

1: Medical Aesthetics - BioBalance Health

Laocoon's Body and the Aesthetics of Pain examines the writings of Winckelmann, Lessing, Herder, Moritz, and Goethe, and seeks to discover what drew these theorists of classical beauty to the statue's representation of pain.

Commissioned by Pope Hypnerotomachia Poliphili Lib. Nearly shoulder in at least three interlocking spirals fig. One of from c. Conspicuously dissimilar from the original sculpture, however, are the serpents, which now wind around the arms of the sons, and then around each other, creating a tall column of interlocking spirals. In marble was a general source of competition for contemporary. A number of sixteenth-century drawings and prints suggest that the figures, too, possessed certain serpentine qualities. My seat is a dragon drago struction. The solution was not finally adopted, in part, no for I do not know! Any other support that conforms to my doubt, because of the technical difficulty of suspending the body.! And thus I sleep among stones and dry twigs! That body of the serpent in marble between the arms of Laocoon like ivy around a tree trunk wind around me. They rely on the Plinian composition, this sculpture shows conflation is significant, for it frees artists to view not just Laocoon standing with one son on the ground and another the snakes, but also the entire composition as a place for her trying to free himself. The sculpture has a pyramidal, serpentine invention. It is, in short, an incarnation. The late sixteenth-century Dutch sculptor Adriaen de Lomazzian concept in the guise of Laocoon. In the process, he also created one of the first original like, pyramidal and with s-shaped movement, and has sculptural interpretations of the Virgilian subject since they come to define what scholars understand to be the common discovery of the Plinian marble. Plinius Secundus [Pliny the Younger, ; R. Fama e stile, Rome, , p. He also attempts to give an accurate description. 2. Giovanni Sabadino degli Arienti of Bologna writing believe, is over four arms in length and the width of an arm]. A letter by Il. Iacopo Sadoletto gives a vibrant account of this activity, [These figures are fragmented in such a way that the father is see Michael Baxandall, Words for Pictures: Seven Papers on missing the arm in which he held the spear, the younger son Renaissance Art and Criticism, New Haven, , pp. New Haven, , p. Gian Piero Maragoni, Sadoletto e il Laocoonte: Di un modo di 5. Belvedere im Vatikan, Rome, , pp. Ein Kapitel aus der römischen Museumsgeschichte und mired with wonder the vipers and entwined serpents. Figura serpentinata und andere Memorial Art Museum Bulletin, 35 See im Vatikan, PP. The Influence of the group since its 8. Drawings, Prints and Decorative Arts, exhibition P. The Latin term draco denotes in Italian both a drago or und kiinstlerischen Rekonstruktionen und Deutungen. Raphael picked should combine this pyramidal form with the serpentinata Sansovino as the winner, and Sansovino cast the sculpture in like the twisting of a live snake in motion, which is also the bronze. The figure should resemble the let- then to France, but is now lost. Orietta Rossi, Pinelli, Chirurgia delia memoria: John Shearman, Mannerism, Harmondsworth, , p. It is also possible, as Laschke, Die Arme des Laokoon, p. For more on the commission, see Wolfgang had spread in from Florence and Rome throughout Italy. Kunst und Kunsttheorie im De Vries was in a unique position to offer such an interpretation and A. Schreurs, Cologne, , pp. Laschke, Fra Giovan Angelo da Montorsoli, p. Like Bandinelli, however, 1. I would like to acknowledge the contribution to this text of he chooses to show Laocoon wrestling with a serpent in each archival research by Celine Le Merlus and Celine de Potter hand, reminding Winner, p. I am most grateful to Thomas Crow, Gail describes the father using both hands to pull away the serpents: Particular reference is IV, no. Originally thought to be a design for the papal Belvedere, L. Festschrift II braccio mancante: Medici sculpture garden in Florence. Aile origini dei Musei Vaticani, exhibition catalogue Vatican Sculpting Pain and Poetry:

2: How to Release Emotions Stuck in Your Body and Let Go of the Pain - Tiny Buddha

