

# THE SLEEP OF REASON

Primitivism in  
Modern European Art and Aesthetics,  
1725–1907



*Frances S. Connelly*

# Sleep Of Reason Primitivism In Modern European Art And Aesthetics 1725 1907

**Nina Athanassoglou-Kallmyer**



## **Sleep Of Reason Primitivism In Modern European Art And Aesthetics 1725 1907:**

*The Sleep of Reason* Frances S. Connelly,1999      **The Sleep of Reason** Frances Connelly,1995      **Art, Music, and Mysticism at the Fin de Siècle** Corrinne Chong,Michelle Foot,2024-07-29 This edited volume explores the dialogue between art and music with that of mystical currents at the turn of the twentieth century The volume draws on the most current research from both art historians and musicologists to present an interdisciplinary approach to the study of mysticism s historical importance The chapters in this edited volume gauge the scope of different interpretations of mysticism and illuminate how an exchange between the sister arts unveil an underlying stream of metaphysical supernatural and spiritual ideas over the course of the century Case studies include Charles Tournemire Joseph P ladan Erik Satie Hilma af Klint Jean Sibelius Franti ek Kupka and Wassily Kandinsky The contributors unique theoretical perspectives and disciplinary methodologies offer expert insight on both the rewards and inevitable aesthetic complications that arise when one artform meets another The book will be of interest to scholars working in art history musicology visual culture and mysticism      Art and Monist Philosophy in Nineteenth Century France From Auteuil to Giverny Nina Athanassoglou-Kallmyer,2023-09-25 This is a study of the relation between the fine arts and philosophy in France from the aftermath of the 1789 revolution to the end of the nineteenth century when a philosophy of being called monism the concept of a unity of matter and spirit emerged and became increasingly popular among intellectuals artists and scientists Nina Athanassoglou Kallmyer traces the evolution and impact of this monist thought and its various permutations as a transformative force on certain aspects of French art and culture from Romanticism to Impressionism and as a theoretical backdrop that paved the way to as yet unexplored aspects of a modernist aesthetic Chapters concentrate on three major artists Th odore G ricault 1791 1824 Eug ne Delacroix 1798 1863 and Claude Monet 1840 1926 and their particular approach to and interpretation of this unitarian concept The book will be of interest to scholars working in art history philosophy and cultural history      The Good, the Bad, and the Beautiful B. Hallen,2000 Hallen asks the Yoruba onisegun the wisest and most accomplished herbalists or traditional healers what it means to be good and beautiful The onisegun explain the subtleties and intricacies of Yoruba language use and philosophy behind particular word choices Their instructions reveal the depth of Yoruba aesthetics and ethics      *American Communities: Between the Popular and the Political* Lukas Etter,Julia Straub,2017-12-04 Given the political relevance of the topic of community and the apparent volatility of its meanings it is necessary to take time and create spaces for contemplation How can theories of community be usefully applied to various forms of cultural production How do notions of communitas affect representations as well as critiques of society and social developments Based on a selection of papers given at the biennial conference of the Swiss Association for North American Studies in late 2016 this collection approaches discourses on literary texts and other cultural products from such angles as age studies popular seriality sustainability and ecocriticism While focused on community in contemporary American Studies

the articles in this collection also take into account some of the developments and issues surrounding community at a moment of heightened sensitivity towards this topic beyond academia

*Framing Formalism* Richard Woodfield, 2013-10-23

Alois Riegl 1858 1905 was one of the founding fathers of modern formalist criticism As a member of the Vienna School of Art Historians he shared their range of interests in the decorative arts art in transition conservation and monuments This collection of critical essays examines various facets of Riegl s work and opens with a new translation of Hans Sedlmayr s famous and notorious *Die Quintessenz der Lehren Riegls* Included is Julius von Schlosser s assessment of Riegl s contribution to the Vienna School of Art Historians as well as essays by a team of international scholars This book offers a re engagement with the ideas of one of the most important and neglected art historians of the 20th century

*Critical Terms for Art History, Second Edition* Robert S. Nelson, Richard Shiff, 2010-03-15

Art has always been contested terrain whether the object in question is a medieval tapestry or Duchamp s *Fountain* But questions about the categories of art and art history acquired increased urgency during the 1970s when new developments in critical theory and other intellectual projects dramatically transformed the discipline The first edition of *Critical Terms for Art History* both mapped and contributed to those transformations offering a spirited reassessment of the field s methods and terminology Art history as a field has kept pace with debates over globalization and other social and political issues in recent years making a second edition of this book not just timely but crucial Like its predecessor this new edition consists of essays that cover a wide variety of loaded terms in the history of art from sign to meaning ritual to commodity Each essay explains and comments on a single term discussing the issues the term raises and putting the term into practice as an interpretive framework for a specific work of art For example Richard Shiff discusses *Originality* in Vija Celmins s *To Fix the Image in Memory* a work made of eleven pairs of stones each consisting of one original stone and one painted bronze replica In addition to the twenty two original essays this edition includes nine new ones performance style memory monument body beauty ugliness identity visual culture visual studies and social history of art as well as new introductory material All help expand the book s scope while retaining its central goal of stimulating discussion of theoretical issues in art history and making that discussion accessible to both beginning students and senior scholars

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*Mediating Spaces* James M. Robertson, 2024-06-18

Throughout the twentieth century in the lands of Yugoslavia socialists embarked on multiple projects of supranational unification Sensitive to the vulnerability of small nations in a world of great powers they pursued political sovereignty economic development and cultural modernization at a scale between the national and the global from regional

strategies of Balkan federalism to continental visions of European integration to the internationalist ambitions of the Non Aligned Movement

**In Mediating Spaces** James Robertson offers an intellectual history of the diverse supranational politics of Yugoslav socialism beginning with its birth in the 1870s and concluding with its violent collapse in the 1990s Showcasing the ways in which socialists in Southeast Europe confronted the political economic and cultural dimensions of globalization the book frames the evolution of supranational politics as a response to the shifting dynamics of global economic and geopolitical competition Arguing that literature was a crucial vehicle for imagining new communities beyond the nation Robertson analyzes the manuscripts journals and personal correspondence of the literary left to excavate the cultural geographies that animated Yugoslav socialism and its supranational horizons The book ultimately illuminates the innovative strategies of cultural development used by socialist writers to challenge global asymmetries of power and prestige *Mediating Spaces* reveals the full significance of supranationalism in the history of socialist thought recovering a key concern for an era of renewed geopolitical contestation in Eastern Europe

***Museum as Process*** Raymond Silverman, 2014-09-19 The museum has become a vital strategic space for negotiating ownership of and access to knowledges produced in local settings *Museum as Process* presents community engaged culture work of a group of scholars whose collaborative projects consider the social spaces between the museum and community and offer new ways of addressing the challenges of bridging the local and the global *Museum as Process* explores a variety of strategies for engaging source communities in the process of translation and the collaborative mediation of cultural knowledges Scholars from around the world reflect upon their work with specific communities in different parts of the world Australia Canada Ghana Great Britain New Zealand Papua New Guinea Philippines South Africa Taiwan and the United States Each global case study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites especially the museum *Museum as Process* is an important contribution to understanding the relationships between museums and source communities and the flow of cultural knowledge

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