

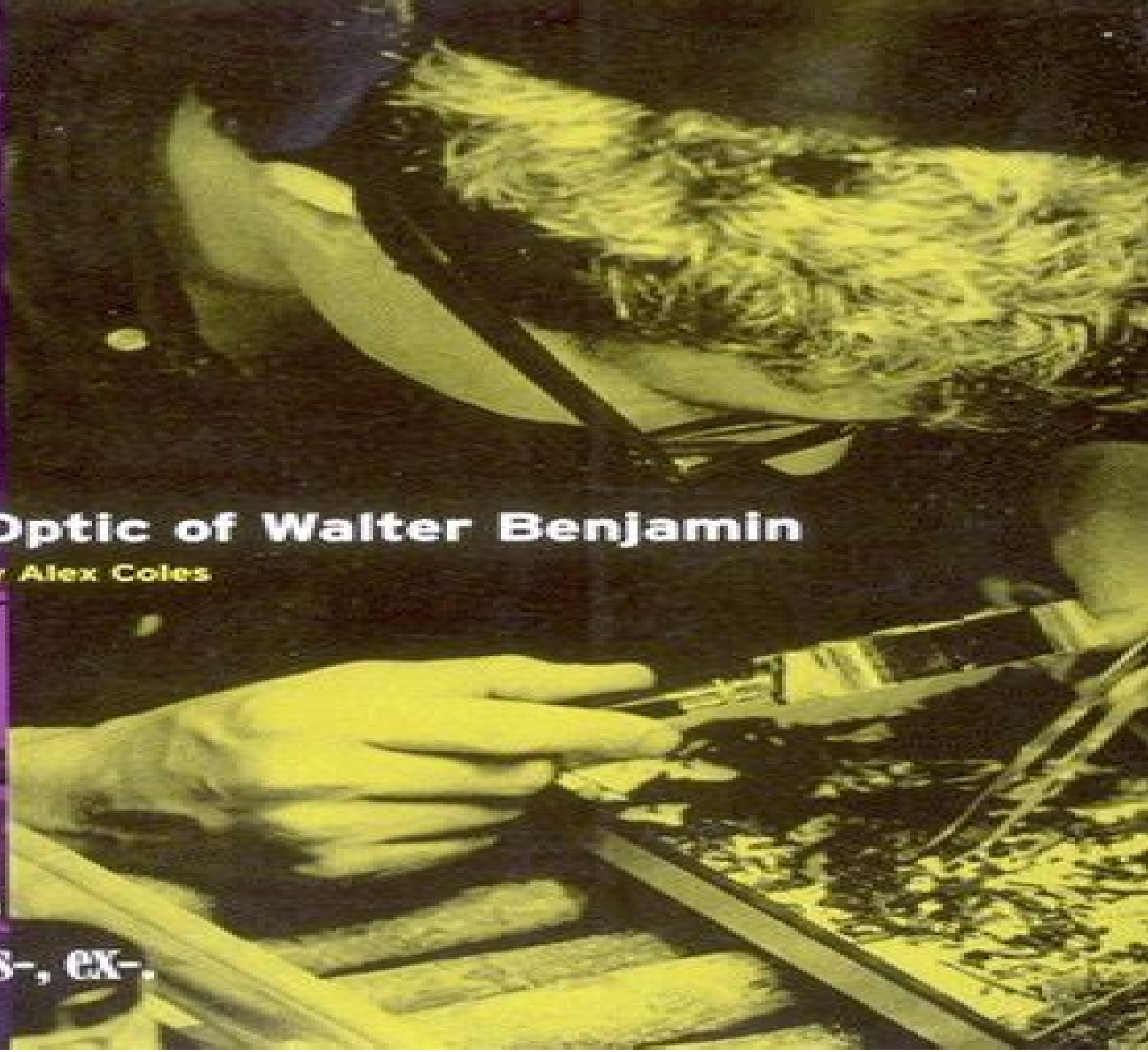
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The Optic of Walter Benjamin

Edited by Alex Coles

Volume 3

de-, dis-, ex-



Optic Of Walter Benjamin The De Dis Ex

Calum Storrie



Optic Of Walter Benjamin The De Dis Ex:

