The Aesthetics And Politics Of The Crowd In American Literature Cambridge Studies In American Literature And Culture

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Aesthetics and Politics - Theodor Adorno - 2020-10-13
An intense and lively debate on literature and art between thinkers who became some of the great figures of twentieth-century philosophy and literature. With an afterword by Frederic Jameson No other country and no other period has produced a tradition of major aesthetic debate to compare with that which unfolded in German culture from the 1930s to the 1950s. In Aesthetics and Politics the key texts of the great Marxist controversies over literature and art during these years are assembled in a single volume. They do not form a disparate collection but a continuous, interlinked debate between thinkers who have become giants of twentieth-century intellectual history.

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Communities of Sense - Beth Hindeliter - 2009-01-01
Communities of Sense argues for a new understanding of the relation between politics and aesthetics in today's globalized and image-saturated world. Established and emerging scholars of art and culture draw on Jacques Rancière's theorization of democratic politics to suggest that aesthetics, traditionally defined as the “science of the sensible,” is not a depoliticized discourse or theory of art, but instead part of a historically specific organization of social roles and community. Rather than formulating aesthetics as the Other to politics, the contributors show that aesthetics and politics are mutually implicated in the construction of communities of visibility and sensation through which political orders emerge. The first of the collection's three sections explicitly examines the links between aesthetics and social and political experience. Here a new essay by Rancière posits art as a key site where disagreement can be staged in order to produce new communities of sense. In the second section, contributors investigate how sense was constructed in the past by the European avant-garde and how it is mobilized in today's global visual and political culture. Exploring the viability of various models of artistic and political critique in the context of globalization, the authors of the essays in the volume's final section suggest a shift from identity politics and preconstituted collectivities toward processes of identification and disidentification. Topics discussed in the volume vary from digital architecture to a makeshift museum in a Paris suburb, and from romantic art theory in the wake of Hegel to the history of the group-subject in political art and performance since 1968.

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This collection showcases a multivalent approach to the study of literary multilingualism, embodied in contemporary Nordic literature. While previous approaches to literary multilingualism have tended to take a textual or authorship focus, this book advocates for a theoretical perspective which reflects the multiplicity of languages in use in contemporary literature emerging from increased globalization and transnational interaction. Drawing on a multimodal range of examples from contemporary Nordic literature, these eighteen chapters illustrate the ways in which multilingualism is dynamic rather than fixed, resulting from the interactions between authors, texts, and readers as well as between literary and socio-political institutions. The book highlights the
the impact of these borders on issues around cultural, linguistic, and national belonging. Introducing an innovative approach to the study of multilingualism in literature, this collection will be of particular interest to students and researchers in literary studies, cultural studies, and multilingualism.


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Ten Theses for an Aesthetics of Politics - Davide Panagia - 2016-09-26

Ten Theses for an Aesthetics of Politics is an invitation to culture makers, political thinkers of all kinds, and everyday spectators to reconsider their love of the world of appearances. Inspired by Jacques Rancière’s Ten Theses on Politics and work by Hannah Arendt, Stanley Cavell, and Roland Barthes, Davide Panagia offers conceptual provocations that emphasize the sense of conviction one has when facing the frictions of aesthetic experience. Rooted in varied and variable experiences of border crossings, Panagia invites readers to reflect on the relational practices that appearances engender. Forerunners: Ideas First is a thought-in-process series of breakthrough digital publications. Written between fresh ideas and finished books, Forerunners draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is grey literature publishing: where intense thinking, change, and speculation take place in scholarship.

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The Politics of Aesthetics - Jacques Rancière - 2013-05-08

The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming “aesthetics” from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible. Presented as a set of inter-linked interviews, The Politics of Aesthetics provides the most comprehensive introduction to Rancière’s work to date, ranging across the history of art and politics from the Greek polis to the aesthetic revolution of the modern age. Available now in the Bloomsbury Revelations series 10 years after its original publication, The Politics of Aesthetics includes an afterword by Slavoj Zizek, an interview for the English edition, a glossary of technical terms and an extensive bibliography.

