The goal of this monograph is to complicate the postmodernist argument that art is always already political and does so by studying literary realism as practiced by American and Chinese writers, utilizing the perspective of Michel Foucault. It performs a careful reading of Henry James's *The Portrait of a Lady* and *The Princess Casamassima*, William Dean Howell's *A Hazard of New Fortunes*, and *The World of Chance*, Liu Binyan's *People or Monster?* and *Sound is Better Than Silence* and Zhang Xianliang's *Half Man is Woman* and *Getting Used to Dying*. It demonstrates that both sets of realist writers provide interpretive presentations of social realities in order to dismantle cultural appearances (the gospel of wealth, social Darwinism, political liberalism, party purity and historical progress).

In this timely work, Liu Kang argues that globalization in China is both a historical condition in which the country's *gaijig kaifang* (reform and opening up) has unfolded and a set of values or ideologies by which it and the rest of the globe are judged. Moreover, globalization signals a significant ascendency of culture. Liu examines China's current ideological struggles in political discourse, intellectual debate, popular culture, avant-garde literature, the news media, and the internet. With careful textual analysis and observation informed by critical theories and cultural studies, he offers a forceful critique of the Chinese version of globalism that privileges economic development at the expense of social justice and equality.

"Tracing the formation of the modern concept of literature in 20th century China, this book examines the emergence of the Chinese socialist realist novel in relation to the literary and philosophical currents globalized in the wake of capitalist modernity"--Provided by publisher.

The whole of Marx's project confronts the narrow concerns of political philosophy by embedding it in social philosophy and a certain understanding of the aesthetic. From those of aesthetic production to the "poetry of the future" (as Marx writes in the Eighteenth Brumaire), from the radical modernism of bourgeois development to the very idea of association (which defined one of the main lines of tradition in the history of aesthetics), steady references to Dante, Shakespeare and Goethe, and the idea that bourgeois politics is
nothing but a theatrical stage: the aesthetic has a prominent place in the constellation of Marx's thought. This book offers an original and challenging study of both Marx in the aesthetic, and the aesthetic in Marx. It differs from previous discussions of Marxist aesthetic theory as it understands the works of Marx themselves as contributions to thinking the aesthetic. This is an engagement with Marx's aesthetic that takes into account Marx's broader sense of the aesthetic, as identified by Eagleton and Buck-Morss – as a question of sense perception and the body. It explores this through questions of style and substance in Marx and extends it into contemporary questions of how this legacy can be perceived or directed analytically in the present. By situating Marx in contemporary art debates this volume speaks directly to lively interest today in the function of the aesthetic in accounts of emancipatory politics and is essential reading for researchers and academics across the fields of political philosophy, art theory, and Marxist scholarship.

Displaying the particular vitality of the global traditions of Marxism and neomarxism at the beginning of the twenty-first century, New Asian Marxisms collects essays by a diverse group of scholars—historians, political scientists, literary scholars, and sociologists—who offer a range of studies of the Marxist heritage focusing on Korea, Japan, India, and China. While some of these essays take up key thinkers in Marxist history or draw attention to outstanding problematics, others focus on national literature and discourse in North and South Korea, the "Mao Zedong Fever" of the 1990s, the implications of Li Dazhao's poetry, and the Indian Naxalite movement. Illustrating the importance of central analytical categories like exploitation, alienation, and violence to studies on the politics of knowledge, contributors confront prevailing global consumerist fantasies with accounts of political struggle, cultural displacement, and theoretical strategies. Contributors. Tani E. Barlow, Dai Jinhua, Michael Dutton, D. R. Howland, Marshall Johnson, Liu Kang, You-me Park, William Pietz, Claudia Pozzana, Alessandro Russo, Sanjay Seth, Gi-Wook Shin, Sugiyama Mitsunobu, Jing Wang

This book is a collection of translations of recent work by contemporary Chinese aestheticians. Because of the relative isolation of China until recently, little is known of this rich and ongoing aesthetics tradition in China. Although some of the articles are concerned with the traditional ancient Chinese theories of art and beauty, many are inspired by Western aesthetics, including Marxism, and all are involved in cross-cultural comparisons of Chinese and Western aesthetic traditions.

