

## Repressed Spaces The Poetics Of Agoraphobia

Repressed SpacesRepressed SpacesModernism in the GreenElemental-Embodied Thinking for a New EraThe Poetics of InteriorityThe WalkerThe Poetry of DisturbanceEnvironment and PlanningArchitectureExploring Women's StudiesThe Poetry of SayingThe Space of PoetrySensi/Able SpacesExploring Site-specific ArtMeanjinAmerican Book Publishing RecordMaterial ThinkingStyle and Function in Roman DecorationSaltPoetics Paul Carter Julia E. Daniel Lenart Škof Ann Pogue Jacobsen Matthew Beaumont David Bergman Carol Berkin Robert Sheppard Lyn McCredden Edward H. Huijbens Judith Rugg Paul Carter Ellen Swift Paul L. Mariani

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in repressed spaces paul carter tours the cultural history of agoraphobia the fear of open space its symptoms were first described in the anatomy of melancholy 1621 by robert burton the british scholar and writer although it wasn't until 1871 that carl otto westphal coined the term to describe several of his patients who experienced severe anxiety when walking through streets or squares there have been many attempts to explain and treat the condition critics of modernization have linked it to bad city planning psychoanalysts calling it street panic have blamed it on the oedipus complex psychiatrists have tied it to existential insecurity and describe it as the fear of places or situations that have triggered panic attacks freud believed that agoraphobia like all phobias was part of an anxiety neurosis and had a sexual origin taking as his starting point the fact that freud himself was agoraphobic and analyzing the way people have negotiated open spaces from greek and roman times to the present day paul carter finds that space fear ultimately results from the inhibition of movement along the way the author asks why freud repressed his agoraphobia and examines literature the work of architects and theorists including le corbusier walter benjamin and r d laing artists such as munch lapique and giacometti and the german street films of the 1920s he concludes by proposing a new way of regarding open space a new poetics of agoraphobia one that is sensitive to the agoraphobe's point of view and provides lessons for architects and urban planners today

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modernism in the green traces a trans atlantic modernist fascination with the creation use and representation of the modern green from the verdant public commons in the heart of cities to the lookout points on mountains in national parks planned green spaces serve as felicitous stages for the performance of modernism in its focus on designed and public green zones modernism in the green offers a new perspective on modernism s overlapping investments in the arts politics urbanism race class gender and the nature culture divide this collection of essays is the first to explore the prominent and diverse ways greens materialize in modern literature and culture along with the manner in which modernists represented them this volume presents the idea of the green as a point of exploration as our contributors analyze social organic spaces ranging from public parks to roadways and refuse piles like the term green one that evokes both more than human natural zones and crafted public meeting places these chapters uncover the social and spatial intersection of nature and culture in the very architecture of parks gardens buildings highways and dumps this book argues that such greens facilitate modernists exploration of how nature can manifest in an era of increasing urbanization and mechanization and what identities and communities the green now enables or prevents

this collection responds to widespread complex and current environmental challenges by presenting eleven original essays on a new elemental embodied approach in environmental humanities this approach has a special focus on elemental and indigenous philosophies as well as localized experiences of terrestrial forces from earthquakes and eruptions to pandemics and natural disasters representing a shift in modern western scientific and disembodied thinking of nature this edited book approaches the question of relationality and intertwining of human and natural being by utilizing the elemental embodied methodologies within philosophy of embodiment and nature supported by research in cognitive sciences the contributors represent the experiential and affective turn within research into human cognition as embodied the human being is embedded and interacting with all there is the aim of this edited volume is to indicate new paths toward regaining our access to natural being within us and thus toward reconnecting with the natural environment and the things and beings around us in a new environmentally enhanced way it appeals to researchers and students working in many fields predominantly in philosophy as well as religious and environmental studies

can you get lost in a crowd it is polite to stare at people walking past on the street what differentiates the city of daylight and the nocturnal metropolis what connects walking philosophy and the big toe can we save the city or ourselves by taking the pavement there is no such thing as the wrong step every time we walk we are going somewhere in a series of riveting intellectual rambles matthew beaumont retraces a history of the walker from charles dickens s insomniac night rambles to wandering through the faceless windswept monuments of the neoliberal city including edgar allen poe andrew breton h g wells virginia woolf jean rhys and ray bradbury as the author shows the act of walking is one of escape self discovery disappearances and potential revolution and explores the relationship between the metropolis and its pedestrian life