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The Politics of Perception and the Aesthetics of Social Change - Jason Miller - 2021-08-31

In both politics and art in recent decades, there has been a dramatic shift in emphasis on representation of identity. Liberal ideals of universality and individuality have given way to a concern with the visibility and recognition of underrepresented groups. Modernist and postmodernist celebrations of disruption and subversion have been challenged by the view that representation is integral to social change. Despite this convergence, neither political nor aesthetic theory has given much attention to the increasingly central role of art in debates and struggles over cultural identity in the public sphere. Connecting Hegelian aesthetics with contemporary cultural politics, Jason Miller argues that both the aesthetic and political value of art are found in the reflexive self-awareness that artistic representation enables. The significance of art in modern life is that it shows us both the particular element in humanity as well as the human element in particularity. Just as Hegel asks us to acknowledge how different historical and cultural contexts produce radically different experiences of art, identity-based art calls on its audiences to situate themselves in relation to perspectives and experiences potentially quite remote—or even inaccessible—from their own. Miller offers a timely response to questions such as: How does contemporary art’s politics of perception contest liberal notions of deliberative politics? How does the cultural identity of the artist relate to the representations of cultural identity in their work? How do we understand and evaluate social art aesthetically? Discussing a wide range of works of art and popular culture—from Antigone to Do the Right Thing and The Wire—this book develops a new conceptual framework for understanding the representation of cultural identity that affirms art’s capacity to effect social change.

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Political Aesthetics - Crispin Sartwell - 2011-03-15

"I suggest that although at any given place and moment the aesthetic expressions of a political system just are that political system, the concepts are separable. Typically, aesthetic aspects of political systems shift in their meaning over time, or even are inverted or redeployed with an entirely transformed effect. You cannot understand politics without understanding the aesthetics of politics, but you cannot understand aesthetics as politics. The point is precisely to show the concrete nodes at which two distinct discourses coincide or connive, come apart or coalesce."—from Political Aesthetics: Juxtaposing and connecting the art of states and the art of art historians with vernacular or popular arts such as reggae and hip-hop, Crispin Sartwell examines the reach and claims of political aesthetics. Most analysts focus on politics as discursive systems, privileging text and reducing other forms of expression to the merely illustrative. He suggests that we need to take much more seriously the aesthetic environment of political thought and action. Sartwell argues that graphic style, music, and architecture are more than the propaganda arm of political systems; they are its constituents. A noted cultural critic, Sartwell brings together the disciplines of political science and political philosophy, philosophy of art and art history, in a new way, clarifying basic notions of aesthetics—beauty, sublimity, and representation—and applying them in a political context. A general argument about the fundamental importance of political aesthetics is interspersed with a group of stimulating case studies as disparate as Leni Riefenstahl’s films and Black Nationalist aesthetics, the Dead Kennedys and Jeffersonian architecture.

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The Politics of Aesthetics - Marc Redfield - 2003

This book suggests that modern cultural and critical institutions have persistently associated questions of aesthetics and politics with literature, theory, technics, and Romanticism. Its first section examines aesthetic nationalism and the figure of the body, focusing on writings by Benedict Anderson, J. G. Fichte, and Matthew Arnold, and arguing that uneasy acts of aestheticization (of media technology) and abjection (of the maternal body) undergird the production of the national body as “imagined community.” Subsequent chapters on Paul de Man, Friedrich Schlegel, and Percy Shelley explore the career of the gendered body in the aesthetic tradition and the relationship among aesthetics, technics, politics, and figurative language. The author accounts for the hysteria that has characterized media representations of theory, explains why and how Romanticism has remained a locus of extravagant political hopes and anxieties, and, in a sequence of close readings, uncovers the “anaesthetic” condition of possibility of the politics of aesthetics.

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The Aesthetics and Politics of the Crowd in American Literature - Mary Esteve - 2003-02-27

Mary Esteve provides a study of crowd representations in American literature from the antebellum era to the early twentieth century. As a central icon of political and cultural democracy, the crowd occupies a prominent place in the American literary and cultural landscape. Esteve examines a range of writing by Poe, Hawthorne, Lydia Maria Child, Du Bois, James, and Stephen Crane among others. These writers, she argues, distinguish between the aesthetics of immersion in a crowd and the mode of collectivity demanded of political-liberal subjects. In their representations of everyday crowds, ranging from streams of urban pedestrians to swarms of train travelers, from upper-class parties to lower-class revivalist meetings, such authors seize on the political problems facing a mass liberal democracy - problems such as the stipulations of citizenship, nation formation, mass immigration and the emergence of mass media. Esteve examines both the aesthetic and political meanings of such urban crowd scenes.