The Cambridge Companion to Walter Benjamin David S. Ferris, 2004-03-25 This Companion offers a comprehensive introduction to the work and thought of the highly influential twentieth century critic and theorist Walter Benjamin The volume provides examinations of the different aspects of Benjamin s work that have had a significant effect on contemporary critical and historical thought Topics discussed by experts in the field include Benjamin s relation to the avant garde movements of his time the form of the work of art his theories on language and mimesis modernity his relation to Brecht and the Frankfurt School his significance and relevance to modern cultural studies his formative interpretation of Romanticism and his autobiographical writings The volume is aimed at readers who may be coming to Benjamin for the first time or who have some knowledge of Benjamin but would like to know more about the issues and concepts central to his work Additional material includes a guide to further reading and a chronology

The Optic of Walter Benjamin Alex Coles, 1999 With particular focus on the city glass architecture and themes of historiography collecting and ethnography Walter Benjamin s methodology of telescoping the past through the present is put into focus in this book

Walter Benjamin Esther Leslie, 2000-05-20 Esther Leslie s path breaking study of Walter Benjamin is unlike any other book presently available in English on Benjamin in seeking to make a case for a more politicised reading of Benjamin s oeuvre In looking at the entirety of Benjamin s work rather than the four or five essays available in English which tend to form the Benjamin canon Leslie offers powerful new insights into a key twentieth century political thinker correcting the post structuralist bias that has characterised so much Benjamin scholarship and repositioning Benjamin s work in its historical and political context In her examination of Benjamin s commentary on the politics and aesthetics of technology from Benjamin s work on nineteenth century industrial culture to his analyses of the Nazi deployment of the bomber Esther Leslie re contextualises Benjamin s writings in a lucid and cogently argued new study

The Optic of Walter Benjamin Alex Coles, 1999

The Routledge Companion to Criticality in Art, Architecture, and Design Chris Brisbin, Myra Thiessen, 2018-10-03 The Routledge Companion to Criticality in Art Architecture and Design presents an in depth exploration of criticism and criticality in theory and practice across the disciplines of art architecture and design Professional criticism is a vital part of understanding the cultural significance of designed objects and environments that we engage with on a daily basis yet there is evidence to show that this practice is changing This edited volume investigates how practitioners researchers educators and professionals engage with think about and value the practice of critique With contributions from a multi disciplinary authorship from nine countries the UK USA Australia India Netherlands Switzerland South Africa Belgium and Denmark this companion provides a wide range of leading perspectives evaluating the landscape of criticality and how it is being shaped by technological and social advances Illustrated with over 60 black and white images and structured into five sections The Routledge Companion to Criticality in Art Architecture and Design is a comprehensive volume for researchers educators and students exploring the

changing role of criticism through interdisciplinary perspectives *Urban Constellations* Zoë Thompson, 2016-02-11 This book investigates the iconic architectural cultural spaces of the contemporary cityscape as engines of regeneration Promising much to their fading locales these spaces locate culture in the space where production once ruled in order to revitalise post industrial urban provinces With close attention to four sites across the UK *Urban Constellations* engages with the work of Walter Benjamin and Jean Baudrillard to read these spaces and in so doing offer a critical intervention into the theory and experience of contemporary cityscapes Developing the notion of surface ethnography as a methodological approach to examining the form of cultural experience produced by urban cultural spaces the author sheds light on the manner in which they transform cultural spectatorship express wider political and ecological concerns and offer differing views to the native and the tourist in the construction of local history The book also examines the decline of the idea that iconic projects can drive regeneration in the failures and delays that can beset such undertakings Offering a rich examination of the legacy of urban change in its most recent formulation that of cultural regeneration this book reveals the fragile potential of the spaces produced by contemporary dream houses and as such will be of interest to scholars of cultural studies sociology and social theory urban studies cultural geography and architecture *The Delirious Museum* Calum Storrie, 2007-10-24 The *Delirious Museum* is a remarkable illuminating work which presents an original view of the idea of the museum in the twenty first century re imagining the possibilities for museums and their displays and re examining the blurred boundaries between museums and the cities around them On his quest for the *Delirious Museum* Storrie takes a journey that begins in the Louvre and continues through Paris London Los Angeles and Las Vegas He encounters on his way the museum architecture of John Soane Carlo Scarpa and Daniel Libeskind the exhibitions of El Lissitzky and of Frederick Kiesler and the work of artists as varied as Marcel Duchamp Andy Warhol Marcel Broodthaers Sophie Calle and Mark Dion **Brain of the Earth's Body** Donald Preziosi, 2003 What begins as a meditation on the museum by one of the world's leading art historians becomes in this book a far reaching critical examination of how art history and museums have guided and controlled not only the way we look at art but the ways in which we understand modernity itself Originally delivered as the 2001 Slade Lectures in the Fine Arts at Oxford University the book makes its deeply complex argument remarkably accessible and powerfully clear Concentrating on a period from the beginning of the nineteenth century to the beginning of the twentieth Donald Preziosi presents case studies of major institutions that he argues have defined and are still defining the possible limits of museological and art historical theory and practice These include Sir John Soane's Museum in London preserved in its 1837 state the Crystal Palace Exhibition of 1851 and four museums founded by Europeans in Egypt in the late nineteenth century which divided up that country's history into ethnically marked aesthetic hierarchies and genealogies that accorded with Europe's construction of itself as the present of the world's past and the brain of the earth's body Through this epistemological and institutional archaeology Preziosi unearths the outlines of the more radical Enlightenment project that academic art history professional

