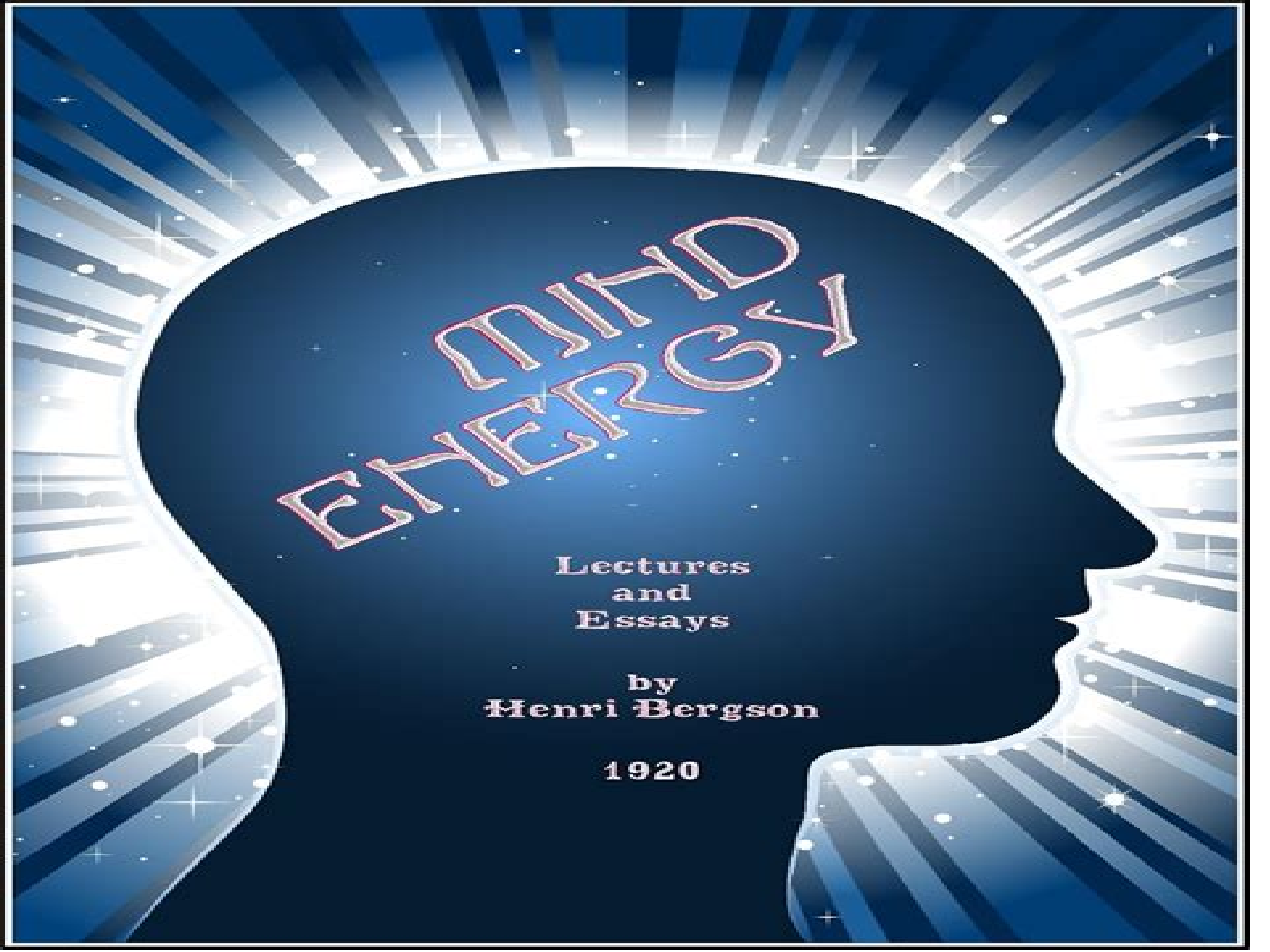


The book cover features a dark blue silhouette of a human head in profile, facing right. The interior of the head is a lighter blue and contains the title 'MIND ENERGY' in a large, stylized, red-outlined font. Below the title, the subtitle 'Lectures and Essays' and the author's name 'by Henri Bergson' are printed in a smaller, white, serif font. At the bottom, the year '1920' is displayed in the same white serif font. The background outside the head is a vibrant blue with numerous white, star-like sparkles and radiating lines of light, creating a sense of intellectual energy and inspiration.

