

# Heidegger Among The Sculptors Body Space And The Art Of Dwelling

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

Sound and statuary have had a complicated relationship in Western aesthetic thought since antiquity. Taking as its focus the sounding statue—a type of anthropocentric statue that invites the viewer to imagine sounds the statue might make—The Sculpted Ear rethinks this relationship in light of discourses on aurality emerging within the field of sound studies. Ryan McCormack argues that the sounding statue is best thought of not as an aesthetic object but as an event heard by people and subsequently conceptualized into being through acts

of writing and performance. Constructing a history in which hearing plays an integral role in ideas about anthropocentric statuary, McCormack begins with the ancient sculpture of Laocoön before moving to a discussion of the early modern automaton known as Tipu's Tiger and the statue of the Commendatore in Mozart's Don Giovanni. Finally, he examines statues of people from the present and the past, including the singer Josephine Baker, the violinist Aleksandar Nikolov, and the actor Bob Newhart—with each case touching on some of the issues that have historically plagued the aesthetic viability of the

sounding statue. McCormack convincingly demonstrates how sounding statues have served as important precursors and continuing contributors to modern ideas about the ontology of sound, technologies of sound reproduction, and performance practices blurring traditional divides between music, sculpture, and the other arts. A compelling narrative that illuminates the stories of individual sculptural objects and the audiences that hear them, this book will appeal to anyone interested in the connections between aurality and statues in the Western world, in particular scholars and

*Page 4/60*

students of sound studies and sensory history. The human being stands at the center of the humanities and social sciences. In an age that some have dubbed the Anthropocene, this book addresses Heidegger's conception of the human being and its role in the world. Contributors discuss how Heidegger envisages and interprets the human being and what we can learn from his thought. Pluralistic in outlook, this volume covers a broad range of divergent views on Heidegger and his complex conception of the human. A short introductory chapter orients the reader to the

significance of the question of the human in Heidegger's works, its topicality, and its relevance for interpreting Heidegger's oeuvre. Chapters are divided into three thematic groups: anthropology and philosophy; human being, otherness, and world; and life, identity, and finitude. This organization facilitates discussions of the systematic interconnection between Heidegger's philosophy and his critical thoughts on anthropology and humanism, as well as his relation to contemporary philosophers and their views on the subject. Various problems in Heidegger's concept of the human are addressed,

and moral dimensions and practical imperatives implicit in Heidegger explored in discussions about intersectionality and oppression, the frailty of the human, and the embeddedness of the human being in nature, society, and history.

This book discusses developments and continuities in experimental animation that, since Robert Russett and Cecile Starr's *Experimental Animation: Origins of a New Art* (1976), has proliferated in the context of expanded cinema, performance and live 'making' and is today exhibited in galleries, public sites and online. With reference to historical, critical,

*Page 7/60*

phenomenological and inter-disciplinary approaches, international researchers offer new and diverse methodologies for thinking through these myriad animation practices. This volume addresses fundamental questions of form, such as drawing and the line, but also broadens out to encompass topics such as the inter-medial, post-humanism, the real, fakeness and fabrication, causation, new forms of synthetic space, ecology, critical re-workings of cartoons, and process as narrative. This book will appeal to cross and inter-disciplinary researchers, animation practitioners, scholars, teachers and

*Page 8/60*



students from Fine Art, Film and Media Studies,  
Philosophy and Aesthetics.

Creativity

Engaging Graham Harman

Heidegger and the Work of Art History

A Critical Introduction

Daoist Resonances in Heidegger

Objects in Air

Art, Animals, and Experience

What is form in modern art? How could a work of art achieve its organic life in a world increasingly dominated by mechanism, by new technology? In this new book, Brandon Taylor proposes that

biology and the life sciences themselves supplied many of the analogies and metaphors by which modern artists were guided. For the creative giants of the period - Picasso, Miró, Kandinsky, Strzeminski, Dalí, Arp, Motherwell and Pollock, as well as less-known figures such as Taeuber, Erni and Kobro - questions of 'living' form loomed large in studio conversation, in the press, and in the writings of the artists themselves. In a book rich in new research and fresh thinking, a well-known art historian proposes six modalities of organic and vital life that pervade the radical experiments of modern art: the organic, the biomorphic, the ambiguous, the monstrous, the dialectical, and the liquid. Creativity, whether lauded as the oil of the 21st century, touted as a driver of international policy, or mobilised by activities, has