Collects entries on contemporary Chinese culture since 1980, discussing such topics as prisons, underground churches, and rock groups.


Offers new perspectives on modern Chinese political thought. Focusing on four key Chinese intellectuals of the first half of the twentieth century, Abolishing Boundaries offers new perspectives on modern Chinese political thought. These four intellectuals—Kang Youwei, Cai Yuanpei, Chen Duxiu, and Hu Shi—were deeply familiar with the Confucian and Buddhist classical texts, while also interested in the West's utopian literature of the late nineteenth century as well as Kant and the neo-Kantians, Marxists, and John Dewey and new liberalism, respectively. Although none of these four intellectuals can simply be labeled utopian thinkers, this book highlights how their thinking was intertwined with utopian ideals to produce theories of secular transcendence, liberalism, and communism, and how, in explicit and implicit ways, their ideas required some utopian impulse in order to escape the
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boundaries they identified as imprisoning the Chinese people and all humanity. To abolish these boundaries was to imagine alternatives to the unbearable present. This was not a matter of armchair philosophizing but of thinking through new ways to commit to action. These men did not hold a totalistic picture of some perfect society, but in distinctly different ways they all displayed a utopian impulse that fueled radical visions of change. Their work reveals much about the underlying forces shaping modern thought in China—and the world. Reacting to China’s problems, they sought a better future for all humanity. Peter Zarrow is Professor of History at the University of Connecticut. His previous books include Educating China: Knowledge, Society, and Textbooks in a Modernizing World, 1902–1937 and After Empire: The Conceptual Transformation of the Chinese State, 1885–1924.

This book discusses how China’s transformations in the last century have shaped its arts and its philosophical aesthetics. For instance, how have political, economic and cultural changes shaped its aesthetic developments? Further, how have its long-standing beliefs and traditions clashed with modernizing desires and forces, and how have these changes materialized in artistic manifestations? In addition to answering these questions, this book also brings Chinese philosophical concepts on aesthetics into dialogue with those of the West, making an important contribution to the fields of art, comparative aesthetics and philosophy.

Afterlives of Chinese Communism comprises essays from over fifty world-renowned scholars in the China field, from various disciplines and continents. It provides an indispensable guide for understanding how the Mao era continues to shape Chinese politics today. Each chapter discusses a concept or practice from the Mao period, what it attempted to do, and what has become of it since. The authors respond to the legacy of Maoism from numerous perspectives to consider what lessons Chinese communism can offer today, and whether there is a future for the egalitarian politics that it once promised.

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 identity-based 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.

This book explores in detail the issues of ecological civilization development, ecological philosophy, ecological criticism, environmental aesthetics, and the ecological wisdom of traditional Chinese culture related to ecological aesthetics. Drawing on Western philosophy and aesthetics, it proposes and demonstrates a unique aesthetic view of ecological ontology in the field of aesthetics under the direct influence of Marxism, which is based on the modern economic, social cultural development and the modern values of traditional Chinese culture. This book embodies the innovative interpretation of Chinese traditional culture in the Chinese academic community. The author discusses the philosophical and cultural resources
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that can be used for reference in Chinese and Western cultural tradition, focusing on traditional Chinese Confucianism, Taoism, Buddhism and painting art, Western modern ecological philosophy, Heidegger's ontology ecological aesthetics, and British and American environmental aesthetics. In short, the book comprehensively discusses the author's concept of ecological ontology aesthetics as an integration and unification of ontology aesthetics and ecological aesthetics. This generalized ecological aesthetics explores the relationship between humans and nature, society and itself, guided by the brand-new ecological worldview in the post-modern context. It also changes the non-beauty state of human existence and establishes an aesthetic existence state that conforms to ecological laws.