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Perennial Decay - Liz Constable - 1999

When Oscar Wilde was convicted of gross indecency in 1895, a reporter for the National Observer wrote that there was “not a man or a woman in the English-speaking world possessed of the treasure of a wholesome mind who is not under a deep debt of gratitude to the marquis of Queensberry for destroying the high Priest of the Decadents.” But reports of the death of decadence were greatly exaggerated, and today, more than one hundred years after the famous trial and at the beginning of a new millennium, the phenomenon of decadence continues to be a significant cultural force. Indeed, “decadence” in the nineteenth century, and in our own period, has been a concept whose analysis yields a broad set of associations. In Perennial Decay, Emily Apter, Charles Bernheimer, Sylvia Molloy, Michael Riffaterrre, Barbara Spackman, Marc Weiner, and others extend the critical field of decadence beyond the traditional themes of morbidity, the cult of artificiality, exotism, and sexual nonconformity. They approach the question of decadence afresh, reevaluating the continuing importance of late-nineteenth-century decadence for contemporary literary and cultural studies.

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Aesthetics Equals Politics - Mark Foster Gage - 2019-04-16

How aesthetics—understood as a more encompassing framework for human activity—might become the primary discourse for political and social engagement. These essays make the case for a reigned understanding of aesthetics—one that casts aesthetics not as illusory, subjective, or superficial, but as a more encompassing framework for human activity. Such an aesthetics, the contributors suggest, could become the primary discourse for political and social engagement. Departing from the “critical” stance of twentieth-century artists and theorists who embraced a counter-aesthetic framework for political engagement, this book documents how a broader understanding of aesthetics can offer insights into our relationships not only with objects, spaces, environments, and ecologies, but also with each other and the political structures in which we are all ensnared. The contributors—philosophers, media theorists, artists, curators, writers and architects including such notable figures as Jacques Rancière, Graham Harman, and Elaine Scarry—build a compelling framework for a new aesthetic discourse. The book opens with a conversation in which Rancière tells the volume’s editor, Mark Foster Gage, that the aesthetic is “about the experience of a common world.” The essays following discuss such topics as the perception of reality; abstraction in ethics, epistemology, and aesthetics as the “first philosophy”; Afrofuturism; Xenofeminism; philosophical realism; the productive force of alienation; and the unbearable lightness of current creative discourse. Contributors Mark Foster Gage, Jacques Rancière, Elaine Scarry, Graham Harman, Timothy Morton, Ferda Kolanat, Adam Fure, Michael Young, Nettrice R. Gaskins, Roger Rothman, Diann Bauer, Matt Shaw, Albena Yaneva, Brett Monomersteeg, Lydia Kallipolit, Ariane Lourie Harrison, Rhett Russo, Peggy Deamer, Caroline Picard Matt Shaw, Managing Editor

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Going Nowhere, Slow - Mikkel Krause Frantzen - 2019-11-29

Using examples from art and literature, Frantzen explores the social, political and economic implications of both real and imagined depression. Is feeling blue a symptom of the death of progress? Was the suicide of David Foster Wallace a proverbial canary in a coal mine? Margaret Thatcher once declared that there is no alternative to the social order that we now reside within. Have we accepted her slogan as a fact, and is that why so many are on Prozac and other anti-depressants? Frantzen examines the works of Michel Houellebecq, Claire Fontaine and David Foster Wallace as he seeks out an answer and a way to formulate a new future oriented left movement.

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Aesthetics and Politics - Ole Marius Hylland - 2018-06-23

Through comparative and integrated case studies, this book demonstrates how aesthetics becomes politics in cultural policy. Contributors from Norway, Sweden and the UK analyse exactly what happens when art is considered relevant for societal development, at both a practical and theoretical level. Cultural policy is seen here as a mechanism for translating values, that through organized and practical aesthetic judgement lend different forms of agency to the arts. What happens when aesthetic value is reinterpreted as political value? What kinds of negotiations take place at a cultural policy ground level when values are translated and reinterpreted? By addressing these questions, the editors present an original collection that effectively centralises and investigates the role of aesthetics in cultural policy research.

