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Perspective Curviligne Eine Poetik Des Sehens Vom Bauhaus Zur
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A comprehensive examination of the meaning, history, and evolution of the basic notion of "literature" from antiquity to the seventeenth century.

Gaston Bachelard (1884-1962) ist in der französischen Philosophie des 20. Jahrhunderts eine bemerkenswerte Ausnahmeerscheinung. Nach P. Duhem und Abel Rey war er einer der wenigen, die die enorme Bedeutung der Wissenschaftsgeschichte für die systematische Wissenschaftstheorie lange vor Kuhn erkannt und auf epistemologischem Niveau analysiert haben. Ihm hat die Wissenschaftstheorie auch das Konzept der dem Erkenntnisprozess immanenten Hindernisse (obstacles epistemologiques) zu verdanken, deren Verständnis eigentlich erst in dieser Zeit aus der Perspektive einer evolutionären Erkenntnistheorie deutlich wird. Aber ebenso, und das macht das Schillernde dieses Philosophen aus, hat sich Bachelard um die Analyse struktureller Motive in der Literatur verdient gemacht und eine Poetologie entworfen, die dem Leitfaden des Motivs der Elemente folgt. Die vorliegende Arbeit von G. Dubrulle

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wurde bereits 1974 abgeschlossen, als für Bachelards Werk in Deutschland noch kaum Interesse bestand. Da sich das inzwischen geändert hat, mag diese Studie auch heute noch Beachtung finden.

Cinquante ans après la disparition de G. Bachelard, son œuvre reste une source d'inspiration tant pour les débats sur la rationalité scientifique que pour les interprétations de l'imagination poétique, les deux grands versants de l'esprit auxquels il a consacré des études devenues des références au-delà des frontières. Sur le socle d'un imaginaire premier, l'esprit tantôt épure les images pour faire émerger le concept, lui-même toujours dialectisé ; tantôt s'y abandonne au contact de ses propres forces inconscientes et des puissances symboliques de la nature à travers les quatre éléments (feu, eau, air, terre). Bachelard se veut ainsi le fidèle témoin des rythmes de l'esprit humain qui, à travers des expériences antagonistes, se laisse porter par un même désir de créativité incessante, qui nous conduit à accroître notre puissance d'être et notre joie d'exister. Chez Bachelard la phénoménologie des images conduit par conséquent autant vers une esthétique que vers une éthique.

Revealing much about the life of Walter Strachan, a British poet, translator, teacher, Francophile, and a passionate promoter of modern art and poetry, this volume of memoirs and correspondence tells the story of his impact on the lives and work of others. Championing visual and written art throughout his career, Strachan explored contemporary books, periodicals, galleries, and studios for treasures to celebrate, translate, and publish. Sensitive to the ebb and flow of culture, he cultivated relationships with artists and to art which come to

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light in this collection of letters from the 1930s to the 1980s, illustrations of his own art and publications, and a bibliography of the more than 50 books in which he had a hand. Providing insight into other poets such as Sylvia Townsend Warner and Cecily Mackworth and artists such as Steven Gooden, Jean Lurçat, and Henry Moore, this collection is an illuminating look at the cultural climate of mid-20th-century France and Britain.

Dans ce livre - qui se présente comme le deuxième tome du " journal hédoniste " de Michel Onfray - il est question, bien sûr, de plaisir et de sagesse. On y trouve, entre autres, une célébration du gaz lacrymogène, une gynécologie des Précieuses, des considérations sur les rognons du philosophe, une esthétique de l'ubiquité et un éloge des péchés capiteux. Mais la curiosité de l'auteur, qui s'y connaît en digressions, ne s'arrête pas là : la gaieté ennuyeuse, l'innocence du devenir, le pliage des nuages et les métamorphoses de Narcisse le préoccupent également. De ce voyage à travers toutes sortes de gais savoirs, il s'en revient avec le pessimisme allègre et lucide qui, depuis toujours, porte son style et sa pensée. Voici donc, comme un viatique, la chronique d'une méditation sur le bonheur, le " journal " de bord d'un philosophe qui, tous comptes faits, n'ignore pas que la vie est, de loin, plus jubilatoire que son funeste contraire. Michel Onfray a déjà publié, chez Grasset, le Ventre des philosophes, Cynismes, l'Art de jouir, la Sculpture de soi (Prix Médicis de l'essai 1993), la Raison gourmande (Prix Liberté Littéraire 1995), Politique du rebelle, et le Désir d'être un volcan.

