Rilke's and Rodin's sculpture of environment -- The "Kinesphere" and the body's other spatial envelopes in Rudolf Laban's Theory of Dance -- Coda. Space as form.

If one takes Heidegger at his word then his philosophy is about pursuing different "paths" of thought rather than defining a single set of truths. This volume gathers the work of an international group of scholars to present a range of ways in which Heidegger can be read and a diversity of styles in which his thought can be continued. Despite their many approaches to Heidegger, their hermeneutic orientation brings these scholars together. The essays span themes from the ontic to the ontological, from the specific to the speculative. While the volume does not aim to present a comprehensive

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interpretation of Heidegger's later thought, it covers much of the terrain of his later thinking and presents new directions for how Heidegger should and should not be read today. Scholars of Heidegger's later thought will find rich and original readings that expand considerations of Heidegger's entire oeuvre.

What are the blissful islands? And where are they? This book takes as its starting-point the chapter called 'On the Blissful Islands' in Part Two of Nietzsche's *Thus Spoke Zarathustra*, and its enigmatic conclusion: 'The beauty of the Superman came to me as a shadow'. From this remarkable and powerful passage, it disengages the Nietzschean idea of the Superman and the Jungian notion of the shadow, moving these concepts into a new, interdisciplinary direction. In particular, *On the Blissful Islands* seeks to develop the kind of interpretative approach that Jung himself employed. Its chief topics are classical (the motif of the blissful islands), psychological (the shadow), and philosophical (the *Übermensch* or superman), blended together to produce a rich, intellectual-historical discussion. By bringing context and depth to a nexus of highly problematic concepts, it offers something new to the specialist and the general reader alike. So this book considers the significance of the statue in the culture of antiquity (and in alchemy), and investigates the associated notion of self-sculpting as a form of existential exercise. This Neoplatonic theme is pursued in relation to a poem by Schiller, at the centre of which lies the notion of self-sculpting, thus highlighting Nietzsche's (and Jung's) relationship to Idealism. Its conclusion directly addresses the vexed (and controversial) question of Nietzsche's relation to Plato. This book's main ambition is to provide a cross-cultural, interdisciplinary reading of key themes and motifs, using Jungian ideas in general (and Jung's vast seminar on *Zarathustra* in particular) to uncover a dimension of deep meaning in key passages in Nietzsche. Engaging the reader directly on major existential questions, it aims to be an original, thought-provoking contribution to the history of ideas, and to show that *Zarathustra* was right: There still are blissful islands! This book will be stimulating reading for analytical psychologists, including those in training, and academics and scholars of Jungian studies, Nietzsche, and the history of ideas.

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.

An original study of the intrinsic significance of art, drawing on ideas, thinkers and approaches from phenomenology and analytic aesthetics.

Martin Heidegger is one of the most influential figures of twentieth-century philosophy but his reputation was tainted by his associations with Nazism. The posthumous publication of the *Black Notebooks*, which reveal the shocking extent of Heidegger's anti-Semitism, has only cast further doubt on his work. Now more than ever, a new introduction to Heidegger is needed to reassess his work and legacy. This book by the world-leading Heidegger scholar Peter Trawny is the first introduction to take into account the new material made available by the explosive publication of the *Black Notebooks*. Seeking neither to condemn nor excuse Heidegger's views, Trawny directly confronts and elucidates the most problematic aspects of his thought. At the same time, he provides a comprehensive survey of Heidegger's development, from his early writings on phenomenology and his magnum opus, *Being and Time*, to his later writings on poetry and technology. Trawny captures the extraordinary significance and breadth of fifty years of philosophical production, all against the backdrop of the tumultuous events of the twentieth century. This concise introduction will be required reading for the many students and scholars in philosophy and critical theory who study Heidegger, and it will be of great interest to general readers who want to know more about one of the major figures of contemporary philosophy.

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