



# **El icono: rostro humano de Dios**

**Historia, arte, espiritualidad**

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# El Icono Rostro Humano De Dios Historia Arte Espiritualidad

**M Walker**

## **El Icono Rostro Humano De Dios Historia Arte Espiritualidad:**

**El icono, rostro humano de Dios** Anna Maria Gasol i Llorens,1993-01-01 C mo tiene que ser mirado un icono se pregunta la autora Tiene que ser visto responde en su dimensi n hist rica y como una obra de arte y sobre todo tiene que ser observado sigue la autora en su aspecto contemplativo Por todo ello es necesario acercarse a l con un silencio profundo y respetuoso con la sencillez y el coraz n abierto de quien se encuentra delante del misterio sumergi ndose dej ndose comprometer y transformar acogiendo y irradiando la luz que percibe en l De hecho el entusiasmo y la pr ctica art stica de la autora es esta escuela pl stica y religiosa permite que el libro supere con creces unos objetivos meramente descriptivos o t cnicos A la autora no le interesa tanto elaborar una obra formalmente cient fica o construir un trabajo con unos c nones profesionales de acuerdo con la convenci n acad mica como expresar las emociones est ticas y espirituales que experimenta ante un icono y edificar sobre sus sentimientos y su impulso de creaci n art stica un libro que permita conocer el icono desde todos los puntos de vista integrados en la dimensi n religiosa y trascendente El lector descubri una teolog a y una m stica existentes detr s del icono Pedagogía de la oración cristiana Jesús Castellano Cervera,Jesús Castellano,1996 Books by authors For reflection systematic exposition or high level publication For teaching or a higher level of liturgical formation Current trends Documents from the Magisterium Prayer revelation and the Paschal Mystery Teachings about prayer praying the Word and making prayer Eucharistic community prayers icons the prayer of Jesus prayer from the heart Los iconos Dimitrios I, Juan Pablo II, A. Franquesa, F.J. Martínez Medina,2002-05-14 No basta con admirar la belleza art stica de los iconos Debemos acercarnos a ellos imbuidos de la teolog a y la espiritualidad con las que son contemplados por las Iglesias orientales As descubrimos por qu son venerados y tratados santamente en el culto y la piedad de Oriente El rostro interior Olivier Clément,2018-11-29 La revelaci n b blica al afirmar que Dios se ha hecho rostro y que el hombre es imagen de Dios ha privilegiado el rostro humano Sin embargo hoy la muerte de Dios amenaza esa faz humana despreciada por los totalitarismos y el anonimato de las grandes ciudades Incluso el arte contempor neo parece olvidarse de su representaci n De ah la urgencia de una reflexi n sobre el rostro que se abre a la eternidad a lo inagotable y que nos conducir al rostro de los rostros el de Dios hecho hombre para permitirnos descifrar en l la faz humana y el icono del hombre deificado Adem s todo rostro por desgastado o destruido que est a poco que nosotros lo veamos con la mirada del coraz n se nos revela lejos de la repetici n nico e inimitable Bibliografía española ,1993-07 La imagen prohibida Alain Besançon,2003-11-10 Por qu en el apogeo del arte griego los fil sofos proponen razones para despreciarlo Por qu la prohibici n b blica de la imagen ha sido interpretada de modo tan distinto por jud os musulmanes y cristianos Por qu la querella de las im genes cobr tal gravedad en Oriente y en Occidente hizo caso omiso y multiplic las im genes sagradas y profanas Este libro responde a estas preguntas y plantea otras Se interroga sobre la nueva iconoclasia que se desarrolla en Occidente Calvinio que expulsa la imagen del templo los jansenistas que la desde an Kant que la juzga in til Hegel anticuada y la transformaci n que estas corrientes

imponen al arte europeo Alain Besançon desvela en esta historia el desarrollo de una lógica espiritual enemiga de la imagen que se consuma de siglo en siglo hasta llegar al nuestro Destaca los momentos clave siguiendo el hilo que recorre la reflexión estética desde Platón hasta Malevich E interpréta en la explosión del arte abstracto el eco de antiguas concepciones iconoclastas Toda su faceta del arte contemporáneo se ve iluminada por esta larga investigación sobre la imagen divina