Co-published with the Center for Advanced Research in Phenomenology, this book is a collection of 10 original translations of articles written by philosophers on the topics of art and aesthetics in the 20th century. It is a significant contribution to the subject of aesthetics in making available previously untranslated texts by European philosophers. Suitable for courses

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in the philosophy of art, aesthetics and art history.

Questo testo misura, nella maturità della riflessione teorica di Bachelard, il complicarsi e ristrutturarsi incessante del pensiero scientifico fin dall'inizio del secolo e il progressivo arricchirsi del sapere fisico, in quanto «attività razionalista». Che senso ha oggi riproporre un razionalismo epistemologico? Per Bachelard il razionalismo non è una pretesa della ragione di avere già da sempre la chiave di lettura della realtà, foss'anche nei termini di un metodo; il razionalismo è un movimento della ragione che non si pone prima o al di là dell'esperienza, ma che l'approfondisce smascherandola nel suo presentarsi chiara, immediata e definitiva. Il pensare bachelardiano permette di riattraversare il dibattito sulla formazione della teoria e sulle sue possibilità conoscitive oggi, perché spezza il parlare della filosofia sulla scienza e inaugura un lavoro di produzione del fisico in laboratorio. Questa la risorsa del testo: indicare una strada di militanza per la ragione in quanto difende non i risultati della scienza, ma la dignità dello scienziato nella sua pratica teorica di laboratorio.

Com suas análises engenhosas e sua retórica brilhante, G. Bachelard soube renovar a psicologia e o espírito científico em suas vitórias contra os obstáculos epistemológicos, assim como soube lançar um olhar sobre as formas e poderes da imaginação poética em comércio com a Natureza e/ou com os objetos os mais familiares de nosso cotidiano. O interesse e a riqueza dessa obra coletiva recaem sobre as invenções e as tomadas de posição teóricas de G. Bachelard nos domínios da epistemologia como

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da poética, retomando deles a gênese, o sentido e o alcance, iluminando-os através de estudos comparatistas das convergências e divergências com outros pensadores. A rich intellectual encounter, revolving around the hands of the experimenter and those of the artist, highlighting the relation between the sciences and the arts. This book is the first to explore in detail the encounter between Albert Flocon and Gaston Bachelard in postwar Paris. Bachelard was a philosopher and historian of science who was also involved in literary studies and poetics. Flocon was a student of the Bauhaus in Dessau, Germany, who specialized in copper engraving. Both deeply ingrained in the surrealist avant-garde movements, each acted at the frontiers of their respective métiers in exploring uncharted territory. Bachelard experienced the sciences of his time as constantly undergoing radical changes, and he wanted to create a historical epistemology that would live up to this experience. He saw the elementary gesture of the copper engraver—the hand of the engraver—as meeting the challenge of resistant and resilient matter in an exemplary fashion. Flocon was fascinated by Bachelard’s unconventional approach to the sciences and his poetics. Together, their relationship interrogated and celebrated the interplay of hand and matter as it occurs in poetic writing, in the art of engraving, and in scientific experimentation. In the form of a double biography, Hans-Jörg Rheinberger succeeds in writing a lucid intellectual history and at the same time presents a fascinating illustrated reading of Flocon’s copper engravings. “Rheinberger is one of the premier scholars of the world in his fields, and an

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acknowledged expert on Bachelard. Though the book is exceptionally short, there is a wealth of learning and scholarship packed into it. The author is intimately familiar with all of the literature on the subjects he discusses, and master of the relevant primary sources and documents relating to Bachelard and Flocon. I was utterly charmed and captivated by this book, continually spurred on to read and think more.” — James J. Bono, author of *The Word of God and the Languages of Man: Interpreting Nature in Early Modern Science and Medicine: Ficino to Descartes*

