Formless Ways In And Out Of Form | 2744df08548d60547a523c5b9576db44

Acces PDF Formless Ways In And Out Of Form

This book aims to examine sustainability and spirituality philosophically with ethics as the balancing force. The goal is to reveal the important intersection between sustainability and spirituality by using some of the compartments of that immense space.

Some of the contributors to this volume are:

- Pierre Michon
- Harper's Young People
- Mark Twain: a Collection of Criticism
- Access to God in Augustine's Confessions
- How to Read Journal Articles in the Social Sciences
- The Heresy of Formlessness
- Disformations
- Material Matters
- Scribner's Magazine

The phrase "creation ex nihilo" refers to the primarily Christian notion of God's creation of everything from nothing. Creation ex nihilo: Origins, Development, Contemporary Challenges presents the findings of a joint research project at Oxford University and the University of Notre Dame in 2014-2015. The doctrine of creation ex nihilo has met with criticism and revisionist theories in recent years, from the worlds of science, theology, and philosophy. This volume concentrates on several key areas: the relationship of the doctrine to its purported biblical sources, how the doctrine emerged in the first several centuries of the Common Era, why the doctrine came under heavy criticism in the modern era, how some theologians have responded to the objections, and the relationship of the doctrine to claims of modern science, for example, the fundamental law of physics that matter cannot be created from nothing. Although the Bible never expressly states that God made everything from nothing, various texts are taken to imply that the universe came into existence by divine command and was not assembled from preexisting matter or energy. The contributors to this volume approach this topic from a range of perspectives, from exposition to defense of the doctrine itself. This is a unique and fascinating work whose aim is to present the reader with a compelling set of arguments for why the doctrine should remain central to the grammar of contemporary Christian theology. As such, the book will appeal to theologians as well as those interested in the relationship between theology and science. Contributors: Gary A. Anderson, Markus Bockmuehl, Janet Soskice, Richard J. Clifford, S.J., Sean M. McDonough, Gregory E. Sterling, Karlheinatz, John C. Cavaldini, Joseph Wawrykow, Tzvi Novick, Daniel Davies, Cyril O'Regan, Ruth Jackson, David Bentley Hart, Adam D. Hinks, S.J., Andrew Pinsent, and Andrew Davison.

The Formless Substance

The void experience may result from the early failure of external objects to meet the needs of the developing ego, which leads to the sorts of primitive fears that Winnicott described, or it may result when the Self itself seems threatened with annihilation, which may be more to do with a rupturing of the ego-Self axis. In the first case the fear is of disintegration, whereas in the second the experience is one of the living dead, as though the individual is cut off from her life source. But more than that, the intrusion of the void into the conscious experience of the Self seems threatened by the possibility of dissolution into nothingness. The void experience may result from the early failure of external objects to meet the needs of the developing ego, which leads to the sorts of primitive fears that Winnicott described, or it may result when the Self itself seems threatened with annihilation, which may be more to do with a rupturing of the ego-Self axis. In the first case the fear is of disintegration, whereas in the second the experience is one of the living dead, as though the individual is cut off from her life source. But more than that, the intrusion of the void into the conscious experience of the Self seems threatened by the possibility of dissolution into nothingness.

The Heresy of Formlessness

A commonly encountered experience of both analyst and analysand is that of the void. It is spoken about at different stages of therapy and refers to experiences that have different origins. Sometimes the experience of the void is around a relatively limited aspect of the psyche but at other times the void seems much more global and threatens to engulf the entire personality; the whole individual psyche then seems threatened by the possibility of dissolution into nothingness. The void experience may result from the early failure of external objects to meet the needs of the developing ego, which leads to the sorts of primitive fears that Winnicott described, or it may result when the Self itself seems threatened with annihilation, which may be more to do with a rupturing of the ego-Self axis. In the first case the fear is of disintegration, whereas in the second the experience is one of the living dead, as though the individual is cut off from her life source. But more than that, the intrusion of the void into the conscious experience of the Self seems threatened by the possibility of dissolution into nothingness. The void experience may result from the early failure of external objects to meet the needs of the developing ego, which leads to the sorts of primitive fears that Winnicott described, or it may result when the Self itself seems threatened with annihilation, which may be more to do with a rupturing of the ego-Self axis. In the first case the fear is of disintegration, whereas in the second the experience is one of the living dead, as though the individual is cut off from her life source. But more than that, the intrusion of the void into the conscious experience of the Self seems threatened by the possibility of dissolution into nothingness.

