

## Faces Eine Geschichte Des Gesichts

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Menschengesichte Taylor & Francis

An examination of interactions between sight and hearing in Italian church decoration from 1260-1320. Giotto and other artists used naturalism to activate worshipers' spiritual listening, a source of anxiety for authorities in this "age of vision." This book has received the Weiss-Brown Publication Subvention Award from the Newberry Library, supporting the publication of outstanding works on European civilization before 1700 in the areas of music, theater, French or Italian literature, and cultural studies.

Randgänge des Gesichts Walter de Gruyter GmbH & Co KG

This volume explores the relationship between temporality and presence in medieval artworks from the third to the sixteenth centuries. It is the first extensive treatment of the interconnections between medieval artworks' varied presences and their ever-shifting places in time. The volume begins with reflections on the study of temporality and presence in medieval and early modern art history. A second section presents case studies delving into the different ways medieval artworks once created and transformed their original viewers' experience of the present. These range from late antique Constantinople, early Islamic Jerusalem and medieval Italy, to early modern Venice and the Low Countries. A final section explores how medieval artworks remain powerful and relevant today. This section includes case studies on reconstructing presence in medieval art through embodied experience of pilgrimage, art historical research and museum education. In doing so, the volume provides a first dialog between museum educators and art historians on the presence of medieval artifacts. It includes contributions by Hans Belting, Keith Moxey, Rika Burnham and others.

Animals and Humans in German Literature, 1800-2000 Walter de Gruyter GmbH & Co KG  
La 4e de couverture indique : "Malte Dominik Krüger zeigt, dass die (evangelische) Religion im menschlichen Bildvermögen verankert ist. Damit werden religionskritische Vorbehalte und neueste Entdeckungen der Kulturwissenschaften aufgenommen. Der spätmoderne Protestantismus

erscheint so als kritische, inszenierungssensible und kreative Bildreligion."

Nachdenken Walter de Gruyter GmbH & Co KG

Wer über das Gesicht nachdenkt, befasst sich in der Regel mit seiner Ansicht, Präsenz und Zugewandtheit. Das Buch eröffnet eine andere Perspektive, indem es sein Interesse auf theoretische, bildliche und literarische Positionen richtet, die das Gesicht geradezu vermeiden und aussparen. Geleschte, geleerte, verschattete, fragmentierte, verdrehte oder rückansichtige Gesichter rühren epistemologisch an den Rand des Erkennbaren. Vielfältige Deutungen, Ansprüche, Wünsche und Zuschreibungen, die sich seit Jahrhunderten auf dem Gesicht konzentrieren, stehen einer bündig entwickelten Geschichte des Gesichts im Wege. In den Blick geraten religions-, wissens-, literatur- und kunsthistorische Zäsuren, in denen sich ein je neuartiger Bezug von Gesichtszeichen und Bildgebung formiert.

Faces Routledge

Luca Del Baldo's Visionary Academy of Ocular Mentality is an extraordinary testament in the recent history of visual studies. It brings together a group of outstanding scholars who have devoted their lives to art history, philosophy, history, ethnology, focussing predominantly on questions of human perception and imagination. Working from photographs provided by the scholars, Luca del Baldo painted his series of 96 portraits reproduced in this book. The portraits are accompanied by texts written by the persons portrayed, in response to their portrayal, and as an exchange: the artist gifted the original painting to the portrayed person, and the portrayed gifted her or his response. "The result is a unique and profound conversation between image and text focussed on the enigma of the human face in all its mediations." (W.J.T. Mitchell)

Aesthetic Experiences and Classical Antiquity Mohr Siebeck

Provides a broad view of the history and current state of scholarship on the art of the ancient Near East This book covers the aesthetic traditions of Mesopotamia, Iran, Anatolia, and the Levant, from Neolithic times to the end of the Achaemenid Persian Empire around 330

BCE. It describes and examines the field from a variety of critical perspectives: across approaches and interpretive frameworks, key explanatory concepts, materials and selected media and formats, and zones of interaction. This important work also addresses both traditional and emerging categories of material, intellectual perspectives, and research priorities. The book covers geography and chronology, context and setting, medium and scale, while acknowledging the diversity of regional and cultural traditions and the uneven survival of evidence. Part One of the book considers the methodologies and approaches that the field has drawn on and refined. Part Two addresses terms and concepts critical to understanding the subjects and formal characteristics of the Near Eastern material record, including the intellectual frameworks within which monuments have been approached and interpreted. Part Three surveys the field's most distinctive and characteristic genres, with special reference to Mesopotamian art and architecture. Part Four considers involvement with artistic traditions across a broader reach, examining connections with Egypt, the Aegean, and the Mediterranean. And finally, Part Five addresses intersections with the closely allied discipline of archaeology and the institutional stewardship of cultural heritage in the modern Middle East. Told from multiple perspectives, A Companion to Ancient Near Eastern Art is an enlightening, must-have book for advanced undergraduate and graduate students of ancient Near East art and Near East history as well as those interested in history and art history. Ephemere und lebhaftig Cornell University Press

Eight case studies focus on a specific group of European Empress consorts and Queen regnants from the 17th to the 20th century and their relationship to the media, using a unique, comparative, cross-media, and cross-period approach.