museology and art criticism have rendered marginal or invisible Finally he sketches a new theory about art artifice and visual signification in the cracks and around the margins of the secular theologisms of the globalized imperial capital called modernity Addressed equally to the theoretical and philosophical foundations of art history museology history and anthropology this book goes to the heart of recent debates about race ethnicity nationality colonialism and multiculturalisms and to the very foundations of modernity and modern modes of knowledge production

Surface and Deep Histories Anuradha Chatterjee, 2014-06-26 Surface in architecture has had a deeper and a more pervasive presence in the practice and theory of the discipline than is commonly supposed Orientations to the surface emerge collapse and reappear sustaining it as a legitimate theoretical and artefactual entity despite the twentieth century disciplinary definition of architecture as space structure and function Even though surface is defended for its pervasiveness Kurt Forster its function as a theoretical motif with generative power Andrew Benjamin and in constituting the operative principles of modern architecture as a visual phenomenon Mark Wigley it occupies the interstice or the space of the unconscious within architectural discourse from where it defends its legitimacy as architecturally valuable or functional as opposed to merely visually pleasurable Surface and Deep Histories positions surface within the scholarship of critical theory and design based approaches and invites academics and designers and art and architectural historians based in Australia to consider the uses figurations scales and typologies of surfaces The collection choreographs contributions that focus on a variety of topics such as montage and construction of colonial modernity and visual culture Molly Duggins wallpaper rational space and femininity Anna Daly the inter constituted nature of bodies clothes and cities Stella North the reconstruction of the urban surface through a true integration of information and topology M Hank Haessler James Fergusson's theory of ornament Peter Kohane traditional and new verandahs in Australia Chris Brisbin contradictory effects of surface in Green architecture debates Flavia Marcello and Ian Woodcock and the thickness of thin curtain walls in contemporary Australian architecture Anuradha Chatterjee Surface and Deep Histories shows that surface is not thin spatially or conceptually It demonstrates that the practice of surface is simultaneously superficial and pervasive symbol and space meaningful and functional static and transitory and object and envelope

The Remembrance of Things Past Matthew Rampley, 2000 The art historian Aby M Warburg and the philosopher Walter Benjamin are widely respected as two of the most significant cultural theorists of the twentieth century Their common interests in historiography the function of collective memory and the relation of modern society to earlier stages of human social existence were important examples of the attempt to articulate analyse and represent the experience of modernity Drawing on a variety of discourses from aesthetics art history anthropology and psychology they presented an account of modernity and human development that represented an important counter to the optimistic belief in progress prevalent amongst their contemporaries Rarely however have the connections between these two thinkers been explored in depth This volume consists of an exploration of the intellectual relation between them considering their varying responses to

the question of the meaning of modernity and above all their common legacy for the present

