



# Ruins Visions

**Katharine T. von Stackelberg, Elizabeth  
Macaulay-Lewis**



## **Ruins Visions:**

Visions and ruins Joshua Davies, 2018-04-11 Visions and ruins explores the production of cultural memory in the Middle Ages and the uses the medieval past has been put to in modernity Working with texts in Old English Middle English and Latin as well as visual and material culture it traces connections in time place language and media to explore the temporal complexities of cultural production and subject formation The book interrogates critical poetic artistic and political archives to reveal exchanges of cultural energy and influence between past and present offering new ways of knowing the medieval past and the contemporary moment **Visions of Ruin** Sir John Soane's Museum, John Soane, 1999 *Spenser's Ruins and the Art of Recollection* Rebeca Helfer, 2006-01-01 Beginning with the origins of mnemonic strategies in epic tales Helfer examines how the art of memory speaks to debates about poetry and its place in culture from Plato to Spenser's present day

**Postapocalyptic Fantasies in Antebellum American Literature** John Hay, 2017-10-05 Even before the Civil War American writers were imagining life after a massive global catastrophe For many the blank slate of the American continent was instead a wreckage strewn wasteland a new world in ruins Bringing together epic and lyric poems fictional tales travel narratives and scientific texts Postapocalyptic Fantasies in Antebellum American Literature reveals that US authors who enthusiastically celebrated the myths of primeval wilderness and virgin land also frequently resorted to speculations about the annihilation of civilizations past and future By examining such postapocalyptic fantasies this study recovers an antebellum rhetoric untethered to claims for historical exceptionalism a patriotic rhetoric that celebrates America while denying the United States a unique position outside of world history As the scientific field of natural history produced new theories regarding biological extinction geological transformation and environmental collapse American writers responded with wild visions of the ancient past and the distant future

*The Vision of Rome in Late Renaissance France* Margaret M. McGowan, 2000-01-01 The French vision of Rome was initially determined by travel journals guide books and a rapidly developing trade in antiquities Against this background Margaret McGowan examines work by writers such as Du Bellay Grevin Montaigne and Garnier and by architects and artists such as Philibert de L Orme and Jean Cousin showing how they drew upon classical ruins and reconstructions not only to re enact past meanings and achievements but also more dynamically to interpret the present She explains how Renaissance Rome enhanced by the presence of so many signs of ancient grandeur provided a fertile source of artistic creativity Study of the fragments of the past tempted writers to an imaginative reconstruction of whole forms while the new structures they created in France revealed the artistic potency of the incomplete and the fragmentary

The Architecture of Ruins Jonathan Hill, 2019-03-25 The Architecture of Ruins Designs on the Past Present and Future identifies an alternative and significant history of architecture from the sixteenth century to the twenty first century in which a building is designed occupied and imagined as a ruin This design practice conceives a monument and a ruin as creative interdependent and simultaneous themes within a single building dialectic

addressing temporal and environmental questions in poetic psychological and practical terms and stimulating questions of personal and national identity nature and culture weather and climate permanence and impermanence and life and death Conceiving a building as a dialogue between a monument and a ruin intensifies the already blurred relations between the unfinished and the ruined and envisages the past the present and the future in a single architecture Structured around a collection of biographies this book conceives a monument and a ruin as metaphors for a life and means to negotiate between a self and a society Emphasising the interconnections between designers and the particular ways in which later architects learned from earlier ones the chapters investigate an evolving interdisciplinary design practice to show the relevance of historical understanding to design Like a history a design is a reinterpretation of the past that is meaningful to the present Equally a design is equivalent to a fiction convincing users to suspend disbelief We expect a history or a novel to be written in words but they can also be delineated in drawing cast in concrete or seeded in soil The architect is a physical novelist as well as a physical historian Like building sites ruins are full of potential In revealing not only what is lost but also what is incomplete a ruin suggests the future as well as the past As a stimulus to the imagination a ruin s incomplete and broken forms expand architecture s allegorical and metaphorical capacity indicating that a building can remain unfinished literally and in the imagination focusing attention on the creativity of users as well as architects Emphasising the symbiotic relations between nature and culture a building designed occupied and imagined as a ruin acknowledges the coproduction of multiple authors whether human non human or atmospheric and is an appropriate model for architecture in an era of increasing climate change