For more than a century scholars both inside and outside of China have undertaken the project of modernizing Confucianism, but few have been as successful or influential as Li Zehou (b. 1930). Since the 1950s, Li's extensive efforts in this regard have in turn exerted a profound influence on Chinese modernization and resulted in his becoming one of China's most prominent social critics. To transform Confucianism into a contemporary resource for positive change in China and elsewhere, Li has reinterpreted major ideas and concepts of classical Confucianism, including a rereading of the entire Analects, replete with his own philosophical speculations derived from other Chinese and Western traditions (most notably, the ideas of Kant and Marx), and developed an aesthetical theory that has proved especially far-reaching. Although the authors of this volume hail from East Asia, North America, and Europe and a wide variety of academic backgrounds and fields of study, they are unanimous in their appreciation of Li's contributions to not only an evolving Confucian philosophy, but also world philosophy. They view Li first and foremost as a sui generis thinker with broad global interests and not one who fits neatly into any one philosophical category, Chinese or Western. This is clearly reflected in the chapters included here, which are organized into three parts: Li Zehou and the Modernization of Confucianism, Li Zehou's Reconception of Confucian Philosophy, and Li Zehou's Aesthetical Theory and Confucianism. Together they form a coherent narrative that reveals how Li has, for more than half a century, creatively studied, absorbed, and reconceptualized the Confucian ideational tradition to integrate it with Western philosophical elements and develop his own philosophical insights and original theories. At the same time, he has transformed and modernized Confucianism for the purpose of both coalescing with and reconstructing a new world cultural order.

Featuring the work of renowned scholars, this anthology provides an introduction to Chinese aesthetics and literature.

Although Chinese Marxism—primarily represented by Maoism—is generally seen by Western intellectuals as monolithic, Liu Kang argues that its practices and projects are as diverse as those in Western Marxism, particularly in the area of aesthetics. In this comparative study of European and Chinese Marxist traditions, Liu reveals the extent to which Chinese Marxists incorporate ideas about aesthetics and culture in their theories and practices. In doing so, he constructs a wholly new understanding of Chinese Marxism. Far from being secondary considerations in Chinese Marxism, aesthetics and culture are in fact principal concerns. In this respect, such Marxists are similar to their Western counterparts, although Europeans have had little understanding of the Chinese experience. Liu traces the genealogy of aesthetic discourse in both modern China and the West since the era of classical German thought, showing where conceptual modifications and divergences have occurred in the two traditions. He examines the work of Mao Zedong, Lu Xun, Li Zehou, Qu Qiubai, and others in China, and from the West he discusses Kant, Schiller, Schopenhauer, and Marxist theorists including Horkheimer, Adorno, Benjamin, and Marcuse. While stressing the diversity of Marxist positions within China as well as in the West, Liu explains how ideas of culture and aesthetics have offered a constructive vision for a postrevolutionary society and have affected a wide field of issues involving the problems of modernity. Forcefully argued and theoretically sophisticated, this book will appeal to students and scholars of contemporary Marxism, cultural studies, aesthetics, and modern Chinese culture, politics, and ideology.

While the artistic traditions of the various countries of East, Southeast and South Asia display
distinctive aesthetic features, this volume examines the qualities of each area and seeks commonalities that define the aesthetics of a broader Asian civilization. Contributors include specialists in philosophy, literature, art history, religion and the comparative study of cultures. Some of them are writing from within their own cultural traditions while others approach their subjects as outside observers. The book is divided into five sections, dealing with Japanese, Korean, Chinese, Indian and Southeast Asian aesthetics. Individual chapters provide in-depth investigations of specific traditions, embracing both classical as well as modern aesthetic forms. The author suggests that Japanese culture is characterized by an openness to diverse cultural influences, Korean culture by "peninsularity," Chinese culture by parallels with the West, Indian culture by "rasa" (a kind of "cosmic" feeling that is distinct from one who feels), and Southeast Asian culture by dilemmas of modernization. The volume as a whole integrates these studies, clarifying essential elements of each aesthetic culture and drawing on this material to characterize an Asian civilization that transcends individual countries and cultures.