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Political Aesthetics - Arundhati Virmani - 2015-09-07

Political Aesthetics highlights the complex and ambiguous connections of aesthetics with social, cultural and political experiences in contemporary societies. If today aesthetics seems a rather overused term, mixing a variety of historical realities and complex personal states of being, its relevance as a connecting agent between individual, state and society is stronger than ever. The actual context of political and economic crisis generates new relations between official imposed aesthetics and the resistance and contentious practices. Considered beyond the poles of power and protest, the book examines how traditional or innovative artistic practices may acquire unexpected capacities of subversion. It nourishes the current debate around the new political stakes of aesthetics as an inviolable right of ordinary citizens, an essential element of empowerment and agency in a democratic every day. It will be of interest to students and scholars of international relations, political culture and political aesthetics, as well as critical sociology and history. It will also be useful for some broad courses in media studies, cultural studies, and sociology.

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enduring connection between politics and aesthetics, arguing that aesthetics forms the fundamental basis for social and political upheaval. Beginning from his rejection of structuralist Marxism, Rancière outlines the development of his thought from his early studies on workers' emancipation to his recent work on literature, film and visual art. Rather than discussing aesthetics within narrow terms of how we contemplate art or beauty, Rancière argues that aesthetics underpins our entire 'regime of experience'. He shows how political relations develop from sensual experience, as individual feelings and perceptions become the concern of the community as a whole. Since politics emerges from the 'division of the sensual', aesthetic becomes a radically emancipatory and egalitarian means to disrupt this order and transform political reality. Investigating new forms of emancipatory politics arising from current art practices and social movements, this short book will appeal to anyone interested in contemporary art, aesthetics, philosophy and political theory.

The Aesthetics and Politics of Global Hunger - Anastasia Ulanowicz - 2018-02-14
This collection investigates modern imperialist practices and their management of hunger through its punctuated distribution amongst asymmetrically related marginal populations. Drawing on relevant material from Egypt, Ireland, China, India, the globe, The Aesthetics and Politics of Global Hunger is a rigorously comparative study made up of ten essays by well-established scholars from universities around the world. Since modernity, we have been inhabitants of a globe increasingly connected through discourses of equal access for all humans to the resources of the planet, but the volume emphasizes alongside this reality the flagrant politicization of those same resources. From this emphasis, the essays in the volume place into relief the idea that ideological and aesthetic discourses of hunger could inform ethical thinking and practices about who or what constitutes the figure of the modern historical human.

The Aesthetics and Politics of Global Hunger - Anastasia Ulanowicz - 2018-02-14
This collection investigates modern imperialist practices and their management of hunger through its punctuated distribution amongst asymmetrically related marginal populations. Drawing on relevant material from Egypt, Ireland, India, India, and other regions of the globe, The Aesthetics and Politics of Global Hunger is a rigorously comparative study made up of ten essays by well-established scholars from universities around the world. Since modernity, we have been inhabitants of a globe increasingly connected through discourses of equal access for all humans to the resources of the planet, but the volume emphasizes alongside this reality the flagrant politicization of those same resources. From this emphasis, the essays in the volume place into relief the idea that ideological and aesthetic discourses of hunger could inform ethical thinking and practices about who or what constitutes the figure of the modern historical human.

Distributions of the Sensible - Scott Durham - 2019-06-15
Jacques Rancière’s work is increasingly central to several debates across the humanities. Distributions of the Sensible confronts a question at the heart of his thought: How should we conceive the relationship between the “politics of aesthetics” and the “aesthetics of politics”? Specifically, the book explores the implications of Rancière’s rethinking of the relationship of aesthetic to political democracy from a wide range of critical perspectives. Distributions of the Sensible contains original essays by leading scholars on topics such as Rancière’s relation to political theory, critical theory, philosophical aesthetics, and film. The book concludes with a new essay by Rancière himself that reconceives the practice of theory between aesthetics and politics.
political and aesthetic investigations concern the exclusion and destruction of women in politics and literary production and the transformation of this oppression into the inaugural possibilities of writing and action. Her study is one of the first to combine an in-depth engagement with philosophical aesthetics, especially the work of Theodor W. Adorno, with women’s literary modernism, particularly the writing of Virginia Woolf and Nella Larsen, along with feminist theories on the politics of race and gender. By bringing seemingly apolitical, gender-neutral debates about modernism’s experimental forms together with an analysis of violence and destroyed materialities, Ziarek challenges both the anti-aesthetic subordination of modern literature to its political uses and the appreciation of art’s emancipatory potential at the expense of feminist and anti-racist political struggles.

