

Breve Historia De La Sombra Victor Stoichita

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Breve historia de la sombra Victor I. Stoichita, 1999 Esta B+breveB; y prodigiosa historia de la sombra comienza con dos mitos de origen. El primero, referido por Plinio el Viejo, y que con los años se ha convertido en el mito de origen de la pintura, narra la historia de una legendaria muchacha de Corinto que, para conservar viva en la memoria la imagen de su enamorado, trazo una silueta a partir de su sombra. El segundo es la parábola de la caverna de Platon, en donde algunos hombres encadenados desde niños en una morada subterránea solo alcanzan a ver las sombras de la realidad proyectadas sobre un muro. Partiendo de estos dos mitos del arte y del conocimiento, Victor I. Stoichita nos va desenredando el enmarañado itinerario de una metáfora tan amplia en sugerencias que se ha convertido en uno de los desafíos técnicos y simbólicos más perdurables en los artistas de Occidente: de Vasari y Cennini a los cuentos de hadas, de Poussin a Picasso, Warhol o Beuys, del cine expresionista y la fotografía a la psicología infantil, este apasionante recorrido con más de 100 ilustraciones nos llevará a desentrañar el sentido más primigenio del arte como representación.

La ilustración gráfica del siglo XIX Vicente Pla Vivas, 2011-11-28 Aquest llibre proposa una revisió en profunditat de la il·lustració gràfica durant el període de 1800 a 1870, estudiada aquí com un cos problemàtic d'imatges dotat de sentits sovint contradictoris, plagat d'anacronismes i desajustat respecte a certs esquemes estilístics i ideològics de la visió històrica de l'art del segle XIX. Per a establir una nova estructura d'interpretació de les imatges de reproducció, s'han restituit les funcions que els van ser assignades en la seua època, s'han contrastat aquestes amb la recepció que van tenir les obres i s'han connectat les estratègies artístiques que van posar en pràctica els seus autors amb maneres de coneixement i representació aplicats i debatuts també en la política i la ciència.

"Cómo sucedieron estas cosas" José Emilio Burucúa, Nicolás Kwiatkowski, 2014-12-01 Si bien el término masacre tiene, en el lenguaje cotidiano, sentidos diversos, la expresión masacre histórica remite a un tipo de fenómeno muy específico: el asesinato masivo de un amplio grupo de personas, que habitualmente están desarmadas y tienen una limitada capacidad para defenderse a sí mismas. Fenómenos de este tipo han tenido lugar desde períodos muy tempranos de la historia humana y, en general, siempre que han ocurrido, quienes intentaron explicarlos y contarlos, sea a través de textos, imágenes u otros medios, enfrentaron problemas enormes. 'Cómo sucedieron estas cosas' es una investigación sobre las causas de esos problemas, pero también un estudio de los intentos realizados a pesar de esas dificultades para encontrar en ellos similitudes

y regularidades, recursos compartidos e innovadores que sirvieron para contar y explicar aquello que, a priori, no podría ser contado ni explicado. Pero los alcances de esta obra, de una sutileza y una ambición extraordinarias, no se agotan allí. Tal como señalan los autores, un estudio como este puede hacer que hallemos algunas claves sobre la verdad de lo acontecido en el pasado y las relaciones de dominación que, exacerbadas al máximo, llevaron a una disparidad tal que hizo pensable el exterminio de un grupo como algo necesario e incluso deseable. En el análisis de las representaciones recientes y remotas de la masacre los autores van detectando, así, algunas condiciones de posibilidad sociales y culturales para los intentos de aniquilación de grupos humanos, e identificando algunos dispositivos que, de las escenas de caza a los martirologios, y de los 'infernos' al 'Doppelgänger', permiten observar lo que surge de la imagen cuando la representación alcanza sus límites.

