

IMMANENT
Art

*From Structure to Meaning
in Traditional
Oral Epic*



JOHN MILES FOLEY

Immanent Art

Debra Hawhee



Immanent Art:

Immanent Art John Miles Foley, 1991 *Immanent Vitalities* Kaira M. Cabañas, 2021-02-16 A new reality for the art object has emerged in the world of contemporary art it is now experienced less as an autonomous inanimate form and more as an active material agent In this book Kaira M Cabañas describes how such a shift in conceptions of art's materiality came to occur exploring key artistic practices in Venezuela Brazil and Western Europe from the mid twentieth century to the present *Immanent Vitalities* expands the discourse of new materialisms by charting how artists ranging from Gego to Laura Lima distance themselves from dualisms such as mind matter culture nature human nonhuman and even Western non Western in order to impact our understanding of what is animate Tracing migrations of people objects and ideas between South America and Europe Cabañas historicizes changing perceptions about art's agency while prompting readers to remain attentive to the ethical dimensions of materiality and of social difference and lived experience **Orality, Literacy, and**

Colonialism in Antiquity Jonathan A. Draper, 2004 Religious scholars take up various questions relating to the relationship between orality and literacy in the context of colonized people in antiquity and explore the role of orality in relation to this hegemony Among the topics are theoretical and methodological foundations Mithras cult as an example of religious colonialism in Roman times th **How to Read an Oral Poem** John Miles Foley, 2002 Drawing on many examples including an American slam poet a Tibetan paper singer a South African praise poet and an ancient Greek bard Homer the author shows that although oral poetry predates writing it continues to be a vital culture making and communications tool Based on research on epics folktales lyrics laments charms etc Back cover **Psyche and the Arts** Susan Rowland, 2008-06-30 Does art connect the individual psyche to history and culture *Psyche and the Arts* challenges existing ideas about the relationship between Jung and art and offers exciting new dimensions to key issues such as the role of image in popular culture and the division of psyche and matter in art form Divided into three sections *Getting into Art Challenging the Critical Space and Interpreting Art in the World* the text shows how Jungian ideas can work with the arts to illuminate both psychological theory and aesthetic response *Psyche and the Arts* offers new critical visions of literature film music architecture and painting as something alive in the experience of creators and audiences challenging previous Jungian criticism This approach demonstrates Jung's own belief that art is a healing response to collective cultural norms This diverse yet focused collection from international contributors invites the reader to seek personal and cultural value in the arts and will be essential reading for Jungian analysts trainees and those more generally interested in the arts **Video Games as Art** Frank G.

Bosman, Archibald L.H.M. van Wieringen, 2022-11-07 Video games are a relative late arrival on the cultural stage While the academic discipline of game studies has evolved quickly since the nineties of the last century the academia is only beginning to grasp the intellectual philosophical aesthetical and existential potency of the new medium The same applies to the question whether video games are or are not art in and on themselves Based on the Communication Oriented Analysis the

authors assess the plausibility of games as art and define the domains associated with this question Bodily Arts Debra Hawhee,2013-09-06 The role of athletics in ancient Greece extended well beyond the realms of kinesiology competition and entertainment In teaching and philosophy athletic practices overlapped with rhetorical ones and formed a shared mode of knowledge production Bodily Arts examines this intriguing intersection offering an important context for understanding the attitudes of ancient Greeks toward themselves and their environment In classical society rhetoric was an activity one that was in essence performed Detailing how athletics came to be rhetoric s twin art in the bodily aspects of learning and performance Bodily Arts draws on diverse orators and philosophers such as Isocrates Demosthenes and Plato as well as medical treatises and a wealth of artifacts from the time including statues and vases Debra Hawhee s insightful study spotlights the notion of a classical gymnasium as the location for a habitual mingling of athletic and rhetorical performances and the use of ancient athletic instruction to create rhetorical training based on rhythm repetition and response Presenting her data against the backdrop of a broad cultural perspective rather than a narrow disciplinary one Hawhee presents a pioneering interpretation of Greek civilization from the sixth fifth and fourth centuries BCE by observing its citizens in action

Art's Philosophical Work Andrew Benjamin,2015-06-03 What is the work of art How does art work as art Andrew Benjamin contends that the only way to address these questions is by developing a radically new materialist philosophy of art and by rethinking the history of art from within that perspective A materialist philosophy of art starts with the contention that meaning is only ever the after effect of the way in which materials work Starting with the relation between history materials and work art s work this book opens up a highly original reconfiguration of the philosophy of art Benjamin undertakes a major project that seeks to develop a set of complex interarticulations between art history and an approach to art s work that emphasizes art s material presence A philosophy of art emerges from the limitations of aesthetics

Handbook of Inaesthetics Alain Badiou,Alberto Toscano,2005 This volume presents a new proposal for the link between philosophy and art Badiou identifies and rejects the three schemes of didacticism romanticism and classicism that he sees as having governed traditional aesthetics and seeks a fourth mode of accounting for the educative value of works of art