Revolts and Political Violence in Early Modern Imagery Routledge

Vergänglichkeit und Tod bleiben selbst in der hochtechnologischen Aufgerüstetheit unserer Kultur das Gewaltige, das Drohende – der individuelle, bisweilen gemeinsame Feind. Den Zeichen des Alterns soll

vorgebeugt werden, gegen Falten als sichtbare Spuren der Zeit angeknüpft werden: Glättete gilt als attraktiv und erstrebenswert. Mit "Gespannte Gesichter" erkundet Paul Divjak die Wahrnehmung des mediatisierten Gesichts nach dem Schönheitschirurgischen Eingriff. "Die Trauer in den Fingerspitzen" folgt den Repräsentationen des Todes und Ausdrucksformen von Trauer, Gedenken und Erinnern in der digitalisierten Gesellschaft und sorgt dabei für unerwartete Wiederbegegnungen mit längst vergessen geglaubten Kulturmustern. Authors and Apparatus John Wiley & Sons

Photographic stills of women, appearing in both press coverage and relief campaigns, have long been central to the documentation of war and civil conflict. Images of non-Western women, in particular, regularly function as symbols of the misery and hopelessness of the oppressed. Featured on the front pages of newspapers and in NGO reports, they inform public understandings of war and peace, victims and perpetrators, but within a discourse that often obscures social and political subjectivities. Uniquely, this book deconstructs – in a systematic, gender-sensitive way – the repetitive circulation of certain images of war, conflict and state violence, in order to scrutinize the role of photographic tropes in the globalized visual sphere. Zarzycka builds on feminist theories of representations of war to explore how the concepts of femininity and war secure each other's intelligibility in photographic practices. This book examines the complex connections between photographic tropes and the individuals and communities they represent, in order to rethink the medium of photography as a discursive and political practice. This book interrogates both the structure and transmission of contemporary encounters with war, violence, and conflict. It will appeal to advanced students and scholars of gender studies, visual studies, media studies, photography theory, cultural anthropology, cultural studies, and trauma and memory studies.

Incomprehensible Certainty Cambridge Scholars Publishing

Bei der Bestattung kultivieren die christlichen Kirchen seit jeher ihren Umgang mit der Unumkehrbarkeit von Lebenswegen. In Wort und Ritus kommen Lebensdeutungen zur Darstellung, auf die es längst keine Deutungsmonopole mehr gibt. Die Bestattungskultur hat sich in vielfältiger Weise ausdifferenziert. Der unmittelbare Umgang mit dem toten Körper ist heute weitgehend der privaten Sphäre entzogen und wird an professionelle Instanzen delegiert. Der Markt und die gängigen kulturellen Umgangsformen bestimmen zunehmend

die sepulkrale Ästhetik. Traditionelle Liturgien treffen auf spätmoderne Ritendesign, immer mehr finden sich auch Simulacren von Tod und Trauer im Internet. Die Beziehung zum Tod und zu seinen sozialen Folgen hat längst schon Anteil an der allgemeinen kulturellen Beschleunigung. In dem vorliegenden Sammelband sollen diese Prozesse verstehend nachgezeichnet und praktisch-theologisch eingeordnet werden. Dies geschieht in interdisziplinärer Weite und in Augenhöhe mit kulturwissenschaftlichen Erkenntnissen.