This book re-dresses the ambiguity that has arisen around Gramsci's writings in recent times. It sets out to reclaim the philosophical linkages to historical materialism and to draw out a more integrated and less fragmented schema that seeks to place Gramsci on equal footing with other philosophers in the Marxist tradition.

In the Confucian tradition, human morality and the personal realization it inspires are grounded in the cultivation of family feeling. One may even go so far as to say that, for China, family reverence was a necessary condition for developing any of the other human qualities of excellence. On the basis of the present translation of the Xiaoqing (Classic of Family Reverence) and supplemental passages found in other early philosophical writings, Professors Rosemont and Ames articulate a specifically Confucian conception of "role ethics" that, in its emphasis on a relational conception of the person, is markedly different from most early and contemporary dominant Western moral theories. This Confucian role ethics takes as its inspiration the perceived necessity of family feeling as the entry point in the development of moral competence and as a guide to the religious life as well.

From the late 1990s until today, China's sound practice has been developing in an increasingly globalized socio-political-aesthetic milieu, receiving attentions and investments from the art world, music industry and cultural institutes, with nevertheless, its unique acoustic philosophy remaining silent. This book traces the history of sound practice from contemporary Chinese visual art back in the 1980s, to electronic music, which was introduced as a target of critique in the 1950s, to electronic instrument building fever in the late 1970s and early 1980s, and to the origins of both academic and nonacademic electronic and experimental music activities. This expansive tracing of sound in the arts resonates with another goal of this book, to understand sound and its artistic practice through notions informed by Chinese qi-cosmology and qi-philosophy, including notions of resonance, shanshui (mountains-waters), huanghu (elusiveness and evasiveness), and distributed monumentality and anti-monumentality. By turning back to deep history to learn about the meaning and function of sound and listening in ancient China, the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that "Chinese acoustics is acoustics of qi." and expands existing conceptualization of sound art and contemporary music at large.

Since embarking on economic reforms in 1978, the People's Republic of China has also undergone a sweeping cultural reorganization, from proletarian culture under Mao to middle-class consumer culture today. Under these circumstances, how has a Chinese middle class come into being, and how has consumerism become the dominant ideology of an avowedly socialist country? The Art of Useless offers an innovative way to understand China's unprecedented political-economic, social, and cultural transformations, showing how consumer culture helps anticipate, produce, and shape a new middle-class subjectivity. Examining changing representations of the production and consumption of fashion in documentaries and films, Calvin Hui traces how culture contributes to China's changing
social relations through the cultivation of new identities and sensibilities. He explores the commodity chain of fashion on a transnational scale, from production to consumption to disposal, as well as media portrayals of the intersections of clothing with class, gender, and ethnicity. Hui illuminates key cinematic narratives, such as a factory worker’s desire for a high-quality suit in the 1960s, an intellectual’s longing for fashionable clothes in the 1980s, and a white-collar woman’s craving for brand-name commodities in the 2000s. He considers how documentary films depict the underside of consumption—exploited laborers who fantasize about the products they manufacture as well as the accumulation of waste and its disposal—revealing how global capitalism renders migrant factory workers, scavengers, and garbage invisible. A highly interdisciplinary work that combines theoretical nuance with masterful close analyses, The Art of Useless is an innovative rethinking of the emergence of China’s middle-class consumer culture.

