

Topologie Der Kunst

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Topologie der Kunst. Ausgehend von der Feststellung, dass die Kunst heute "primär ein Wirtschaftszweig" und "das Kunstwerk eine Ware wie jede andere" ist, fragt der Autor (Jahrgang 1947, Hochschule für Gestaltung, Karlsruhe) nach dem Spezifikum dieser Kunstware und behandelt eingehend und kritisch di...

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Boris Groys—Topologie der Kunst—Perlentaucher

Topologie der Kunst. von Groys, Boris und eine große Auswahl ähnlicher Bücher, Kunst und Sammlerstücke erhältlich auf ZVAB.com.

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Innerhalb der Geographie hat Hassinger im Jahre 1912 mit dem "Kunsthistorischen Plan des I. Bezirkes der kaiserlich-königlichen Reichshaupt- und Residenzstadt Wien" die ersten kunsttopographischen Ergebnisse vorgelegt. Kartographische Aufnahmen wurden bis dahin bereits von Wissenschaftlern der Kunstgeschichte, der Archäologie und der Geographie durchgeführt.

Kunsttopographie—Lexikon der Geographie

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In einem neuen Essay-Band durchstreift Boris Groys, der scharfsinnige Philosoph und Ästhetiker, der heute in Karlsruhe lehrt, das gesellschaftliche Gelände auf der Suche nach den Orten der Kunst ("Topologie der Kunst". Hanser Verlag, München 2003. 297 S., br., 19,90 [Euro]).

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After Taste is an inquiry into a field of study dedicated to the reconsideration, reconstruction and rehabilitation of the concept of Taste. Taste is the category, whose systematic, historical and actual dimensions have traditionally been located in a variety of disciplines. The actuality and potential of the study is based on a variety of collected facts from readings and experiences, which materialize in the following features: One concept (figurative Taste), two thinking traditions (analytic and synthetic/continental) and three interrelated dimensions (systematic, historic and actual) are presented in three parts or volumes. As such, the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time. Moreover, After Taste is intended for anyone who hopes to make a further contribution to the subject. Since its appearance and apparently short triumph some 250 years ago, the concept of non-literary Taste remained the linchpin of aesthetic theory and practice, but also a category outreaching aesthetics. Taste as the personal unity of the production, theory and criticism of art and literature, which was still largely taken as a given in the eighteenth century, has meanwhile given way to a highly-differentiated art world, in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making. After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines, discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day. The guiding goal is a post-disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts. It shows how the category of Taste became the foundation, legitimation and the catalyst for the emerging division of labour, faculties and disciplines, confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world.

Presenting current thinking from practitioners and scholars from around the world, this book asks for a more active relationship between the humanities, the architectural profession, and society. Considering issues of agency, in particular the role of architectural research as an agency of transformation, the chapters here explore how humanities research can better contribute towards understanding current architectural needs, possibilities and capacities for action.

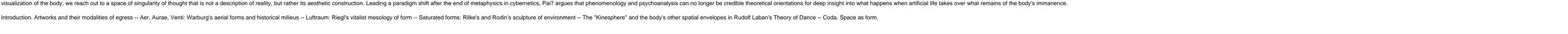
The main themes and aims of this book are understanding aesthetics, contemporary art and the end of the avant-garde not from the traditional viewpoint of the metaphysics of the beautiful and the sublime but rather thru close connection to the techno-genesis of virtual worlds. This book tackles problems in contemporary art theory such as the body in space and time of digital technologies, along with other issues in visual studies and image science. Further intentions exhibit the fundamental reasons for the disappearance of the picture in the era of virtual reality starting from the notion of contemporary art as realized iconoclasm; art has no world for its "image". The author argues that the iconoclasm of contemporary art has severe consequences. This text appeals to philosophers of art and those interested in contemporary art theory.

The public generally regards the media with suspicion and distrust. Therefore, the media's primary concern is to regain that trust through the production of sincerity. Advancing the field of media studies in a truly innovative way, Boris Groys focuses on the media's affect of sincerity and its manufacture of trust to appease skeptics. Groys identifies forms of media sincerity and its effect on politics, culture, society, and conceptions of the self. He relies on different philosophical writings thematizing the gaze of the other, from the theories of Heidegger, Sartre, Mauss, and Bataille to the poststructuralist formulations of Lacan and Derrida. He also considers media "states of exception" and their creation of effects of sincerity—a strategy that feeds the media's predilection for the extraordinary and the sensational, further fueling the public's suspicions. Emphasizing the media's production of emotion over the presentation (or lack thereof) of "facts," Groys launches a timely study boldly challenging the presumed authenticity of the media's worldview.

By following and reproducing the cultural turn, the rhetoric of cultural mix and hybridism is disseminated today primarily in its crossing of trade barriers. Cultures reduced to their exchange value function as capital - an accumulative, speculative and, ultimately, financial affair. In some of its media and site-(un)specific manifestations, process art - which aims to encompass both old and new media art - seems to resist this pressure, despite, nonetheless, not being protected from regulations and incorporations. In the present collection of his recent essays, Slavko Kacunko discusses the process art by crossing the disciplines of art history and comparative media-, visual- and -cultural studies. As a first approximation, several historiographical remarks on closed-circuit video installations underline their importance as a core category of process art. In the second part, the problems of process art, seen as a threshold of art history, are further examined in another retroanalytical step, in which concepts and objects related to 'mirror', 'frame' and 'immediacy' are analyzed as the triple delimitation of visual culture studies. In the third part, previously outlined manifestations of what is termed the 'post-visual condition' are summarized and projected to the 'coreless core' of the emerging art and research related to the coreless beings par excellence, the bacteria.

This book builds on the works of Artaud and Deleuze, setting forth a different way of thinking on the body through the use of a whole new set of conceptual tools. Pai? argues that the human body has become obsolete in relation to the development of cybernetics and artificial intelligence, proposing that it can be understood neither as a bare thing nor a machine, but instead as an event. The concept of White Holes serves both as a metaphor and as a guide for understanding constellations such as the visualization of the body, the corporeal turn, fascination with the digital image, and the technosphere. Through visualization of the body, we reach out to a space of singularity of thought that is not a description of reality, but rather its aesthetic construction. Leading a paradigm shift after the end of metaphysics in cybernetics, Pai? argues that phenomenology and psychoanalysis can no longer be credible theoretical orientations for deep insight into what happens when artificial life takes over what remains of the body's immanence.

Introduction. Artworks and their modalities of egress -- Aer, Auraa, 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.



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