Aesthetics, Disinterestedness, and Effectiveness in Political Art - Maria Alina Asasevi - 2018-09-15

This book's main claim is that political art should not disregard questions of aesthetic reception and value. It argues that some neglected aspects of traditional aesthetics actually enhance the relationship between art and politics more than contemporary art theorists are keen to admit.

Urban Interstices: The Aesthetics and the Politics of the In-between - Dr Andrea Mubbi Brighenti - 2013-12-28

Bringing together a team of international scholars with an interest in urban transformations, spatial justice and territoriality, this volume questions how the interstice is related to the emerging processes of partitioning, enclave-making and zoning, showing how in-between spaces are intimately related to larger flows, networks, territories and boundaries. Illustrated with a range of case studies from places such as the US, Quebec, the UK, Italy, Gaza, Iraq, India, and South-east Asia, the volume analyses the place and function of interstitial locales in both a ‘disciplined’ urban space and a disordered space conceptualized through the notions of ‘excess’, ‘danger’ and ‘threat’. Warning not to romanticize the interstice, the book invites us to study it as not simply a place but also a set of phenomena, events and social interactions. How are interstices perceived and represented? What is the politics of visibility that is applied to them? How to capture their peculiar rhythms, speeds and affects? On the one hand, interstices open up venues for informality, improvisation, challenge, and bricolage, playful as well as angry statements on the neoliberal city and enhanced urban inequalities. On the other hand, they also represent a crucial site of governance (even governance by withdrawal) and urban management, where an array of techniques ranging from military urbanism to new forms of value extraction are experimented. At the point of convergence of all these tensions, interstices appear as veritable sites of transformation, where social forces clash and mesh prefiguring our urban future. The book interrogates these territories, proposing new ways to explore the dynamics, events and visibilities that define them.

Feminist Aesthetics and the Politics of Modernism - Ewa Płonowska Ziarek - 2012

Ewa Ziarek fully articulates a feminist aesthetics, focusing on the struggle for freedom in women’s literary and political modernism and the devastating impact of racist violence and sexism. She examines the contradiction between women’s transformative literary and political practices and the oppressive realities of racist violence and sexism, and she situates these tensions within the entrenched opposition between revolt and melancholia in studies of modernity and within the friction between material injuries and experimental aesthetic forms. Ziarek’s production and the transformation of this oppression into the inaugural possibilities of writing and action. Her study is one of the first to combine an in-depth engagement with philosophical aesthetics, especially the work of Theodor W. Adorno, with women’s literary modernism, particularly the writing of Virginia Woolf and Nella Larsen, along with feminist theories on the politics of race and gender. By bringing seemingly apolitical, gender-neutral debates about modernism’s experimental forms together with an analysis of violence and destroyed materialities, Ziarek challenges both the anti-aesthetic subordination of modern literature to its political uses and the appreciation of art’s emancipatory potential at the expense of feminist and anti-racist political struggles.

