

Abstraction And Empathy A Contribution To The Psychology Of Style

Why do colleges and churches travel to help distant others and what does transnational civic engagement actually accomplish?

During the period in which Expressionist artists were active in central Europe, art historians were producing texts which also began to be characterized evocatively as 'expressionist', yet the notion of an expressionist art history has yet to be fully explored in historiographic studies of the discipline. This anthology offers a cross-section of noteworthy art history texts that have been described as expressionist, along with critical commentaries by an international group of scholars. Written between 1912 and 1933, the primary sources have been selected from the published scholarship of both recognized and less-familiar figures in the field's Germanic tradition: Wilhelm Worringer, Fritz Burger, Ernst Heidrich, Max Dvor? Heinrich W?lfflin, and Carl Einstein. Translated here for the first time, these examples of an expressionist turn in art history, along with their secondary analyses and the book's introduction, offer a productive lens through which to re-examine the practice and theory of art history in the early twentieth century.

Invisible Cathedrals places Wilhelm Worringer in the foreground of discussions of Expressionism and German Modernism for the first time. These essays not only reveal the complexities of his individual works, such as Abstraction and Empathy (1908) and Form Problems of the Gothic (1911), they also examine his lesser-known books and essays of the

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post-World War I years, the 1920s, and beyond. *Invisible Cathedrals* offers both a basic introduction to Worringer's writings and their broad influence, and a profound and detailed revisionist analysis of his significance in German and European Modernism. It also provides the most comprehensive bibliography to date of his own work and of the scattered criticism devoted to Worringer in different disciplines. Worringer's works were provocative, widely read, and often reprinted and were highly influential among artists and writers in Germany. As a result, they both raised suspicion in his own academic discipline of art history and excited discussion in other diverse fields, such as literary and social theory, psychology, and film theory. Worringer emerges here not solely as a scholarly commentator on the history of art, but also as an activist scholar who engaged his historical criticism of other periods directly in the production of culture in his own time. Contributors are Magdalena Bushart, Neil H. Donahue, Charles W. Haxthausen, Michael W. Jennings, Joseph Masheck, Geoffrey Waite, and Joanna E. Ziegler.

In 1911 Vasily Kandinsky published the first edition of 'On the Spiritual in Art', a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist. For many artists of late Imperial Russia – a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy centuries before – questions of religion and spirituality were of paramount importance. As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century, their relationship with 'the spiritual' – broadly defined – was inextricably linked to their roles as pioneers of modernism. This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to

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mid-twentieth centuries. Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names, such as Kazimir Malevich, Mikhail Larionov, and Natalia Goncharova, and introduce less well-known figures, such as the Georgian artists Ucha Japaridze and Lado Gudiashvili, and the craftswoman and art promoter Aleksandra Pogosskaia. Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context, *Modernism and the Spiritual in Russian Art: New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re-examination of the role of religion and spirituality in the visual arts in late Imperial Russia. Of interest to historians and enthusiasts of Russian art, culture, and religion, and those of international modernism and the avant-garde, it offers innovative readings of a history only partially explored, revealing uncharted corners and challenging long-held assumptions.

Inhalt: Birgit TAUTZ: Introduction: Color and Ethnic Difference or Ways of Seeing Part I: 1800 Gudrun HENTGES: Die Erfindung der 'Rasse' um 1800 - Klima, Säfte und Phlogiston in de Rassentheorie Immanuel Kants Wendy SUTHERLAND: Black Skin, White Skin and the Aesthetics of the Female Body in: Karl Friedrich Wilhelm Ziegler's Die Mohrinn Daniel PURDY: The Whiteness of Beauty: Weimar Neo-Classicism and the Sculptural Transcendence of Color Assenka OKSILOFF: The Eye of the Ethnographer: Adalbert von Chamisso's Voyage Around the World Part II: 1900 Thomas R. MILLER: Seeing Eyes, Reading Bodies: Visuality, Race and Color Perception or a Threshold in the History of Human Sciences Andreas MICHEL: "Our European Arrogance": Wilhelm Worringer and Carl Einstein on Non-European Art Nana BADENBERG: Mohrenwäschen, Völkerschauen: Der Konsum des Schwarzen um 1900