Photography: Theoretical Snapshots J.J. Long, Andrea Noble, Edward Welch, 2009-06-02 Over the past twenty five years photography has moved to centre stage in the study of visual culture and has established itself in numerous disciplines This trend has brought with it a diversification in approaches to the study of the photographic image Photography Theoretical Snapshots offers exciting perspectives on photography theory today from some of the world s leading critics and theorists It introduces new means of looking at photographs with topics including a community based understanding of Spencer Tunick s controversial installations the tactile and auditory dimensions of photographic viewing snapshot photography the use of photography in human rights discourse Photography Theoretical Snapshots also addresses the question of photography history revisiting the work of some of the most influential theorists such as Roland Barthes Walter Benjamin and the October group re evaluating the neglected genre of the carte de visite photograph and addressing photography s wider role within the ideologies of modernity The collection opens with an introduction by the editors analyzing the trajectory of photography studies and theory over the past three decades and the ways in which the discipline has been constituted Ranging from the most personal to the most dehumanized uses of photography from the nineteenth century to the present day from Latin America to Northern Europe Photography Theoretical Snapshots will be of value to all those interested in photography visual culture and cultural history

De-, Dis-, Ex-: The optic of Walter Benjamin Richard Bentley, 1996

Performance Research 9:4 Dec 2 Various Authors, 2023-05-31 First published in 2004 Civility might appear the last and least likely term to mobilise attention in the non adjacent fields to performance This issue recognises an expanded political vocabulary in concept of sly civility located at the heart of the recent work drawing on a set of previously dis colonising imagination

Atlas, or the Anxious Gay Science Georges Didi-Huberman, Shane B. Lillis, 2018-10-11 Aby Warburg s Mnemosyne Atlas 1925 1929 is a prescient work of mixed media assemblage made up of hundreds of images culled from antiquity to the Renaissance and arranged into startling juxtapositions Warburg s allusive atlas sought to illuminate the pains of his final years after he had suffered a breakdown and been institutionalized It continues to influence contemporary artists today including Gerhard Richter and Mark Dion In this illustrated exploration of Warburg and his great work Georges Didi Huberman leaps from Mnemosyne Atlas into a set of musings on the relation between suffering and knowledge in Western thought and on the creative results of associative thinking Deploying writing that delights in dramatic jump cuts reminiscent of Warburg s idiosyncratic juxtapositions and drawing on a set of sources that ranges from ancient Babylon to Walter Benjamin Atlas or the Anxious Gay Science is rich in Didi Huberman s trademark combination of elan and insight

Part-Architecture Emma Cheate, 2017-07-20 Part Architecture presents a detailed and original study of Pierre Chareau s Maison de Verre through another seminal modernist artwork Marcel Duchamp s Large Glass Aligning the two works materially historically and conceptually the book challenges the accepted architectural descriptions of the Maison de Verre makes original spatial and

social accounts of its inhabitation in 1930s Paris and presents new architectural readings of the Large Glass Through a rich analysis which incorporates creative projects into history and theory research the book establishes new ways of writing about architecture Designed for politically progressive gynaecologist Dr Jean Dalsace and his avant garde wife Annie Dalsace the Maison de Verre combines a family home with a gynaecology clinic into a free plan layout Screened only by glass walls the presence of the clinic in the home suggests an untold dialogue on 1930s sexuality The text explores the Maison de Verre through another radical glass construction the Large Glass where Duchamp s complex depiction of unconsummated sexual relations across the glass planes reveals his resistance to the marital conventions of 1920s Paris This and other analyses of the Large Glass are used as a framework to examine the Maison de Verre as a register of the changing history of women s domestic and maternal choices reclaiming the building as a piece of female social architectural history The process used to uncover and write the accounts in the book is termed part architecture Derived from psychoanalytic theory part architecture fuses analytical descriptive and creative processes to produce a unique social and architectural critique Identifying three essential materials to the Large Glass the book has three main chapters Glass Dust and Air Combining theory text creative writing and drawing each traces the history and meaning of the material and its contribution to the spaces and sexuality of the Large Glass and the Maison de Verre As a whole the book contributes important and unique spatial readings to existing scholarship and expands definitions of architectural design and history

