

El Elogio De La Sombra Biblioteca De Ensayo Serie

Biblioteca de ensayo .1996

The Return of the Real Hal Foster.1996-09-25 In The Return of the Real Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites. If The Return of the Real begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation—and what it portends for future practices of art and theory, culture and politics.

El pensamiento del corazón James Hillman.1999-11-02 Tanto «El pensamiento del corazón» (1981) como «Anima mundi: el retorno del alma al mundo» (1982) constituyen dos innovadores ensayos que arrojan la psicología arquetípica, iniciada por C. G. Jung, hacia una nueva dirección: el mundo. James Hillman denomina a ésta «psicología profunda de la extroversión», una terapia que va más allá de la consulta y de las concepciones personalistas y que pretende enseñarnos a recuperar una vida del corazón y del alma partiendo del platonismo, Ficino y Henry Corbin. El examen que Hillman desarrolla sintéticamente en su primer ensayo trata de eliminar ideas mecanicistas preconcebidas o personalistas, para mostrarnos que el corazón es el asiento de la imaginación, pues ésta es la auténtica voz del corazón. Una voz que habla siempre imaginativamente, ya que su pensamiento se expresa a través de sus imágenes. Para Hillman, el conocimiento del mundo no debe olvidar la «inteligencia del corazón» si quiere describir el mundo fielmente.

La decadencia de la mentira Oscar Wilde.2000-09-02 Bajo una apariencia caprichosa y paradójica, las páginas de crítica y estética de Oscar Wilde quizá sean lo más original y perdurable de toda su obra. No sólo nos ofrecen un ejemplo perfecto de lo que debió de ser el Wilde conversador sino que la mayoría de sus ideas, que tanto escandalizaron en su época, han cobrado una vigencia asombrosa con el paso del tiempo. La decadencia de la mentira (1889), el texto predilecto de Wilde, y sin duda el mejor de todos sus escritos de crítica estética, es una brillante diatriba contra el arte realista de su tiempo, que mediante el «culto monstruoso de los hechos» pretende ser el espejo de la vida con toda exactitud. Para Wilde, sus cultivadores «acaban por escribir novelas tan semejantes a la vida que no hay modo de creer en su verosimilitud». Por eso, el Arte nunca debe imitar a la vida, pues «el Arte no expresa nunca otra cosa que a sí mismo». En el momento en que el Arte renuncia a su medio imaginativo, está abocado a un completo fracaso. Lo que hay que hacer «como un deber ineludible es intentar la renovación del antiguo arte de la Mentira», pues la Mentira es la más alta modalidad y el fin propio de todo Arte que se precie y conozca su más íntima naturaleza.

Bibliografía española .2006

The British Library General Catalogue of Printed Books to 1975 British Library (London),Jim Emmett.1981

La imagen prohibida Alain Besançon.2003-11-10 ¿Por qué, en el apogeo del arte griego, los filósofos proponen razones para despreciarlo? ¿Por qué la prohibición bíblica de la imagen ha sido interpretada de modo tan distinto por judíos, musulmanes y cristianos? ¿Por qué la querrela de las imágenes cobró tal gravedad en Oriente y en Occidente hizo caso omiso y multiplicó las imágenes sagradas y profanas? Este libro responde a estas preguntas y

plantea otras. Se interroga sobre la nueva iconoclasia que se desarrolla en Occidente –Calvino que expulsa la imagen del templo, los jansenistas que la desdeñan, Kant que la juzga inútil, Hegel anticuada– y la transformación que estas corrientes imponen al arte europeo. Alain Besançon desvela en esta historia el desarrollo de una lógica espiritual enemiga de la imagen, que se consume de siglo en siglo hasta llegar al nuestro. Destaca los momentos clave siguiendo el hilo que recorre la reflexión estética desde Platón hasta Malevich. E interpreta en la explosión del arte abstracto, el eco de antiguas concepciones iconoclastas. Toda su faceta del arte contemporáneo se ve iluminada por esta larga investigación sobre la imagen divina, aunque la nueva iconoclasia olvide a menudo los argumentos de la antigua.

Enciclopedia de escritores en lengua castellana Rosa Navarro Durán.2000

Cosmos Alexander von Humboldt.1850

Ka Roberto Calasso.2019-07-25 In Ka, Roberto Calasso delves into the corpus of classical Sanskrit literature recreating and re-imagining the enchanting world of ancient India. Beginning with the Rig-Veda, Ka weaves together myths from the Upanishad, the Mahabharata and the stories of the Buddha, all of which pose questions that have haunted us for millennia.