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Laocoon The world currently has an overwhelming number of works of art coming from different places and from different time and era. There are paintings and sculptures and other works by famous artists that serves more than the aesthetic analysis of art works but are also representative of other more meaningful significance in consideration to its contextual bearing and its other aspects of importance. Artists from all around the world in different time and places have come up with works of art that defines them as an artist and more importantly, define artistic movements, artistic significance and connects art with the other aspects of the socio-cultural life. One of the important and significant works of art in the field of sculpture is the Laocoon statue. Laocoon, both the statue and the story that has inspired the sculpture are significant aspects of the artistic aspect of the society. The name Laocoon is prominent in both literature and in the arts. Laocoon is an important character in the writings of popular authors of past works. From this realm, Laocoon is transferred in the world of visual arts when the artists came to know about Laocoon, his life, his struggles and his death. Laocoon is an individual present in the mythology of both the Greeks and the Romans. He was believed to be a priest of Poseidon who hails from Troy. Despite his very limited role in the Trojan War and his being little-known compared to other personalities in the Trojan War, his role was important and he was a person who appeared to have a vision or foresight particularly about the Trojan Horse. Laocoon warned the Trojans about accepting the Trojan Horse, which the unwitting Trojans ignored. Historians all believe in the fact that regardless of the fate of Laocoon when he was alive, he was destined for a tragic life in the end. Although there was confusion as to the real explanation surrounding his death, what is definitive is that Laocoon was fated to die because of the displeasure of the gods, whoever that might be and for whatever reason. The only certain thing was that Laocoon died because of his transgressions against the gods. His death would come as a surprise for Laocoon. The serpents sent to kill him and his sons were described in many writings as monstrous sea snakes that were abnormally big compared to ordinary snakes. Its appearance and movement possessed a sense of demonic evil no one can escape from, a sight that can cause fear in the hearts of men who was to die a grisly death from this monsters from the gods. There are two explanations regarding the reason for the death of Laocoon and his two sons as depicted in the sculptures found in many places all around the world. First was the idea that he was killed because of the goddess Minervas displeasure over the fact that Laocoon threw a spear at the Trojan Horse brought by the Greeks as an offering, considering Minvervas favoring of the Greeks at the time. Second, there was the belief that Laocoon has violated the sacred place of Poseidon by procreating in that place. During his time, there are certain rules and laws and policies governing the life of a priest like him. This includes a set of things that the individual is not allowed to do, not to mention actions that are not allowed in certain places deemed as sacred and protected by the gods. It was believed that it was the violation of certain prohibition made by the gods that resulted in the fate of Laocoon and his children. When Laocoon died, the city-state of Troy believes that it has something to do with what he prophesized regarding the Trojan Horse and that the two events are strongly linked and connected to one another. Others believe that Laocoons death merely coincided with the fall of troy. Laocoon was already fated to die and that it just so happened that he died in a tumultuous event in Troy that had historians and critics read more into the situation than necessary and applicable. This is not surprising since these things are always subjected to analysis and interpretation which, more often than not, varies from one another and counters one anothers version in one way or another. In Gills explanation and analysis, the death of Laocoon is more political than personal and insult-related consequence. The gods merely want Laocoon and his perspective on the wooden horse out of the way so that the Greeks can complete their victory and their conquest of Troy. They have been attacking Troy ceaselessly and with hardly any prospect of victory if not for the success of the plot involving the Greeks use of the Trojan Horse. The snakes were in fact assassins sent by the Gods to eliminate an important person that can hinder the

success of Greece. This is considering the fact that Laocoon is a priest and what he has to say is important in Troy. Although not many believed him, the gods wanted to be sure and had Laocoon killed. The snakes were sent, by Apollo and Artemis - pro-Greek - in order to destroy Laocoon and thus persuade the Trojans to admit the horse and seal their own fate. Whatever the real reason was, the only certain thing is that Laocoon died of a grisly and gruesome death, being strangled by sea serpents sent by the gods from the seas, strangling Laocoon and his sons to death. This was what artists and sculptors immortalized in the life of Laocoon in consideration to the fact that this maybe the only aspect of his life that is interesting enough and with sufficient plot and emotion to make for a good sculpture like this one. It is one of the popular works of art coming from that particular time and era, inspiring other works of art especially since many other artists are inspired by the beauty of this particular statue. Laocoons death was considered by some critics and historians as symbolic. For some analysts, they believe that the death of Laocoon symbolized and coincided with the fall of Troy, that as Laocoon fell, so would Troy. Both were subjected to the actions and interventions of the gods that led to their death or fall. When Laocoon warned Troy of the evil in the wooden horse offered by the Greeks which was ignored by the Trojans, it was followed by the attack of the two sea serpents and the death of Laocoon and his sons. Troys ignoring Laocoons plea was followed by the fall of Troy from the Greeks. The death of Troy and many of her sons as Greek soldiers lay siege on the poorly defended and unsuspecting Troy. It was Laocoons downfall that led directly to the catastrophic Fall of Troy. This very dramatic, tragic, grisly and unforgettable end-of-life of Laocoon and his sons has become the target subject of artists in many different fields and not just in visual arts but also in literature as well. One of the most popular and earliest version and rendition of this scene is the white marble sculpture of this exact event entitled Laocoon and His Sons. According to Pliny the Elder, it was a sculpture created by the hands of three skilled sculptors from Rhodes, namely Polydorus, Athenodoros and Agesander. This sculpture would become the sculpture that would be remembered well as the tangible object that immortalized the dying moments of Laocoon and his sons. In the sculpture, the central figure is Laocoon, a naked, muscular and towering central piece that appears to be seated while the sea serpent slithers all over his body. His face, tilted and angled in a certain direction, appears to be in anguish and appears to be saying something to the gods even close to his death, either praying or cursing the gods for his fate and for the fate of his children. Laocoon himself, is suffering from traumatic shock, following the emotion of fright, produced by the serpents unexpected attack. Laocoons form appears to strike a very dynamic pose portraying movement and representative of strong human emotions, not to mention the fine sculpture detail in the body of Laocoon and his sons, namely Antiphantes and Thymbraeus. This sculpture is currently situated in the Vatican Museum in Rome. Many other famous sculptors and artists made their own version of the tragedy of Laocoon and his two sons. One of the notable versions was created by the renowned artist named Baccio Bandinelli. The many different versions of this tragic death of Laocoon are found in many different places including Rome, Florence and in Ukraine, among others. Literature was also strongly influenced and inspired by this sculpture and by the story of Laocoon himself. This includes the works of Lessing, Goethe and Daniel Albright, among others. The sculpture Laocoon and his Sons is an important Hellenistic-era sculpture. It embodies some of the important Hellenistic era ethos and essence in sculpture - the move towards sculptures that express movement and not just as still, ramrod, upright figures and the emphasis on emotions including agony, fear, indignation, etc. The Laocoon and his Sons was a sculpture that helps explore the new possibilities for idealized realism in sculpture, by focusing and incorporating the dramatic show of emotion and feelings in the sculpture to which the audience can identify and relate to. Much debate and focus has been attributed in particular to the face of Laocoon. His forehead features wrinkles that depict pain and emotional anguish. His parted lips appear to be moaning from the same pain and anguish while his eyes portray the same emotion. Looking at the other details of the sculpture like the taut muscles, the bulging veins, the curled toes and the position of the parts of the body of the individual all depict pain and struggle for all three individuals. Even the snakes, which Pliny the Elder described as marvelous in their movement, was contributing to the feeling of flow of movement and emotion in the overall composition. The snake in fact has a significant role in the sculpture. It was not only the reminder of the impending death and the symbolism of death to befall man. It was also critical and key to the

