Across the social sciences, scholars are increasingly showing how people ‘work' to construct organizational life, including the rules and routines that shape and enable organizational activity, the identities of people who occupy organizations, and the societal norms and assumptions that provide the context for organizational action. The idea of work emphasizes the ways in which people and groups engage in purposeful, reflexive efforts rooted in an awareness of organizational life as constructed in human interaction and changeable through human effort. Studies of these efforts have identified new forms of work including emotion work, identity work, boundary work, strategy work, institutional work, and a host of others. Missing in these conversations, however, is a recognition that these forms of work are all part of a broader phenomenon driven by historical
shifts that began with modernity and dramatically accelerated through the twentieth century. This book introduces the social-symbolic work perspective, which addresses this broader phenomenon. The social-symbolic work perspective integrates diverse streams of research to examine how people purposefully and reflexively work to construct organizational life, including the identities, technologies, boundaries, and strategies that constitute their organizations. In this book, the authors define social-symbolic work and introduce three forms - self work, organization work, and institutional work. Social-symbolic work highlights people's efforts to construct the social world, and focuses attention on the motivations, practices, resources, and effects of those efforts. This book explores eight distinct streams of social-symbolic work research, drawing on a broad range of examples from the worlds of business, politics, sports, social movements, and many others. It provides researchers, students, and practitioners with an integrative theoretical framework useful in understanding social-symbolic work, a survey of the main forms of social-symbolic work, a rich set of theoretical opportunities to inspire new studies, and practical methodological guidance for empirical research on social-symbolic work. This book provides a lively and stimulating introduction to methodological debates within art history. Offering a lucid account of approaches from Hegel to post-colonialism, the book provides a sense of art history's own history as a discipline from its emergence in the late-eighteenth century to contemporary debates. First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company. Not so long ago, it seemed the intellectual positions on globalization were clear, with advocates and opponents making their respective cases in decidedly contrasting terms. Recently, however, the fronts have shifted dramatically. The aim of this publication is to contribute philosophical depth to the debates on globalization conducted within various academic fields - principally by working out its normative dimensions. The interdisciplinary nature of this book’s contributors also serves to scientifically ground the ethical-philosophical discourse on global responsibility. Though by no means exhaustive, the expansive scope of the works herein encompasses such other topics as the altering consciousness of space and time, and the phenomenon of globalization as a discourse, as
an ideology and as a symbolic form. The first book to put the sacred and sensuous bronze statues from India’s Chola dynasty in social context. From the ninth through the thirteenth century, the Chola dynasty of southern India produced thousands of statues of Hindu deities, whose physical perfection was meant to reflect spiritual beauty and divine transcendence. During festivals, these bronze sculptures—including Shiva, referred to in a saintly vision as “the thief who stole my heart”—were adorned with jewels and flowers and paraded through towns as active participants in Chola worship. In this richly illustrated book, leading art historian Vidya Dehejia introduces the bronzes within the full context of Chola history, culture, and religion. In doing so, she brings the bronzes and Chola society to life before our very eyes. Dehejia presents the bronzes as material objects that interacted in meaningful ways with the people and practices of their era. Describing the role of the statues in everyday activities, she reveals not only the importance of the bronzes for the empire, but also little-known facets of Chola life. She considers the source of the copper and jewels used for the deities, proposing that the need for such resources may have influenced the Chola empire’s political engagement with Sri Lanka. She also investigates the role of women patrons in bronze commissions and discusses the vast public records, many appearing here in translation for the first time, inscribed on temple walls. From the Cholas’ religious customs to their agriculture, politics, and even food, The Thief Who Stole My Heart offers an expansive and complete immersion in a community still accessible to us through its exquisite sacred art. Published in association with the National Gallery of Art, Washington, DC.
