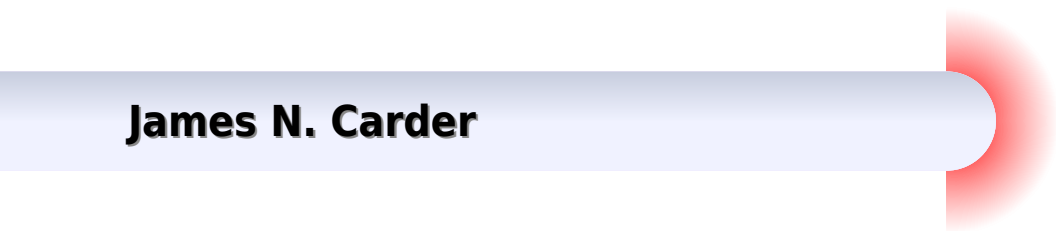


Unpacking
My Library:
Architects and
Their Books

Unpacking My Library Architects And Their S Unpacking My Library Series

James N. Carder



Unpacking My Library Architects And Their S Unpacking My Library Series:

Unpacking My Library Marcel Proust, 2017-01-01 A captivating tour of the bookshelves of ten leading artists exploring the intricate connections between reading artistic practice and identity Taking its inspiration from Walter Benjamin's seminal 1931 essay the Unpacking My Library series charts a spirited exploration of the reading and book collecting practices of today's leading thinkers Artists and Their Books showcases the personal libraries of ten important contemporary artists based in the United States Mark Dion Theaster Gates Wangechi Mutu Ed Ruscha and Carrie Mae Weems Canada Janet Cardiff and George Bures Miller and the United Kingdom Billy Childish Tracey Emin and Martin Parr Through engaging interviews the artists discuss the necessity of reading and the meaning of books in their lives and careers This is a book about books but it even more importantly highlights the role of literature in shaping an artist's self presentation and persona Photographs of each artist's bookshelves present an evocative glimpse of personal taste of well loved and rare volumes and of the individual touches that make a bookshelf one's own The interviews are accompanied by top ten reading lists assembled by each artist an introduction by Jo Steffens and Marcel Proust's seminal essay On Reading **Unpacking My Library** Jo Steffens, 2009 This work provides an intimate look at the personal libraries of 14 of the world's leading architects alongside conversations about the significance of books to their careers and lives Unpacking My Library Walter Benjamin, 2022-08 I fully realize that my discussion of the mental climate of collecting will confirm many of you in your conviction that this passion is behind the times in your distrust of the collector type Nothing is further from my mind than to shake either your conviction or your distrust Walter Benjamin was one of the great cultural critics of the twentieth century In Unpacking My Library he offers a strikingly personal meditation on his career as a book collector and on the strange relations that spring up between objects and their owners Witty erudite and often moving this book will resonate with bibliophiles of all kinds Eris Gems make available in the form of beautifully produced saddle stitched booklets a series of outstanding short works of fiction and non fiction Unpacking My Library Leah Price, 2011-11-29 As words and stories are increasingly disseminated through digital means the significance of the book as object whether pristine collectible or battered relic is growing as well Unpacking My Library Writers and Their Books spotlights the personal libraries of thirteen favorite novelists who share their collections with readers Stunning photographs provide full views of the libraries and close ups of individual volumes first editions worn textbooks pristine hardcovers and childhood companions In her introduction Leah Price muses on the history and future of the bookshelf asking what books can tell us about their owners and what readers can tell us about their collections Supplementing the photographs are Price's interviews with each author which probe the relation of writing to reading collecting and arranging books Each writer provides a list of top ten favorite titles offering unique personal histories along with suggestions for every bibliophile Unpacking My Library Writers and Their Books features the personal libraries of Alison Bechdel Stephen Carter Junot Diaz Rebecca Goldstein and Steven Pinker Lev Grossman and Sophie Gee Jonathan