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Fatima EL-TAYEB: "We are Germans, We are Whites, and We Want to Stay White!" African Germans and Citizenship in the early 20th Century Part III: 2000 Uli LINKE: Shame on the Skin: Post-Holocaust Memory and the German Aesthetics of Whiteness Christine ACHINGER: Colouring the invisible: The figure of the 'black drug dealer' as a projection of socially produced fears Helen CAFFERTY: Orfeo and Sam: Racial, Sexual, and Ethnic Otherness in Dörrie's Keiner liebt mich (1994) and Sanoussi-Bliss' Zurück auf los (1999) Birgit TAUTZ: Epilog: Farblose Räume

It has long been an accepted assumption that the abstracted mode of visual representation that emerged in late antiquity reflected a collective shift from the outer-directed and 'material' world-view of classical antiquity to an inner-directed, 'spiritual' mentality informed by Christianity: the purpose of this volume is to offer a more nuanced and diverse image of the nature and meanings of abstraction and symbolism in late antique and early medieval art, beyond normative interpretation models, and from a number of different methodological and interpretative perspectives. In ten chapters, ten authors specialised in various fields of late-antique and Byzantine art explore the historiographical background of the 'spiritual' interpretation paradigm, neuroscientific and theological dimensions of Christian visual aesthetics, meanings and motive factors behind apparently wholly abstract and aniconic compositions, symbolic motifs and schemes for visualising cosmic order and the cosmic state of Christ, and the re-use of symbolic Greco-Roman themes in Christian contexts. The result is a multi-focal image of late antique abstraction and symbolism that illuminates the heterogeneity and complexity of the phenomena and of their study.

New essays examining the complex period of rich artistic ferment that was German literary

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Expressionism.

2014 Reprint of 1953 New York Edition. Full facsimile of the original edition, not reproduced with Optical Recognition Software. In this text, Worringer identifies two opposing tendencies pervading the history of art from ancient times through the Enlightenment. He claims that in societies experiencing periods of anxiety and intense spirituality, such as those of ancient Egypt and the Middle Ages, artistic production tends toward a flat, crystalline "abstraction," while cultures that are oriented toward science and the physical world, like ancient Greece and Renaissance Italy, are dominated by more naturalistic, embodied styles, which he grouped under the term "empathy." As was traditional for art history at the time, Worringer's book remained firmly engaged with the past, ignoring contemporaneous artistic production. Yet in the wake of its publication-just one year after Pablo Picasso painted his masterpiece "Les Femmes d'Alger (O. J.)"- "Abstraction and Empathy" came to be seen as fundamental for understanding the rise of Expressionism and the role of abstraction in the early twentieth century.

This book digs into the complex archaeology of empathy illuminating controversies, epistemic problems and unanswered questions encapsulated within its cross-disciplinary history. The authors ask how a neutral innate capacity to directly understand the actions and feelings of others becomes charged with emotion and moral values associated with altruism or caregiving. They explore how the discovery of the mirror neuron system and its interpretation as the neurobiological basis of empathy has stimulated such an enormous body of

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research and how in a number of these studies, the moral values and social attitudes underlying empathy in human perception and action are conceptualized as universal traits. It is argued that in the humanities the historical, cultural and scientific genealogies of empathy and its forerunners, such as *Einfühlung*, have been shown to depend on historical preconditions, cultural procedures, and symbolic systems of production. The multiple semantics of empathy and related concepts are discussed in the context of their cultural and historical foundations, raising questions about these cross-disciplinary constellations. This volume will be of interest to scholars of psychology, art history, cultural research, history of science, literary studies, neuroscience, philosophy and psychoanalysis.