General Catalogue of Printed Books British Museum. Department of Printed Books.1971

El arte de callar Abate Dinouart.2011-09-20 Demasiado a menudo olvidamos que un ser que habla es también un ser capaz de «producir silencio», y para recordarlo están los tratados de retórica de los siglos XVI y XVII. El arte de hablar es sin duda un arte excelente, pero ¿quién nos enseña el arte de guardar silencio? Paradójicamente, El arte de callar constituye otro capítulo del ars retórica, del cual ha sabido asimilar todos los fines prácticos; pues no se trata simplemente de callarse, sino de una inducción más sutil: en definitiva, del arte de intervenir en el otro a través del silencio. Así, el abate Dinouart nos inicia en los diversos tipos de silencio, enseñándonos los principios necesarios para callar en el debido momento, porque «hablar mal, hablar demasiado o no hablar bastante son los defectos ordinarios de la lengua». Este ensayo fue escrito en París en el año 1771 por el abate Joseph Antoine Toussaint Dinouart (1716-1786), un eclesiástico «mundano» y polígrafo del siglo XVIII. Escribió sobre los temas más diversos, sobre todo en torno a las mujeres, y en 1749 publicó *Le triomphe du sexe*, que le costó la excomuniación.

Jorge Luis Borges: bibliografía total, 1923-1973 Horacio Jorge Becco.1973

The Way of Beauty François Cheng.2009-06-25 Five meditations on the role of beauty in human life and its direct connection with the sacred • Looks at how beauty has the power to elevate and counterbalance the negative side of the reality facing us • Presents the role of beauty in transforming individuals and transforming the world from a Taoist perspective In a time of mindless violence and widespread ecological and natural catastrophes, François Cheng asks if talking about beauty may not seem incongruous even scandalous. Yet this is actually the most appropriate time to revisit a subject that was a philosophical mainstay for millennia. The power of beauty to elevate and transcend counterbalances the negative side of the reality facing us. As John Keats noted in “Ode on a Grecian Urn,” beauty is inseparable from truth: “Beauty is truth, truth beauty,--that is all Ye know on earth, and all ye need to know.” The ultimate human reality pivots on these two extremes of the living universe--beauty and evil. Cheng begins his teachings with the intrinsic sense of beauty revealed by the landscape, symbolized by the staggeringly beautiful Lu Mountain of his native province in China. His five meditations carry the reader from the understanding of beauty being in the mind of the beholder to its intimate relationship with the sacred, both from a Western and Taoist perspective. He shows that the most telling indication of the importance of beauty in human life and for individual spiritual realization can be grasped by simply imagining a world without it.

Sobre el fundamento Ignacio Gómez de Liaño.2002 Al igual que Baltasar Gracián, Ignacio Gómez de Liaño es de los que creen que una de las principales tareas de la filosofía consiste en enseñar el «arte de ser persona». Pero ¿qué pasa si, al querer ser útil para la vida, la filosofía descubre

que el conocimiento que ella proporciona es incompatible con ese fin? Sobre el fundamento, como Iluminaciones filosóficas (Siruela, 2001), es también un libro de refundación filosófica, trata del conocimiento de la realidad según ésta se presenta a través de los sentidos, la imaginación y la memoria, de la imposibilidad de conseguir precisión y claridad absolutas en el conocimiento del mundo, y, sobre todo, de cómo lograr que el conocimiento se vuelva operativo en la conducta y la formación de la personalidad.

La gaceta Fondo de Cultura Económica (Mexico).1996

A Short History of Myth (Myths series) Karen Armstrong.2010-10-29 What are myths? How have they evolved? And why do we still so desperately need them? A history of myth is a history of humanity, Karen Armstrong argues in this insightful and eloquent book: our stories and beliefs, our curiosity and attempts to understand the world, link us to our ancestors and each other. This is a brilliant and thought-provoking introduction to myth in the broadest sense—from Palaeolithic times to the “Great Western Transformation” of the last 500 years—and why we dismiss it only at our peril.