composition of the sculpture because of the role of the snake image as a visual cue that allows the audience to look at one person to the next, from Laocoons son on the left side to Laocoon to his son at the right. All are interconnected by the image of the slithering snake. Besides the discussion on emotions as well as motion, the Laocoon is important because of its role providing example in the discussion of the parallelism of and unitary use of pain and beauty in neoclassical approach in visual arts. According to Ruprecht, neoclassicist ideals include the idea that part of the depiction of the physical beauty and visual aesthetic is dependent on the presence of and role of pain in the central image of the composition and in the struggle of the individuals which act as focal point of the work of art Ruprecht 5. In the case of Laocoon, the figures provide this exact example - the audience gets the chance to experience and see physical beauty and artistic craftsmanship and detail. The physical visual beauty is aided and made possible because of the presence of pain in Laocoon and his sons. Because of the pain that Laocoon and his sons are experiencing as depicted in the sculpture, the artist was given the chance and the opportunity to create something visually impressive. If Laocoon and his sons were merely standing up or walking without any feeling of pain, tragedy, anguish and other strong emotions, the detail on the body structure and parts may not be as extensive and as expressive as it was during this tragic moment in the life of Laocoon and his sons. Ruprecht cited the idea of Simon Richter who explained that the relation of pain and beauty is crucial to the neoclassicist aesthetic, claiming that this aesthetic simultaneously conceals and is dependent on some form of the dynamics of the infliction of bodily pain Ruprecht 5. From the time the sculpture was discovered, the art world was quick to acknowledge the aesthetic merit and value of this work of art Schweitzer 1. The Laocoon statue was discovered in and was immediately hailed as one of the greatest examples of classical art Schweitzer 1. Critics and analysts were quick to point out that the Laocoon statue is not merely a perfect and ideal work of art because of its characteristics, but it also has other roles in the art world, like how this statue challenges art ideals, for one Ruprecht 5. Widely regarded as the perfect work of art, Laocoon nevertheless questions the common neoclassicist idealisations Ruprecht 5. The sculpture Laocoon and His Sons is one of the highly praised sculptures not only based on its time of creation but even today, because of many different reasons. One of the reasons was discussed earlier, for its representation of the essence of the Hellenistic style in depicting human body in motion and in state of intense emotion. The insistence on motion captured by the sculptor, and on the specific beauty of this endeavor, found its most characteristic expression in the discussion of the Laocoon statue Ruprecht, p5. Another reason why it is highly valued is that besides its aesthetic value, it also was able to survive with most of its part intact considering the many times this sculpture was moved and transported since its creation. According to Brilliant, the many different interpretations and analysis of Laocoon should not impact the fact that it is an excellent work of art for what it is visually. The veil of interpretations seemed to interfere with the direct perception of this prestigious artwork as an exemplar of ancient art, surviving into the present intact Brilliant The sculpture Laocoon and his Sons is a powerful work of art for many different reasons. These reasons have already been explored by historians and art critics and have been explained for its merit and relevance. It is surprising how a sculpture like the Laocoon statue can have many different aspects and meanings into it, how it is the embodiment of the artistic perfection and an important icon when it comes to representing an era and an art movement that galvanizes the importance and significance of the Laocoon sculpture.

3: Simon Richter (Author of Laocoon's Body and the Aesthetics of Pain)

Reizbarkeit "an instance of pain's capacity for making the body visible (32)" and thus links medical and aesthetic discourse toward an evaluation of the body to pain and pain's role as the repressed element of numerous classicisms.