Domesticating the Invisible examines how postwar notions of form developed in response to newly perceived environmental threats, in turn inspiring artists to model plastic composition on natural systems often invisible to the human eye. Melissa S. Ragain focuses on the history of art education in Cambridge, Massachusetts, to understand how an environmental approach to form inspired new art programs at Harvard and MIT. As they embraced scientific theories of composition, these institutions also cultivated young artists as environmental agents who could influence urban design and contribute to an ecologically sensitive public sphere. Ragain combines institutional and intellectual histories to

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map how the emergency of environmental crisis altered foundational modernist assumptions about form, transforming questions about aesthetic judgment into questions about an ethical relationship to the environment.

No study of modern theater is complete without a thorough understanding of the enormous influence of visionary genius Edward Gordon Craig. Born in England in 1872, Craig went on to become famous world-wide as an actor, manager, director, playwright, designer, and most importantly an author and theorist, whose books were translated into German, Russian, Japanese, Dutch, Hungarian, and Danish. Although an essential parallel to the European avant-garde, Craig was often read as "exceptional" and highly innovative in his native Britain, thus, *The Mask* not only appears as Craig's main cosmopolitan project but also at times functions as a surrogate stage for his experiments in theater practice. The book has a comprehensive chronology, extensive notes and a bibliography making it an essential text for undergraduates, postgraduates, actors, theatre professionals, designers, directors, researchers and writers in the fields of theatre studies (especially theater set and lighting) and theater history. New York Post Best Book of 2016 We often think of our capacity to experience the suffering of others as the ultimate source of goodness. Many of our wisest policy-makers, activists, scientists, and philosophers agree that the only problem

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with empathy is that we don't have enough of it. Nothing could be farther from the truth, argues Yale researcher Paul Bloom. In *AGAINST EMPATHY*, Bloom reveals empathy to be one of the leading motivators of inequality and immorality in society. Far from helping us to improve the lives of others, empathy is a capricious and irrational emotion that appeals to our narrow prejudices. It muddles our judgment and, ironically, often leads to cruelty. We are at our best when we are smart enough not to rely on it, but to draw instead upon a more distanced compassion. Basing his argument on groundbreaking scientific findings, Bloom makes the case that some of the worst decisions made by individuals and nations—who to give money to, when to go to war, how to respond to climate change, and who to imprison—are too often motivated by honest, yet misplaced, emotions. With precision and wit, he demonstrates how empathy distorts our judgment in every aspect of our lives, from philanthropy and charity to the justice system; from medical care and education to parenting and marriage. Without empathy, Bloom insists, our decisions would be clearer, fairer, and—yes—ultimately more moral. Brilliantly argued, urgent and humane, *AGAINST EMPATHY* shows us that, when it comes to both major policy decisions and the choices we make in our everyday lives, limiting our impulse toward empathy is often the most compassionate choice we can make.

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The 35th anniversary of this classic of art theory.

In many anthologies of art, sculpture is given short shrift in relation to other media, if it is treated at all. *Modern Sculpture Reader* aims to rectify this situation by presenting a collection of important texts that have defined sculpture's radically changing status and role since the end of the nineteenth century, a time marked by a general reappraisal of the forms and functions of art. From the rigorously theoretical to the experimental and poetic, *Modern Sculpture Reader* offers a lively discourse on the medium by a range of artists, writers, critics, and poets—Marcel Duchamp, Louise Bourgeois, Claes Oldenberg, André Breton, Ezra Pound, and Clement Greenberg—in a variety of genres: poems, lectures, transcribed interviews, newspaper and magazine articles, and artists' statements. These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice. Many of the essays highlight key ongoing concerns such as sculpture's physical properties and conditions of display, both of which have important implications for the viewer's tactile and emotional interaction with sculptural works.

