

*Cultural Memory*

*in the Process*

# Skyline

THE NARCISSTIC CITY

HUBERT  
DAMISCH



# Skyline The Narcissistic City Cultural Memory In The Present S

**Elissa Marder**



## **Skyline The Narcissistic City Cultural Memory In The Present S:**

*Skyline* Hubert Damisch, 2001 One of today's foremost art historians and critics presents a strikingly original view of architecture and the city through the twin lenses of cultural theory and psychoanalysis In engaging a subject that has been of continuing interest to Damisch over the last 30 years he develops a unique way of looking at the city and its architecture the landscape and its spaces

**Skyline** Hubert Damisch, 2022 One of today's foremost art historians and critics presents a strikingly original view of architecture and the city through the twin lenses of cultural theory and psychoanalysis Hubert Damisch whose work on the history of perspective the notion of imitation and the question of representation has emerged as the most important body of critical thought on painting since perhaps Meyer Shapiro's collected essays here engages a subject that has been of continuing interest to him over the last thirty years In the field of architecture this book has been awaited for a long time in the fields of art history and cultural studies it will be welcomed as a powerful argument for utilizing in an urban context interpretive approaches developed for the analysis of spatial and visual phenomena Though architecture has served since Descartes as a structural analogy for philosophical discourse and has played a similar role in literature contemporary studies on architecture have tended to be very specialized with little regard for their accessibility to scholars in the humanities and social sciences This book however with its solid grounding in architecture and urban theory and its profoundly humanistic approach will prove deeply rewarding to specialist and generalist alike The book engages a wide range of subjects including reconstructions of the Egyptian labyrinth architectural museums European visions of New World cities the great spaces and national parks of the American West and landscape gardening in the United States These subjects work together to develop a unique way of looking at the city and its architecture the landscape and its spaces

*Childhood Memory by Piero della Francesca* Hubert Damisch, 2007 Piero della Francesca's *Madonna del Parto* a celebrated fifteenth century Tuscan fresco in which the Virgin gestures to her partially open dress and her pregnant womb is highly unusual in its iconography Hubert Damisch undertakes an anthropological and historical analysis of an artwork he constructs as a childhood dream of one of humanity's oldest preoccupations the mysteries of our origins of our conception and birth At once parodying and paying homage to Freud's seminal essay on Leonardo da Vinci Damisch uses Piero's enigmatic painting to narrate our archaic memories He shows that we must return to Freud because work in psychoanalysis and art has not solved the problem of what is being analyzed in the triangle of author work and audience where is the psychoanalytic component located

A Theory of /Cloud/ Hubert Damisch, 2002 This is the first in a series of books in which one of the most influential of contemporary art theorists revised from within the conceptions underlying the history of art The author's basic idea is that the rigor of linear perspective cannot encompass all of visual experience and that it could be said to generate an oppositional factor with which it interacts dialectically the cloud On a literal level this could be represented by the absence of the sky as in Brunelleschi's legendary first experiments with panels using perspective Or it could be the

vaporous swathes that Correggio uses to mediate between the viewer on earth and the heavenly prospect in his frescoed domes at Parma Insofar as the cloud is a semiotic operator interacting with the linear order of perspective it also becomes a dynamic agent facilitating the creation of new types of pictorial space Damisch puts the signifier cloud between slashes to indicate that he deals with clouds as signs instead of realistic elements This way of looking at the history of painting is especially fruitful for the Renaissance and Baroque periods but it is also valuable for looking at such junctures as the nineteenth century For example Damisch invokes Ruskin and Turner who carry out both in theory and in practice a revision of the conditions of appearances of the cloud as a landscape feature Even for the twentieth century he has illuminating things to say about how his reading of cloud applies to the painters Leger and Braunschweig In short Damisch achieves a brilliant and systematic demonstration of a concept of semiotic interaction that touches some of the most crucial features of the Western art tradition *Journal of the Society of Architectural Historians* Society of Architectural Historians,2004 Includes special issues **Dead Time** Elissa Marder,2001 This book explores how modernity gives rise to temporal disorders when time cannot be assimilated and integrated into the realm of lived experience It turns to Baudelaire and Flaubert in order to derive insights into the many temporal disorders such as trauma addiction and fetishism that pervade contemporary culture

Architecture, Animal, Human Catherine T. Ingraham,2006-02-02 Considering the historical links between architecture and the development of life sciences this text focuses on particular times of great change in these disciplines and the complex relationships between life and the environments that life creates **Painting at the Edge of the World** Douglas Fogle,Walker Art Center,2001 What becomes clear is that painting's traditional function as a window on the world has been circumvented or rather that someone has left the window open and a number of things have crawled in As Yve Alain Bois so eloquently paraphrases Robert Musil If some painting is still to come if painters are still to come they will not come from where we expect them to Painting at the Edge of the World looks beyond our expectations and provides a broad context for understanding painterly practice today BOOK JACKET The Political Afterlife of Sites of Monumental Destruction Andrea Connor,2017-06-14 What happens when a monumental thing is physically destroyed Is its life as a socially significant presencing thing at an end Or might the process of destruction work to enhance its symbolic force mediating work and presencing power In this book Andrea Connor traces the afterlife of two exemplary examples of monumental destruction and their re investment with cultural value and symbolic significance In 1993 during the Bosnian war the Mostar Bridge was completely destroyed Reconstructed in 2004 as an exact copy of the original this new Old Bridge has assumed an afterlife as an intentional monument to reconciliation The World Trade Centre in New York has also been transformed since its destruction in 2001 as a place of national mourning and remembrance a symbolic void marking a singular act of terrorism Using recent work on affect and object agency Connor considers their contested reconfiguration as sites of collective remembering and forgetting in new highly charged political contexts She argues for a more expansive notion of

reconstruction encompassing not only the material and symbolic afterlife of both things but also their affecting afterlives as they are re assembled in the present Provoking a reconsideration of the way monuments and heritage sites even in their absence become powerful agents of historical narrativization this work will be of interest to students and scholars in a range of fields including international relations cultural studies critical heritage studies and material culture studies

*Forthcoming Books* Rose Arny,2001      **Los Angeles Magazine** ,2000-12 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian      *A Book for Boston* Llewellyn Howland,1980

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