Read now Infections and viruses The flu , the common cold, and other viral or bacterial infections can cause body aches. When such infections occur, the immune system sends white blood cells to fight off the infection, which can leave the muscles in the body feeling achy and stiff. Medications Some medicines and drugs, such as statins and blood pressure medications, have side effects that make the body feel sore, stiff, and achy. Withdrawal symptoms from alcohol and certain drugs, including cocaine and opiates, can also have a similar effect. Fluid retention Retaining fluid in the body can cause the muscles to swell and press on the nerves, resulting in general muscular aches and pains. A person may also experience sharp, localized pains and cramps. Thyroid problems, especially an underactive thyroid hypothyroidism , can cause fluid retention. Other conditions that can cause a person to retain fluid include congestive heart failure , cirrhosis of the liver, severe malnutrition , chronic kidney disease and nephrotic syndrome, venous insufficiency, and problems with lymphatic drainage. Hypokalemia Hypokalemia is when a person has low potassium in their bloodstream. Low potassium affects the way nerves and muscles function, which can result in body aches, weakness, fatigue, and muscle cramps. Stress Stress can cause tension in the body and can also weaken the immune system. Dehydration can sometimes cause a person to feel tired and sore. Lack of sleep A lack of sleep may lead to exhaustion, which can cause aches and pains. Over time, not getting enough sleep can lead to exhaustion. This may make the body feel achy, sluggish, and heavy. When the body does not have sufficient time to repair and recuperate, a person may experience aches and pains more frequently. Pneumonia Pneumonia is a lung infection that can be very dangerous if left untreated. Pneumonia may result in an inability to get enough oxygen into the body. Without enough oxygen, red blood cells and tissues in the body are not able to function properly, which may cause aches and pains. Chronic fatigue syndrome CFS In a similar way to a person who does not get enough sleep, someone with CFS may experience muscular aches in addition to insomnia , exhaustion, and weakness. Arthritis can be caused by wear and tear on the body or may be a result of an autoimmune condition that causes the immune system to attack the healthy tissues that line the joints. Pain and achiness are common symptoms of arthritis. Autoimmune disorders A variety of autoimmune disorders can cause body aches. Myositis means "inflammation of the muscles. Multiple sclerosis MS is an autoimmune condition that affects the central nervous system. People with MS feel body aches and pains because the tissue surrounding their nerve cells has broken down due to persistent inflammation. Home treatments Home treatment for body aches includes drinking plenty of fluids and staying hydrated. Whether body aches are caused by a common cold or a more serious underlying condition, a person can try the following remedies to help alleviate the discomfort: Resting to allow the body time to repair and recuperate. Drinking plenty of fluids, as staying hydrated can help ease achiness caused by dehydration. Taking over-the-counter medications, including Acetaminophen and non-steroidal anti-inflammatory drugs NSAIDs , which can reduce pain and inflammation. Having a warm bath, as the heat can help relax muscles and ease tension in the body. Regulating temperature, which may include reducing a fever , keeping warm, or staying cool to alleviate shivering and prevent the muscles from seizing up. When to see a doctor If home treatment is ineffective, or when body aches become more intense, are persistent, or are accompanied by other symptoms, a person should speak to a doctor. The doctor can help diagnose the cause of body aches and determine if treatment is necessary. A person should see a doctor if they experience: Outlook Mild body aches that improve over time and are eased by rest, rehydration, and over-the-counter treatment are usually no cause for concern. However, body aches can also be a sign of a more serious underlying condition. If a person experiences frequent or persistent body aches or aches that occur alongside other, more severe symptoms, they should speak with a doctor for proper diagnosis and treatment.

4: Laocoön and His Sons - Wikipedia

Before the sixteenth century, no one had seen the Greek statue, the Laocoon, since antiquity, but popular aesthetic judgment insisted that it was an ideal work of art, the unapproachable model for imitation and aspiration.

BodyArt Ideology and the Pain for Others Erdem Selvin¹ Abstract The practice of tattoo roots back to the history of humanity if we consider the symbols carried and imprinted by society to distinguish in-group and out-group peoples. It is psychologically and sociologically important as we see identity dimension attached to the practice of tattooing and body modification. However, as it is pointed out it has several references to psychological and sociological inquiry. To do that, first of all, I have to make a critical analysis of what academics understand by body aesthetics, aesthetic ideology and the place of tattoo in those discussions in order to build a framework under the term, bodyart ideology. The second and most important part of this research will be based on the knowledge gained by semi-ethnographic observation of tattoo shops and designers tattoo artists in Istanbul. In this part, we will try to learn where the artist and clients position themselves in this artistic production and consumption cycles, what kind of audience and content that we have, what they think about tattoo in terms of aesthetic discourse, thus, in general, the social ingredients of bodyart ideology. By considering these two sections, I will try to figure out what can we say about the spectator in bodyart practice since there is only artist, client and mediator shops and platforms in-between them, therefore the replacement of spectator with an ideological apparatus of tattoo art that intersects with the drives of neoliberal subject. Other areas of interest to his include youth politics, street culture, and the intersections between art and politics. This article was written as a research paper to the course, Issues in Contemporary Society I: Tattoo can be defined as a technique through which a pigment that cannot be wholly erased by skin is processed on the texture of dermis. In order to reach the layer of dermis, skin should be fragmented³ with the help of a sharper tool. Pigment material that is a mix of smut is left by using a pointed tool, i. According to the technique that is used by American Indians, pigment is left in skin cracks with the help of a painted strand which is passed under the skin. Another technique is to explode the mix of pigment and gunpowder inside the skin cracks. These processes especially the one which consists of exploding the skin surface and made it burn form a colored and permanent burn mark inside the skin. The most used pigment material is the smut produced by kindling and firewood. Besides, indigo, antimony powder, matches powder, bone powder, India ink, fish bile, various plant essences, saffron and henna are valuable materials in terms of tattoo pigment. The essential substance is breast milk. Tattoo is a socially loaded practice as old as humankind. However, the social diversification via tattoo became severe in following years. Walzer and Sanjurjo, Hun society following Kazakh and Kirghiz communities attached spiritual meaning to tattoo while decorating the bodies of nobles and heroes with the scenes of war and hunting. The cases in Ancient Rome and 19th century England were, on the other, to make visible decency via marking slaves and criminals. Compared to the aesthetic meaning of tattoo, the most distinctive feature is a form of signification of religious, spiritual, healing, identity and determining of social and gender roles. The time is very influential in applying gurbet and other forms of tattooing to body wound; it ranges to months of meeting to create a permanent design on body. Gaziantep Turkish population: It is the sixth most populous city in Turkey. In the city of Gaziantep had a population of , . The region of body is another important factor that ranges across cultures, sex and accordingly tattoo motif. Judaism and Christianity prohibited the practice of tattoo since it is believed that the tradition consists of spiritual power and special identity formation which is different than the religious doctrines offer. It is also prohibited to mark slaves and criminal via tattoo according to these faiths although kings and nobles did not admit such rules; i. George V 6 allowed the application of tattoo in England in accordance with kingdom edict in However, in recent decades, overcoming religious prohibitions that had virtually eradicated the tattoo in Europe, and challenging the values projected onto the tattoo as a uncivilized or degenerate practice, cities began to be a space in which tattoo was taking place: Therefore, this research paper seeks to examine social phenomena attached to the practice of tattoo in contemporary era. Psychoanalytical and Sociological Approaches to Body Modifications Whereas body modification at some point diverges from the traditional use