Key Writers on Art: The Twentieth Century offers a unique and authoritative guide to modern responses to art. Featuring 48 essays on the most important

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twentieth century writers and thinkers and written by an international panel of expert contributors, it introduces readers to key approaches and analytical tools used in the study of contemporary art. It discusses writers such as Adorno, Barthes, Benjamin, Freud, Greenberg, Heuser, Kristeva, Merleau-Ponty, Pollock, Read and Sontag.

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Metaphorical Materialism: Art in New York in the Late 1960s is a volume of essays on the relationship between materiality and materialism in the work of Carl Andre, Robert Smithson, Richard Serra, Eva Hesse and Lawrence Weiner.

An examination of visual and discursive connections between Expressionist art and commercial posters to show the equal importance of the aesthetic, utilitarian, and commercial in German modernism.

The culmination of three decades of study and research in the area of child and developmental psychology.

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

This book advances knowledge about the measurement of empathy, using the Basic Empathy Scale (BES), and how empathy is related to offending, aggression, and bullying in community and incarcerated groups. Empathy is widely accepted as one of the most important individual factors that is related to offending, aggression, and bullying, and it is common in many intervention projects to aim to improve empathy in order to reduce offending, aggression, and bullying. The BES was constructed by Jolliffe and Farrington (2006) and has been widely used

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in a number of countries. This book presents a collection of papers exploring the application of BES in 10 different countries (England, Portugal, Spain, Poland, Italy, the Netherlands, Croatia, Australia, Canada, and the USA). Each chapter reviews the use of the BES in that particular jurisdiction, its psychometric properties, and its importance in relation to offending, aggression, and bullying. The research includes samples from primary schools, secondary schools, and the community, as well as those who are justice-involved and on probation, in prisons and secure psychiatric hospitals. In bringing together this broad range of contributions, the book concludes with wider implications for intervention, policy, and practice. This book will be valuable for students, academics, and practitioners who are interested in developing their understanding of the complex link between empathy and a range of antisocial behaviours. This book traces artists' theories of constructive space in the first half of the twentieth century. Drawing on these concepts and recent theories on space, it develops a methodology termed 'Spatial Art History' that conceives of artworks as physical spatio-temporal things, which produce the social, to overcome the reductive understanding of art as a mere mirror or facilitator of society.

"This book makes a decisive and controversial contribution to the history of musical modernism. Moricz radically but thoroughly scrutinizes concepts of Jewish identity, and in doing so re-orders our understanding of 'Jewish music' as an outgrowth of nationalist, racist and utopian ideologies. The scholarship is superior in every respect. Jewish Identities is destined to become a seminal work in the reception history of European musical modernism. An absolutely outstanding and intellectually brilliant work."—Harry White, author of *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970*

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Empathy: A History tells the fascinating and largely unknown story of the first appearance of empathy in 1908 and tracks its shifting meanings over the following century. Despite the word's ubiquity today, few realize that it began as a translation of *Einfühlung* ("in-feeling"), a term in German psychological aesthetics that described how spectators projected their own feelings and movements into objects of art and nature. Remarkably, this early conception of empathy transformed into its opposite over the ensuing decades. Social scientists and clinical psychologists refashioned empathy to require the deliberate putting aside of one's feelings to more accurately understand another's. By the end of World War II, interpersonal empathy entered the mainstream, appearing in advice columns, popular radio and TV, and later in public forums on civil rights. Even as neuroscientists continue to map the brain correlates of empathy, its many dimensions still elude strict scientific description. This meticulously researched book uncovers empathy's historical layers, offering a rich portrait of the tension between the reach of one's own imagination and the realities of others' experiences. Recent work on empathy theory, research, and applications, by scholars from disciplines ranging from neuroscience to psychoanalysis. There are many reasons for scholars to investigate empathy. Empathy plays a crucial role in human social interaction at all stages of life; it is thought to help motivate positive social behavior, inhibit aggression, and provide the affective and motivational bases for moral development; it is a necessary component of psychotherapy and patient-physician interactions. This volume covers a wide range of topics in

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empathy theory, research, and applications, helping to integrate perspectives as varied as anthropology and neuroscience. The contributors discuss the evolution of empathy within the mammalian brain and the development of empathy in infants and children; the relationships among empathy, social behavior, compassion, and altruism; the neural underpinnings of empathy; cognitive versus emotional empathy in clinical practice; and the cost of empathy. Taken together, the contributions significantly broaden the interdisciplinary scope of empathy studies, reporting on current knowledge of the evolutionary, social, developmental, cognitive, and neurobiological aspects of empathy and linking this capacity to human communication, including in clinical practice and medical education.