Jesus Remembered James D. G. Dunn,2003-07-29 In Christianity in the making James D G Dunn examines in depth the major factors that shaped first generation Christianity and beyond exploring the parting of the ways between Christianity and Judaism the Hellenization of Christianity and responses to Gnosticism He mines all the first and second century sources including the New Testament Gospels New Testament apocrypha and such church fathers as Ignatius Justin Martyr and Irenaeus showing how the Jesus tradition and the figures of James Paul Peter and John were still esteemed influences but were also the subject of intense controversy as the early church wrestled with its evolving identity *The London Mercury* Sir John Collings Squire,1920 **Babette's Feast** Julian Baggini,2020-05-14 On the face of it Gabriel Axel s Babette s Feast 1989 is a film in which the eyes and mouths of religious zealots are opened to the glories of the sensual world It is a critique

of what Nietzsche called life denying religion in favour of life affirming sensuality But to view the film in that way is to get it profoundly wrong In his study of the film Julian Baggini argues that *Babette's Feast* is not about the battle between religiosity and secularity but a deep examination of how the two can come together Baggini's analysis focuses on themes of love pleasure artistry and grace to provide a rich philosophical reading of this most sensual of films

Conceptions of Critique in Modern and Contemporary Philosophy Karin de Boer, R. Sonderegger, 2011-11-25 Does philosophical critique have a future What are its possibilities limits and presuppositions This collection by outstanding scholars from various traditions responds to these questions by examining the forms of philosophical critique that have shaped continental thought from Spinoza and Kant to Marx Foucault Derrida and Rancière

The Aesthetics of Nostalgia Renee R. Trilling, 2017-01-06 Heroic poetry was central to the construction of Anglo Saxon values beliefs and community identity and its subject matter is often analyzed as a window into Anglo Saxon life However these poems are works of art as well as vehicles for ideology *Aesthetics of Nostalgia* reads Anglo Saxon historical verse in terms of how its aesthetic form interacted with the culture and politics of the period Examining the distinctive poetic techniques found in vernacular historic poetry Renee R. Trilling argues that the literary construction of heroic poetry promoted specific kinds of historical understanding in early medieval England distinct from linear and teleological perceptions of the past *The Aesthetics of Nostalgia* surveys Anglo Saxon literary culture from the age of Bede to the decades following the Norman Conquest in order to explore its cultural impact through both its content and its form

From Orality to Literacy James A. Maxey, 2009-09-15 In this groundbreaking work Bible translation is presented as an expression of contextualization that explores the neglected riches of the verbal arts in the New Testament Going beyond a historical study of media in antiquity this book explores a renewed interest in oral performance that informs methods and goals of Bible translation today Such exploration is concretized in the New Testament translation work in central Africa among the Vute people of Cameroon This study of contextualization appreciates the agency of local communities particularly in Africa who seek to express their Christian faith in response to anthropological pauperization An extended analysis of African theologians demonstrates the ultimate goals of contextualization liberation and identity Oral performance exploits all the senses in experiencing communication while performer text and audience negotiate meaning Performance not only expresses but also shapes identity as communities express their faith in varied contexts This book contends that the New Testament compositions were initially performed and not restricted to individualized silent reading This understanding encourages a reexamination of how Bible translation can be done Performance is not a product but a process that infuses biblical studies with new insights methods and expressions

Whoever Hears You Hears Me Richard A. Horsley, Jonathan A. Draper, 1999-11-01 Here is a challenge to New Testament scholars to engage in a fresh analysis of Q The authors argue that recent American study of Q has been dominated by those trained in form criticism and oriented to Hellenistic rather than Judean culture resulting in the extreme atomization of the Q sayings and reconstructions

of Jesus and his first followers as Cynics and in the de politicization and de judaization of the Q materials and Jesus Also determinative of the current situation has been the assumption in New Testament studies of textuality of an ethos of written communication and of textual models for analysis However as is recently becoming clear from studies of oral and written communication the communication situation of Jesus and his first followers was almost certainly oral Horsley and Draper therefore contend that it is time the interpretation of Q took seriously the oral communication environment in which this material developed and continued before Matthew and Luke incorporated it into their Gospels This book then applies approaches to oral derived literature from oral theorists socio linguistics ethnopoetics and the ethnography of speaking to the Q materials The result is a developing theory of oral performance that generates meaning as symbols articulated in the appropriate performance situation resonate with the cultural tradition in which the hearers are grounded Richard A Horsley is Professor of Classics and Religion at the University of Massachusetts Boston Jonathan A Draper teaches at the University of Natal South Africa

The Case for Mark Composed in Performance Antoinette Wire,2011-01-01 Is it possible to make a case that the Gospel of Mark was not composed by a single man from scattered accounts but in a process of people s telling Jesus story over several decades And what can we say about the tellers who were shaping this story for changing audiences After an introduction showing the groundwork already laid in oral tradition research the case begins by tracing the Mark we know back to several quite different early manuscripts which continue the flexibility of their oral ancestors The focus then turns to three aspects of Mark its language which is characterized as speech with special phrases and rhythms its episodes characterized by traditional forms and its overall story pattern that is common in oral reports of the time Finally several soundings are taken in Mark to test the thesis of performance composition two scenarios are projected of possible early tellers of this tradition and a conclusion summarizes major findings in the case Mark s writer turns out to be the one who transcribes the tradition probably adhering closely to it in order to legitimate the new medium of writing Recovering the Original Gospel of Thomas April D. DeConick,2006-08-15 Explores tough questions that have occupied scholars since the discovery of the Gospel of Thomas in the sands of Nag Hammadi Egypt in the 1940 s Where did this gospel come from When was it written Who wrote it Why was it composed What is its meaning This book examines these issues

Bergson and Philosophy John Mullarkey,2019-08-06 No detailed description available for Bergson and Philosophy

Imaginative Culture and Human Nature: Evolutionary Perspectives on the Arts, Religion, and Ideology Joseph Carroll,John Anthony Johnson,Valerie van Mulukom,Emelie Jonsson,Rex Eugene Jung,2022-10-11

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