Lethem Claire Messud and James Wood Philip Pullman Gary Shteyngart and Edmund White Building/Object Charlotte Ashby, Mark Crinson, 2022-06-16 Building Object addresses the space in between the conventional objects of design and the conventional objects of architecture probing and reassessing the differences between the disciplines of design history and architectural history Each of the 13 chapters in this book examine things which are neither object like nor building like but somewhere in between air conditioning bookshelves partition walls table monuments TVs convenience stores cars exposing particular political configurations and resonances that otherwise might be occluded In doing so they reveal that the definitions we make of objects in opposition to buildings and of architecture in opposition to design are not as fundamental as they seem This book brings new aspects of the creative and experiential into our understanding of the human environment

Modernism and the Professional Architecture Journal Torsten Schmiedeknecht, Andrew Peckham, 2018-06-27 The production of this book stems from two of the editors longstanding research interests the representation of architecture in print media and the complex identity of the second phase of modernism in architecture given the role it played in postwar reconstruction in Europe While the history of postwar reconstruction has been increasingly well covered for most European countries research investigating postwar architectural magazines and journals across Europe their role in the discourse and production of the built environment and particularly their inter relationship and differing conceptions of postwar architecture is relatively undeveloped Modernism and the Professional Architecture Journal sounds out this territory in a new collection of essays concerning the second phase of the reception and assimilation of modernism in architecture as it was represented in professional architecture journals during the period of postwar reconstruction 1945 1968 Professional architecture journals are often seen as conduits of established facts and knowledge The role mainstream publications play however in establishing movements trends or debates tends to be undervalued In the context of the complex undertaking of postwar reconstruction the shortage of resources political uncertainty and the biographical complexities of individual architects the chapters on key European architecture journals collected here reveal how modernist architecture and its discourse was perceived and disseminated in different European countries

Non-discursive Rhetoric Joddy Murray, 2009-01-14 Technological advances have the potential to create new languages unlike printed or spoken words The increased textual complexity generated by sophisticated graphics photos hypermedia film typography and other modes of expression requires a theory of language and symbolization that accommodates emotion ambiguity simultaneity and layers of dynamic meaning In Non discursive Rhetoric Joddy Murray uses concepts from philosophy rhetorical theory and recent advances in neuroscience to develop a model of composing that connects contemporary writing practices technology and image functions within the mind The theory and classroom practices presented here provide tools for writing teachers to help students compose various hybridized multimodal texts Murray highlights the significance for student composition of the relationships among emotions images and argumentation and demonstrates the importance of considering the rhetorical dimensions of design choices in

multimodal composition **Walter Benjamin and the Architecture of Modernity** Andrew Benjamin, Charles Rice, 2009
Walter Benjamin is universally recognised as one of the key thinkers of modernity his writings on politics language literature media theology and law have had an incalculable influence on contemporary thought Yet the problem of architecture in and for Benjamin s work remains relatively underexamined Does Benjamin s project have an architecture and if so how does this architecture affect the explicit propositions that he offers us In what ways are Benjamin s writings centrally caught up with architectural concerns from the redevelopment of major urban centres to the movements that individuals can make within the new spaces of modern cities How can Benjamin s theses help us to understand the secret architectures of the present This volume takes up the architectural challenge in a number of innovative ways collecting essays by both well known and emerging scholars on time in cinema the problem of kitsch the design of graves and tombs the orders of road signs childhood experience in modern cities and much more Engaged interdisciplinary bristling with insights the essays in this collection will constitute an indispensable supplement to the work of Walter Benjamin as well as providing a guide to some of the obscurities of our own present **Dwell** ,2010-04 At Dwell we re staging a minor revolution We think that it s possible to live in a house or apartment by a bold modern architect to own furniture and products that are exceptionally well designed and still be a regular human being We think that good design is an integral part of real life And that real life has been conspicuous by its absence in most design and architecture magazines [The Routledge Companion on Architecture, Literature and The City](#) Jonathan Charley, 2018-09-03 This Companion breaks new ground in our knowledge and understanding of the diverse relationships between literature architecture and the city which together form a field of interdisciplinary research that is one of the most innovative and exciting to have emerged in recent years Bringing together a wide variety of contributors not only writers architectural and literary scholars and social scientists but graphic novelists and artists the book offers contemporary essays on everything from science fiction and the crime novel to poetry comics and oral history It is structured into two sections History Narrative and Genre and Strategy Language and Form Including over ninety illustrations the book is a must read for academics and students **A Home of the Humanities** James N. Carder, 2010
Mildred and Robert Woods Bliss were consummate collectors and patrons The illustrated essays in this volume reveal how the Blisses wide ranging interests in art music gardens architecture and interior design resulted in the creation of the Dumbarton Oaks Research Library and Collection what they came to call their home of the humanities *Designing the Centennial* Bruno Giberti, 2021-03-17 The 1876 United States Centennial Exhibition in Philadelphia was not only the United States first important world s fair it signaled significant changes in the very shape of knowledge Quarrels between participants in the exhibition represented a greater conflict as the world transitioned between two different kinds of modernity the Enlightenment of the seventeenth and eighteenth centuries to the High Modern period of the nineteenth and twentieth centuries At the center of this movement was a shift in the perceived relationship between seeing and knowing and