Ethics and the Between

Disformations

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Material Matters

Scribner's Magazine

Boring Formless Nonsense intervenes in an aesthetics of failure that has largely been delimited by the visual arts and its avant-garde legacies. It focuses on contemporary experimental composition in which failure rubs shoulders with the categories of chance, noise, and obtrusiveness. In these works we hear failure anew. We hear boredom, formlessness, and nonsense in a way that gives new purchase to aesthetic, philosophical, and ethical questions that fatter in their negative capability. A rich and provocative collection of essays that are at once challenging and rewarding. A对我们来说非常独特和有启发性。书中的文章探讨了当代实验音乐和行为艺术的各种形式，以及它们如何挑战和重新定义传统艺术的概念。
spirituality as the invisible guiding hand in the quest for sustainability. The editors and contributors examine old social and economic dilemmas from a new perspective in order to provide alternative approaches to economic and social development. The enclosed contributions cover a broad range of topics such as social development, the human happiness, contemporary spirituality, environmental ethics and responsibility, and the corporate social responsibility. In addition, the title features real-world case studies and discussion questions that inspire self-reflection and theoretical and empirical deliberation in academic courses and business seminars. Contemporary approaches to economic and social development have failed to address humankind's abiding need for spiritual growth. For material development to be sustainable spiritual development must be an integral part of our concern. "The voice creates a space in which the policy makers can reflect on the concepts of spirituality, the invisible guiding hand in the quest for sustainability, the human happiness, contemporary spirituality, environmental ethics and responsibility, and the corporate social responsibility." The book will rely on the spiritual power of individuals to heed the call and the environment. Featuring interdisciplinary perspectives in areas such as science, marine biology, environmental policy, cultural studies, psychology, philosophy, ecological economics, and ethics, this book will provide extensive insights into the complimentary fields of spirituality, sustainability and ethics.

The One Year Praying Through the Bible for Your Kids

Yoga Nidra is the master key to initiating slumber in conscious sleep states where change happens outside of doing. In Yoga Nidra you enter a state of non-doing in which transformation happens from beyond the mind rather than through the mind. This highly regenerative meditative state can restore and rejuvenate your body, heal and recover from illness and re-wire your brain for greater mental and emotional balance and resilience. This comprehensive guidebook explores the core of yogic philosophy and modern applications of Yoga Nidra backed by scientific research - affirming what yogis have known for thousands of years. You will receive instruction on the practice of Yoga Nidra and the use of intonation. You will discover how unconscious thinking patterns and resulting biochemical states contribute to illness, stress, insomnia, depression, anxiety, bad habits, trauma and addictions and most importantly, how to neutralize them with the Six Tools of Yoga Nidra.

Be Formless

Written by one of Japan's foremost contemporary thinkers and scholars, Zen and Modern Society is the third in a series of essay collections on Zen Buddhism as seen in the context of Western thought. These essays are arranged thematically around the question: how has a Zen view of life been brought into our time, true to the original in any one of its many manifestations? The figure of the Zen master is a paradigm of the unique and the artist, the unworldly and the worldling. The master makes many permeating contact in the daily life, in the relationships of the master to his disciples, in the standpoints, rangings from Biblical Jesus-Christianity to modern existentialism, phenomenology, and postmodernism. As a leading representative of the Kyoto School, which has sought a critical, comparative linking of Eastern and Western thought, Be Formless has built his approach on constructive, mutually respectful yet critical intellectual interaction and dialogue with some of the leading figures in the West (including Paul Tillich, John Lossky, and Charles{}Bowles) as well as discerning colleagues, students, and allies. Together with the previous volumes, this work examines and exemplifies some key features of Kyoto School thought. While the essays presented here should be read in light of the socio-political criticism that has since been lodged against the Kyoto School and, more particularly, i

The Bloomsbury Research Handbook of Contemporary Japanese Philosophy

Lecturers, request your electronic inspection copy here! This superb guide teaches you how to read critically. Its no-nonsense, practical approach uses a specially developed reading code to help you read articles for your research project, this simple code enables you to decipher journal articles structurally, thematically and grammatically. Refreshingly free of jargon and written with you in mind, it's packed full of useful tips on how to read. Once you have decoded your confidence in reading, your reading will improve your confidence. This book will help you to improve your reading skills. It will help you to develop the necessary skills to read the work of key philosophers and thinkers. It will help you to understand what constitute effective readings of well-known Japanese philosophers, but also work by contemporary Japanese philosophers who are relatively unknown outside Japan, it makes a unique contribution by offering an in-depth reading of well-known Japanese philosophers, as well as discerning colleagues, students, and allies. Together with the previous volumes, this work examines and exemplifies some key features of Kyoto School thought. While the essays presented here should be read in light of the socio-political criticism that has since been lodged against the Kyoto School and, more particularly, i
Formless Formlessness

This book offers an in-depth analysis and theological reflection on the thirteen books of Augustine's Confessions. It seeks to cover the major points raised by Augustine in his Confessions and discuss them in a way that will give insight and encouragement to the reader. This work does not propose to reflect on every section of every book of the Confessions, but rather to discuss the major points noted in each book. In addition, thoughtful questions are listed at the end of each chapter, to stimulate further discussion and hopefully encourage personal questions as well. Because Augustine's Confessions is an honest assessment of his failures as well as his spiritual journey, there is something for everyone in the pages of this work.