Li Zehou is widely regarded as one of China’s most influential contemporary thinkers. He has produced influential theories of the development of Chinese thought and the place of aesthetics in Chinese ethics and value theory. This book is the first English-language translation of Li Zehou’s work on classical Chinese thought. It includes chapters on the classical Chinese thinkers, including Confucius, Mozi, Laozi, Sunzi, Xunzi and Zhuangzi, and also on later eras and thinkers such as Dong Zhongshu in the Han Dynasty and the Song-Ming Neo-Confucians. The essays in this book not only discuss these historical figures and their ideas, but also consider their historical significance, and how key themes from these early schools reappeared in and shaped later periods and thinkers. Taken together, they highlight the breadth of Li Zehou’s scholarship and his syncretic approach—his explanations of prominent thinkers and key periods in Chinese intellectual history blend ideas from both the Chinese and Western canons, while also drawing on contemporary thinkers in both traditions. The book also includes an introduction written by the translator that helpfully explains the significance of Li Zehou’s work and its prospects for fostering cross-cultural dialogue with Western philosophy. A History of Chinese Classical Thought will be of interest to advanced students and scholars interested in Chinese philosophy, comparative philosophy, and Chinese intellectual and social history.

Translating Chinese Art and Modern Literature examines issues in cross-cultural dialogue in connection with translation and modern Chinese art and literature from interdisciplinary perspectives. This comprises the text-image dialogue in the context of Chinese modernity, and cross-cultural interaction between modern literature in Chinese and other literatures. This edited collection approaches these issues with discrete foci and approaches, and the ten chapters in this volume are to be divided into two distinct parts. The first part highlights the mutual effects between literary texts and visual images in the media of book, painting, and film, and the second part includes contributions by scholars of literary translation.

Imagine Fredric Jameson—the world’s foremost Marxist critic—kidnapped and taken on a joyride through the cultural ephemera, generational hype, and Cold War fallout of our post-post-contemporary landscape. In The Jamesonian Unconscious, a book as joyful as it is critical and insightful, Clint Burnham devises unexpected encounters between Jameson and alternative rock groups, new movies, and subcultures. At the same time, Burnham offers an extraordinary analysis of Jameson’s work and career that refines and extends his most important themes. In an unusual biographical move, Burnham negotiates Jameson’s major works—including Marxism and Form, The Political Unconscious, and Postmodernism, or, The Cultural Logic of Late Capitalism—by way of his own working-class, queer-ish, Gen-X background and sensibility. Thus Burnham’s study draws upon an immense range of references familiar to the MTV generation, including Reservoir Dogs, theorists Slavoj Zizek and Pierre Bourdieu, The Satanic Verses, Language poetry, the collapse of state communism in Eastern Europe, and the indie band Killdozer. In the process, Burnham addresses such Jamesonian questions as how to imagine the future, the role of utopianism in capitalist culture, and the continuing relevance of Marxist theory. Through its redefinition of Jameson’s work and compelling reading of the political present, The Jamesonian Unconscious defines the leading edge of Marxist theory. Written in a style by turns conversational, playful, and
academic, this book will appeal to students and scholars of Marxism, critical theory, aesthetics, narratology, and cultural studies, as well as the wide circle of readers who have felt and understood Jameson's influence.

Using Li Zehou's theories of aesthetics, argues for the importance of the arts to philosophy.

The last three decades have seen a massive expansion of China's visual culture industries, from architecture and graphic design to fine art and fashion. New ideologies of creativity and creative practices have reshaped the training of a new generation of art school graduates. Creativity Class is the first book to explore how Chinese art students develop, embody, and promote their own personalities and styles as they move from art school entrance test preparation, to art school, to work in the country's burgeoning culture industries. Lily Chumley shows the connections between this creative explosion and the Chinese government's explicit goal of cultivating creative human capital in a new "market socialist" economy where value is produced through innovation. Drawing on years of fieldwork in China's leading art academies and art test prep schools, Chumley combines ethnography and oral history with analyses of contemporary avant-garde and official art, popular media, and propaganda. Examining the rise of a Chinese artistic vanguard and creative knowledge-based economy, Creativity Class sheds light on an important facet of today's China.

