

# Der Kuss Eine Biographie Otto F Best

Permission to LaughClowns, Fools and PicarosReading Hayy Ibn-YaqzānOfficial National Guard RegisterOrigin  
UncertainPharmaceutical RecordAnnual Report of the  
Pennsylvania Museum of Art, with the List of MembersLibrary of  
Congress CatalogsTriviumExtractsSouth Atlantic ReviewOfficial  
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CatalogMonatshefteThe Pharmaceutical EraSubject Catalog,  
1981Embodied MemoryMonographic SeriesThe Bulletin of Pharmacy  
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permission to laugh explores the work of three generations of  
german artists who beginning in the 1960s turned to jokes and  
wit in an effort to confront complex questions regarding  
german politics and history gregory h williams highlights six  
of them martin kippenberger isa genzken rosemarie trockel  
albert oehlen georg herold and werner büttner who came of age  
in the mid 1970s in the art scenes of west berlin cologne and  
hamburg williams argues that each employed a distinctive brand  
of humor that responded to the period of political apathy that  
followed a decade of intense political ferment in west germany  
situating these artists between the politically motivated art  
of 1960s west germany and the trends that followed german  
unification in 1990 williams describes how they no longer  
heeded calls for a brighter future turning to jokes anecdotes

and linguistic play in their work instead of overt political messages he reveals that behind these practices is a profound loss of faith in the belief that art has the force to promulgate political change and humor enabled artists to register this changed perspective while still supporting isolated instances of critical social commentary providing a much needed examination of the development of postmodernism in germany permission to laugh will appeal to scholars curators and critics invested in modern and contemporary german art as well as fans of these internationally renowned artists

by its very nature the clown as represented in art is an interdisciplinary phenomenon in whichever artform it appears fiction drama film photography or fine art it carries the symbolic association of its usage in popular culture be it ritual festivities street theatre or circus the clown like its extended family of fools jesters picaros and tricksters has a variety of functions all focussed around its status and image of being other frequently a marginalized figure it provides the foil for the shortcomings of dominant discourse or the absurdities of human behaviour clowns fools and picaros represents the latest research on the clown bringing together for the first time studies from four continents europe america africa and asia it attempts to ascertain commonalities overlaps and differences between artistic expressions of the clownesque from these various continents and genres and above all to examine the role of the clown in our cultures today this volume is of interest for scholars of political and comic drama film and visual art as well as scholars of comparative literature and anthropology

commonly translated as the self taught philosopher or the improvement of human reason ibn tufayl s story hayy ibn yaqzān inspired debates about autodidacticism in a range of historical fields from classical islamic philosophy through renaissance humanism and the european enlightenment avner ben zaken s account of how the text traveled demonstrates the intricate ways in which autodidacticism was contested in and adapted to diverse cultural settings in tracing the circulation of the hayy ibn yaqzān ben zaken highlights its key place in four far removed historical moments he explains how autodidacticism intertwined with struggles over mysticism in twelfth century marrakesh controversies about pedagogy in fourteenth century barcelona quarrels concerning astrology in renaissance florence and debates pertaining to experimentalism

in seventeenth century oxford in each site and period ben zaken recaptures the cultural context that stirred scholars to relate to ayy ibn yaqān and demonstrates how the text moved among cultures leaving in its wake translations interpretations and controversies as various as the societies themselves pleas for autodidacticism ben zaken shows not only echoed within close philosophical discussions they surfaced in struggles for control between individuals and establishments presented as self contained histories these four moments together form a historical collage of autodidacticism across cultures from the late medieval era to early modern times the first book length intellectual history of autodidacticism this novel thought provoking work will interest a wide range of historians including scholars of the history of science philosophy literature europe and the middle east

lost origins of words revealed we like to recount that goodbye started out as god be with you that whiskey comes from the gaelic for water of life or that avocado originated as the aztec word for testicle but there are many words with origins unknown disputed or so buried in old journals that they may as well be lost to the general public in origin uncertain unraveling the mysteries of etymology eminent etymologist anatoly liberman draws on his professional expertise and etymological database to tell the stories of less understood words such as nerd fake ain t hitchhike trash curmudgeon and quiz as well as puzzling idioms like kick the bucket and pay through the nose by casting a net so broadly the book addresses language history language usage including grammar history both ancient and modern religion superstitions and material culture writing in the spirit of adventure through the annals of word origins liberman also shows how historical linguists construct etymologies how to evaluate competing explanations and how to pursue further research

making use of invaluable archival material feinberg s biographical account is followed by a study of tabori s experimental theatre work as did prominent avant gardists such as grotowski or chaikin tabori sought to open up new vistas in an otherwise mainstream theatre system feinberg pays special attention to tabori s theatrical innovations most movingly found in his holocaust plays there feinberg shows the ways in which tabori s theatre becomes a locus of remembrance gedächtnisort and of unique engaging memory work erinnerungsarbeit

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