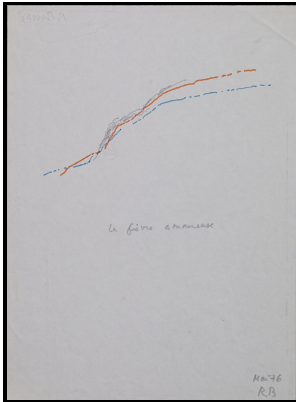


Roland Barthes - carte, segni

Electa - S/Z ðŸ“š cel mai mic preÈ›



Description: -

-
Halle an der Saale (Germany) -- History.
Halle an der Saale (Germany) -- Buildings, structures, etc.
Streets -- Germany -- Halle an der Saale.
Viticulture -- Switzerland
Molliex, Renée, -- 1920-
Merced River (Calif.)
Wild and scenic rivers -- Law and legislation -- California.
Thrane, Marcus.
Barthes, Roland, -- 1915-1980 -- Catalogs.
Roland Barthes - carte, segni
-Roland Barthes - carte, segni
Notes: Bibliography, p. 39.
This edition was published in 1981



Filesize: 55.101 MB

Tags: #S/Z #ðŸ“š #cel #mai #mic #preÈ›

Roland Barthes et les artistes des mythologies individuelles. La création de soi par la photographie entre 1970 et 1975 (pre

I think Simon Leys has this essay on how Barthes, like the other French intellectuals at the same time, were completely bought into the whole idea that Maoist China was like a totally okay thing. In the same way Junichiro Tanizaki wrote his In Praise of Shadows, the whole book seems to waltz on the line between a great foray into aestheticism, as well as the dangerous notions that result from taking such a stance that turns all existence into an empty play of curated signs. I have to rank this book based solely on my own enjoyment of it, because I have a hard time teasing apart the ramifications of Barthes writing a fairly uninformed take on Japanese culture.

Empire of Signs by Roland Barthes

From himself to his merchandise, including his vessel, everything is small. His musings on the haiku are most rewarding, giving Barthes the most capital to talk about language, where his genius really shows. I particularly enjoyed the segments on the lightness of tempura, on the subtlety of beauty as can be observed only among masses of Japanese people, and the impressionistic quality of the haiku.

Mitologii

What may seem outdated in our post-Said, Orientalism-savvy climate is in fact still relevant, though easily susceptible to fetishistic and ironically essentialist readings.

L'impero dei segni: 164

Roland Barthes et les artistes des mythologies individuelles. Again the drawing gives the sense of diagonal directionality, from left to right though you can never quite swear to such a schema. In themselves the essays are often fascinating: as we should expect from Barthes there is an excitement of ideas, but the claim that his Japan is a fictive nation worries me.

Reinvention without End: Roland Barthes

I bet during the time of Westernization and opening towards Western Literature in Japan, you probably had the same type of writing appear within Japan itself. .

roland barthes eine

Also, the way of writing here gives the feeling like I was reading a novel in Orhan Pamuk. So great, intriguing, beautiful book. So Barthes' book is very multifunctional - It works as a primer on Aesthetics, and especially Japanese-Zen aesthetics, about how Artifice, can in-itself become a style. There are chapters in this work that couldn't be written better.

roland barthes eine

The Westerner treating a different culture as an alien Other? I always wondered who writes all the nonsensical lines of words on the walls at art museums - this guy! Drawings in that they are mainly formed of lines. From himself to his merchandise, including his vessel, everything is small. The bottom edge of the paper has been cleanly cut, but for a little serrating and tearing on the right hand side.

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