In the early days of Pong and Pac Man, video games appeared to be little more than an idle pastime. Today, video games make up a multi-billion dollar industry that rivals television and film. The Video Game Theory Reader brings together exciting new work on the many ways video games are reshaping the face of entertainment and our relationship with technology. Drawing upon examples from widely popular games ranging from Space Invaders to Final Fantasy IX and Combat Flight Simulator 2, the contributors discuss the relationship between video games and other media; the shift from third- to first-person games; gamers

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and the gaming community; and the important sociological, cultural, industrial, and economic issues that surround gaming. The Video Game Theory Reader is the essential introduction to a fascinating and rapidly expanding new field of media studies.

William Faulkner was one of the few major writers of the period following World War I to retain a sense of the place of abstractions in life and in art. Faulkner saw life as a process of flux and change and abstractions as a means of either denying actuality or of coping with change and providing a solid touchstone in the flux. William Faulkner: The Abstract and the Actual is the first critical study of Faulkner to examine in depth the theme of evasion and distortion of existence through abstractions—a theme that can be found to a greater or lesser degree in every Faulkner novel. The book covers the entire seventeen-novel canon and includes discussions of a significant number of short stories. Its thematic organization points out the unity and continuity of Faulkner's work. Examining the interrelationships between Faulkner's fiction and modern thinking, Panthea Broughton shows the insight Faulkner had into the philosophical problem of the abstract versus the actual. She concludes that the central dilemma in Faulkner's fiction—resistance to flux or change—is also one of the salient problems of the modern world.

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This handbook provides readers with a well-illustrated and readable comparative guide to proportion systems in architecture, setting out the mathematical principles that underlie the main systems and illustrating these with examples of their use in historical and modern buildings. The main body of the text traces the interplay of abstraction and empathy through the history of science, philosophy and architecture from the early Greeks through to the two early twentieth-century architects who made proportion the focus of their work: Le Corbusier and Van der Laan. The book ends with a reflection on the present and future role of proportion in architecture.

Modernism and Masculinity investigates the varied dimensions and manifestations of masculinity in the modernist period. Thirteen essays from leading scholars reframe critical trends in modernist studies by examining distinctive features of modernist literary and cultural work through the lens of masculinity and male privilege. The volume attends to masculinity as an unstable horizon of gendered ideologies, subjectivities and representational practices, allowing for fresh interdisciplinary treatments of celebrated and lesser-known authors, artists and theorists such as D. H. Lawrence, Ezra Pound, Henry Roth, Theodor Adorno and Paul Robeson as well as modernist avant-garde movements such as vorticism, surrealism and futurism. As diverse as the

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masculinities that were played out across the early twentieth century, the approaches and arguments featured in this collection will appeal especially to scholars and students of modernist literature and culture, gender studies and English literature more broadly.