of tattoo, it has also roots old enough as tattooing tribal communities⁸; however, for the purpose of this section, I will not go in detail with the diverging and converging points of body modification and tattoo since the two can be understood as a same practice visible either in history or today by considering their motives, backgrounds and established contemporary conventions. When we say body modification, the terms coming to mind are violence, pain, desire, and pleasure. These themes can be assessed by visiting the psychoanalytical approaches to the body. In the history of art, psychology, especially psychoanalysis is the most underestimated method of inquiry to the individual place of art work. However, there are significant thoughts articulated by Freud, Lacan and their successors upon the innovation and artistic cultivation of people⁹. Leo Bersani provides a comprehensive analysis and critique of psychoanalysis by revisiting the terms as theories of violence, incompatible harmony between sexuality and aesthetics, and the outcome of the age of industry: However; this line of thinking is also rejected by signifying its fallacy in depending on phallocentrism of the sexual norm. Yet, as a cultural strategy, psychoanalysis has explanatory capacity for the cultivation of artistic view and disposition. On the other hand, since the practice of tattoo is a kind of the presentation of the self, we may discuss the sociological inquiry to tattooing as a performance through which both tattooer, embodied form of art, and tattooed position themselves consciously or unconsciously. Sheila Cavanagh with her contributors has produced a good compilation of articles related with skin, culture and psychoanalysis in which we can find the thoughts of Didier Anzieu upon skin ego, the cases that exemplify comedic skin eruptions, the clothing-ego, fabric. This is de eloped Freud has established the opposition between the individual and civilization in *10 Civilization and Its Discontents*; the teleological perspective on stages of infantile sexuality in the *Three Essays on the Theory of Sexuality*; the defense of a biologically grounded dualism of life and death drives in *Beyond the Pleasure Principle*; and the topological presentation of the psyche in *The Ego and the Id*. Anzieu also focuses on the human subjectivity occurring on the exterior of body therefore the concerted action between mind and skin. It is such an important point so that we can make reference to the motive of attraction which is associated with evolutionary psychology. i. Parallel to psychoanalytical approach, sociology of tattoo also concentrates upon the place of body regarding covering it up with symbolic rituals as we see in terms of body modification. This argument makes reference to the point made by Stella Nofal of being secondary, clothing is primary to embodied experience: To speak of skin and egos, the , is to speak of, o a d though lothi g. No th i Cavanagh et al. Consequently, she tries to emphasize how society perceives marginalization through expressing a change over their body. Her thoughts are very important for us to understand social dynamics integrated to the practice of tattoo in our globalized industrial societies. Contestation over body, i. BodyArt Ideology When we say aesthetics of body and tattoo, we have to emphasize first social biases due to personal opinions, backgrounds, belief systems and individual tastes. More than years later, tattooing is once again thriving in French Polynesia. This engrossing book documents the meaning of tattooing in contemporary French Polynesian society. In this case, its resurgence is part of a vibrant cultural revival movement. Kuwahara examines the complex significance of the art, including its relationship to gender, youth culture, ethnicity and prison life. She also provides unique photographic evidence of the sophisticated techniques and ideas that have transformed French Polynesian tattooing today. For it is a passage. As we see in the works of Walter Benjamin, fascism is an outlining way of aestheticization of politics. In this theory, we see the traces of futurist movement in Italy, militarism, war and the gratification of nationalism implied through the aestheticization of politics. However, beside to this development, we see the differentiation of aesthetics as a distinct field, the institutionalization of it, and the underestimation of it by politicians as a tool for actual politics. Therefore the discussion about the meaning of aesthetics and unaesthetic¹⁶ becomes significant for us to draw upon bodyart ideology. If we consider the nationalistic contention over body and tattoo as a counter-strategy, as a site for resistance and for ideological apparatus that is consistent with nationalistic ideology, the anesthetization of body offers another dimension to investigate body aesthetics in terms of anesthetization of politics. In globalizing world, the function of tattoo has also been influenced by the interpellation of dominant ideologies. We can understand this point through considering tattoo as a form of cultural heritage and globalization as a form of destruction in such practices. Tattooing and body modification in general have to be also considered in relation to the issue of intangible