been very much part of the zeitgeist of the last few decades. Offering the first accessible, but conceptually sophisticated account of the critical geographies of creativity, this title provides an entry point to the diverse ways in which creativity is conceptualized as a practice, promise, force, concept and rhetoric. It proffers these critical geographies as the means to engage with the relations and tensions between a range of forms of arts and cultural production, the cultural economy and vernacular, mundane and everyday creative practices. Exploring a series of sites, *Creativity* examines theoretical and conceptual questions around the social, economic, cultural, political and pedagogic imperatives of the geographies of creativity, using these geographies as a lens to cohere broader interdisciplinary debates.

*Page 11/60*

Central concepts, cutting-edge research and methodological debates are made accessible with the use of inset boxes that present key ideas, case studies and research. The text draws together interdisciplinary perspectives on creativity, enabling scholars and students within and without Geography to understand and engage with the critical geographies of creativity, their breadth and potential. The volume will prove essential reading for undergraduate and post-graduate students of creativity, cultural geography, the creative economy, cultural industries and heritage.

Argues that humanity is growing steadily younger, as society retains more physical and mental characteristics of youth, which is a luxury required for flashes of genius and innovative drive.

*Page 12/60*

East Asian imagery resonates throughout Martin Heidegger's writings. In this exploration of the connections between Daoism and his thought, an international team of scholars consider why the Daodejing and Zhuangzi were texts he returned to repeatedly and the extent Heidegger adhered to Daoism's core doctrines. They discuss how Daoist thought provided him with a new perspective, equipping him with images, concepts, and meanings that enabled him to continue his questioning of the nature of being. Exploring the environment, language, death, temporality, aesthetics, and race from the groundlessness of non-being, oneness, and the Way, they illustrate how these themes reverberate with ontological, spiritual, and epistemological potential. A lesson in the art of Daoist and cross-cultural ways of

thinking, this collection marks the first sustained analysis of the influence of classical Daoism on a major 20th-century German philosopher.

The Oxford Handbook of Schopenhauer

Phenomenology and the Political

Derrida and Joyce

Experimental and Expanded Animation

Cultivating Perception through Artworks

David Smith in Two Dimensions

The Bloomsbury Companion to Existentialism

This collection of essays looks at the relation between phenomenology and the political from a variety of possible positions both critical and complimentary.

*Page 14/60*

The Bloomsbury Companion to Existentialism is the definitive guide to this key area of modern European philosophy. Now available in paperback, the book covers the fundamental questions asked by existentialism, providing valuable guidance for students and researchers to some of the many important and enduring contributions of existentialist thinkers. Chapters from an international team of experts explore existentialism's relationship to philosophical method; ontology; politics; psychoanalysis; ethics; religion; literature; emotion; feminism and sexuality; emotions; authenticity and the self; its significance in Latin American culture; and its contribution to the development of post-structuralism and cognitive science. In addition, five short chapters summarize the status of

canonical figures Kierkegaard, Nietzsche, Heidegger, Sartre and de Beauvoir, delineating the historical approach to their work, while pointing to new directions contemporary research is now taking. Featuring a series of indispensable research tools such as an A to Z glossary, a timeline of key events, texts and thinkers in existentialism, a list of resources, and an annotated guide to further reading, this Companion is an essential resource to help the new reader navigate through the heart of Existentialism and modern European philosophy. This volume, the first to tackle Heidegger and music, features contributions from philosophers, musicians, educators, and musicologists from many countries throughout the world, utilizes Heidegger's philosophy to shed light on the place of



music in different contexts and fields of practice.

In the 1950s and 60s, Martin Heidegger turned to sculpture to rethink the relationship between bodies and space and the role of art in our lives. In his texts on the subject—a catalog contribution for an Ernst Barlach exhibition, a speech at a gallery opening for Bernhard Heiliger, a lecture on bas-relief depictions of Athena, and a collaboration with Eduardo Chillida—he formulates his later aesthetic theory, a thinking of relationality. Against a traditional view of space as an empty container for discrete bodies, these writings understand the body as already beyond itself in a world of relations and conceive of space as a material medium of relational contact. Sculpture shows us how we belong to the world, a world in the

midst of a technological process of uprooting and homelessness. Heidegger suggests how we can still find room to dwell therein. Filled with illustrations of works that Heidegger encountered or considered, *Heidegger Among the Sculptors* makes a singular contribution to the philosophy of sculpture.