conflict between the "two cultures" of science and the humanities--and between the analytic and continental traditions in philosophy. The first comprehensive study of Cassirer in English in two decades, this book will be of great interest to analytic and continental philosophers, intellectual historians, political and cultural theorists, and historians of twentieth-century Germany. This volume brings together Pierre Bourdieu's highly original writings on language and on the relations among language, power, and politics. Bourdieu develops a forceful critique of traditional approaches to language, including the linguistic theories of Saussure and Chomsky and the theory of speech-acts elaborated by Austin and others. He argues that language should be viewed not only as a means of communication but also as a medium of power through which individuals pursue their own interests and display their practical competence. Drawing on the concepts that are part of his distinctive theoretical approach, Bourdieu maintains that linguistic utterances or expressions can be understood as the product of the relation between a "linguistic market" and a "linguistic habitus." When individuals use language in particular ways, they deploy their accumulated linguistic resources and implicitly adapt their words to the demands of the social field or market that is their audience. Hence every linguistic interaction, however personal or insignificant it may seem, bears the traces of the social structure that it both expresses and helps to reproduce. Bourdieu's account sheds fresh light on the ways in which linguistic usage varies according to considerations such as class and gender. It also opens up a new approach to the ways in which language is used in the domain of politics. For politics is, among other things, the arena in which words are deeds and the symbolic character of power is at stake. This volume, by one of the leading social thinkers in the world today, represents a major contribution to the study of language and power. It will be of interest to students throughout the social sciences and humanities, especially in sociology, politics, anthropology, linguistics, and literature. This volume is the first publication to draw upon the mass of information provided by the Historic Towns Atlases in order to explore comparative questions in medieval urban history. The volume addresses the wider question of comparative urban studies, the processes that determined the morphological
formation of towns, and the symbolic meaning of large-scale town plans in their cultural context. Also included are the reflections of Rheinland-Pfalz, a German medieval scholar who has produced many historic maps. Jean Baudrillard is one of the most celebrated and most controversial of contemporary social theorists. This major work occupies a central place in the rethinking of the humanities and social sciences around the idea of postmodernism. It leads the reader on an exhilarating tour encompassing the end of Marxism, the enchantment of fashion, symbolism about sex and the body, and the relations between economic exchange and death. Most significantly, the book represents Baudrillard's fullest elaboration of the concept of the three orders of the simulacra, defining the historical passage from production to reproduction to simulation. A classic in its field, Symbolic Exchange and Death is a key source for the redefinition of contemporary social thought. Baudrillard’s critical gaze appraises social theories as diverse as cybernetics, ethnography, psychoanalysis, feminism, Marxism, communications theory and semiotics. This English translation begins with a new introductory essay. Anthony Cohen makes a distinct break with earlier approaches to the study of community, which treated the subject in largely structural terms. His view is interpretive and experiential, seeing the community as a cultural field with a complex of symbols whose meanings vary among its members. He delineates a concept applicable to local and ethnic communities through which people see themselves as belonging to society. The emphasis on boundary is sensitive to the circumstances in which people become aware of the implications of belonging to a community, and describes how they symbolise and utilise these boundaries to give substance to their values and identities. For more than half a century, Erwin Panofsky’s Perspective as Symbolic Form has dominated studies of visual representation. Despite the hegemony of central projection, or perspective, other equally important methods of representation have much to tell us. Parallel projection can be found on classical Greek vases, in Pompeiian frescoes, in Byzantine mosaics; it returned in works of the historical avant-garde, and remains the dominant form of representation in China. In Oblique Drawing, Massimo Scolari investigates "anti-perspective" visual representation over two thousand years, finding in the course
of his investigation that visual and conceptual representations are manifestations of the ideological and philosophical orientations of different cultures. Images prove to be not just a form of art but a form of thought, a projection of a way of life. Scolari's generously illustrated studies show that illusionistic perspective is not the only, or even the best, representation of objects in history; parallel projection, for example, preserves in scale the actual measurements of objects it represents, avoiding the distortions of one-point perspective. Scolari analyzes the use of nonperspectival representations in pre-Renaissance images of machines and military hardware, architectural models and drawings, and illustrations of geometrical solids. He challenges Panofsky's theory of Pompeian perspective and explains the difficulties encountered by the Chinese when they viewed Jesuit missionaries' perspectival religious images. Scolari vividly demonstrates the diversity of representational forms devised through the centuries, and shows how each one reveals something that is lacking in the others.