A Companion to Museum Studies Sharon Macdonald, 2011-08-24 *A Companion to Museum Studies* captures the multidisciplinary approach to the study of the development roles and significance of museums in contemporary society Collects first rate original essays by leading figures from a range of disciplines and theoretical stances including anthropology art history history literature sociology cultural studies and museum studies Examines the complexity of the museum from cultural political curatorial historical and representational perspectives Covers traditional subjects such as space display buildings objects and collecting and more contemporary challenges such as visiting commerce community and experimental exhibition forms

Communards and Other Cultural Histories Adrian Rifkin, 2016-11-28 This collection of some 32 articles and essays by Adrian Rifkin were written over a period of forty years It contains innovative and influential studies of the archives of art urbanism music and popular life in France and Britain during the nineteenth and twentieth centuries Arranged around a number of studies of the representation of the Paris Commune the book also contains chapters on Edith Piaf s role in French culture histories of art education opera and queer life in the city as well as analytical accounts of the commodity and cultural theory in Adorno and Benjamin An extended introduction by Steve Edwards works over the questions of uneven time in Marxist cultural theory and the disciplinary formations that underpin many of Rifkin s essays

Déjà Vu Peter Krapp, Referring to a past that never was déjà vu shares a structure not only with fiction but also with the ever more sophisticated effects of media technology Tracing the term from the end of the nineteenth century when it was first popularized in the pages of the *Revue*

philosophique Peter Krapp examines the genealogy and history of the singular and unrepeatable experience of *dij vu* This provocative book offers a refreshing counterpoint to the clichéd celebrations of cultural memory and forces us to take a double take on the sanctimonious warnings against forgetting so common in our time Disturbances of cultural memory screen memories false recognitions premonitions disrupt the comfort zone of memorial culture strictly speaking *dij vu* is neither a failure of memory nor a form of forgetting Krapp's analysis of such disturbances in literature art and mass media introduces historicizes and theorizes what it means to speak of an economy of attention or distraction Reaching from the early psychoanalytic texts of Sigmund Freud to the plays of Heiner Müller this exploration of the effects of *dij vu* pivots around the work of Walter Benjamin and includes readings of kitsch and aura in Andy Warhol's work of cinematic violence and certain exaggerated claims about shooting and cutting of the memorial character of architecture and of the high expectations raised by the Internet Peter Krapp lecturer in the Department of Cultural Studies and Comparative Literature at the University of Minnesota coedited *Medium Cool* a special issue of the *South Atlantic Quarterly* on contemporary media theory He has published in the fields of German studies media studies and literary theory and since 1995 has acted as editor of the *Hydra* Web site for theories of literature and media

Performance and the Contemporary City Nicolas Whybrow, 2020-05-15
 Cities with their rising populations and complex configurations have become key symbols of a fast changing modernity This timely collection gathers together various urban writings from a range of relevant disciplines including architecture geography sociology visual art ethnography and psychoanalysis Its focus however is performance Underscoring the importance of the field it shows how performance functions as a dynamic interdisciplinary mechanism which is central not only to understanding the multiplicity of urban living but also to the way the identities of cities are shaped Gathering together key writings on the city and performance by authors ranging from Walter Benjamin to Tim Etchells to Carl Lavery the reader can be navigated in any number of ways Supported by extensive introductory material it will be essential and evocative reading for anyone interested in making connections between performance and urban life

Art and the City
 Nicolas Whybrow, 2010-10-30 To Henri Lefebvre the space and lived everydayness of the inter dependent multi faceted city produces manifold possibilities of identification and realisation through often imperceptible interactions and practices *Art and the City* takes this observation as its cue to examine the role of art against a backdrop of globally rising urban populations taking into account the more recent performative and relational turns of art that have sought in their city settings to identify a participating spectator an implicated citizen In exploring how artworks present themselves as a means by which to navigate and plot the city for a writing interlocutor Nicolas Whybrow discusses diverse examples representing three key modern modalities of urban arts practice The first walking involves works by Richard Wentworth Francis Alÿs Mark Wallinger and others the second play includes art by Antony Gormley Mark Quinn and Carsten Holler The third cultural memory Whybrow addresses through the controversial urban holocaust memorial sites of Peter Eisenman's memorial in

Berlin and Rachel Whitereads in Vienna

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