Body, Space, and the Art of Dwelling

Key Concepts

A Post-Analytic Turn

Speculative Research

Martin Heidegger

Heidegger on Technology

Heidegger Among the Sculptors

*Page 18/60*

Heidegger and the Work of Art History explores the impact and future possibilities of Heidegger's philosophy for art history and visual culture in the twenty-first century. Scholars from the fields of art history, visual and material studies, design, philosophy, aesthetics and new media pursue diverse lines of thinking that have departed from Heidegger's work in order to foster compelling new accounts of works of art and their historicity. This collected book of essays also shows how studies in the history and theory of the visual enrich our understanding of Heidegger's philosophy. In addition to examining the philosopher's lively collaborations with art historians, and how his longstanding engagement with the visual arts influenced

his conceptualization of history, the essays in this volume consider the ontological and ethical implications of our encounters with works of art, the visual techniques that form worlds, how to think about things? beyond human-centred relationships, the moods, dispositions, and politics of art?s history, and the terms by which we might rethink aesthetic judgment and the interpretation of the visible world, from the early modern period to the present day. What if political rhetoric is unavoidable, an irreducible part of politics itself? In contrast to the familiar denunciations of political horse-trading, grandstanding, and corporate manipulation from those lamenting the crisis in liberal democracy, this book argues that the

“ politics of politics, ” usually associated with rhetoric and sophistry, is, like it or not, part of politics from the start. Denunciations of the sorry state of current politics draw on a dogmatism and moralism that share an essentially metaphysical and Platonic ground. Failure to deconstruct that ground generates a philosophically and politically debilitating selfrighteousness that this book attempts to understand and undermine. After a detailed analysis of Foucault ’ s influential late concept of parrhesia, which is shown to be both philosophically and politically insufficient, close readings of Heidegger, Kierkegaard, and Derrida trace complex relations between sophistry, rhetoric, and philosophy; truth and untruth; decision; madness and stupidity in an

exploration of the possibility of developing an affirmative thinking of politics that is not mortgaged to the metaphysics of presence. It is suggested that Heidegger's complex accounts of truth and decision must indeed be read in close conjunction with his notorious Nazi commitments but nevertheless contain essential insights that many strident responses to those commitments ignore or repress. Those insights are here developed—via an ambitious account of Derrida's often misunderstood interruption of teleology—into a deconstructive retrieval of the concept of dignity. This lucid and often witty account of a crucial set of developments in twentieth-century thought prepares the way for a more general re-reading of the

possibilities of political philosophy that will be undertaken in Volume 2 of this work, under the sign of an essential scatter that defines the political as such. What are the ethical, political and cultural consequences of forgetting how to trust our senses? How can artworks help us see, sense, think, and interact in ways that are outside of the systems of convention and order that frame so much of our lives? In *Cultivating Perception through Artworks*, Helen Fielding challenges us to think alongside and according to artworks, cultivating a perception of what is really there and being expressed by them. Drawing from and expanding on the work of philosophers such as Luce Irigaray and Maurice Merleau-Ponty, Fielding urges us

to trust our senses and engage relationally with works of art in the here and now rather than distancing and systematizing them as aesthetic objects. Cultivating Perception through Artworks examines examples as diverse as a Rembrandt painting, M. NourbeSe Philip's poetry, and Louise Bourgeois' public sculpture, to demonstrate how artworks enact ethics, politics, or culture. By engaging with different art forms and discovering the unique way that each opens us to the world in a new and unexpected ways, Fielding reveals the importance of our moral, political, and cultural lives.

Cover -- Title -- Copyright -- Dedication -- Contents --  
List of Figures -- List of Color Plates --  
Acknowledgments -- 1 Relational Ethics and Aesthetics



-- Being and Thinking with Art and Animals -- Between Presence and Absence -- An Ethical Art History -- 2 Dogged Flesh: Rembrandt's Presentation in the Temple, c. 1640 -- Real and Represented Dogs -- Rembrandt's Three R's: Radical, Reflective, Revelatory -- The Rhetoric of Etching -- Fleshly Experience -- Past Made Present -- 3 Glances with Wolves: Encounters with Little John and Joseph Beuys -- Entangled Encounters -- Seeing and Being with Little John -- Presencing Other Worlds -- Imaginative Empathy -- Gathering Together in the Gap -- 4 Glimpse into the Unknown: Contemporary Taxidermy and Photography -- Spaces Between: Yellow and Taza -- Respecting Unknowns -- Dominance, Submission, and Freedom: Inert and