A gorgeous expanded edition of Werner's Nomenclature of Colours, a landmark reference book on color and its origins in nature. First published in 1814, Werner's Nomenclature of Colours is a taxonomically organized guide to color in the natural world. Compiled by German geologist Abraham Gottlob Werner, the book was expanded and enhanced in 1821 by Patrick Syme, who added color swatches and further color descriptions, bringing the total number of classified hues to 110. The resulting resource has been invaluable not only to artists and designers but also to zoologists, botanists, mineralogists, anatomists, and explorers, including Charles Darwin on the famous voyage of the Beagle. Nature's Palette makes this remarkable volume available to today's readers, and is now fully enhanced with new illustrations of all the animals, plants, and minerals Werner referenced alongside each color swatch. Readers can see "tile red" in a piece of porcelain jasper, the breast of a cock bullfinch, or a Shrubby Pimpernel. They can admire "Berlin blue" on a piece of sapphire, the Hepatica flower, or the wing feathers of a jay. Interspersed throughout the book are lavish feature pages displaying cases of taxidermy, eggs, shells, feathers, minerals, and butterflies, with individual specimens cross-referenced to the core catalog. Featuring contributions by leading natural history experts.
along with more than 1,000 color illustrations and eight gatefolds, Nature's Palette is the ideal illustrated reference volume for visual artists, naturalists, and anyone who is captivated by color. Erwin Panofsky's Perspective as Symbolic Form is one of the great works of modern intellectual history, the legendary text that has dominated all art-historical and philosophical discussions on the topic of perspective in this century. Finally available in English, this unrivaled example of Panofsky's early method places him within broader developments in theories of knowledge and cultural change. Here, drawing on a massive body of learning that ranges over ancient philosophy, theology, science, and optics as well as the history of art, Panofsky produces a type of "archaeology" of Western representation that far surpasses the usual scope of art historical studies. Perspective in Panofsky's hands becomes a central component of a Western "will to form," the expression of a schema linking the social, cognitive, psychological, and especially technical practices of a given culture into harmonious and integrated wholes. He demonstrates how the perceptual schema of each historical culture or epoch is unique and how each gives rise to a different but equally full vision of the world. Panofsky articulates these distinct spatial systems, explicating their particular coherence and compatibility with the modes of knowledge, belief, and exchange that characterized the cultures in which they arose. Our own modernity, Panofsky shows, is inseparable from its peculiarly mathematical expression of the concept of the infinite, within a space that is both continuous and homogenous. This book presents the transformation of Cassirer's transcendental point of view. At an early stage, Cassirer was confronted with a scientific crisis triggered by the emergence of various forms of objective knowledge, such as the plurality of geometric axiom systems and non-Euclidean geometry in relativistic physics. He finally developed a solution to the problematic unity of objective knowledge by replacing the overarching notion of objectivity with that of forms of objectification. This led him to consider the notion of "symbolic forms" as the driving force in the objectification process. This concept would become instrumental in demonstrating that the objective and human sciences are not adversaries; they merely differ in their modes of semiotic construction. These modes cannot be summarized in a fixed list of
symbolic forms but operate transversally, at a level where Cassirer distinguishes between three specific operators: Expression, Evocation and Objectification. The last part of the book investigates how the relationships between these three operators stabilize specific symbolic forms. Four of these forms are then studied as examples: Myth and Ritual, Language, Scientific Knowledge, and Technology. A groundbreaking reassessment of Symbolist artists and writers that investigates the concerns they shared with scientists of the period—the problem of subjectivity in particular. In A Forest of Symbols, Andrei Pop presents a groundbreaking reassessment of those writers and artists in the late nineteenth century associated with the Symbolist movement. For Pop, “symbolist” denotes an art that is self-conscious about its modes of making meaning, and he argues that these symbolist practices, which sought to provide more direct access to viewers and readers by constant revision of its material means of meaning-making (brushstrokes on a canvas, words on a page), are crucial to understanding the genesis of modern art. The symbolists saw art not as a social revolution, but as a revolution in sense and how to conceptualize the world. The concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period, who were dissatisfied with the strict empiricism dominant in their disciplines, which made shared knowledge seem unattainable. The problem of subjectivity in particular, of what in one's experience can and cannot be shared, was crucial to the possibility of collaboration within science and to the communication of artistic innovation. Pop offers close readings of the literary and visual practices of Manet and Mallarmé, of drawings by Ernst Mach, William James and Wittgenstein, of experiments with color by Bracquemond and Van Gogh, and of the philosophical systems of Frege and Russell—filling in a startling but coherent picture of the symbolist heritage of modernity and its consequences. "The first investigation of the role of how modernist objects were marketed by affirming buyers' racial and gender identities"—Videomapping with its use of digital images is an audiovisual format that has gained traction with the creative industries. It consists of projecting images onto diverse surfaces, according to their geometric characteristics. It is also synonymous with spatial augmented reality, projection mapping and spatial correspondence. Image Beyond the
Screen lays the foundations for a field of interdisciplinary study, encompassing the audiovisual, humanities, and digital creation and technologies. It brings together contributions from researchers, and testimonials from some of the creators, technicians and organizers who now make up the many-faceted community of videomapping. Live entertainment, museum, urban or event planning, cultural heritage, marketing, industry and the medical field are just a few examples of the applications of this media. This tale of money, love, and the pursuit of the American dream constitutes the quintessential portrait of Jazz Age America. Fitzgerald's luminous prose depicts both the era's glamour and its seedy underside. This is a history of one of the central organizing principles in all schools and periods of art. It traces the evolution of the conception and the depiction of space in European and American painting and the ways in which this evolution reflects ideological changes in society over 2000 years. From the author of The Presentation of Self in Everyday Life, Stigma is analyzes a person’s feelings about himself and his relationship to people whom society calls “normal.” Stigma is an illuminating excursion into the situation of persons who are unable to conform to standards that society calls normal. Disqualified from full social acceptance, they are stigmatized individuals. Physically deformed people, ex-mental patients, drug addicts, prostitutes, or those ostracized for other reasons must constantly strive to adjust to their precarious social identities. Their image of themselves must daily confront and be affronted by the image which others reflect back to them. Drawing extensively on autobiographies and case studies, sociologist Erving Goffman analyzes the stigmatized person’s feelings about himself and his relationship to “normals.” He explores the variety of strategies stigmatized individuals employ to deal with the rejection of others, and the complex sorts of information about themselves they project. In Stigma the interplay of alternatives the stigmatized individual must face every day is brilliantly examined by one of America’s leading social analysts. A collection of compelling quotations from a rising star in contemporary art, architecture, and design. The work of renowned contemporary artist Daniel Arsham blurs the lines between art, architecture, archeology, and design. In his distinctive style, he takes ancient art works and objects from twentieth-century pop
culture and casts sculptures of them in geological materials such as quartz or volcanic ash, colliding past, present, and future in haunted yet playful visions that prompt viewers to question their everyday surroundings. Gathered from interviews and other sources, Arsham-isms is a collection of lively, thought-provoking, and memorable quotations from this exciting young creative talent on a wide range of subjects—including art, architecture, film, design, pop culture, the art world, and what it means to be a globally recognized artist today. Select quotations from the book: “Art needs to be a little dangerous.” “You don’t have to own the thing to be part of it.” “This work for me is not about progress. It is about destruction and growth and where they are able to meet in the middle.”'What is a self and how can a self come out of inanimate matter?' This is the riddle that drove Douglas Hofstadter to write this extraordinary book. In order to