With nearly 20 percent of the world's population located in China, what happens there is significant to all nations. Sweeping changes have altered the cultural landscape of China, and as opportunities for wealth have grown in recent years, so have opportunities for crime. Police Reform in China provides a rare and insightful glimpse of policing in the midst of such change. The book begins with a historical account of police reform in the region since 2000. Next, it discusses the difficulties encountered in trying to understand Chinese policing, such as outdated perceptions, misinformation, cultural ignorance, ideological hegemony, and problems with paternalistic attitudes. The book recommends studying China from a local perspective informed by local research and data, suggesting that understanding China requires a cultural shift to the Chinese way of life in "thinking" and, more importantly, "feeling." The author then summarizes selected policy papers from Gongan Yanjiu, a leading international policy journal. He first documents how the thinking and aspirations of various generations of Chinese leaders from Mao to Deng, and now Jiang and Hu, came to affect Chinese policing in theory and practice. He then addresses the emergence of a police legitimacy crisis as evidenced by the deterioration of public image and rebellions against police authority. Demonstrating how old ideologies are increasingly in conflict with the values and lifestyles of a new mentality, the book discusses steps that can be taken to improve professionalism. The final chapters investigate such problems as abuses of discretion and the improper use of firearms and highlight the importance of understanding the Chinese people, culture, values, and interests in order to truly effectuate successful police reform.

In this book, David Der-wei Wang uses the lyrical to rethink the dynamics of Chinese modernity. Although the form may seem unusual for representing China's social and political crises in the mid-twentieth century, Wang contends that national cataclysm and mass movements intensified Chinese lyricism in extraordinary ways. Wang calls attention to the form's vigor and variety at an unlikely juncture in Chinese history and the precarious consequences it brought about: betrayal, self-abjuration, suicide, and silence. Despite their divergent backgrounds and commitments, the writers, artists, and intellectuals discussed in this book all took lyricism as a way to explore selfhood in relation to solidarity, the role of the artist in history, and the potential for poetry to illuminate crisis. They experimented with poetry, fiction, film, intellectual treatise, political manifesto, painting, calligraphy, and music. Western critics, Wang shows, also used lyricism to critique their perilous, epic time. He reads Martin Heidegger, Theodor Adorno, Cleanth Brooks, and Paul de Man, among others, to complete his portrait. The Chinese case only further intensifies the permeable nature of lyrical discourse, forcing us to reengage with the dominant role of revolution and enlightenment in shaping Chinese—and global—modernity. Wang's remarkable survey reestablishes Chinese lyricism's deep roots in its own native traditions, along with Western influences, and realizes the relevance of such a lyrical calling of the past century to our time.
The methodologies of aesthetic thought have always had a deep, historic foundation and serve as a staple of philosophy. Researchers have begun re-examining the structure and levels of aesthetics by tracing the history of this practice and studying European and Asian traditions. This systematic perspective is an emerging topic of exploration yet requires an appropriate level of research that further investigates the recent discoveries of systemic aesthetics in today’s modern world. New Aesthetic Thought, Methodology, and Structure of Systemic Philosophy is an essential reference source that discusses the organic connection between philosophy, mathematics, and aesthetics, as well as its application to other fields of human sciences. This book analyzes the history of aesthetics and studies the contemporary laws and function of beauty and nature. Featuring research on topics such as fundamental principles, mathematical methods, and humanistic logic, this book is ideally designed for philosophers, physicians, scientific researchers, mathematicians, systems engineers, complexity professionals, anthropologists, art designers, academicians, and students seeking coverage on the structure of artistic beauty through a systematic approach.

Comparative aesthetics is the branch of philosophy which compares the aesthetic concepts and practices of different cultures. The way in which the various cultures of the world conceive of the aesthetic dimension of life in general and art in particular is revelatory of profound attitudes and beliefs which themselves make up an important part of the culture in question. This anthology consists of entirely new essays by some of the leading, internationally recognised scholars in the field. The subjects addressed include the influence of Upaniṣadic thought on the classic Indian tradition in aesthetics and the way in which that tradition continues to have relevance to issues discussed today; how Buddhist thought in general and Zen in particular shape aesthetic attitudes in Japanese culture; how Confucianism affected not only the morality but also the classical aesthetics of China; how different ideas of the self and of human nature affect artistic training and practice in different cultures; how feminism can draw inspiration from classic non-European lines of thought in the area of aesthetics, and how different attitudes to nature underpin a whole range of aesthetic beliefs and attitudes in western and eastern thought. These ideas reveal both deep differences and deep similarities between east and west. No-one seeking to understand the cultures discussed in these essays can ignore their aesthetic dimension, which often holds the key to understanding the deepest motives which have formed them.