Progression of Regression -- Death and the Object (Ars longa vita brevis est) -- From Hierarchy to Horizontality -- 5 "We Are All Connected": Experiencing Art and Nature at Horseshoe Canyon -- Guided by Dogs and Children -- "We Are All Connected"--Dwelling with Dogs and Earth -- Accessing Histories with Attentive Care -- Art and Earth as Places of Emergence -- 6 Caring for Art and Animals -- Bibliography -- Index

Interpreting Heidegger  
Texts and Contexts  
Scatter 1  
Aurality and Statuary in the West  
Phenomenologies of Art and Vision

*Page 26/60*

## Writing Bodies, Moving Cities Paths in Heidegger's Later Thought

An original study of the intrinsic significance of art, drawing on ideas, thinkers and approaches from phenomenology and analytic aesthetics.

What are the blissful islands? And where are they? This book takes as its starting-point the chapter called 'On the Blissful Islands' in Part Two of Nietzsche's *Thus Spoke Zarathustra*, and its enigmatic conclusion: 'The beauty of the Superman came to me as a shadow'. From this remarkable and powerful passage, it disengages the Nietzschean idea of the Superman and the Jungian notion of the shadow, moving these concepts into a new, interdisciplinary direction. In particular, *On the Blissful Islands* seeks to develop the kind of interpretative approach that Jung

*Page 27/60*

himself employed. Its chief topics are classical (the motif of the blissful islands), psychological (the shadow), and philosophical (the Übermensch or superman), blended together to produce a rich, intellectual-historical discussion. By bringing context and depth to a nexus of highly problematic concepts, it offers something new to the specialist and the general reader alike. So this book considers the significance of the statue in the culture of antiquity (and in alchemy), and investigates the associated notion of self-sculpting as a form of existential exercise. This Neoplatonic theme is pursued in relation to a poem by Schiller, at the centre of which lies the notion of self-sculpting, thus highlighting Nietzsche ' s (and Jung ' s) relationship to Idealism. Its conclusion directly addresses the vexed (and controversial) question of Nietzsche ' s relation to Plato. This book ' s main ambition is to provide a cross-cultural,

interdisciplinary reading of key themes and motifs, using Jungian ideas in general (and Jung ' s vast seminar on Zarathustra in particular) to uncover a dimension of deep meaning in key passages in Nietzsche. Engaging the reader directly on major existential questions, it aims to be an original, thought-provoking contribution to the history of ideas, and to show that Zarathustra was right: There still are blissful islands! This book will be stimulating reading for analytical psychologists, including those in training, and academics and scholars of Jungian studies, Nietzsche, and the history of ideas.

More than two hundred years after the publication of his seminal *The World as Will and Representation*, Arthur Schopenhauer's influence is still felt in philosophy and beyond. As one of the most readable and central philosophers of the 19th century, his work

inspired the most influential thinkers and artists of his time, including Nietzsche, Freud, and Wagner. Though known primarily as a herald of philosophical pessimism, the full range of his contributions is displayed here in a collection of thirty-one essays on the forefront of Schopenhauer scholarship. Essays written by contemporary Schopenhauer scholars explore his central notions, including the will, empirical knowledge, and the sublime, and widens to the interplay of ethics and religion with Schopenhauer's philosophy. Authors confront difficult aspects of Schopenhauer's work and legacy--for example, the extent to which Schopenhauer adopted ideas from his predecessors compared to how much was original and visionary in his central claim that reality is a blind, senseless "will," the effectiveness of his philosophy in the field of scientific explanation and extrasensory phenomena, and the role of

beauty and sublimity in his outlook. Essays also challenge prevailing assumptions about Schopenhauer by exploring the fundamental role of compassion in his moral theory, the Hindu, Christian, and Buddhist aspects of his philosophy, and the importance of asceticism in his views on the meaning of life. The collection is an internationally constituted work that reflects upon Schopenhauer's philosophy with authors presently working across the globe. It demonstrates fully the richness of Schopenhauer's work and his lasting impact on philosophy and psychoanalysis, as well as upon music, the visual arts, and literature.