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Beyond Imperial Aesthetics - Mayumo Inoue - 2019-10-22
Observing that the division between theory and empiricism remains inextricably linked to imperial modernity, manifest at the most basic level in the binary between "the West" and "Asia," the authors of this volume re-examine art and aesthetics to challenge these oppositions in order to reconceptualize politics and knowledge production in East Asia. Current understandings of fundamental ideas like race, nation, colonizer, and the concept of Asia in the region are seeped with imperial aesthetics that originated from competing imperialisms operating in the twentieth and twenty-first centuries. Such aesthetics has sustained both colonial and local modes of perception in the formation of nation-states and expanded the reach of regulatory powers in East Asia since 1945. The twelve thought-provoking essays in this collection tackle the problematics that arise at the nexus of aesthetics and politics in four areas: theoretical issues of aesthetics and politics in East Asia, aesthetics of affect and sexuality, the productive tension between critical cultural movements, and aesthetic critiques of sovereignty and neoliberalism in East Asia today. If the seemingly universal operation of capital and militarism in East Asia requires locally specific definitions of biopolitical concepts to function smoothly, this book critiques the circuit of power between the universalism of capital and particularism of nation and culture. Treating aesthetic experiences in art at large as the bases for going beyond imperial categories, the contributors present new modes of sensing, thinking, and living that have been unimaginable within the mainstream modality of Asian studies, a discipline that has reproduced the colonial regime of knowledge production. By doing so, Beyond Imperial Aesthetics illuminates the aesthetic underside of critical theory to uncover alternative forms of political life in East Asia. "This much needed volume takes readers on an erudite and challenging journey. Along the way, its theoretically-minded authors explore what a future liberated from the Cold War shackles of securitized institutions and capitalist exploitation as well as concomitant epistemologies of aestheticized domination might look like in East Asia." —Todd Henry, UC San Diego "Beyond Imperial Aesthetics is an impressive intervention between art, politics, and theoretical reflection in contemporary epistemologies of aestheticized domination might look like in East Asia." —Todd Henry, UC San Diego

Dissernus: On Politics and Aesthetics brings together some of Jacques Rancière’s most recent writings on art and politics to show the critical potential of two of his most important concepts: the aesthetics of politics and the politics of aesthetics. In this fascinating collection, Rancière engages in a radical critique of some of his major contemporaries on questions of art and politics: Gilles Deleuze, Antonino Negri, Giorgio Agamben, Alain Badiou and Jacques Derrida. The essays show how Rancière’s ideas can be used to analyse contemporary trends in both art and politics, including the events surrounding 9/11, war in the contemporary consensual age, and the ethical turn of aesthetics and politics. Rancière elaborates new directions for the concepts of politics and communism, as well as the notion of what a ‘politics of art’ might be. This important collection includes several essays that have never previously been published in English, as well as a brand new afterword. Together these essays serve as a superb introduction to the work of one of the world’s most influential contemporary thinkers.

Reverberations - Michael Gogdard - 2012-03-31
Noise permeates our highly mediated and globalised cultures. Noise as art, music, cultural or digital practice is a way of intervening so that it can be harnessed into an aesthetic expression not confined within mainstream styles or distribution. This wide-ranging book examines the concept and practices of noise, treating noise not merely as a sonic phenomenon but as an essential component of all communication and information systems. The book opens with ideas about what noise is, and then works through ideas of how noise works in contemporary media, to conclude by showing potentials within noise for a continuing cultural renovation through experimentation. Considered in this way, noise is seen as an essential yet excluded element of contemporary culture that demands a rigorous engagement. Reverberations brings together a range of perspectives, case studies, critiques and suggestions as to how noise can mobilize thought and cultural activity through a heightening of critical creativity. Written by a strong, international line-up of scholars and artists, Reverberations looks to energize this field of study and initiate debates for years to come.

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Worlds on screen: the ontology of television series and/as the ontology of film — Storytelling and worldhood: the screen and us — “This America, man”: tragic reconciliation, television, and The Wire — The gangster, baredom, and family: Weeds, natality, and new television — “Boyd and I dug coal together”: Justified, moral perfectionism, and...
Aesthetics and Political Culture in Modern Society - Henrik Kaare Nielsen - 2018-03-09
Do aesthetic appeals to senses and emotions in political debate necessarily marginalise political reason and reduce citizens to consumers – thus dangerously undermining democracy? Or is sensuous-emotional engagement, on the contrary, a basic fact of the political process and a crucial precondition for revitalising democracy? Aesthetics and Political Culture in Modern Society investigates the current interrelationship between aesthetic practice and political practice in Western democracies, focusing on its impact on democratic political culture. Henrik Kaare Nielsen argues that aesthetic interventions in the political process do not by definition undermine politics' content of reason. Instead, a differentiation must be made between a multiplicity of aesthetic forms of intervention – some of which tend to weaken the political judgement of citizens while other forms tend to stimulate competent judgement. This book will be of interest to scholars in the fields of political science, sociology, media studies, and cultural studies.