A classic in Chinese Philosophy of Aesthetics for the last twenty years, Li Zehou's Four Essays on Aesthetics (Meixue-sijiang) is finally translated in English to bring philosophical insight to Western readers. Li's seminal work focuses on the widely debated philosophies in China concerning the origins, manifestations, importance, and transformative power of beauty, art, and aesthetic experiences. Drawing upon the influences of both Eastern and Western philosophers and writers, Li discusses the origination of the practices of beauty and aesthetics, and the origins of art credited to Shamanistic rituals, while rejecting the concepts of Western aesthetics and embracing the traditional Chinese purpose for art: to mold human minds. He stresses the importance of the involvement of aesthetic philosophers to advocate technology and aspects of society that will contribute to the harmony among individuals, environments, and social relationships. Begun as a series of engaging conversations, Li Zehou and Jane Cauvel reveal their philosophical presuppositions and expose a deeper, cross-cultural understanding of the philosophy of aesthetics. Their groundbreaking work creates a bridge between the traditional and the modern, the East and the West, and brings us one step closer to understanding the beauty in human nature.

Liu's study examines writers, philosophers, and political leaders in China and the West and reveals the extent to which they incorporate ideas about “culture” and “aesthetics” in their theories and practices. Is Kant really the 'bourgeois' philosopher that his advocates and opponents take him to be? In this bold and original re-thinking of Kant, Michael Wayne argues that with his aesthetic turn in the Third Critique, Kant broke significantly from the problematic philosophical structure of the Critique of Pure Reason. Through his philosophy of the aesthetic Kant begins to circumnavigate the dualities in his thought. In so doing he shows us today how the
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aesthetic is a powerful means for imagining our way past the apparent universality of contemporary capitalism. Here is an unfamiliar Kant: his concepts of beauty and the sublime are reinterpreted as attempts to socialise the aesthetic while Wayne reconstructs the usually hidden genealogy between Kant and important Marxist concepts such as totality, dialectics, mediation and even production. In materialising Kant's philosophy, this book simultaneously offers a Marxist defence of creativity and imagination grounded in our power to think metaphorically and in Kant's concept of reflective judgment. Wayne also critiques aspects of Marxist cultural theory that have not accorded the aesthetic the relative autonomy and specificity which it is due. Discussing such thinkers as Adorno, Bourdieu, Colletti, Eagleton, Lukács, Rancière and others, Red Kant: Aesthetics, Marxism and the Third Critique presents a new reading of Kant's Third Critique that challenges Marxist and mainstream assessments of Kant alike.

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 colonized, 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 aesthetics and political 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 East Asia. The project convincingly articulates various sites of resistance to the postwar US hegemon throughout East Asia. The editors are to be congratulated for putting together such a timely and compelling work.” —Richard Calichman, City College of New York

Drawing from Life explores revolutionary drawing and sketching in the early People’s Republic of China (1949-1965) in order to discover how artists created a national form of socialist realism. Tracing the development of seminal works by the major painters Xu Beihong, Wang Shikuo, Li Keran, Li Xiongcai, Dong Xiwen, and Fu Baoshi, author Christine I. Ho reconstructs how artists grappled with the representational politics of a nascent socialist art. The divergent approaches, styles, and genres presented in this study reveal an art world that is both heterogeneous and cosmopolitan. Through a history of artistic practices in pursuit of Maoist cultural ambitions--to forge new registers of experience, new structures of feeling, and new aesthetic communities--this original book argues that socialist Chinese art presents a critical, alternative vision for global modernism.

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