Inconsciente 3.0 Gustavo Dessal.2020-01-21 ¿Un libro sobre las nuevas tecnologías? ¿De psicoanálisis? Ni uno ni otro. Es la reflexión que Gustavo Dessal, psicoanalista, hace sobre una realidad de la cual prácticamente nadie puede escapar. Nos guste o no hoy somos parte del Big Data. Las nuevas tecnologías han llegado para quedarse e impregnan nuestras vidas, cada vez más, sin que seamos muy conscientes de ello y de las implicancias que tiene. Desde su mirada de psicoanalista el autor hace una extensa revisión crítica del desarrollo tecnológico habido y previsto y de cómo interactuamos con las tecnologías. Una realidad que va mucho más rápido de lo que somos capaces de pensarla, que ha cambiado nuestro mundo y se ha infiltrado en nuestras vidas. Un estudio serio, alejado tanto de la nostalgia antitecnológica como de fantasías milenaristas, que expone algunos de los graves problemas que las nuevas tecnologías han introducido en nuestro mundo y cuya finalidad es mostrar cómo el contexto tecnológico en rápida evolución nos influye y puede influirnos en el futuro. Un conocimiento al que solo tenemos un acceso limitado puesto que una gran parte de lo que sucede se mantiene celosamente oculto por un complejo entramado de intereses privados, públicos, políticos y mercantiles. En las últimas décadas, las denominadas nuevas tecnologías han contribuido a cambiar de forma exponencial nuestra vida. Mientras la ciencia se mueve con la lentitud propia de su método, la técnica posee una aceleración vertiginosa y su incidencia en todos los rincones de la existencia humana es irrefutable. (Gustavo Dessal)

Delibros .1994-07

Diccionario de escritores mexicanos, siglo XX .1988

El elogio de la sombra Junichirô Tanizaki.1994 En Occidente, el más poderoso aliado de la belleza ha sido siempre la luz. En cambio, en la estética tradicional japonesa lo esencial es captar el enigma de la sombra. Lo bello no es una sustancia en sí sino un juego de claroscuros producido por la yuxtaposición de las diferentes sustancias que va formando el juego sutil de las modulaciones de la sombra. Lo mismo que una piedra fosforescente en la oscuridad pierde toda su fascinante sensación de joya preciosa si fuera expuesta a plena luz, la belleza pierde toda su existencia si se suprimen los efectos de la sombra. En este ensayo clásico, escrito en 1933, Junichiro Tanizaki va desarrollando con gran refinamiento esta idea medular del pensamiento oriental, clave para entender el color de las lacas, de la tinta o de los trajes del teatro nô; para aprender a apreciar el aspecto antiguo del papel o de los reflejos velados en la pátina de los objetos; para prevenirnos contra todo lo que brilla; para captar la belleza en la llama vacilante de una lámpara y descubrir el alma de la arquitectura a través de los grados de opacidad de los materiales y el silencio y la penumbra del espacio vacío.

Naomi Jun'ichirô Tanizaki.2024-03-16 A hilarious story of one man's obsession and a brilliant reckoning of a nation's cultural confusion—from a master Japanese novelist. When twenty-eight-year-old Joji first lays eyes upon the teenage waitress Naomi, he is instantly smitten by her exotic,

almost Western appearance. Determined to transform her into the perfect wife and to whisk her away from the seamy underbelly of post-World War I Tokyo, Joji adopts and ultimately marries Naomi, paying for English and music lessons that promise to mold her into his ideal companion. But as she grows older, Joji discovers that Naomi is far from the naïve girl of his fantasies. And, in Tanizaki's masterpiece of lurid obsession, passion quickly descends into comically helpless masochism.

Verdolatría Santiago Beruete.2018-10-10 Un nuevo enfoque a la máxima vivir conforme a la naturaleza a partir de otra manera de entender nuestra humanidad Las plantas pueden ayudarnos a comprender las contradicciones humanas y sirven de inspiración en la ardua ciencia de saber vivir bien, de la que hablaba Montaigne. Verdolatría se articula en torno a cuatro preguntas esenciales de la filosofía: qué puedo saber, cómo debo actuar, qué me cabe esperar y qué significa ser humano. Se nutre del pensamiento ecológico, las lecciones del arte del jardín y la ciencia botánica para cambiar nuestra forma de entender la vida en el planeta y nuestro lugar en ella.

Books on Japan in Western Languages Recently Acquired by the National Diet Library Kokuritsu Kokkai Toshokan (Japan).1995

El paseante y su sombra Friedrich Wilhelm Nietzsche.2003 El año de 1879 representa para Nietzsche (1844-1900) un período de retraimiento en sí mismo. Tiene treinta y cinco años y ya ha aceptado su destino solitario. En Saint Moritz busca el aire limpio de las altas montañas y los más tranquilos y apartados senderos del bosque para poder deambular a gusto. En su intensa soledad, su propia sombra se erige en interlocutora de sus pensamientos y parece indicarle que para conocerse hay que desdoblarse. De esta manera el filósofo entra en estrecha comunión consigo mismo, con su sombra y con la naturaleza. El paseante y su sombra ;en palabras de su autor; pretende ser una «doctrina de la salud», una «disciplina voluntaria», que, a través de aforismos, se enfrenta principalmente a temas concretos de la historia, el arte y la moral. Su afán es la superación de los prejuicios morales, religiosos y metafísicos. Según Giorgio Colli, éste es indiscutiblemente el período más imparcial, científico y objetivo de toda su obra. Nietzsche cree que el hombre debe liberarse de todas las ilusiones que le tienen encadenado y, como un fino psicólogo, bucea en las profundidades del alma humana para desenmascarar como pocas veces se había hecho hasta entonces sus trampas ocultas.