heritage. There are many cultures of the world which had a rich tradition in tattooing and because of direct or indirect Western influence they have lost this tradition or it is in the process of extinction. More and more, the body does not reflect any more particular worldviews of particular cultures or societies but uniformed attitudes coming from dominant paradigms. The aestheticization of politics as an idea first coined by Walter Benjamin as being a key ingredient to Fascist regimes. Foucault. Thus the practice of tattoo becomes defeated, in many ways, to handle with the dominant paradigms to perform the necessities coming from neo-liberal imperatives. Kuwahara also implies that the aesthetic qualities of tattooing cannot be looked at without considering the moral and social positions of the spectacle. Thus the ones who see the practice of tattoo as a rebellion of conventional social constructions become the ones who occasionally admit such criteria of fashion integrated to the tattoo sphere by superlatives of consumer culture. Taste is understood as a cultivated disposition for social acceptance or as an instrument for attraction. In the world of consumption and class distinctions, we find taste as a determining element. The enmeshed structure of class and taste is very important to understand the rise of the Artworld as in the case of tattoo as an art practice. This line of thinking is very influential because it unmasks the rationale behind the drives of customers and artists whose desires are addressed and constructed by neo-liberal subjectivity, market imperatives and the global trends of tattoo practice as a sense of taste and suffering at the same time. The relation between pain and beauty emerged out of tattoo functions as the relation between slaughterhouse and museum, blood and art. Whereas bearing the harm is related with slaughterhouse, bloody practices, sacred terror that is hidden; the outcomes of exposing body decorated through interruption are related with modern museum and art, bloodless beauty purified from divine and abolishing harshness therefore that is why exactly hiding bloodshed. Therefore any form of contemporary body project, whether has a liberating agenda or conservative view, applies to the identity construction through fixing or anchoring the self over the skin. So as to investigate the constructed self through tattoo in Turkey, I made interviews with people who are affiliated with the practice of tattoo as an artistic practice. The reason to choose Tattoo Gallery was a random decision during searches on tattoo designs on web; when I encounter with the works of Tattoo Gallery, I realized that they are performing tattoo based on artistic cycle: The main findings of these sessions were the stress on the words, customers and tattoo salon and the conditions that gallery is part of urban mobilities because of its location and thus haunt. We see that tattoo artists are becoming an observer, confident and true listeners during tattooing. Therefore; tattoo brings people in various ways and helps to bridge people through developing prolonged familiarities between them. After a point, as respondents outlined, the work runs through acquaintances. Associated with this argument, both artists and customers signified that the violence integral to tattoo and the masochistic dimension of pain are the main characteristics which brings these people together. This situation implies that what are sold at such artistic negotiations become the brand itself whether it is the name of saloon or artists. The most striking finding is that the identification is constituted outside by considering the feedbacks, trends, and comments determined out of the tattooer and tattooed. It means that there is a subjection to the neo-liberal order. We can also understand this point by considering the liberating the form of art while surrendered by brands and bodyart ideologies constructed within industrialized global limitations of creativity. Conclusion The practice of tattoo was held in order to draw boundaries of society admitting its traditional value. It is an important phenomenon as we see identity dimension attached to the practice of tattooing and body modification. However, the practice has several references to psychological and sociological inquiry. In order to do that, first of all, I tried to make a critical analysis of what academics understand by body aesthetics, aesthetic ideology and the place of tattoo in those discussions in order to build a framework under the term, bodyart ideology. The second and most important part of this research was based on the 20 Therefore, it means that you cannot simply go there and want to be tattooed with specific model. As respondents answered, it would be a disgrace for the art of tattooer, for yourself and for the tattoo saloon.

5: Effects of Anesthesia on Brain & Body - When Seconds Count

Get this from a library! Laocoon's body and the aesthetics of pain: Winckelmann, Lessing, Herder, Moritz, Goethe. [Simon Richter] -- Before the sixteenth century, no one had seen the Greek statue, the Laocoon, since antiquity, but popular aesthetic judgment insisted that it was an ideal work of art, the unapproachable model for.

What are the types of anesthesia and their side effects? While anesthesia is very safe, it can cause side effects both during and after the procedure. Most side effects of anesthesia are minor and temporary, though there are some more serious effects to be aware of and prepare for in advance. How can you lower your risk of side effects? The most important thing you can do to prevent anesthesia side effects is make sure a physician anesthesiologist is involved in your care. A physician anesthesiologist is a medical doctor who specializes in anesthesia, pain management and critical care medicine. Before your surgery, meet with the physician anesthesiologist to discuss your medical history, health habits and lifestyle. This information will help the physician anesthesiologist know how you might react to anesthesia and take steps to lower your risk of side effects. This meeting is also a good time for you to ask questions and learn what to expect. There are four main types of anesthesia used during medical procedures and surgery, and the potential risks vary with each. The types of anesthesia include the following: General anesthesia causes you to lose consciousness. This type of anesthesia, while very safe, is the type most likely to cause side effects. Side effects of general anesthesia can include: You may feel disoriented and have problems remembering or focusing. This can worsen if you are staying in the hospital for a few days after the procedure, especially in intensive care, because you are in an unfamiliar place. Having a loved one with you helps, along with doing some other simple things: Rarely, general anesthesia can cause more serious complications, including: A condition called postoperative cognitive dysfunction can result in long-term memory and learning problems in certain patients. People who have had a stroke in the past are also more at risk. If you or your family member has ever had heat stroke or suffered from malignant hyperthermia during a previous surgery, be sure to tell the physician anesthesiologist. Monitored anesthesia care or IV sedation. Potential side effects of sedation, although there are fewer than with general anesthesia, include headache, nausea and drowsiness. These side effects usually go away quickly. More serious but rare complications include: This could cause the lung to collapse and require a chest tube to be inserted to re-inflate the lung. This is the type of anesthesia least likely to cause side effects, and any side effects that do occur are usually minor. You may be sore or experience itching where the medication was injected. You may be given a different type of anesthetic or a medication to counteract the side effects. Physician anesthesiologists work with your physician team to evaluate, monitor and supervise your care before, during and after surgery, delivering anesthesia, leading the Anesthesia Care Team and ensuring your optimal safety.