MIND ENERGY

Lectures
and
Essays

by
Henri Bergson

1920

Mind Energy Lectures And Essays

Henri 1859-1941 Bergson



Mind Energy Lectures And Essays:

Mind-Energy Henri Bergson, 1975-05-07 Nam June Paik 1932 2006 was one of the most innovative artists of the 20th century His influence is still felt in music the visual arts film and video Extensively illustrated with extracts from interviews and reminiscences from many who were close to Paik during his lifetime this is the most thorough and illuminating exploration of Paik s legacy yet published Born in South Korea Paik began his career as a composer in Japan and in Germany where he met John Cage and collaborated with Joseph Beuys Moving to New York in 1964 he formed relationships with a number of artists associated with the Fluxus group particularly the cellist Charlotte Moorman who became one of his closest collaborators He continued to experiment in performance and video art famously using manipulated televisions as elements in sculptural works creating robot sculptures and installations An international range of contributors trace the course of Paik s life and career exploring his connections with key figures in the 20th century avant garde his theoretical writings and his lasting influence

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MIND-ENERGY HENRI. BERGSON,2018 **Mind-Energy** Henri Bergson,2007-07-12 Henri Bergson 1859 1941 is one of the truly great philosophers of the Modernist period and there is currently a major renaissance of interest in his unduly neglected texts and ideas amongst philosophers literary theorists and social theorists Mind Energy is a collection of essays and lectures from the period 1901 13 and has long been out of print It features essays on life and consciousness soul and body mind and brain and on dreams memory and the phenomenon of false recognition the insights Bergson develops in them remain highly pertinent to contemporary work in the philosophy of mind **Mind-energy** Henri Bergson,1993

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including some little known to an anglophone readership The key concepts of matter system emergence space and time life mind and software are checked over and updated Controversial issues such as the nature of mathematics and the place of reductionism are also discussed from different materialist approaches As a result materialism emerges as a powerful indispensable scientifically supported worldview with a surprising wealth of nuances and possibilities *Creative Evolution* Henri Bergson, 2022-12-01 First published in French in 1907 Henri Bergson's *Evolution créatrice* is a scintillating and radical work by one of the great French philosophers of the nineteenth and twentieth centuries This outstanding new translation the first for over a hundred years brings one of Bergson's most important and ambitious works to a new generation of readers A sympathetic though critical reader of Darwin Bergson argues in *Creative Evolution* against a mechanistic reductionist view of evolution For Bergson all life emerges from a creative shared impulse which he famously terms *lan vital* and which passes like a current through different organisms and generations over time Whilst this impulse remains as forms of life diverge and multiply human life is characterized by a distinctive form of consciousness or intellect Yet as Bergson brilliantly shows the intellect's fragmentary and action oriented nature which he likens to the cinematograph means it alone cannot grasp nature's creativity and invention over time A major task of *Creative Evolution* is to reconcile these two elements For Bergson the answer famously lies in intuition which brings instinct and intellect together and takes us into the very interior of life A work of great rigour and imaginative richness that contributed to Bergson winning the Nobel Prize for Literature in 1927 *Creative Evolution* played an important and controversial role in the trajectory of twentieth century philosophy and continues to create significant discussion and debate The philosopher and psychologist William James who admired Bergson's work was writing an introduction to the first English translation of the book before his death in 1910 This new translation includes a foreword by Elizabeth Grosz and a helpful translator's introduction by Donald Landes Also translated for the first time are additional notes articles reviews and letters on the reception of *Creative Evolution* in biology mathematics and theology This edition includes fascinating commentaries by philosophers Maurice Merleau Ponty Georges Canguilhem and Gilles Deleuze

Darwinian Biolinguistics Antonino Pennisi, Alessandra Falzone, 2016-12-15 This book proposes a radically evolutionary approach to biolinguistics that consists in considering human language as a form of species specific intelligence entirely embodied in the corporeal structures of *Homo sapiens* The book starts with a historical reconstruction of two opposing biolinguistic models the Chomskian Biolinguistic Model CBM and the Darwinian Biolinguistic Model DBM The second part compares the two models and develops into a complete reconsideration of the traditional biolinguistic issues in an evolutionary perspective highlighting their potential influence on the paradigm of biologically oriented cognitive science The third part formulates the philosophical evolutionary and experimental basis of an extended theory of linguistic performativity within a naturalistic perspective of pragmatics of verbal language The book proposes a model in which the continuity between human and non human primates is linked to the gradual development of the articulatory and neurocerebral