in this book david bergman argues that post war poetry underwent a significant shift from a visual to oral emphasis

for upper graduate level womens studies courses upper level womens history courses us history courses and english literature courses this important reader for

women's studies contains selections by twenty scholars who have won Woodrow Wilson fellowships in women's studies over the last 30 years and have helped establish and further this subject as an important discipline. They write about the changes in their fields, their recent research, and the theoretical underpinnings of their work. This is an indispensable book for instructors and students who want to know what contemporary scholars can tell us about women's lives and notions of gender in history, literature, the arts, and the social sciences. How they write about their findings and how they define issues and develop approaches to their subjects. Publisher's description

In *The Poetry of Saying*, Robert Sheppard explores an array of experimental writers and styles of writing, many of which have never secured a large audience in Britain but which are often fascinatingly innovative. As a published poet in this tradition, Sheppard provides a detailed and thought-provoking account of the development of the British poetry movement from the 1950s, as well as analysing the work of individual poets such as Roy Fisher, Lee Harwood, and Tom Raworth. *The Poetry of Saying* also examines the influence of the Poetry Society and poetry magazines on the evolution of British poetry throughout this period. The overriding virtue of *The Poetry of Saying* is its diversity, a fact that Sheppard has not ignored, as well as providing a fascinating insight into the work of these poets. *The Poetry of Saying* offers an insider's commentary on the social, political, and historical background during this exciting period in British poetry.

*The Book Sensible Spaces* focuses on the ways in which space, art, and the environment interlace and interact, dealing with the perception and conception of spaces in the built as well as natural environment. The book brings together a wide range of academics from the physical sciences, social sciences, and humanities, as well as artists who have an interest in the way space is sensed, understood, and reconfigured. Spaces today are continually being reconstituted and reformulated in various ways, often relying on notions of what is sensible, narrowly defined by groups with an ideological agenda of some kind or vested economic interests. These sensible factors often obscure and ignore notions of the sensible that which people perceive through the senses while being in spaces. Space is a topic equally of various academic fields such as geography, philosophy, sociology, anthropology, physics, biology, and many more, but space is also the subject of, or a frame for, any artist whose work is neither academic in any standard sense of the term and yet heavily theoretical or speculative.

Site-specific art is mushrooming across the world. This book contains an illustrated exploration of international site-specific artworks.

*Material Thinking* is a ground-breaking book for artists and for those who study or teach in the arts. Author and artist Paul Carter provides an intimate first-hand account of how ideas are turned into works and how the material thinking these artworks embody produces new understandings about ourselves, our histories, and the culture we inhabit. Taking as his subject several artistic collaborations which resulted in performances, exhibitions, or videos, Carter explores how each unfolded. In the course of this analysis, he constructs a philosophy of how the practice and theory of making art are interconnected, a philosophy powerful enough to provide an intellectual underpinning for the new and still-developing field of creative research. Here is startling practical erudition; prodigious book learning is laced with real understanding of what it means to make art, to infuse sullen matter with something rousing, delicate, and vital. Ross Gibson, research professor of new media, digital

culture uts for twenty years i have campaigned for and conducted research in the medium of architecture itself research that is not about architecture but of if carter begins by drawing the same distinction but his ambition is greater he seeks to explore and define research in the zones where creative mediums shade into each other to work in a zone is to collaborate with practitioners who are centred on their medium of practice carter posits a new role for the critic not outside looking in not about practice but inside of and pushing practitioners towards the liminal and thus toward the innovative leon van schaik innovation professor of architecture rmit

this work offers a new interpretation of roman decorative art focusing on the function of decoration in the social context it examines the three principal areas of social display in the roman world social space entertainment and dress and discusses the significance of the decoration of objects and interiors within these contexts

in 1971 galway kinnell asked us to turn to our poetry as to a source of life still unpolluted by the catch 22 rhetoric of four american administrations in 1984 at the present end of the linguistic continuum we are examining tess gallagher reminds us of the need to properly grieve over our losses the loss of life the shocks of the psyche the solitary condition of the soul they both know as william carlos williams knew that it was in the poem that we might be able to find the news we were looking for paul mariani and george e murphy jr donated by wendy larsen

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