6: Enduring Creation: Art, Pain, and Fortitude - Nigel Jonathan Spivey, Nigel Spivey - Google Books

Laocoon's Body and the Aesthetics of Pain: Winckelmann, Lessing, Herder, Moritz, Goethe by Simon Richter starting at *Laocoon's Body and the Aesthetics of Pain: Winckelmann, Lessing, Herder, Moritz, Goethe* has 0 available edition to buy at Alibris.

Oblique view The other oblique view The group as it was between c. It had been the subject of a tragedy, now lost, by Sophocles and was mentioned by other Greek writers, though the events around the attack by the serpents vary considerably. However, some scholars see the group as a depiction of the scene as described by Virgil. In Sophocles, on the other hand, he was a priest of Apollo, who should have been celibate but had married. The two versions have rather different morals: The youth embraced in the coils is fearful; the old man struck by the fangs is in torment; the child who has received the poison, dies. The two sons are rather small in scale compared to their father, [21] but this adds to the impact of the central figure. The fine white marble used is often thought to be Greek, but has not been identified by analysis. It is sculptured from a single block, both the main figure as well as the children, and the serpents with their marvellous folds. This group was made in concert by three most eminent artists, Agesander, Polydorus, and Athenodorus, natives of Rhodes. He also asserts that it was carved from a single piece of marble, though the Vatican work comprises at least seven interlocking pieces. The names may have recurred across generations, a Rhodian habit, within the context of a family workshop which might well have included the adoption of promising young sculptors. Some, including that from Sperlonga, record his father as Agesander. Renaissance[edit] Head of the older son, Antiphantes The group was unearthed in February in the vineyard of Felice De Fredis; informed of the fact, Pope Julius II, an enthusiastic classicist, sent for his court artists. Michelangelo was called to the site of the unearthing of the statue immediately after its discovery, [35] along with the Florentine architect Giuliano da Sangallo and his eleven-year-old son Francesco da Sangallo, later a sculptor, who wrote an account over sixty years later: The pope ordered one of his officers to run and tell Giuliano da Sangallo to go and see them. So he set off immediately. I joined up with my father and off we went. Then they dug the hole wider so that they could pull the statue out. As soon as it was visible everyone started to draw or "started to have lunch", [37] all the while discoursing on ancient things, chatting as well about the ones in Florence. Julius acquired the group on March 23, giving De Fredis a job as a scribe as well as the customs revenues from one of the gates of Rome. As yet it had no base, which was not added until, and from various prints and drawings from the time the older son appears to have been completely detached from the rest of the group. A competition was announced for new parts to complete the composition, but there were no entries. The older son, on the right, was detached from the other two figures. Michelangelo suggested that the missing right arms were originally bent back over the shoulder. Others, however, believed it was more appropriate to show the right arms extended outwards in a heroic gesture. According to Paolo Liverani: In the course of disassembly, [47] it was possible to observe breaks, cuttings, metal tenons, and dowel holes which suggested that in antiquity, a more compact, three-dimensional pyramidal grouping of the three figures had been used or at least contemplated. According to Seymour Howard, both the Vatican group and the Sperlonga sculptures "show a similar taste for open and flexible pictorial organization that called for pyrotechnic piercing and lent itself to changes at the site, and in new situations". Michelangelo is known to have been particularly impressed by the massive scale of the work and its sensuous Hellenistic aesthetic, particularly its depiction of the male figures. Several of the ignudi and the figure of Haman in the Sistine Chapel ceiling draw on the figures. There are many copies of the statue, including a well-known one in the Grand Palace of the Knights of St. Many still show the arm in the outstretched position, but the copy in Rhodes has been corrected. The group was rapidly depicted in prints as well as small models, and became known all over Europe. Titian appears to have had access to a good cast or reproduction from about, and echoes of the figures begin to appear in his works, two of them in the Averoldi Altarpiece of Following the fall of Napoleon, it was returned by the Allies to the Vatican in Johann Joachim Winckelmann wrote about the paradox of admiring beauty while seeing a scene of death and failure. He argues that the artists could not realistically depict the physical suffering of the victims, as this would be too painful.

Instead, they had to express suffering while retaining beauty. An Essay on the Confusion of the Arts for an essay on contemporary culture at the beginning of the 20th century. A exhibition [61] at the Henry Moore Institute in turn copied this title while exhibiting work by modern artists influenced by the sculpture. Findspot[edit] This map shows the findspot of the sculpture - near the R in "SERVIUS", east of the Sette Sale The location where the buried statue was found in was always known to be "in the vineyard of Felice De Fredis" on the Oppian Hill the southern spur of the Esquiline Hill , as noted in the document recording the sale of the group to the Pope. Research published in has recovered two documents in the municipal archives badly indexed, and so missed by earlier researchers , which have established a much more precise location for the find: The second document, from , makes it clear that there is now a house on the property, and clarifies the location; by then De Fredis was dead and his widow rented out the house. The house appears on a map of , [64] and still survives as a substantial building of three storeys, as of [update] in the courtyard of a convent. The area remained mainly agricultural until the 19th century, but is now entirely built up. It is speculated that De Fredis began building the house soon after his purchase, and as the group was reported to have been found some four metres below ground, at a depth unlikely to be reached by normal vineyard-digging operations, it seems likely that it was discovered when digging the foundations for the house, or possibly a well for it. The spot was within the Gardens of Maecenas , founded by Gaius Maecenas the ally of Augustus and patron of the arts. The Expression of the Emotions in Man and Animals. Retrieved 25 December

7: Body aches: Causes and treatments

Hobart and William Smith Colleges Angelika Rauch Simon Richter, Laocoon's Body and the Aesthetics of Pain: Winckelmann, Lessing, Herder, Moritz, Goethe. Detroit: Wayne State University Press, Richter's revised dissertation on classical aesthetics and its negotiations with pain is a work of exceptional erudition and bold imagination.