All of Derrida ' s texts on Joyce together under one cover in fresh, new translations, along with key essays covering the range of Derrida ' s engagement with Joyce ' s works. Bringing together all of Jacques Derrida ' s writings on James Joyce, this volume includes

the first complete translation of his book *Ulysses Gramophone: Two Words for Joyce* as well as the first translation of the essay “The Night Watch.” In *Ulysses Gramophone*, Derrida provides some of his most thorough reflections on affirmation and the “yes,” the signature, and the role of technological mediation in all of these areas. In “The Night Watch,” Derrida pursues his ruminations on writing in an explicitly feminist direction, offering profound observations on the connection between writing and matricide. Accompanying these texts are nine essays by leading scholars from across the humanities addressing Derrida’s treatments of Joyce throughout his work, and two remembrances of lectures devoted to Joyce that Derrida gave in 1982 and 1984. The volume concludes with photographs of Derrida from these two events. Andrew J. Mitchell is Assistant Professor of Philosophy at Emory University.



He is the author of *Heidegger Among the Sculptors: Body, Space, and the Art of Dwelling*. Sam Slote is Assistant Professor of English at Trinity College Dublin. He is the author of *The Silence in Progress of Dante, Mallarmé and Joyce* and coeditor (with Luca Crispi) of *How Joyce Wrote Finnegans Wake: A Chapter-by-Chapter Genetic Guide*.

Exploring a Forgotten Debt

Artworks and Their Outside Around 1900

Technology and Biopolitics from Heidegger to Agamben

Improper Life

Heidegger

Historical Dictionary of Heidegger's Philosophy

Modernism, Organism, Vitality

This volume of essays by internationally prominent scholars

*Page 33/60*

interprets the full range of Heidegger's thought and major critical interpretations of it. It explores such central themes as hermeneutics, facticity and Ereignis, conscience in Being and Time, freedom in the writings of his period of transition from fundamental ontology, and his mature criticisms of metaphysics and ontotheology. The volume also examines Heidegger's interpretations of other authors, the philosophers Aristotle, Kant and Nietzsche and the poets Rilke, Trakl and George. A final group of essays interprets the critical reception of Heidegger's thought, both in the analytic tradition (Ryle, Carnap, Rorty and Dreyfus) and in France (Derrida and Lévinas). This rich and wide-ranging collection will appeal to all who are interested in the themes, the development and the

context of Heidegger's philosophical thought.

Heidegger ' s later thought is a thinking of things, so argues Andrew J. Mitchell in *The Fourfold*. Heidegger understands these things in terms of what he names “ the fourfold ” —a convergence of relationships bringing together the earth, the sky, divinities, and mortals—and Mitchell ' s book is the first detailed exegesis of this neglected aspect of Heidegger ' s later thought. As such it provides entr é e to the full landscape of Heidegger ' s postwar thinking, offering striking new interpretations of the atomic bomb, technology, plants, animals, weather, time, language, the holy, mortality, dwelling, and more. What results is a conception of things as ecstatic, relational, singular, and, most provocatively, as intrinsically

tied to their own technological commodification. A major new work that resonates beyond the confines of Heidegger scholarship, *The Fourfold* proposes nothing less than a new phenomenological thinking of relationality and mediation for understanding the things around us.

Unprecedented challenges await the future of the world's cities. Accelerating population pressure, climate change, food insecurity, poverty and geopolitical instability – in the face of such problems our current attempts at producing a sustainable agenda for the world's cities appear fragmented and inadequate. Fresh thinking is needed. In *Remaking Cities*, renowned design theorist Tony Fry brings a conceptual design perspective to the challenge of urban sustainability and

resilience. In a typically far-sighted and provocative work, Fry presents ideas and actions for 'metrofitting' – a new kind of practice in architecture and urban design. Metrofitting expands the technological concept of retrofit up to the city scale, placing social, cultural, political and ethical concerns at its heart. Metrofitting is not about visionary technology, it is about transforming existing cities by combining available resources with human creativity, prompted by new thinking about new and old urban problems. It requires overcoming outmoded Eurocentric assumptions of what constitutes a city, rethinking their forms and structures, and understanding their metabolic processes and social and economic functions. This book provides conceptually strong practical approaches that

will ultimately change the whole way we view cities and the way the urban future is designed. Illustrated with international case studies of metrofitting in action, *Remaking Cities* will provoke and stimulate debate among architects, urban designers, and anyone concerned with the urban environment and social and cultural change.