From the Brink

Pierre Miron is one of France's most significant contemporary writers. Since the publication in 1964 of his first book, Vies minuscules, Miron's work has never ceased to evade generic classifications. His work ingests books, lives and thought and probes their complex interrelationship and those moments of convergence that transform an ordinary name into that of an 'Author' or of an 'Artist'. The contents of Miron's work are well documented: they are drawn from canonical novels, chronicles, archives and the biographies of artists' lives and are worked into cross-generic forms that revive names and make us rethink the uncertainty of literature. Less has been written of his engagement with avant-garde thought. The legacy of French avant-garde thinkers of the 1960s and 1970s, in particular the work of Roland Barthes, informs Miron's work. Barthes's notions of the referent, of intertextuality and of authorship, for example, are transposed, reconfigured and sometimes contested within Miron's work. In this way, Barthes's name, the afterlife of his thought, remains encrypted within Miron's prose. This book situates and reads Miron's texts through the complex inscription and transformation of names drawn from the Creuse, literature, art and avant-garde thought. And it is within this matrix that Miron puts in play his own name and its uncertain relation to literature.

Scriber's Magazine

Painting has often been declared dead since the 1960s and yet it refuses to die. Even the status and continued legitimacy of the medium has been repeatedly placed in question. As such, painting has had to continually redefine its own parameters and re- negotiate for itself a critical position within a broader, more discursive set of discourses. Taking the American Clement Greenberg's 'Modernist Painting' as a point of departure, After Modernist Painting is both a historical survey and a critical re-evaluation of the contested and contingent nature of the medium of painting over the last 50 years. Presenting the first critical account of painting, rather than art generally, this book provides a timely exploration of what has remained a persistent and protein medium. Craig Staff focuses on certain developments including the relationship of modernist painting to Conceptual Art and Minimalism, the pronouncement of paintings alleged death, its response to installation Art's foregrounding of site, how it was able to interpret ideas around appropriation, simulation and hybridity and how today painting can be understood as both imaging and imagining the digital. After Modernist Painting is an invaluable resource for those seeking to understand the themes and issues that have pertained to painting within the context of postmodernism and contemporary artistic practice.

The Formless Substance

Creation ex nihilo

George Dane had waked up to a bright new day, the face of nature well washed by last night's downpour and shining as with high spirits, good resolutions, lively intentions—the great glimmer of recommencement, in short. Fixed in his patch of sky. He had set up late to finish work—trees overwhelming; then at last had gone to bed with the pile but little reduced. He was now to return to it after the pause of the night; but he could only look at it, for the time, over the bristling hedge of letters planted by the early postman an hour before and already, on the customary table by the chimney-piece, formally rounded and squared by his systematic servant. It was something too merciless, the domestic perfection of Brown. There were newspapers on another table, ranged with the same rigour of custom, newspapers too many—what could any creature want of so much need?—and each with its hand on the neck of the other, so that the row of their bodiless heads was like a series of decapitations. Other journals, other periodicals of every sort, folded and in wrappers, made a huddled mound that had been growing deeper for days by the early postman's hand and which he had needlessly, helplessly aware. There were new books, also in wrappers as well as disassembled and dropped again—books from publishers, books from authors, books from friends, books from enemies, books from his own bookseller, who took, it sometimes struck him, inconceivable things for granted. He touched nothing, approached nothing, only turned a heavy eye over the work, as it were, of the night—the fact, in his high, wide-windowed room, where the hard light of duty could penetrate every corner, of the unshamed admiration of the day. It was the old rising tide, and it rose even more under a monument's watching. It had been up to his shoulders last night—it was up to his chin now. Nothing had passed while he slept—everything had stayed; nothing, that he could yet feel, had died—many things had been born. To let them alone, these things, the new things, let them utterly alone and see if that, by chance, wouldn't somehow prove the best way to deal with them: this fancy brushed his face for a moment as a possible solution, just giving it, as many a time before, a cool wave of air. Then he knew again as well as ever that leaving was difficult, leaving impossible—that the only remedy, the true, soft, effacing sponge, would be to be left, to be forgotten. There was no footing on which a man who had ever liked life—liked it, at any rate, as he had—could now escape from it. He must reaper as he had sown. It was a thing of meshes; he had simply gone to sleep under the net and had simply waked up there. The net was too fine; the cords crossed each other so tightly near together, making at each a little tight, hard knot that bled fingers, this morning, were too limp and too tender to touch. Our poor friend's touched nothing—only stole significantly into his pockets as he wended over to the window and faintly gasped at the energy of nature. What was most overwhelming was that she herself was so ready. She had soothed him rather, the might before, in the small hours by the lamp. From behind the drawn curtain of his study the rain had been audible and in a manner merciful; washing the window in a steady flood, it had seemed the right sign, the right innermost impulse to withstand his work, as it were, the work of the night—the fact, in his high, wide-windowed room, where the hard light of duty could penetrate every corner, of the unshamed admiration of the day. It was the old rising tide, and it rose even more under a monument's watching. It had been up to his shoulders last night—it was up to his chin now. Nothing had passed while he slept—everything had stayed; nothing, that he could yet feel, had died—many things had been born. 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Ataining the Way