By recasting instances of 'German' cultural production around the turns of centuries – 1800, 1900, 2000 – the essays in this volume examine the role that color has played in perceiving and representing ethnic difference. In innovative essays, literary scholars, historians, anthropologists and art historians support an overarching thesis: that the 'origins' of a modern, 'ethnic' imagination, inscribe patterns of seeing, whereas more recent developments involve processes of de-colorization and metaphorization. By preserving the difference in disciplinary approaches, methods and writing styles, the volume presents a genuinely interdisciplinary approach to German Studies, and is therefore of interest to Germanists, as well as to all others engaged in the study and scholarship of German Culture. Contributors: Christine Achinger, Nana Badenberg, Helen Cafferty, Fatima El-Tayeb, Gudrun Hentges, Uli Linke, Andreas Michel, Thomas Miller, Daniel Purdy, Assenka Oksiloff, Wendy Sutherland, Birgit Tautz. Der Band untersucht die Rolle der Farbe in Prozessen der Wahrnehmung und Darstellung ethnischer Unterschiede in der deutschsprachigen Kultur an drei

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Jahrhundertwenden: 1800, 1900, 2000. Die interdisziplinären Essays von Literaturwissenschaftlern, Historikern, Anthropologen und Kunsthistorikern bieten Lesarten, die sich auf vielfältige Phänomene beziehen und die These unterstützen, daß das Ethnische zunächst überwiegend visuell vorgestellt und versprachlicht wurde, bevor es einer zunehmenden Metaphorisierung und "Entfärbung" unterlag. Die angebotenen Deutungsmuster repräsentieren keine kohärente Wahrheit; vielmehr sind sie als Symptome unterschiedlicher Wissensformationen, d.h. unterschiedlicher Disziplinen, Methoden und "Schreibverfahren", zu sehen. Mit Beiträgen von Achinger, Badenberg, Cafferty, El-Tayeb, Hentges, Linke, Michel, Miller, Purdy, Oksiloff, Sutherland, Tautz. Recent decades have seen a renewed interest in the phenomenon of abstract art, particularly regarding its ability to speak to the political, social, and cultural conditions of our times. This collection of essays, which looks at historical examples of artistic practice from the early pioneers of abstraction to late modernism, investigates the ambivalent role that abstraction has played in the visual arts and cultures of the last hundred years. In addition, it explores various theoretical and critical narratives that seek to articulate new perspectives on its legacy in the visual arts. From metaphysical considerations and philosophical reflections to debates on interculturality and global perspectives, the contributors

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examine and reconsider abstraction in the visual arts from a contemporary point of view that acknowledges the many social, economic, cultural, and political aspects of artistic practice. As such, the volume progressively expands the boundaries of thinking about abstract art by engaging it in its increasingly diverse cultural environment.

Alongside the recent cultural turn in the humanities, there has been a noticeable return to ethical considerations. With regard to literature as well as other media, this has rekindled awareness of a tension, antagonism, or even disparity between ethics and aesthetics. This volume of articles takes a more systematic and cross-disciplinary approach to the widely mooted ethical turn in literature and other media than has been pursued so far. It brings together a wide range of critical perspectives from literary studies, media and cultural memory studies, and philosophy, tracing the complex and sometimes conflicting relationship between ethics and aesthetics in theoretical contexts and individual case studies as diverse as colonial architecture, nineteenth-century literary histories, and postmodern writing and art.

A ground-breaking new anthology in the Art in Theory series, offering an examination of the changing relationships between the West and the wider world in the field of art and material culture Art in Theory: The West in the World is a ground-breaking anthology

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that comprehensively examines the relationship of Western art to the art and material culture of the wider world. Editors Paul Wood and Leon Wainwright have included over 350 texts, some of which appear in English for the first time. The anthologized texts are presented in eight chronological parts, which are then subdivided into key themes appropriate to each historical era. The majority of the texts are representations of changing ideas about the cultures of the world by European artists and intellectuals, but increasingly, as the modern period develops, and especially as colonialism is challenged, a variety of dissenting voices begin to claim their space, and a counter narrative to western hegemony develops. Over half the book is devoted to 20th and 21st century materials, though the book's unique selling point is the way it relates the modern globalization of art to much longer cultural histories. As well as the anthologized material, *Art in Theory: The West in the World* contains: A general introduction discussing the scope of the collection Introductory essays to each of the eight parts, outlining the main themes in their historical contexts Individual introductions to each text, explaining how they relate to the wider theoretical and political currents of their time Intended for a wide audience, the book is essential reading for students on courses in art and art history. It will also be useful to specialists in the field of art history and readers with a general interest in the culture and politics of the modern world. The Emergence of the Fourth Dimension describes the development and proliferation of the idea of higher dimensional space in the late nineteenth- and early twentieth-