*Utopian Ruins* Jie Li, 2020-10-26 In *Utopian Ruins* Jie Li traces the creation preservation and elision of memories about China s Mao era by envisioning a virtual museum that reckons with both its utopian yearnings and its cataclysmic reverberations Li proposes a critical framework for understanding the documentation and transmission of the socialist past that mediates between nostalgia and trauma anticipation and retrospection propaganda and testimony Assembling each chapter like a memorial exhibit Li explores how corporeal traces archival documents camera images and material relics serve as commemorative media Prison writings and police files reveal the infrastructure of state surveillance and testify to revolutionary ideals and violence victimhood and complicity Photojournalism from the Great Leap Forward and documentaries from the Cultural Revolution promoted faith in communist miracles while excluding darker realities whereas Mao memorabilia collections factory ruins and memorials at trauma sites remind audiences of the Chinese Revolution s unrealized dreams and staggering losses

**Heritage in War and Peace** Gianluigi Mastandrea Bonaviri, Mirosław Michał Sadowski, 2024-02-22 This edited collection which brings together nearly fifty authors from across the globe and various disciplines makes a valuable contribution to the field of conservation covering a wide range of topics regarding the protection of heritage in times of war and peace Uniquely linking the two typically separate perspectives the book builds on the wealth of discussions that took place during the 2021 and 2022 installments of the international Heritage in War and Peace

Seminars held in Rome and Montreal respectively. Issues explored in the volume include but are not limited to questions surrounding the protection of contentious heritages, unsustainability of the current dichotomic cultural/natural heritage protection frameworks, digitalization of heritage, place of heritage in military conflicts, use of heritage by armed non-state actors, indigenous peoples' relationships with heritage, the intersection of intellectual property/IP law and heritage/human rights matters linked to heritage protection, and the latest case studies surrounding restitution. Given its scope, the book will be of particular interest not only to practitioners and conservation specialists but also to academics and students in the broader social sciences and humanities and to all those who hope to preserve our heritage for future generations.

Glancing Visions Zachary Tavlín, 2023-06-13. The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson School are often interpreted for their geopolitical connotations as visual attempts to tame the wild, alleviating fears of a savage frontier through views that subdue the landscape to the eye. Zachary Tavlín's *Glancing Visions* challenges the long-standing assumption that visuality in nineteenth-century art and literature was inherently imperialistic or possessive. While there is much to be said for both material/economic and theological impulses to clear the wilderness, superimpose a national identity, and usher in a Puritanical idyll, many literary figures of the era display a purposeful disdain for the possessive gaze, signaling instead a preference for subtle glances often informed by early photography, Impressionism, new techniques in portraiture, and soon after the dawn of cinema. The visual subjectivities and contingencies introduced by these media made room for a visual counter-narrative, one informed by a mode of seeing that moves fast and lightly across the surface of things. Tavlín probes Nathaniel Hawthorne's idea of the imagination, one that derives from both the camera obscura in *The Custom House* and the daguerreotype in *The House of the Seven Gables*, each in its way an instance of the glance and entirely dependent on temporal moments. The poetry of Frances Ellen Watkins Harper toggles between gazes and glances, unsettling two competing forms of racialized seeing as they pertain to nineteenth-century Black life and racial hierarchies: the sentimental gaze and the slave trader's glance, highlighting the life and death stakes of both looking anyone squarely in the eye and looking away. Emily Dickinson's certain slant of light, syntactical oddities, and her stitching of scraps and fragments into the fascicles that constitute her corpus all derive from a commitment to contingency, the ungrounded life's only defense against the abyss of non-being. Tavlín investigates as well Henry James's vexed but entirely dependent relationship to literary and painterly Impressionism and William Carlos Williams's imagist poetics as a response to early cinema's use of the cut as the basis for a new visual grammar. Each of these literary artists, Tavlín argues, via their own distinctive sensibilities and the artistic or technological counterparts that informed them, refuse the authoritative, all-possessive gaze in favor of the glance, a mode of seeing, thinking, and being that made way for what we now think of as commonplace, namely, modernity.