Bringing together texts and work by theorists and practitioners who are making material central to their work, this book reflects the diverse areas of inquiry which are expanding current material discourse. Focusing on the cultural, political, economic, technological and intellectual forces which shape material practices in architecture, the contributors draw on disciplines ranging from philosophy, history and pedagogy to art practice and digital and low-tech fabrication. By paying critical attention to material, a wide range of issues emerge which are otherwise excluded from architectural discourse, issues that shape and determine the buildings we make, the processes we use and the ways we understand them. Beautifully illustrated and designed, this book is a unique collection which will be of great interest to architectural practitioners and theorists who want to consider the wider implications of material practice, and to students who are developing their own approach to making buildings.

Formless Formation: Vignettes for the End of This World

Unique in all of literature, the Confessions combines frank and profound psychological insight into Augustine’s formative years along with sophisticated and beguiling reflections on some of the most important issues in philosophy and theology. The essays contained in this volume, by some of the most distinguished recent and contemporary thinkers in the field, insightfully explore Augustinian themes not only with an eye to historical accuracy but also to gauge the philosophical acumen of Augustine’s reflections.

Formless

Published to accompany exhibition held at the Centre Georges Pompidou, Paris 22/5 - 26/8 1996.

Spirituality and Sustainability

The publication presents the first historical analysis of the tension between the city and architectural form. It introduces 20th century theories to construct a historical context from which a new architecture-city relationship emerged. The book provides a conceptual framework to understand this relationship and comes to the conclusion that urbanization may be filled with potential, i.e. be a Good Metropolis.

After Modernist Painting

The papers in this volume challenge the concept of form and aim to set out, explore and develop different theories and examples of ‘the formless’. In so doing, they raise questions of form, and notions of formlessness (as distinct from something called the ’formless’). The starting point for many of the contributors is Georges Bataille’s highly influential article entitled ‘Formless’ (’Formless’). Here, in a context where art, philosophy and anthropology were merging, Bataille tried to question the idea of formlessness as simply applying to things without form. This book, through a diversity of articles in various domains, asks how and why the ’formless’ is such a dominant idea in the nineteenth century onwards, and the question: what is formless?
Forming the Formless

Sure to be the subject of much discussion, this book takes a look at the post Vatican II approach to liturgy through the eyes of a man who says the Church has lost much and gained nothing through the promulgation of the "Novus Ordo" Mass. An accomplished novelist and writer, German author Martin Mosebach gives a plea for a return to the preconciliar Latin Rite, giving a persuasive and compelling argument against what he sees as a jarring break in tradition. Yet there is another way to approach the Liturgy. In his foreword, Fr. Joseph Fessio, S.J., points out the difference between Mosebach’s approach and “those who, like myself, the Adoremus Society, and— I think I can assert this with confidence—Pope Benedict XVI, advocate a rereading and restructuring of the liturgical renewal intended by the Second Vatican Council, but in light of the Church’s two-thousand-year tradition.”

Augustine’s Confessions

Articulates the necessity for a comprehensive reconstructive thinking about the meaning of being good.

Love or Die: Finding Oneness in a Me-First World

Love or Die delivers a critical look at two false beliefs that contribute to so much of the suffering and violence in the world today: the beliefs that 1) we are separate, and 2) we are incomplete. Once the reader understands that every action he takes affects the Whole— since we are all connected as part of that Whole— he will realize that extinction awaits us if we continue to be self-indulgent at the expense of others or the environment. To destroy any part of nature is to destroy a part of ourselves! We must awaken from our self-destructive ego consciousness, move into higher levels of awareness, and begin functioning with cooperation rather than competition. Failing this, our quality of life will rapidly deteriorate, and humans will go the way of the dinosaurs. We must learn how to love, or we will perish.

Formless

This is an inspiring guide to the practice of Chan (Chinese Zen) in the words of four great masters of that tradition. It includes teachings from contemporary masters Xuyun and Sheng Yen, and from Jiexian and Boshan of the Ming Dynasty (1368-1644). Though the texts were written over a period of hundreds of years, they are all remarkably lucid and are perfect for beginners as well as more advanced practitioners today. All the main points of spiritual practice are covered: philosophical foundations, methods, approaches to problems and obstacles— all aimed at helping the student attain the way to enlightenment.