Las sombras de Narciso Octavio Chamizo, 2019-12-11 También tú, Narciso, tienes tu nombre en los jardines cultivados; desgraciado, que no tenía un doble. Ovidio, Fastos El agua donde Narciso ve lo que no debe ver, no es el espejo capas de una imagen nítida y definida. Lo que ve es lo invisible, lo infigurable en la figura, lo desconocido inestable de una representación sin presencia, la representación que no remite a un modelo, el anonimato que solo podría mantener a distancia el nombre que no posee. Maurice Blanchot, La escritura del desastre ...ese pronombre impersonal (das Es) parece particularmente adecuado para expresar el principal carácter de esta provincia anímica, su ajenidad respecto al yo (Ichfremdheit). Freud, 31 Conferencia. La descomposición de la personalidad psíquica. Narciso sin doble, capturado en el anonimato, inmovilizado ante la ajenidad de lo impersonal. Las sombras de Narciso. ¿clínica del narcisismo? ¿Sujeto narcisista? ¿Sujeto atrapado en un goce narcisista? ¿Qué posición tomar ante las conceptualizaciones del narcisismo sea que se lo entienda como estructura-sustantivo o como accidente-calificativo del sujeto? Así, ¿qué enunciar cuando se ha escrito tanto desde posturas teóricas tan variadas e incluso contradictorias? ¿Qué decir cuando las manifestaciones clínicas relativas a la experiencia del vacío, a la problemática de las identidades, a los usos sádicos-narcisitas-masoquistas del cuerpo, a las adicciones (incluidas las que se organizan en torno a síntomas alimentarios) adquieren cada vez mayor presencia? Y ¿qué decir cuando dichas manifestaciones y otras más que iremos interrogando, ponen en el límite a la teoría psicoanalítica y los conceptos de estructura y subjetividad?

Lecturas de la animita Claudia Lira Latuz, 2016 La animita como objeto estético-religioso se presenta en esta novedosa obra también como como sujeto, pues de alguna manera es un nuevo cuerpo para el alma, es decir, un espacio que la contiene y mediante el cual se expresa, que posibilita que se transforme (gracias al contacto con deudos y cultores) y que sana su penar. Si bien no todas las animitas sufren el proceso de convertirse en “santos populares” cada una revela algo de la identidad individual y colectiva del espacio en que se desarrollan y, en este sentido, se presentan como un patrimonio que hay que aprender a descifrar. Lecturas de la animita intenta “leer” desde una perspectiva académica interdisciplinaria y a la vez profundamente reveladora y amena, este fenómeno cultural que ocurre a la vera del camino y que devela como pocos una

parte vital de la cultura e idiosincrasia chilena.

Dibujando historias ,2021-09-24 El contenido narrativo que resulta inherente al cómic, en sus diferentes prismas, desde la forma en la que la narración condiciona a las imágenes hasta la diferenciación que posee la narración en viñetas con respecto a otros medios expresivos, busca «dejarse ver» a través de esta publicación. En ella han participado algunos de los especialistas e investigadores nacionales e internacionales más destacados en el estudio de la historieta. Continúa la línea iniciada por Nuevas visiones sobre el cómic. Un enfoque interdisciplinar, tratando de constituirse como un fuerte cimiento para seguir levantando nuestros conocimientos sobre el Noveno Arte.

Más allá del encuadre Alfredo Oliva Delgado,2024-02-29 Desde que en el siglo xix surgieron tanto la fotografía como la psicología experimental ha habido una colaboración fructífera entre ellas. Como resultado, algunos aspectos esenciales de la fotografía como disciplina artística y documental, tales como las preferencias estéticas, la lectura e interpretación de imágenes, su impacto emocional en el observador o el proceso creativo, pueden entenderse mejor a la luz de la psicología. Por otra parte, la fotografía ha supuesto una interesante herramienta de autoconocimiento, terapia y crecimiento personal, que ha sido utilizada tanto por fotógrafos y fotógrafas como por profesionales de la psicología o la intervención social. Este texto, escrito por el director del único seminario universitario sobre Fotografía y Psicología impartido en España, contribuye a paliar la laguna de publicaciones sobre esa relación en nuestro país, y ofrece las claves esenciales para comprenderla con una escritura tan amena como científica. Con él se inicia la colección «Mil palabras», de vocación.

Publicidad emocional Belén López Vázquez,2007

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Historia general de Chile Alfredo Jocelyn-Holt Letelier,2004

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