Comprehensive overview of the entire spectrum of works by one of twentieth-century France's most original thinkers. Gaston Bachelard, one of twentieth-century France's most original thinkers, is known by English-language readers primarily as the author of *The Poetics of Space* and several other books on the imagination, but he made significant contributions to the philosophy and history of science. In this book, Roch C. Smith provides a comprehensive introduction to Bachelard's work, demonstrating how his writings on the literary imagination can be better understood in the context of his exploration of how knowledge works in science. After an overview of Bachelard's writings on the scientific mind as it was transformed by relativity, quantum physics, and modern chemistry, Smith examines Bachelard's works on the imagination in light of particular intellectual values Bachelard derived from science. His trajectory from science to a specifically literary imagination is traced by recognizing his concern with what science teaches about how we know, and his increasing preoccupation with questions of being when dealing with poetic imagery. Smith also explores the material and dynamic imagination associated with the four elements—fire, water, air, and earth—and the

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phenomenology of creative imagination in Bachelard's Poetics of Space, his Poetics of Reverie, and in the fragments of Poetics of Fire.

The Hand of the Engraver Albert Flocon Meets Gaston Bachelard SUNY Press

Repositions Bachelard as a critical and integral part of contemporary continental philosophy. Like Schelling before him and Deleuze and Guattari after him, Gaston Bachelard made major philosophical contributions to the advancement of science and the arts. In addition to being a mathematician and epistemologist whose influential work in the philosophy of science is still being absorbed, Bachelard was also one of the most innovative thinkers on poetic creativity and its ethical implications. His approaches to literature and the arts by way of elemental reverie awakened long-buried modes of thinking that have inspired literary critics, depth psychologists, poets, and artists alike. Bachelard's extraordinary body of work, unduly neglected by the English-language reception of continental philosophy in recent decades, exhibits a capacity to speak to the full complexity and wider reaches of human thinking. The essays in this volume analyze Bachelard as a phenomenological thinker and situate his thought within the Western tradition. Considering his work alongside that of Schelling, Husserl, Bergson, Buber, Heidegger, Merleau-Ponty, Gadamer, Deleuze, and Nancy, this collection highlights some of Bachelard's most provocative proposals on questions of ontology, hermeneutics, ethics, environmental politics, spirituality, and the possibilities they offer for productive transformations of self and world.

The essays in this volume discuss the life and work of French philosopher Gaston Bachelard, exploring the context of his thought, the relationship between his work on science and on poetry, and his approach to language. Contents: include: 1. "Bachelard

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in the Context of a Century of Philosophy of Science," by Colin Smith; 2. "Gaston Bachelard: Phenomenologist of Modern Science," by Alfons Grieder; 3. "Gaston Bachelard and Ferdinand Gonseth: Philosophers of Scientific Dialectics," by Henri Lauener; 4. "Science and Poetry in the Ontology of Human Freedom: Bachelard's Account of the Poetic and the Scientific Imagination," by Noel Parker; 5. "Bachelard and the Refusal of Metaphor," by Jean-Claude Margolin; 6. "The Place of Alchemy in Bachelard's Oneiric Criticism," by John G. Clark; "Unfixing the Subject: Gaston Bachelard and Reading," by Mary McAllester. Co-published with the Center for Advanced Research in Phenomenology.

Il percorso dentro i concetti più importanti dell'epistemologia di Gaston Bachelard parte in questo saggio da un'esautiva biografia per spingersi fino alla scoperta e alla valorizzazione dell'immaginario poetico. Viene così esposta l'intera riflessione bachelardiana, consentendo una visione completa e aggiornata del pensiero del filosofo francese, fra il rigore del sapere scientifico e la libertà fenomenologica e sognante della sua poetica sull'immaginario. Rinunciando alla visione convenzionale dell'epoca e alla "filosofia a senso unico", Bachelard ha avviato un pensiero libero, rivoluzionario, ideato a partire da riflessioni "all'interno della scienza", che gli hanno consentito di inaugurare il suo razionalismo applicato e il suo materialismo istruito, provocando così la filosofia a rincorrere il pensiero scientifico. Lo stesso è avvenuto sul versante dell'immaginazione, dove, superando la psicoanalisi freudiana e la psicologia

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convenzionale, Bachelard si è lasciato sorprendere dalla potenza dell'immagine poetica. Scienza e poesia saranno quindi i maestri dell'uomo rinnovato, che dovrà imparare a giocare fra questi poli cercando l'armonia fra Animus e Anima per poter conquistare, nella multidimensionalità, la felicità e la vera autorealizzazione umana.

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