*Gothic Antiquity* Dale Townshend, 2019-09-19. *Gothic Antiquity: History, Romance, and the Architectural Imagination, 1760-1840* provides the first sustained scholarly account of the

relationship between Gothic architecture and Gothic literature fiction poetry drama in the late eighteenth and early nineteenth centuries Although the relationship between literature and architecture is a topic that has long preoccupied scholars of the literary Gothic there remains to date no monograph length study of the intriguing and complex interactions between these two aesthetic forms Equally Gothic literature has received only the most cursory of treatments in art historical accounts of the early Gothic Revival in architecture interiors and design In addressing this gap in contemporary scholarship Gothic Antiquity seeks to situate Gothic writing in relation to the Gothic architectural theories aesthetics and practices with which it was contemporary providing closely historicized readings of a wide selection of canonical and lesser known texts and writers Correspondingly it shows how these architectural debates responded to and were to a certain extent shaped by what we have since come to identify as the literary Gothic mode In both its survivalist and revivalist forms the architecture of the Middle Ages in the long eighteenth century was always much more than a matter of style Incarnating for better or for worse the memory of a vanished Gothic age in the modern enlightened present Gothic architecture be it ruined or complete prompted imaginative reconstructions of the nation s past a notable visionary turn as the antiquary John Pinkerton put it in 1788 in which Gothic writers architects and antiquaries enthusiastically participated The volume establishes a series of dialogues between Gothic literature architectural history and the antiquarian interest in the material remains of the Gothic past and argues that these discrete yet intimately related approaches to vernacular antiquity are most fruitfully read in relation to one another

Visions of Nature Jarrod Hore, 2022-05-31 Introduction dispossession in focus between ancestral ties and settler territoriality Six geobiographies senses of site in the white settler world Space and the settler geographical imagination the survey the camera and the problematic of waste A clock for seeing revelation and rupture in settler colonial landscapes Tanga Whaka ahua or the man who makes the likenesses managing indigenous presence in colonial landscapes Colonial encounter epochal time and settler romanticism in the nineteenth century Noble cities from primeval rorest settler territoriality on the world stage Settler nativity nations and natures into the twentieth century Conclusion settler colonialism reconciliation and the problems of place

**Sites of Vision** David Michael Kleinberg-Levin, 1999 The fourteen contributors to Sites of Vision explore the hypothesis that the nature of visual perception about which philosophers talk must be explicitly recognized as a discursive construction indeed a historical construction in philosophical discourse In recent years scholars from many disciplines have become interested in the construction of the human senses in how the human environment shapes both how and what we perceive Taking a very different approach to the question of construction Sites of Vision turns to language and explores the ways in which the rhetoric of philosophy has formed the nature of vision and how in turn the rhetoric of vision has helped to shape philosophical thought The central role of vision in relation to philosophy is evident in the vocabulary of the discipline in words such as speculation observation insight and reflection in metaphors such as mirroring perspective and point of view and in methodological concepts such as reflective detachment and representation

Because the history of vision is so pervasively reflected in the history of philosophy it is possible for both vision and thought to achieve a greater awareness of their genealogy through the history of philosophy The fourteen contributors to Sites of Vision explore the hypothesis that the nature of visual perception about which philosophers talk must be explicitly recognized as a discursive construction indeed a historical construction in philosophical discourse **The challenge of the sublime**

Hélène Ibata, 2018-02-05 This book examines the links between the unprecedented visual inventiveness of the Romantic period in Britain and eighteenth century theories of the sublime Edmund Burke's Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful 1757 in particular is shown to have directly or indirectly challenged visual artists to explore not just new themes but also new compositional strategies and visual media such as panoramas and book illustrations by arguing that the sublime was beyond the reach of painting More significantly it began to call into question mimetic representational models causing artists to reflect about the presentation of the unrepresentable and drawing attention to the process of artistic production itself rather than the finished artwork **Visions of Science** James A. Secord, 2015-04-03