in the perception of what makes an object valuable its usefulness as a subject of study and learning versus its ability to be bought and sold on the market Arguments over design of the Centennial reflected these opposing viewpoints Initial plans were rigidly structured dividing the exhibits by country and type But as some exhibitors became more interested in the preferences of their audience they adopted a more modern stance Objects traditionally displayed in isolated glass boxes were placed in fictive context the necklace draped over a mannequin the vase set on a table in a model room As a result the audience could more easily perceive these items as commodities suitable for their own environments and the fair as a place to find ideas for a material lifestyle Designing the Centennial is a vital first look at the design process and the nature of the display Bruno Giberti uses official reports of the U S Centennial Commission and photographs of the Centennial Photographic Company as well as the ephemera of the exhibition and literary accounts in books magazines and newspapers to illuminate how the 1876 fair revealed changes to come in future world s fairs museums department stores and in the nature of display itself

The Discourse of Scholarly Communication Patrick Gamsby,2023-08-14 The Discourse of Scholarly Communication examines the place and purpose of modern scholarship and its dialectical relationship with the ethos of Enlightenment Patrick Gamsby argues that while Enlightenment enlightenment is often used in the mottos of numerous academic institutions its historical social and philosophical elements are largely obscured Using a theoretical lens Gamsby revisits the ideals of the Enlightenment alongside the often contradictory issues of disciplinary boundaries access to research academic labor in the production of scholarship author peer reviewer editor and translator the interrelationship of form and content lectures textbooks books and essays and the stewardship of scholarship in academic libraries and archives It is ultimately argued that for the betterment of the scholarly communication ecosystem and the betterment of society anti Enlightenment rules of scholarship such as publish or perish should be dispensed with in favor of the formulation of a New Enlightenment

Setting the Record Straight Colin Symes,2004-11-29 The words surrounding music influence how we listen to it

Echoes: Writers in Kyoto Anthology 2017 John Dougill,Amy Chavez,Mark Richardson,2018-01-07 This anthology collects writings by established and new writers associated with Kyoto The contents range widely from fiction to non fiction an extract from a novel a short story and a fantasy articles on child rearing ceramics the tokonoma and the spirit of rocks contemporary free verse poetry with a Taoist flavor and new translations of Basho Also included are three winning entries from the Writers in Kyoto Competition and two longer pieces about that giant of Japanology Lafcadio Hearn who continues to cast a shadow more than a hundred years after his death Rounding out the anthology is an essay by Alex Kerr leading commentator on present day Japan together with illustrations by award winning designer John Einarsen