How biopolitics can get beyond its obsession with death

Heidegger and Music

The Politics of Politics in Foucault, Heidegger, and Derrida

*Remaking Cities*

An Introduction to Urban Metrofitting

On the Blissful Islands with Nietzsche & Jung

Social Configurations and Cultural Repertoires

*Page 38/60*

## The Life of Things, the Love of Things

Taking its cue from contemporary western debates on presence in the social sciences and the humanities, this volume focuses on 'presence' both as everyday experience and as an experience of intense moments. It raises questions about diverse social configurations of presence as well as about the specific cultural repertoires which encode, articulate, and shape discourses of presence. The contributions take as a premise that phenomena of presence are connected to particular forms of knowledge. Especially tacit knowledge (pre)determines experiences of individual and collective presence and becomes tangible in

moments of presence or presentification.

Peter Sloterdijk is a fascinating, often controversial, and increasingly prominent figure in philosophy and critical theory

Bringing Graham Harman's philosophy into direct confrontation with contemporary architectural theory in new and creative ways, *Is There an Object-Oriented Architecture?* provides a dialogue between Harman and six of the world's leading architectural thinkers, Adam Sharr, Lorens Holm, Jonathan Hale, Peg Rawes, Patrick Lynch and Peter Carl. Harman's object-oriented philosophy is one that sees the universe as a carnival of



equal “ objects ” with no hierarchy between humans and nonhumans. In his model, unicorns, triangles, bicycles, neutrons, and humans are all things with enduring essences that outlast their partial transformations. It is a strikingly democratic vision of the universe that knocks humans off their ontological pedestal as arbiters of what is real. It also radically challenges the very precepts of architectural theory, the structure of which remains stubbornly human-centric as it seeks to give form to the human being's place at the centre of the cosmos. In this new book, each thinker develops the implications of Harman's philosophy for the future of architecture by

*Page 41/60*

entering into a direct exchange with the philosopher and his thinking, both questioning him and questioning with him.

The definitive reference guide to Heidegger's life and work, including 57 original essays covering all the key aspects of his thought.

In the shadow of the superman

Relationships to Canines and the Natural World

The Fourfold

A Politics of Silence

(Extra)Ordinary Presence

Critical Essays

## Photography and the Matter of Sculpture

Heidegger Among the Sculptors is a provocative illustrated examination of Heidegger's sculptural writings that shows how they rethink the relationship between bodies and space and the place of art in our lives.

Is another future possible? So called 'late modernity' is marked by the escalating rise in and proliferation of uncertainties and unforeseen events brought about by the interplay between and patterning of social – natural, techno – scientific and political-economic developments. The future has indeed become problematic. The question of how heterogeneous actors engage futures, what

intellectual and practical strategies they put into play and what the implications of such strategies are, have become key concerns of recent social and cultural research addressing a diverse range of fields of practice and experience. Exploring questions of speculation, possibilities and futures in contemporary societies, Speculative Research responds to the pressing need to not only critically account for the role of calculative logics and rationalities in managing societal futures, but to develop alternative approaches and sensibilities that take futures seriously as possibilities and that demand new habits and practices of attention, invention, and experimentation.

*Page 44/60*

If one takes Heidegger at his word then his philosophy is about pursuing different "paths" of thought rather than defining a single set of truths. This volume gathers the work of an international group of scholars to present a range of ways in which Heidegger can be read and a diversity of styles in which his thought can be continued. Despite their many approaches to Heidegger, their hermeneutic orientation brings these scholars together. The essays span themes from the ontic to the ontological, from the specific to the speculative. While the volume does not aim to present a comprehensive interpretation of Heidegger's later thought, it covers much of the terrain of

his later thinking and presents new directions for how Heidegger should and should not be read today. Scholars of Heidegger's later thought will find rich and original readings that expand considerations of Heidegger's entire oeuvre.

Heidegger's writings are among the most formidable in recent philosophy. The pivotal concepts of his thought are for many the source of both fascination and frustration. Yet any student of philosophy needs to become acquainted with Heidegger's thought. "Martin Heidegger: Key Concepts" is designed to facilitate this. Each chapter introduces and explains a key Heideggerian concept, or a

cluster of closely related concepts. Together, the chapters cover the full range of Heidegger's thought in its early, middle, and later phases.