Women and Images of Men in Cinema Cambridge University Press

Thomas Pfau's study of images and visual experience is a tour de force linking Platonic metaphysics to modern phenomenology and probing literary, philosophical, and theological accounts of visual experience from Plato to Rilke. Incomprehensible Certainty presents a sustained reflection on the nature of images and the phenomenology of visual experience. Taking the "image" (eikon) as the essential medium of art and literature and as foundational for the intuitive ways in which we make contact with our "lifeworld," Thomas Pfau draws in equal measure on Platonic metaphysics and modern phenomenology to advance a series of interlocking claims. First, Pfau shows that, beginning with Plato's later dialogues, being and appearance came to be understood as ontologically distinct from (but no longer opposed to) one another. Second, in contrast to the idol that is typically gazed at and visually consumed as an object of desire, this study positions the image as a medium whose intrinsic abundance and excess reveal to us its metaphysical function—namely, as the visible analogue of an invisible, numinous reality. Finally, the interpretations unfolded in this book (from Plato, Plotinus, Pseudo-Dionysius, John Damascene via Bernard of Clairvaux, Bonaventure, Julian of Norwich, and Nicholas of Cusa to modern writers and artists such as Goethe, Ruskin, Turner, Hopkins, Cézanne, and Rilke) affirm the essential complementarity of image and word, visual intuition and hermeneutic practice, in theology, philosophy, and literature. Like Pfau's previous book, Minding the Modern, Incomprehensible Certainty is a major work. With over fifty illustrations, the book will interest students and scholars of philosophy, theology, literature, and art history.

Gespannte Gesichter und Die Trauer in den Fingerspitzen University of Pennsylvania Press

With so much of the global population living on the move, away from their homelands, and in diasporic communities, death and mourning practices are inevitably impacted. Transnational Death brings together eleven cutting-edge articles from the emerging field of

transnational death studies. By highlighting European, Asian, North American, and Middle Eastern perspectives, the collection provides timely and fresh analysis and reflection on people's changing experiences with death in the context of migration over time. First beginning with a thematic assessment of the field of transnational death studies, readers then have the opportunity to delve into case studies that examine experiences with death and mourning at a distance from the viewpoints of Family, Community, and Commemoration. The chapters highlight complicated issues confronting migrants, their families, and communities, including: negotiations of burial preferences and challenges of corpse repatriation; the financial costs of providing end-of-life care, travel at times of death, and arranging culturally appropriate funerals and religious services; as well as the emotional and sociocultural weight of mourning and commemoration from afar. Overall, Transnational Death provides new insights on identity and belonging, community reciprocity, transnational communication, and spaces of mourning and commemoration.

Written Faces Univ of California Press

This book deals with processes of reception in visual arts. Images (in the broadest sense) from different cultures and times are examined. The volume focuses on two key interpretations of reception. On the one hand, reception is understood as a concept of repetition and revision spanning different cultures and time periods. On the other hand, reception is also seen as the process of perceiving images. Both ways of understanding can be described by the metaphor of migration of images: in the first case, images migrate from one medium to another; in the second case, they migrate from the artefact into the human body. The contributions to this volume cover a variety of approaches coming from different disciplines such as Ancient Oriental philology, English and American studies, classical studies, classical archaeology, communication studies, cultural studies, art history, aesthetics, literature, media studies, philosophy, journalism, Romance studies, sociology, Near Eastern archaeology, prehistory, and classical studies.

The Ashgate Research Companion to Dutch Art of the Seventeenth Century Böhlau Verlag Köln Weimar



This volume is dedicated to the elusive category of the Hitchcock Touch, the qualities and techniques which had manifested in Alfred Hitchcock's own films yet which cannot be limited to the realm of Hitchcockian cinema alone. While the first section of this collection focuses on Hitchcock's own films and the various people who made important artistic contributions to them, the subsequent chapters draw wider circles. Case studies focusing on the branding effects associated with Hitchcockian cinema and its seductive qualities highlight the paratextual dimension of his films and the importance of his well-publicized persona, while the final section addresses both Hitchcock's formative period, as well as other filmmakers who drew upon the Hitchcock Touch. The collection not only serves as an introduction to the field of Hitchcock scholarship for a wider audience, it also delivers in-depth assessments of the lesser-known early period of his career, in addition to providing new takes on canonical films like *Vertigo* (1958) and *Frenzy* (1972). *Gendered Tropes in War Photography* Nomos Verlag

This two-volume handbook provides readers with a comprehensive interpretation of globality through the multifaceted prism of the humanities and social sciences. Key concepts and symbolizations rooted in and shaped by European academic traditions are discussed and reinterpreted under the conditions of the global turn. Highlighting consistent anthropological features and socio-cultural realities, the handbook gathers coherently structured articles written by 110 professors in the humanities and social sciences at Bonn University, Germany, who initiate a global dialogue on meaningful and sustainable notions of human life in the age of globality. Volume 1 introduces readers to various interpretations of globality, and discusses notions of human development, communication and aesthetics. Volume 2 covers notions of technical meaning, of political and moral order, and reflections on the shaping of globality.

Schnitzlers "Fräulein Else" und die Nackte Wahrheit John Wiley & Sons

Geschichten spiegeln sich oft in Gesichtern wider sowie man auch in Gesichtern lesen kann und sich seine ganz eigene Geschichte daraus machen wird. Aus Geschriebenem ein Gesicht entstehen zu lassen und umgekehrt, darum geht es in diesem Buch.