Aesthetics and World Politics - Roland Bleiker - 2012-12-11
Is it trivial, or perhaps even irresponsible, to explore aesthetic themes at a time when the world is engulfed by war, genocide, terrorism, poverty, climate change and financial turmoil? Why indulge in painting, poetry or music when lives and livelihoods are at stake? Can we really afford to entertain questions of taste while concrete political action is urgently required? This book offers a passionate but systematically sustained defence of an aesthetic engagement with world politics. It argues that aesthetic sources can offer alternative insight: a type of thinking that emerges not from applying the analytical skills that are central to the social sciences, but from cultivating a more open-ended level of creativity and sensibility about the political. We then might be able to appreciate what we otherwise cannot even see: perspectives or people excluded from prevailing purviews, but from cultivating a more open-ended level of creativity and sensibility about the political. We then might be able to appreciate what we otherwise cannot even see: perspectives or people excluded from prevailing purviews, range from Stalinist Russia to Cold War Germany and contemporary Korea, the author compellingly demonstrates how the poetic imagination can help us understand – and perhaps even shape - some of the most difficult political challenges.

The Aesthetics and Politics of the Online Self - Donatella Della Ratta - 2021-12-30
This volume investigates our dissonant and exuberant existences online. As social media users we know we’re under surveillance, yet we continue to click, like, love and share ourselves online as if nothing was. So, how do we overcome the current online identity regime? Can we overthrow the rule of Narcissus and destroy the planetary middle class subject? In this catalogue of strategies, the reader will find stories on hacker groups, gaming platforms in the occupied territories, art objects, selfies, augmented reality, Gen Z autoethnographies, love and life. The authors of this anthology believe we cannot simply put vanity aside and a rational analysis of platform capitalism is not going to convince the youngs on TikTok nor liberate us from Zuckerbergian indentured servitude. Do we really need to wade through the subjective muck and ‘learn more’ about online aesthetics? The answer is yes. Writing with Wendy Chung, Franco Berardi “BIFO”, Julia Preikster, Katharina Behar, Rebecca Stein, Fabio Cristiano, Emilio Distretti, Natalie Bookchin, Ana Peraica, Mitra Azar, Donatella Della Ratta, Gabriella Coleman, Marco Deseris, Alberto Micali, Daniel de Zeeuw, Giovani Boccia Artieri, Jodi Dean.

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light on the paradoxes and transformations of critical art. It also makes it possible to understand why today's calls
to free art from aesthetics are misguided and lead to a smothering of both aesthetics and politics in ethics.

Aesthetics and Its Discontents - Jacques Ranciere - 2009-08-24

Only yesterday aesthetics stood accused of concealing cultural games of social distinction. Now it is considered a
parasitic discourse from which artistic practices must be freed. But aesthetics is not a discourse. It is an historical
regime of the identification of art. This regime is paradoxical, because it founds the autonomy of art only at the
price of suppressing the boundaries separating its practices and its objects from those of everyday life and of
making free aesthetic play into the promise of a new revolution. Aesthetics is not a politics by accident but in
essence. But this politics operates in the unresolved tension between two opposed forms of politics: the first
consists in transforming art into forms of collective life, the second in preserving from all forms of militant or
commercial compromise the autonomy that makes it a promise of emancipation. This constitutive tension sheds

International Politics and Performance - Jenny Edkins - 2013-11-07

In recent years we have witnessed an increasing convergence of work in International Politics and Performance
Studies around the troubled, and often troubling, relationship between politics and aesthetics. Whilst examination
of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both
disciplines for some time, the emergence of a distinctive ‘performative turn’ in International Politics and a critical
return to the centrality of politics and the concept of ‘the political’ in Performance Studies highlights the
importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry
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politics of appearance, image, event and place; and discusses the development and deployment of innovative
critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical
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of Angkor, the invasions of Siam and Vietnam in the nineteenth century, the devastation of the Khmer Rouge genocide and the subsequent Vietnamese occupation, and the present rapacity of Hun Sen’s neoliberal government. A creative combination of auto-ethnography, critical theory, and area studies and the analysis of a historical moment, the book is of interest to academics working on comparative politics, Asian studies, holocaust studies, critical theory, and in the politics of aesthetics.