Art, Global Maoism and the Chinese Cultural Revolution  
Sloterdijk Now

Phenomenological Enactments of Ethics, Politics, and  
Culture

The Lure of Possible Futures

Reading the Late Heidegger

Is there an Object Oriented Architecture?

Heidegger and the Human

Martin Heidegger is one of the most influential figures of twentieth-

century philosophy but his reputation was tainted by his associations with Nazism. The posthumous publication of the Black Notebooks, which reveal the shocking extent of Heidegger ' s anti-Semitism, has only cast further doubt on his work. Now more than ever, a new introduction to Heidegger is needed to reassess his work and legacy. This book by the world-leading Heidegger scholar Peter Trawny is the first introduction to take into account the new material made available by the explosive publication of the Black Notebooks. Seeking neither to condemn nor excuse Heidegger ' s views, Trawny directly confronts and elucidates the most problematic aspects of his thought. At the same time, he provides a comprehensive survey of Heidegger ' s development, from his early writings on phenomenology and his magnum opus, Being and Time, to his later writings on poetry and technology. Trawny



captures the extraordinary significance and breadth of fifty years of philosophical production, all against the backdrop of the tumultuous events of the twentieth century. This concise introduction will be required reading for the many students and scholars in philosophy and critical theory who study Heidegger, and it will be of great interest to general readers who want to know more about one of the major figures of contemporary philosophy.

Martin Heidegger ' s thinking is a complex, and his terminology is as nuanced, as any thinker in the history of philosophy. As the historian of philosophy par excellence, he also exhibits both a greater appreciation and mastery of previous thinkers than any almost any other philosopher before or since. The Historical Dictionary of Heidegger's Philosophy, Third Edition addresses this dual challenge of reading, understanding, and interpreting

*Page 49/60*

Heidegger ' s vast writings. The book provides a comprehensive and detailed account of the key terms shaping Heidegger ' s philosophy, as well as outlining the development of his thought spanning the entirety of his career spanning almost sixty years. The Dictionary also includes a discussion of Heidegger ' s seminal writings, the spanning his entire Gesamtausgabe (Complete Edition) up through volume 99 (of the projected 102 volumes). This third edition of Historical Dictionary of Heidegger's Philosophy, Third Edition contains a chronology, an introduction, appendixes and an extensive bibliography. The dictionary section has over 800 cross-referenced entries that provides a clear and comprehensive exposition of the key developments in his life and his thought. This book is an excellent resource for students, researchers, and anyone wanting to know more about Martin Heidegger.

This is the first book to explore the global influence of Maoism on modern and contemporary art. Featuring eighteen original essays written by established and emerging scholars from around the world, and illustrated with fascinating images not widely known in the west, the volume demonstrates the significance of visuality in understanding the protean nature of this powerful worldwide revolutionary movement. Contributions address regions as diverse as Singapore, Madrid, Lima and Maputo, moving beyond stereotypes and misconceptions of Mao Zedong Thought's influence on art to deliver a survey of the social and political contexts of this international phenomenon. At the same time, the book attends to the similarities and differences between each case study. It demonstrates that the chameleonic appearances of global Maoism deserve a more prominent place in the art history of both the

twentieth and twenty-first centuries.

From prehistoric stone tools, to machines, to computers, things have traveled a long road along with human beings. Changing with the times, places, and methods of their production, emerging from diverse histories, and enveloped in multiple layers of meaning, things embody ideas, emotions, and symbols of which we are often unaware. The meaning of “ thing ” is richer than that of “ object, ” which is something that is manipulated with indifference or according to impersonal technical procedures. Things also differ from merchandise, objects that can be sold or exchanged or seen as status symbols. Things, in the philosophical sense, are nodes of relationships with the life of others, chains of continuity among generations, bridges that connect individual and collective histories, junctions between human civilizations and

nature. Things incite us to listen to reality, to make them part of ourselves, giving fresh life to an otherwise suffocating interiority. Things also reveal the hidden aspect of a “ subject ” in its most secret and least explored side. Things are the repositories of ideas, emotions, and symbols whose meaning we often do not understand. In an unexpected but coherent journey that includes the visions of classic philosophers from Aristotle to Husserl and from Hegel to Heidegger, along with the analysis of works of art, Bodei addresses issues such as fetishism, the memory of things, the emergence of department stores, consumerism, nostalgia for the past, the self-portraits of Rembrandt and Dutch still-lives of the seventeenth century. The more we are able to recover objects in their wealth of meanings and integrate them into our mental and emotional horizons, he argues, the broader and deeper our world becomes.