impart his original and personal view on the core mystery of human existence - our intangible sensation of 'I'-ness - Hofstadter defines the playful yet seemingly paradoxical notion of 'strange loop', and explicates this idea using analogies from many disciplines.Winner of the Pulitzer Prize in 1974 and the culmination of a life's work, The Denial of Death is Ernest Becker's brilliant and impassioned answer to the 'why' of human existence. In bold contrast to the predominant Freudian school of thought, Becker tackles the problem of the vital lie - man's refusal to acknowledge his own mortality. The book argues that human civilisation is a defence against the knowledge that we are mortal beings. Becker states that humans live in both the physical world and a symbolic world of meaning, which is where our 'immortality project' resides. We create in order to become immortal - to become part of something we believe will last forever. In this way we hope to give our lives meaning. In The Denial of Death, Becker sheds new light on the nature of humanity and issues a call to life and its living that still resonates decades after it was written.En ni-årig pige fortæller om livet i en lille sydstatsby og om sin fars indsats som sagfører for en uskyldigt anklaget negerSymbolic Transformations brings together scholars in the social sciences from around the world, to address the question of how mind and culture are related through symbols.Aby Warburg (1866-1929) is best known as the originator of the discipline of iconology and as the founder of the
institute that bears his name. His followers included such celebrated art historians of the twentieth century as Erwin Panofsky, Edgar Wind, and Fritz Saxl. But his heirs developed, for the most part, a domesticated iconology based on the interpretation of symbolic material. As Philippe-Alain Michaud shows in this important book, Warburg's own project was remote from any positivist or neo-Kantian ambitions. Nourished on the work of Nietzsche and Burckhardt, Warburg fashioned a "critical iconology" to reveal the irrationality of the image in Western culture. Opposing the grand teleological narratives of art inaugurated by Vasari, Warburg's method operated through historical anachronisms and discontinuities. Using "montage-collision" to create textless collections of images, he brought together pagan artifacts and masterpieces of Florentine Renaissance art, ancient Near East astrology and the Lutheran Reformation, Mannerist festivals and the sacred dances of Native Americans. Michaud insists that for Warburg, the practice of art history was the discovery within the art work itself of fracture, contradictions, tensions, and the energies of magic, empathy, totemism, and animism. Challenging normative accounts of Western European classicism, Warburg located the real sources of the Renaissance in the Dionysian spirit, in the expression of movement and dance, in the experience of trance personified in the frenzied nymph or ecstatic maenad. Aby Warburg and the Image in Motion is not only a book about Warburg but a book written with him; Michaud uses Warburg's intuitions and discoveries to analyze other categories of imagery, including the daguerreotype, the chronophotography of Etienne-Jules Marey, early cinema, and the dances of Loie Fuller. It will be essential reading for anyone concerned with the origins of modern art history and the visual culture of modernity.

What is symbolic representation? Since Hanna Pitkin's seminal The Concept of Representation, the symbolic has been the least studied dimension of political representation. Innovatively adopting a discursive approach, this book - the first full-length treatment of symbolic representation - focuses on gender issues to tackle important questions such as: What are women and men symbols of, and how is gender constructed in policy discourse? It studies what functions symbolic representation fulfills in the construction of gender, what social roles get legitimized in policy discourse, and how
this affects power constellations, ultimately revealing much about the relation between symbolic, descriptive, and substantive representation. Emanuela Lombardo and Petra Meier draw on theories of symbolic representation and gender, as well as rich primary material about political debates on labour and care issues, partnership and reproductive rights, gender violence, and quotas. Using this original data, the authors show that reconsidering symbolic representation from a discursive perspective makes explicit issues of (in)equality embedded within particular constructions, as well as their consequences for political representation and gender equality. This important exploration raises relevant new questions regarding the representation of gender that form valuable contributions to the fields of political science, political theory, sociology, and gender studies.