Cuatro lecturas sobre Zhuangzi Jean François Billeter.2003

Yes is More BIG Bjarke Ingels Group.2009

Jorge Luis Borges Nicolás Helft.2013

Contra el fanatismo Amos Oz.2012-02-08 «Amos Oz despliega ante nuestros ojos la naturaleza del fanatismo, ofreciéndonos a la vez el remedio para su cura universal». Nadine Gordimer, Premio Nobel de Literatura 1991 «¿Cómo curar a un fanático? Perseguir a un puñado de fanáticos por las montañas de Afganistán es una cosa. Luchar contra el fanatismo, otra muy distinta. [...]» La actual crisis del mundo, en Oriente Próximo, o en Israel/Palestina, no es consecuencia de los valores del islam. No se debe a la mentalidad de los árabes como claman algunos racistas. En absoluto. Se debe a la vieja lucha entre fanatismo y pragmatismo. Entre fanatismo y pluralismo. Entre fanatismo y tolerancia. [...] »El fanatismo es más viejo que el islam, que el cristianismo, que el judaísmo. Más viejo que cualquier estado, gobierno o sistema político. Más viejo que cualquier ideología o credo del mundo. Desgraciadamente, el fanatismo es un componente siempre presente en la naturaleza humana, un gen del mal, por llamarlo de alguna manera.»Amos Oz

La construcción de la torre de Babel Juan Benet.2003

El cultural .1999-10

Our Ancestors Italo Calvino.2010-12-23 Viscount Medardo is bisected by a Turkish cannonball on the plains of Bohemia; Baron Cosimo, at the age of twelve, retires to the trees for the rest of his days; Charlemagne's knight, Agiluf, is an empty suit of armour. These three vivid images are the points

of departure for Calvino's classic triptych of moral tales, now published in one volume and all displaying the exuberant talent of a master storyteller. 'The most magically ingenious of the contemporary Italian novelists' The Times

Anthropos .1993

Nineteen Eighty-Four George Orwell.2021-01-09 Nineteen Eighty-Four: A Novel, often published as 1984, is a dystopian social science fiction novel by English novelist George Orwell. It was published on 8 June 1949 by Secker & Warburg as Orwell's ninth and final book completed in his lifetime. Thematically, Nineteen Eighty-Four centres on the consequences of totalitarianism, mass surveillance, and repressive regimentation of persons and behaviours within society. Orwell, himself a democratic socialist, modelled the authoritarian government in the novel after Stalinist Russia. More broadly, the novel examines the role of truth and facts within politics and the ways in which they are manipulated. The story takes place in an imagined future, the year 1984, when much of the world has fallen victim to perpetual war, omnipresent government surveillance, historical negationism, and propaganda. Great Britain, known as Airstrip One, has become a province of a totalitarian superstate named Oceania that is ruled by the Party who employ the Thought Police to persecute individuality and independent thinking. Big Brother, the leader of the Party, enjoys an intense cult of personality despite the fact that he may not even exist. The protagonist, Winston Smith, is a diligent and skillful rank-and-file worker and Outer Party member who secretly hates the Party and dreams of rebellion. He enters into a forbidden relationship with a colleague, Julia, and starts to remember what life was like before the Party came to power.

El elogio de la sombra Junichirô Tanizaki.2016-02-01 En Occidente, el más poderoso aliado de la belleza ha sido siempre la luz. En cambio, en la estética tradicional japonesa lo esencial es captar el enigma de la sombra. Lo bello no es una sustancia en sí sino un juego de claroscuros producido por la yuxtaposición de las diferentes sustancias que va formando el juego sutil de las modulaciones de la sombra. Lo mismo que una piedra fosforescente en la oscuridad pierde toda su fascinante sensación de joya preciosa si fuera expuesta a plena luz, la belleza pierde toda su existencia si se suprimen los efectos de la sombra. En este ensayo clásico, escrito en 1933, Junichiro Tanizaki va desarrollando con gran refinamiento esta idea medular del pensamiento oriental, clave para entender el color de las lacas, de la tinta o de los trajes del teatro no; para aprender a apreciar el aspecto antiguo del papel o de los reflejos velados en la pátina de los objetos; para prevenirnos contra todo lo que brilla; para captar la belleza en la llama vacilante de una lámpara y descubrir el alma de la arquitectura a través de los grados de opacidad de los materiales y el silencio y la penumbra del espacio vacío.