The first half of the nineteenth century witnessed an extraordinary transformation in British political literary and intellectual life There was widespread social unrest and debates raged regarding education the lives of the working class and the new industrial machine governed world At the same time modern science emerged in Europe in more or less its current form as new disciplines and revolutionary concepts including evolution and the vastness of geologic time began to take shape In Visions of Science James A Secord offers a new way to capture this unique moment of change He explores seven key books among them Charles Babbage's Reflections on the Decline of Science Charles Lyell's Principles of Geology Mary Somerville's Connexion of the Physical Sciences and Thomas Carlyle's Sartor Resartus and shows how literature that reflects on the wider meaning of science can be revelatory when granted the kind of close reading usually reserved for fiction and poetry These books considered the meanings of science and its place in modern life looking to the future coordinating and connecting the sciences and forging knowledge that would be appropriate for the new age Their aim was often philosophical but Secord shows it was just as often imaginative projective and practical to suggest not only how to think about the natural world but also to indicate modes of action and potential consequences in an era of unparalleled change Visions of Science opens our eyes to how genteel ladies working men and the literary elite responded to these remarkable works It reveals the importance of understanding the physical qualities of books and the key role of printers and publishers from factories pouring out cheap compendia to fashionable publishing houses in London's West End Secord's vivid account takes us to the heart of an information revolution that was to have profound consequences for the making of the modern world *The Philosophy of*

*Parochialism* Radomir Konstantinovic, 2021-10-07 Available for the first time in English an essay with important insights on the sources of totalitarianism intolerance and racism *Visions of Tiwanaku* Charles Stanish, Alexei Vranich, 2013-12-31 For over half a millennium the megalithic ruins of Tiwanaku in the highlands of the Andes mountains have stood as proxy for the

desires and ambitions of various empires and political agendas in the last hundred years scholars have attempted to answer the question What was Tiwanaku by examining these shattered remains from a distant preliterate past This volume contains twelve papers from senior scholars whose contributions discuss subjects from the farthest points of the southern Andes where the iconic artifacts of Tiwanaku appear as offerings to the departed to the heralded ruins weathered by time and burdened by centuries of interpretation and speculation Visions of Tiwanaku stays true to its name by providing a platform for each scholar to present an informed view on the nature of this enigmatic place that seems so familiar yet continues to elude understanding by falling outside our established models for early cities and states

**Elmer Rice, a Playwright's Vision of America** Anthony F. R. Palmieri, 1980 A thorough and detailed study of this playwright's remarkable long and productive career that stretched from 1914-1963 and included over 50 plays and a Pulitzer Prize It establishes that Rice's impact on the American theater probably surpasses that of any other American playwright

*The Dead City* Paul Dobraszczyk, 2017-06-30 The Dead City unearths meanings from such depictions of ruination and decay looking at representations of both thriving cities and ones which are struggling abandoned or simply in transition It reveals that ruination presents a complex opportunity to envision new futures for a city whether that is by rewriting its past or throwing off old assumptions and proposing radical change Seen in a certain light for example urban ruin and decay are a challenge to capitalist narratives of unbounded progress They can equally imply that power structures thought to be deeply ingrained are temporary contingent and even fragile Examining ruins in Chernobyl Detroit London Manchester and Varosha this book demonstrates that how we discuss and depict urban decline is intimately connected to the histories economic forces power structures and communities of a given city as well as to conflicting visions for its future

*Housing the New Romans* Katharine T. von Stackelberg, Elizabeth Macaulay-Lewis, 2017-06-01 In the last twenty years reception studies have significantly enhanced our understanding of the ways in which Classics has shaped modern Western culture but very little attention has been directed toward the reception of classical architecture *Housing the New Romans Architectural Reception and Classical Style in the Modern World* addresses this gap by investigating ways in which appropriation and allusion facilitated the reception of Classical Greece and Rome through the requisition and redeployment of classicizing tropes to create neo-Antique sites of dwelling in the 19th and early 20th centuries The volume across nine essays will cover both European and American iterations of place making including Sir John Soane's house in London the Hotel de Beauharnais in Paris and the Getty Villa in California By focusing on structures and places that are oriented towards private life houses hotels clubs tombs and gardens the volume directs the critical gaze towards diverse and complex sites of curatorial self-fashioning The goal of the volume is to provide a multiplicity of interpretative frameworks e.g. object agency enchantment hyperreality memory infrastructure that may be applied to the study of architectural reception This critical approach makes *Housing the New Romans* the first work of its kind in the emerging field of architectural and landscape reception studies and

in the hitherto textually dominated field of classical reception

**Vision**, 1908

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