Losing Site Dr Shelley Hornstein,2013-06-28 As Ruskin suggests in his Seven Lamps of Architecture We may live without architecture and worship without her but we cannot remember without her We remember best when we experience an event in a place But what happens when we leave that place or that place no longer exists This book addresses the relationship between memory

and place and asks how architecture captures and triggers memory It explores how architecture exists as a material object and how it registers as a place that we come to remember beyond the physical site itself It questions what architecture is in the broadest sense assuming that it is not simply buildings Rather architecture is considered to be the mapping of physical mental or emotional space The idea that we are all architects in some measure as we actively organize and select pathways and markers within space is central to this book's premise Each chapter provides a different example of the manifold ways in which the physical place of architecture is curated by the architecture in our mental space our imaginary toolbox when we think of a place and look at a photograph or visit a site and describe it later or send a postcard By connecting architecture with other disciplines such as geography visual culture sociology and urban studies as well as the fine and performing arts this book puts forward the idea that a conversation about architecture is not exclusively about formal isolated buildings but instead must be deepened and broadened as spatialized visualizations and experiences of place

The Aura of the Word in the Early Age of Print (1450-1600) Jessica Buskirk, Samuel Mareel, 2017-07-05 Did the invention of movable type change the way that the word was perceived in the early modern period In his groundbreaking essay *The Work of Art in the Age of Mechanical Reproduction* the cultural critic Walter Benjamin argued that reproduction drains the image of its aura by which he means the authority that a work of art obtains from its singularity and its embeddedness in a particular context The central question in *The Aura of the Word in the Early Age of Print 1450 1600* is whether the dissemination of text through print had a similar effect on the status of the word in the early modern period In this volume contributors from a variety of fields look at manifestations of the early modern word in English French Latin Dutch German and Yiddish as entities whose significance derived not simply from their semantic meaning but also from their relationship to their material support to the physical context in which they are located and to the act of writing itself Rather than viewing printed text as functional and lacking in materiality contributors focus on how the placement of a text could affect its meaning and significance The essays also consider the continued vitality of pre printing press kinds of text such as the illuminated manuscript and how new practices such as the veneration of handwriting sprung up in the wake of the invention of movable type

The Aura of the Word in the Early Age of Print (1450?600) Samuel Mareel, 2017-07-05 Did the invention of movable type change the way that the word was perceived in the early modern period In his groundbreaking essay *The Work of Art in the Age of Mechanical Reproduction* the cultural critic Walter Benjamin argued that reproduction drains the image of its aura by which he means the authority that a work of art obtains from its singularity and its embeddedness in a particular context The central question in *The Aura of the Word in the Early Age of Print 1450 1600* is whether the dissemination of text through print had a similar effect on the status of the word in the early modern period In this volume contributors from a variety of fields look at manifestations of the early modern word in English French Latin Dutch German and Yiddish as entities whose significance derived not simply from their semantic meaning but also from their relationship to their material support to the physical

context in which they are located and to the act of writing itself Rather than viewing printed text as functional and lacking in materiality contributors focus on how the placement of a text could affect its meaning and significance The essays also consider the continued vitality of pre printing press kinds of text such as the illuminated manuscript and how new practices such as the veneration of handwriting sprung up in the wake of the invention of movable type

Shakespeare, Performance and the Archive Barbara Hodgdon, 2015-10-23 Shakespeare Performance and the Archive is a groundbreaking and movingly written exploration of what remains when actors evacuate the space and time of performance An analysis of leftovers it moves between tracking the politics of what is consciously archived and the politics of visible and invisible theatrical labour to trace the persistence of performance In this fascinating volume Hodgdon considers how documents material objects sketches drawings and photographs explore scenarios of action and behaviour and embodied practices Rather than viewing these leftovers as indexical signs of a theatrical past Hodgdon argues that the work they do is neither strictly archival nor documentary but performative that is they serve as sites of re performance Shakespeare Performance and the Archive creates a deeply materialized historiography of performance and attempts to make that history do something entirely new Barbara Hodgdon is Professor of English at the University of Michigan now retired Her major interest is in theatrical performances especially performed Shakespeare She is the author of The End Crowns All The Shakespeare Trade and most recently the Arden edition of The Taming of the Shrew

Museum Memories Didier Maleuvre, 1999 The author shows how museum culture offers a unique vantage point on the 19th and 20th centuries preoccupation with history and subjectivity and demonstrates how the constitution of the aesthetic provides insight into the realms of technology industrial culture architecture and ethics

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