The Life of Forms in Art

Juvenescence

The Bloomsbury Companion to Heidegger

A Cultural History of Our Age

Heidegger's Fascist Affinities

The Sculpted Ear

New Perspectives and Practices

This collection offers the first comprehensive and definitive account of Martin Heidegger ' s philosophy of technology. It does so through a detailed analysis of canonical texts and recently published primary sources on two crucial concepts in Heidegger ' s later thought: Gelassenheit and Gestell.

Gelassenheit, translated as ' releasement ' , and Gestell, often

translated as ‘enframing’, stand as opposing ideas in Heidegger’s work whereby the meditative thinking of Gelassenheit counters the dangers of our technological framing of the world in Gestell. After opening with a scholarly overview of Heidegger’s philosophy of technology as a whole, this volume focuses on important Heideggerian critiques of science, technology, and modern industrialized society as well as Heidegger’s belief that transformations in our thought processes enable us to resist the restrictive domain of modern techno-scientific practice. Key themes discussed in this collection include: the history, development, and defining features of modern technology; the relationship between scientific theories and their technological instantiations; the

nature of human agency and the essence of education in the age of technology; and the ethical, political, and environmental impact of our current techno-scientific customs. This volume also addresses the connection between Heidegger ' s critique of technology and his involvement with the Nazis. Finally, and with contributions from a number of renowned Heidegger scholars, the original essays in this collection will be of great interest to students of Philosophy, Technology Studies, the History of Science, Critical Theory, Environmental Studies, Education, Sociology, and Political Theory.

How does photography shape the way we see sculpture? In David Smith in Two Dimensions, Sarah Hamill broaches this question through an in-depth consideration of the



photography of American sculptor David Smith (1906–1965). Smith was a modernist known for radically shifting the terms of sculpture, a medium traditionally defined by casting, modeling, and carving. He was the first to use industrial welding as a sustained technique for large-scale sculpture, influencing a generation of minimalists to come. What is less known about Smith is his use of the camera to document his own sculptures as well as everyday objects, spaces, and bodies. His photographs of his sculptures were published in countless exhibition catalogs, journals, and newspapers, often as anonymous illustrations. Far from being neutral images, these photographs direct a pictorial encounter with spatial form and structure the public display of his work. David Smith in Two

*Page 57/60*

Dimensions looks at the sculptor Ö's adoption of unconventional backdrops, alternative vantage points, and unusual lighting effects and exposures to show how he used photography to dramatize and distance objects. This comprehensive and penetrating account also introduces Smith Ö's expansive archive of copy prints, slides, and negatives, many of which are seen here for the first time. Hamill proposes a new understanding of Smith Ö's sculpture through photography, exploring issues that are in turn vital to discourses of modern sculpture, sculptural aesthetics, and postwar art. In Smith Ö's photography, we see an artist moving fluidly between media to define what a sculptural object was and how it would be encountered publicly.

Reexamining the case of one of the most famous intellectuals to embrace fascism, this book argues that Martin Heidegger's politics and philosophy of language emerge from a deep affinity for the ethno-nationalist and anti-Semitic politics of the Nazi movement. Himself a product of a conservative milieu, Heidegger did not have to significantly compromise his thinking to adapt it to National Socialism but only to intensify certain themes within it. Tracing the continuity of these themes in his lectures on Greek philosophy, his magnum opus, *Being and Time*, and the notorious *Black Notebooks* that have only begun to see the light of day, *Fascist Affinities* argues that if Heidegger was able to align himself so thoroughly with Nazism, it was partly because his philosophy

was predicated upon fundamental forms of silencing and exclusion. With the arrival of the Nazi revolution, Heidegger displayed—both in public and in private—a complex, protracted form of silence drawn from his philosophy of language. Avoiding the easy satisfaction of banishing Heidegger from the philosophical realm so indebted to his work, Adam Knowles asks whether what drove Heidegger to Nazism in the first place might continue to haunt the discipline. In the context of today's burgeoning ethno-nationalist regimes, can contemporary philosophy ensure itself of its immunity?