structures and to a kind of prelinguistic pragmatics which characterizes the common nature of social learning In contrast grammatical semantic and pragmatic skills that mark the learning of historical natural languages are seen as a rapid acceleration of cultural evolution The book makes clear that this acceleration will not necessarily favour the long term adaptations for Homo sapiens Religion and Humor as Emancipating Provinces of Meaning Michael Barber,2017-07-26 This book illustrates how non pragmatic finite provinces of meaning emancipate one from pragmatic everyday pressures Barber portrays everyday life originally as including the interplay between intrinsic and imposed relevances the unavoidable pursuit of pragmatic mastery and the resulting tensions non pragmatic provinces can relieve But individuals and groups also inevitably resort to meta level strategies of hyper mastery to protect set ways of satisfying lower level relevances strategies that easily augment individual anxiety and social pathologies After creatively interpreting the Schutzian dialectic between the world of working and non pragmatic provinces Barber describes the experience of reality in the finite provinces of religion and humor Schutz who only mentioned these provinces laid out the six features of the cognitive style that characterize any finite province of meaning This book is the first to follow up on these suggestions and depict two new finite provinces of meaning beyond those in On Multiple Realities While entrance into these provinces reduces everyday life tensions it does not suffice since pragmatic relevances infiltrate the provinces as when one uses humor to belittle competing cultural groups or one deploys religion only as an instrument to ensure crop productivity Instead liberation from anxieties and pathologies is brought to completion when the ego agens the 0 point of all its coordinates discovers its value in relation to the transcendent even if it fails to realize its pragmatic purposes or when one becomes comical to oneself through the eyes of another different from oneself This book aimed at advanced undergraduate graduate or scholarly audiences presents stimulating analyses of the religious appresentative mindset or of the healing potential of interracial humor Drawing heavily on interdisciplinary resources the book also illustrates the relevance of phenomenological methods and concepts for concrete human experience Barber offers a fresh understanding of pragmatic everyday life original descriptions of the religious and humorous provinces of meaning and a picture of how the overarching intentional stances of meaning provinces along with exposure to another perspective can diminish the pressures everyday life engenders The Soul of Film Theory S. Cooper,2013-05-30 In this innovative book Sarah Cooper revisits the history of film theory in order to bring to the fore the neglected concept of the soul and to trace its changing fortunes The Soul of Film Theory charts the legacy of this multifaceted contested term from the classical to the contemporary era Vestiges of a Philosophy John Ó Maoilearca,2022-11-01 In Vestiges of a Philosophy Matter the Meta Spiritual and the Forgotten Bergson John Maoilearca examines the seemingly very different but nonetheless complementary ideas of philosopher Henri Bergson and his occultist sister Mina Bergson aka Moina Mathers to tackle contemporary themes in current materialist philosophy memory studies and the relationship between mysticism and philosophy *The Evolution of Modern Metaphysics* A. W. Moore,2012 This

book charts the evolution of metaphysics since Descartes and provides a compelling case for why metaphysics matters

Film Figures Warwick Mules, 2024-01-11 *Film Figures* develops a figural account of the memory structure of films. Employing theoretical concepts drawn from a range of sources including French post humanist philosophy and German Idealism, the book undertakes an organology of film guided by the work of Bernard Stiegler whose philosophy of mnemotechnesis provides the framework of analysis. Situating films in the quantum field of spacetime relativity as a field of cosmic views, inquiry into film figures begins with disturbances in the experience of films themselves posing questions of the relation between the dead past and the living future in film story telling. By breaking the facade of the continuing present through self questioning, we open films to their figural dimensions in the counter movement of drive as negentropic resistance. Following the back movement of drive switches our perception to the figural register in which characters become figures probing blindly for what the film will have been in another time, a time yet to be lived. By following the anterior possibilities of this other time, we open films to the archival future in which a new future comes forth. This book provides theoretical and analytical concepts as well as strategies for taking a step into this future guided by questions of the right path to take given the relativity of views in which the film can be experienced. Films analysed include Murnau's *The Last Laugh*, Capra's *It's a Wonderful Life*, Hitchcock's *Rear Window*, Welles's *The Lady from Shanghai*, Fellini's *Intervista*, Antonioni's *L'Eclisse*, Bresson's *Une Femme Douce*, and Zeller's *The Father*. **David Bergelson's Strange New World** Harriet

Murav, 2021-12-22 A contemporary evaluation of Bergelson and his works examining Yiddish literature, Jewish culture, and modernism. David Bergelson (1884-1952) emerged as a major literary figure who wrote in Yiddish before WWI. He was one of the founders of the Kiev Kultur Lige and his work was at the center of the Yiddish speaking world of the time. He was well known for creating characters who often felt the painful after effects of the past and the clumsiness of bodies stumbling through the actions of daily life as their familiar worlds crumbled around them. In this contemporary assessment of Bergelson and his fiction, Harriet Murav focuses on untimeliness, anachronism, and warped temporality as an emotional, sensory, existential, and historical background to Bergelson's work and world. Murav grapples with the great modern theorists of time and memory, especially Henri Bergson, Sigmund Freud, and Walter Benjamin, to present Bergelson as an integral part of the philosophical and artistic experiments, political and technological changes, and cultural context of Russian and Yiddish modernism that marked his age. As a comparative and interdisciplinary study of Yiddish literature and Jewish culture, this work adds a new ethnic dimension to understandings of the turbulent birth of modernism. Harriet Murav treats Bergelson with the care and sincerity that literary critics have shown other important writers. This is a masterpiece of literary scholarship that will be sure to transform not only how people read Bergelson and who chooses to read Bergelson, but how readers engage with the entire concept of modernism itself. David Shneer, author of *Yiddish and the Creation of Soviet Jewish Culture* (1918-1930).

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