Siegel We are emotional creatures, and we were born to express emotions freely and openly. This was my experience. No one was there to validate or help us process emotions in a healthy way. Anger was met with anger, fear went unacknowledged, and there was plenty of shame to go around. Trying to hide the pain from others and myself I built walls, put on masks, and soldiered on. For better or worse. Motherhood opened up old wounds, the house of cards fell apart, and I began to unravel. In my thirties, faced with growing angst and creeping depression and motivated to be the best parent I could be to my children I began to deal with repressed memories and old emotional residue that has left me suffering from C-PTSD, chronic back pain, sciatica, headaches, and anxiety. As a child, I hid from the emotional pain by delving into the world of books, music, and academics. As an adult, I realized I was strong enough to face it. Now I was more mature and had resources I needed to finally face the pain that used to overwhelm my young brain and begin to heal it. The truth is, we all hide our emotions occasionally. We pretend, avoid, and deny uncomfortable emotions in an effort of self-preservation, as a defense mechanism. We do this most often with difficult emotions like shame, fear, or anger. And we end up hiding them from ourselves too. The unresolved emotions get trapped in our body where they build and fester, draining our energy, leading to burnout, emotional imbalance, and eventually disease. When we chronically repress emotions, we create toxicity in our body, mind, and heart. This unprocessed emotional energy is stored in our organs, muscles, and tissues. It leads to inflammation and chronic health problems, and it undermines our overall well-being. But first, we need to learn to recognize and accept our feelings as they come and go. Recognize self-awareness The challenge is to recognize the emotion and feel it in your body. This is where mindfulness comes in. The goal is to notice what is happening within our body, accept it, and feel it fully, without judgment. Buddhist teachings tell us that human suffering is caused by aversion and resistance to what is happening. Acceptance is liberating, and the practice of R. It teaches us to face any difficulty head on, with self-compassion and the understanding that it will eventually pass. We have to feel it to heal it we have to fully experience the emotion in order to process and integrate it into our experience. But we must feel it in the body; this is the critical point. Offer yourself self-compassion as you go through more difficult emotions. Sit still for few minutes with your eyes closed. Listen to your body and become curious. What does your body feel like right now? Is there any pressure or tingling? Do you feel heavy, hot, contracted, warm, or cold? What is the texture, weight, and shape of sensations you notice in your body? What emotions are those sensations connected to? Can you breathe into the parts that call your attention? What do those parts of your body want to tell you? What do they want? Respond self-expression Emotions need to be expressed to be processed. The goal is to move the energy of emotion through and out the body so we can let it go. This self-expression must be authentic and embodied. Remember, true healing occurs when body and mind integrate, so express the emotion on the bodily level first and foremost. Still sitting, Ask yourself: What does this emotion you just connected with need from you? What feels right in this moment? What do you need? Maybe you feel the need to cry, scream into a pillow, go for a swim, walk or run, dance it out, hit a punching bag, do some gardening, tapping, yoga or TRE, paint your feelings out, or simply breathe deeply while facing the sun whatever feels cathartic in that moment, do it. You will free the poisonous emotion that you carried within yourself, and free yourself from its shackles. Follow this step with one of the best forms of emotional healing journaling. Writing can be a very therapeutic experience of self-discovery, reconnecting with our true self, and processing our deepest feelings and emotions. When we write we give our internal world a voice. We process and make sense of what is happening within us and around us. And we gain perspective; by writing about our fears and hurts we can look at them from a distance, detach from their grip, and eventually let them go. That release can be truly healing. Practice journaling every day to get better at expressing and processing your feelings. What is

the biggest source of frustration? As you write, notice the sensations in your body. Tune into the parts that are numb, in pain, or frozen. What are they trying to tell you? What needs healing, attention, or change? The goal is to realign back with your authentic self, reset back to a relaxed and open state, and come back into wellness and balance. Take time to slow down and be alone, get out into nature, make art, listen to music while you cook your favorite dinner, meditate to cleanse your mind and relax your body, take a bubble bath or a nap to restore. A lifelong book worm, I quickly discovered writing to be therapeutic. It became my refuge, a place where I could connect with my inner world in an authentic way. I discovered shame, anger, fear, grief, and eventually, self-compassion. With mindfulness, I learned to allow my pain to surface, if only for a brief time, then surround it with tender love and care. My pain was a part of me and I was done running from it; it was time I faced it. I learned to sense into my body, little by little, as the anxiety of reconnecting with my physical sensations was very powerful. But I realized the only way out was throughâ€”through the bodyâ€”so in order to move the stuck emotions that had a tight grip over me for decades I had to allow and accept them, I had to feel the anger, the shame, the grief. Slowly, I learned to give my inner child the support she never received. I listened to and validated her painâ€”and helped her let go of it. I learned to love and accept her. And I finally learned to love and accept myself. Healing is a taxing process. Remember to give yourself all the care and compassion you would give to a friend doing this hard work. Offer yourself understanding, love, and care. Trapped emotions get in our way. They sabotage our efforts to create the life we want and make us miserable along the way. Freeing this emotional energy stuck in our bodies can shift our lives in a positive way. And you are worth it! She runs a free week mindful self-discovery course to help others overcome self-defeating patterns and build self-compassion.

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