This dystopian classic is 'exciting, relevant and thought-provoking' (Stephen King). When a group of schoolboys are stranded on a desert island, what could go wrong? ONE OF THE BBC'S '100 NOVELS THAT SHAPED OUR WORLD' 'One of my favorite books - I read it every couple of years.' Suzanne Collins, author of The Hunger Games What are we? Humans? Or animals? Or savages? What's grown-ups going to think? Going off-hunting pigs-letting fires out-and now! A plane crashes on a desert island. The only survivors are a group of schoolboys. By day, they explore the dazzling beaches, gorging fruit, seeking shelter, and ripping off their uniforms to swim in the lagoon. At night, in the darkness of the jungle, they are haunted by nightmares of a primitive beast. Orphaned by society, they must forge their own; but it isn't long before their innocent games devolve into a murderous hunt 'Thrills me with all the power a fiction can have Exemplary.' Ian McEwan 'An existential fable backlit with death's incandescent glare.' Ben Okri 'Violently real An apocalyptic novelist [who writes with] humanist rage and defiance.' Marlon James 'Beautiful and desperate, something quite out of the ordinary.' Stevie Smith 'Beautifully written, tragic and provocative.' E. M. Forster 'A fragment of nightmare.' New Statesman 'A post-apocalyptic, dystopian survivor-fantasy [A novel] for all time A cult classic.' Guardian 'Stands out mightily in my memory Such a strong statement about the human heart.' Patricia Cornwell 'Terrifying and haunting.' Kingsley Amis What readers are saying: 'Every real human being should read this This is what we are.' 'It's
brilliant, it's captivating, it's thought provoking and brutal and for some, its truly terrifying.' 'It can be read and re-read many times, and every time something new will appear.' 'There is a reason why this is studied at school Excellent read.' 'This is one of the few books I've read that I keep on my Kindle to read again.' 'I revisit this every few years and it's always fresh and impressive One of the best books I've ever read.' The papers in this volume of Ernst Cassirer's unpublished works give insight into the major issues that engaged Cassirer's interest between 1935 and 1945. The book begins with his inaugural address at the University of Göteborg, Sweden, in the first years of his exile from Hitler's Germany, and ends with a talk to the Columbia Philosophy Club. The note that introduces this piece was written on the day of his death. In his long and productive career, Ernst Cassirer always tried to integrate his works of original philosophy and studies in intellectual history into a general understanding of the nature of myth, culture, and symbol. These essays show that his interest persisted to the end. His piece on Judaism and political myths is perhaps the most dramatic in this collection, as it blends philosophical coolness with his deeply felt outrage at fascism. Best known in this country for The Myth of the State, The Philosophy of Symbolic Forms, and An Essay on Man, Ernst Cassirer has been read and studied by generations of students. In this book they will find illuminations, in a more informal voice, of the major themes in Cassirer's work. New readers will be introduced to the great issues that occupied the interest of one of the twentieth century's most widely read philosophers. "A genuine contribution to the history of modern philosophy - and of special value to the informed general reader, since it includes a number of valid attempts by Cassirer to translate his radical, sometimes difficult, concepts of culture into non-technical terms." -- The Booklist

This book—the first commentary on Ernst Cassirer's Metaphysics of Symbolic Forms—provides an introduction to the metaphysical views that underlie the philosopher’s conceptions of symbolic form and human culture. Thora Ilin Bayer focuses on the meaning of Cassirer’s claim that philosophy is not itself a symbolic form but the thought around which all aspects of human activity are seen as a whole. Underlying the symbolic forms are Cassirer’s two metaphysical principles, spirit (Geist) and life, which interact to produce
the reality of the human world. Bayer shows how these two principles of Cassirer’s early philosophy are connected with the phenomenology of his later philosophy, which centers on his conception of “basis phenomena”—self, will, and work. First published in 1990. Routledge is an imprint of Taylor & Francis, an informa company. Resilience is one of the most important concepts in contemporary sociology. This volume offers a broad overview over the different theories and concepts of this category focusing on the cultural and political aspects of resilience. "A history of shells in early modern Europe, and their rich cultural and artistic significance"--This is a collection of articles dealing with the point of view of symbolic interactionism and with the topic of methodology in the discipline of sociology. It is written by the leading figure in the school of symbolic interactionism, and presents what might be regarded as the most authoritative statement of its point of view, outlining its fundamental premises and sketching their implications for sociological study. Blumer states that symbolic interactionism rests on three premises: that human beings act toward things on the basis of the meanings of things have for them; that the meaning of such things derives from the social interaction one has with one's fellows; and that these meanings are handled in, and modified through, an interpretive process.

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