La idea del teatro Giulio Camillo.2006-01-11 Considerado «divino» por sus contemporáneos, Giulio Camillo (Friuli, ca. 1480-Milán, 1544) utilizó sus vastos conocimientos de magia, cábala, filosofía neoplatónica, hermetismo y retórica para diseñar su teatro de la memoria. El «secreto» de este edificio, que anhelaba conocer el rey de Francia, Camillo lo revelaría, al final de su vida, al marqués Del Vasto, Alfonso Dávalos, gobernador de España en Milán, por medio de *La idea del teatro*, obra publicada, a título póstumo, en 1550. Alma o mente artificial, la prodigiosa máquina mnemotécnica de Camillo pone ante los ojos del espectador el universo del saber, sirviéndose para ello de las divisiones astrológicas del teatro, basado en Vitruvio, y de las imágenes talismánicas que jalonan el singular edificio. Junto a la llave que abre los tesoros de la elocuencia y la poesía, lo que explica la admiración que Ariosto y Tasso dispensaron a Camillo, éste proporcionó igualmente a los pintores una fascinante fuente de inspiración. Tiziano dibujó, en 201 hojas, el elenco completo de las imágenes que se describen en la obra, corpus excepcional de ilustraciones que perteneció al humanista Diego Hurtado de Mendoza y que desaparecería en el incendio de El Escorial de 1671. Pintada unos veinte años después de la muerte de Camillo, la Alegoría de la Prudencia puede darnos una idea de cómo interpretó Tiziano las imágenes del mago veneciano, algunas de las cuales también se dejan ver en *Las hilanderas*, uno de los cuadros más enigmáticos de Velázquez. Esta edición incluye un prólogo de Lina Bolzoni.

Esquilo Ismaíl Kadaré.2009-07 Escrito y publicado en 1985, cuando Albania, el país del autor, soportaba los últimos años de un régimen férreo, este ensayo, ampliamente revisado y aumentado para la presente edición, es ante todo un himno audaz a la libertad y a la magnificencia del arte. Esquilo. El gran perdedor, que empieza como una indagación sobre la desaparición de unas trescientas tragedias de la Antigüedad griega, en buena parte de Esquilo, no solamente se hace eco de la angustia o del terror de los escritores de todos los tiempos ante el rapto y el asesinato de sus obras, sino que abre además una reflexión consagrada a las relaciones del creador con los poderes, con su época, con su pueblo y, finalmente, con la humanidad entera. Al final del ensayo se sugiere al lector una teoría nueva del nacimiento de la tragedia griega, teoría que viene a contradecir o a corregir todos los análisis e interpretaciones vigentes desde hace unos dos milenios.

La gaceta .1996

A Wizard of Earthsea Ursula K. Le Guin.2012 A boy grows to manhood while attempting to subdue the evil he unleashed on the world as an apprentice to the Master Wizard.

La nueva ciudad de Dios Andoni Alonso,Iñaki Arzoz.2002 Partiendo de la referencia agustiniana de La Ciudad de Dios y haciendo uso de géneros tan intempestivos como el panfleto y el libelo, Andoni Alonso e Iñaki Arzoz consideran que cierto modelo actual de las tecnologías digitales está construyendo una suerte de utopismo religioso, tecnófilo, del «digitalismo», especialmente en la esfera de Internet. Esta apasionante investigación crítica encuentra sus raíces históricas en Pitágoras y Platón, se consolida con el cristianismo (especialmente en el Renacimiento con autores como Giordano Bruno), afecta a científicos como Newton y culmina con autores contemporáneos como Hans Moravec o Frank J. Tipler. Sus efectos se hacen sentir considerablemente en el mundo de las telecomunicaciones, donde proliferan todo tipo de sectas y pseudorreligiones, como ocurre, por ejemplo, con John Firmage o la secta New Heaven, que aspira a convertir el mundo, según el modelo americano actual, en un Ciberimperio. Junto con esta crítica, y a partir de una teoría o hiperfilosofía, se plantea la revisión del papel de los modos y métodos ciberculturales, para construir una verdadera Ciberatenas en contraste con el modelo imperante en el presente.

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