A Companion to Intellectual History BRILL

Das Wortpaar »ephemer und leibhaftig« steht für Besonderheit und Substanz einer jeden theatralen

Aufführung. Wenn wir ins Theater gehen, uns eine Aufführung unter dem Aspekt der Vergänglichkeit (des Ephemeren) des Physischen (Leibhaftigen) ansehen und uns darauf einlassen, dem Sterben und dem Tod zuzuschauen, überwinden wir gleichsam die körperlichen Grenzen. Wir sind, ebenso wie eine Theateraufführung, vergänglich in unserer physischen Präsenz. Auf vier Lektüreebenen findet in diesem Band eine Annäherung daran statt: Es geht um einen an der Praxis orientierten schauspieltheoretischen Diskurs und einen theateranthropologischen Beitrag. Eine grundlegende theaterhistoriographische Aufbereitung, im Rahmen derer die Theaterformen, -strukturen, und Visionen der Theatermacher\_innen Ariane Mnouchkine, Carmelo Bene und Jerzy Grotowski im Mittelpunkt stehen, führt in letzter Konsequenz zu theaterphilosophischen und existentiellen Fragen nach Leben, Sterben und Tod. The word pair "ephemeral and physical presence" implies the particularity and substance of each theatre performance. When we go to the theatre, watch a performance under the aspect of the ephemeral and physical presence, and dive into the scene of dying and death, we overcome physical boundaries. We as well as the theatre performance are ephemeral in our physical presence. These aspects will be analysed in this volume on four levels, which presents a practice-oriented theatrical-theoretical discourse and a theatrical-anthropological contribution. Additionally, a profound theatrical-historiographic work in which theatrical forms, structures and visions of theatre directors such as Ariane Mnouchkine, Carmelo Bene and Jerzy Grotowski are being focused on, eventually leads to theatrical-philosophical and significant questions of life, dying and death.

The Palgrave Handbook of Image Studies Springer

Offering readings of a range of fictional and biographical texts, including work by Richard Selzer, Nathaniel Hawthorne, Gaston Leroux, Willa Cather, Natalie Kusz, and Lucy Grealy, this book examines reactions to facially disfigured

people on the basis of Emmanuel Levinas' ethics of the face. Drawing on Levinas' concern with the holistic dimension of the face as an encounter with the other's "whole person" and the sense of moral obligation that this instils in us—a sense that disfigurement disrupts by drawing our attention to the disfigurement as a "spectacle" and threatening to limit our view of that individual—the author explores how we react to the facially disfigured and how we ought to react. *Das andere Bild* Christi University of Notre Dame Press

This handbook brings together the most current and hotly debated topics in studies about images today. In the first part, the book gives readers an historical overview and basic diachronical explanation of the term image, including the ways it has been used in different periods throughout history. In the second part, the fundamental concepts that have to be mastered should one wish to enter into the emerging field of Image Studies are explained. In the third part, readers will find analysis of the most common subjects and topics pertaining to images. In the fourth part, the book explains how existing disciplines relate to Image Studies and how this new scholarly field may be constructed using both old and new approaches and insights. The fifth chapter is dedicated to contemporary thinkers and is the first time that theses of the most prominent scholars of Image Studies are critically analyzed and presented in one place. *The Bonn Handbook of Globality* Routledge

Digitale Bilder werfen ethische Fragen auf, die bislang kaum Aufmerksamkeit gefunden haben. Die diskreten Pixel digitaler Bilder lassen sich frei kombinieren. Zugleich ermöglicht das Netz eine im Vergleich zur Verbreitung analoger Bilder ungleich größere Kontrolle. Die Folgen für die visuelle Gegenwartskommunikation wie auch für das kulturelle visuelle Gedächtnis sind erst in Umrissen erkennbar. Kann es überhaupt eine angewandte Ethik digitaler Bilder geben? Welchen Inhalt könnte eine solche normative Ethik haben? Und schließlich: In welchem Verhältnis stehen Ethik und das Recht digitaler Bilder zueinander? Der Band versammelt die Beiträge einer von der DFG geförderten interdisziplinären deutsch-italienischen Tagung in der Villa Vigoni. Mit Beiträgen von Prof. Gianmaria Ajani, Prof. Tiziana Andina, Dr. Eva-Maria Bauer, Dr. Davide Dal Sasso, Prof. Dr. Thomas Dreier, PD Dr. Johannes Eichenhofer, Prof. Maurizio Ferraris, Prof. Dr. Christophe Geiger, Prof. Dr. Dr. h.c. Werner Gephart, Olivia Hägle, Prof. Wybo Houkes, Dr. Lisa

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