aunque la nueva iconoclasia olvide a menudo los argumentos de la antigua      **Teología Pop** Lucas Magnin,2024-04-30 La teología del siglo XXI se ve en la titánica tarea de establecer una mediación entre sus certezas fundacionales y las frenéticas experiencias que nos rodean Como cada generación cristiana a lo largo de la historia nos vemos ante el desafío de volver a representar en un escenario nuevo y ante desafíos desconocidos la antigua historia de la salvación Teología Pop es el fruto de las búsquedas y los hallazgos de una generación ecléctica curiosa hiperconectada Recupera la polifonía de voces jóvenes que brotan desde los rincones de toda Iberoamérica 21 ensayos que hablan desde y hacia el siglo XXI Es un testimonio de la fe de una generación que se siente a gusto por igual entre textos milenarios y pantallas digitales La reflexión teológica escrita por las nuevas generaciones desde el Sur global y en nuestra propia lengua está vivita y coleando Por ser un libro firmado por muchas manos conviven aquí todo tipo de miradas y preguntas Esta multiplicidad es el reconocimiento de que el Espíritu sopla donde quiere y la Iglesia no puede prescindir de esa gracia multiforme

**Orígenes y devociones virreinales de la imaginería popular** ,2008      *Boletín cultural y bibliográfico* Biblioteca Luis-Ángel Arango,2001      *Madre y maestra* ,1986      *Ciudad nueva* ,1987      *Passages de l'image* ,1991      **Diccionario encyclopédico de la Lengua Castellana... compuesto por Elías Zerolo Miguel de Toro y Gómez, Emiliano Isaza y otros escritores españoles y americanos** ,1895

**Diccionario encyclopédico de la lengua castellana** ,1905      **Saitabi** ,1986      **Diccionario encyclopédico de la lengua castellana: H-Z** ,1970      *El ícono de Cristo* Christoph Schönborn,1999-03-30 Pocas son las investigaciones sobre aquello donde principalmente se apoya el arte del ícono la doctrina cristiana de la encarnación de Dios Dios ha tomado un rostro humano y dicho rostro es el lugar privilegiado de su revelación Sobre esta convicción se funda el arte de los íconos no sólo en su temática sino también en su técnica específica e inconfundible que sólo pretende expresar este misterio La fascinación que todavía hoy despierta el arte de los íconos deriva seguramente de este hecho El presente volumen no es un libro más sobre íconos No al menos como estudio histórico artístico El tema de la obra son los fundamentos sin los cuales ni existirían los íconos ni se podría entender el sentido de los mismos los fundamentos teológicos con mayor precisión los cristológicos

**La ícono: rostre humà de Déu** Anna Maria Gasol i Llorens,1993-01-01 Com ha de ser mirada una ícono Es pregunta la autora Ha de ser vista contesta en la seva dimensió histórica i com a obra d'art i sobretot ha de ser vista segueix la autora en el seu aspecte contemplatiu Per això cal apropar-se-hi amb un silenci profund i respectuós amb la senzillesa i el cor obert de qui es troba davant del misteri i se n'amara tot deixant-se comprometre i transformar tot acollint i irradiant la llum que hi percep De fet l'entusiasme i la práctica artística de la autora en aquesta escola plástica i religiosa fa que el llibre superi amb escreix

uns objectius purament descriptius o t cnics L autora no s interessa tant per elaborar una obra formalment cient fica o per construir un treball amb uns c nons professionals d acord amb la convenci acad mica com per expressar les emocions est tiques i espirituals que experimenta davant d una icona i per edificar sobre els seus sentiments i el seu impuls de creaci art stica un llibre que doni a con ixer la icona des de tots els punts de vista integrats en la dimensi religiosa i transcendent Darrera de la icona hi ha una teologia i una m stica i el lector en prendr prou consci ncia

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