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centuries. An idea from mathematics that was appropriated by occultist thought, it emerged in the fin de siècle as a staple of genre fiction and influenced a number of important Modernist writers and artists. Providing a context for thinking of space in dimensional terms, the volume describes an active interplay between self-fashioning disciplines and a key moment in the popularisation of science. It offers new research into spiritualism and the Theosophical Society and studies a series of curious hybrid texts. Examining works by Joseph Conrad, Ford Madox Ford, H.G. Wells, Henry James, H. P. Lovecraft, and others, the volume explores how new theories of the possibilities of time and space influenced fiction writers of the period, and how literature shaped, and was in turn shaped by, the reconfiguration of imaginative space occasioned by the n-dimensional turn. A timely study of the interplay between philosophy, literature, culture, and mathematics, it offers a rich resource for readers interested in nineteenth century literature, Modernist studies, science fiction, and gothic scholarship.

'Late style' is a critical term routinely deployed to characterise the work of selected authors, composers, and creative artists as they enter their last phase of production—often, but not only, in old age. Taken at face value, this terminology merely points to a chronological division in the artist's oeuvre, 'late' being the antonym of 'early' or the third term in the triad 'early-middle-late'. However, almost from its inception, the idea of late style or late work has been freighted with aesthetic associations and

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expectations that promote it as a special episode in the artist's creative life. Late style is often characterised as the imaginative response made by exceptional talents to the imminence of their death. In their confrontation with death creative artists, critics claim, produce work that is by turns a determination to continue while strength remains, a summation of their life's work and a radical vision of the essence of their craft. And because this creative phenomenon is understood as primarily an existential response to a common fate, so late style is understood as something that transcends the particularities of place, time and medium. Critics seeking to understand late work regularly invoke the examples of Titian, Goethe, and Beethoven as exemplars of what constitutes late work, proposing that something unites the late style of authors, composers, and creative artists who otherwise would not be bracketed together and that lateness per se is a special order of creative work. The essays in this collection resist this position. Ranging across literature, the visual arts, music, and scientific work, the material assembled here looks closely at the material, biographical and other contexts in which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers, artists and composers.

Dialectic and narrative reflect the respective inclinations of philosophy and literature as disciplines that fix one another in a Sartrean gaze, admixing envy with suspicion. Ever since Plato and Aristotle distinguished scientific knowledge (episteme) from opinion

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(doxa) and valued demonstration through formal final causes over emplotment (mythos), the palm has been awarded to dialectic as the proper instrument of rational discourse, the arbiter of coherence, consistency, and ultimately of truth. The matter becomes more complicated when we recognize the various uses of the term "dialectic" in the tradition, some of which complement and even overlap the narrative domain. By confronting these concepts with one another, either de facto or ex professo, the following essays not only raise anew the ancient questions of the identities of philosophy and literature, but do so in the context of recent "postmodern" challenges to their relative autonomy. -- Back cover.

The volume assembles fresh treatments on the flâneur in literature, film and culture from a variety of angles. Its individual contributions cover established as well as previously unnoticed textual and filmic source materials in a historical perspective ranging from the late nineteenth to the early twenty-first century. The range of topics covered demonstrates the ongoing productivity of flânerie as a viable paradigm for the artistic approach to urban culture and the continuing suitability of flânerie as an analytic category for the scholarly examination of urban representation in the arts. This productiveness also extends to the questioning, re-evaluation, and enhancement of flânerie's theoretical foundations as they were laid down by Walter Benjamin and others. The work will be particularly relevant for students and scholars of literary studies, film studies and gender studies, as well as for theoretical approaches to

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flânerie as an important aspect of urban culture.

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