

Red Kant Aesthetics Marxism And The Third Critique Bloomsbury Studies In Philosophy

A Critique of Postcolonial Reason
An Introduction to Kant's Aesthetics
Intersections of Value
Aesthetics and Politics
Art and Interpretation
Aesthetics and Marxism
Introduction to Ecological Aesthetics
Mallarme
Radical Aesthetic
Expressing the Heart's Intent
Introduction to Logic
Considering Class
Critical Companion to Contemporary Marxism
Theory of the Gimmick
The Sublime, Terror and Human Difference
The Dialectical Imagination
Aesthetic Theory
Aisthesis: Scenes from the Aesthetic Regime of Art
Aesthetics and Subjectivity
Kant's Critique of the Power of Judgment
Marxism and Modernism
Sophie's World
The Continental Aesthetics Reader
Nation and Aesthetics
Red Kant: Aesthetics, Marxism and the Third Critique
Art, Alienation, and the Humanities
Red Kant: Aesthetics, Marxism and the Third Critique
Introducing Aesthetics
Marx's 'Das Kapital' For Beginners
The Abyss of Representation
From Marx to Hegel and Back
Deleuze & Fascism
European Aesthetics
Aesthetic Marx
Essays in Aesthetics
The Order of Things
A New Approach to Kant
Transcritique
Art after the Hipster
Philosophers on Art from Kant to the Postmodernists

A Critique of Postcolonial Reason

The birth of the Enlightenment heralded a new reverence for the power of reason. But as science flourished in Europe, violence and brutality did not abate. In the French Revolution, thousands were guillotined and the death toll was vast. Philosophers asked whether we had become dehumanised by rationality and abstract political theory. Did art and literature provide a way to rediscover our soul and our compassion? Or could art be corrupted just as easily, used as propaganda to justify abhorrent acts? In this masterful survey of European aesthetics over the last two hundred years, philosopher Robert L. Wicks argues that it is this tension between creativity and rationality that has characterised debate in the subject. Presenting the theories of sixteen seminal thinkers, including Kant, Nietzsche, Freud, and Derrida, *European Aesthetics* shows how each philosopher's theory of art was motivated by broader topics in their thought, concerning who we are and what a good society should resemble. With colour photographs and written in a lively but objective tone, Wicks analyses important pieces of art, makes critical comparisons between thinkers, and offers a bold conclusion on our contemporary aesthetic situation. In an internet age, where we are presented with endless opportunity, but also startling existential questions, this is the definitive account of the evolution of continental thought in this hugely relevant and exciting area of philosophy.

An Introduction to Kant's Aesthetics

Herbert Marcuse, Erich Fromm, Max Horkheimer, Franz Neumann, Theodor Adorno, Leo Lowenthal—the impact of the Frankfurt School on the sociological, political, and cultural thought of the twentieth century has been profound. The *Dialectical Imagination* is a major history of this monumental cultural and intellectual enterprise during its early years in Germany and in the United States. Martin Jay has provided a substantial new preface for this edition, in which he reflects on the continuing relevance of the work of the Frankfurt School.

Intersections of Value

Nation and Aesthetics is a unique attempt to examine the ambiguous nature of nationalism and nation by examining them through aesthetics. In this translation by Jonathan E. Abel, Darwin H. Tsen, and Hiroki Yoshikuni, Karatani grasps the modern social formation as a nexus of three different "modes of exchange", namely capital-nation-state. Nation here plays the role of complementing capitalism and the state. Benedict Anderson defined nation as an "imagined community". Through rethinking Kant, Karatani suggests that "imagination" here is not a mere fancy, but very real, in the sense that it mediates state and capital. Usually imagination is regarded as fancying what is not present here. Kant grasped imagination as a faculty to imagine what we can understand but cannot sense; that is, to say, a faculty to mediate reason and sensibility. This observation provided the foundation to Modern aesthetics, which in the course of time became an important source of nationalism. In Italy, Germany, and Japan, nationalism appeared as fascism. They found in aesthetics a moment to go beyond capitalism and the state. The key to go beyond nation, Karatani argues, lies also in the thoughts of Kant, a cosmopolitan and an advocate of a world republic. It is well-known that the League of Nations was formed after First World War under the influence of his "Perpetual Peace". Karatani draws attention to the overlooked fact that around the same time Freud made a radical revision of his notion of the "superego". Karatani introduces article nine of Japan's postwar constitution, which renounces the right to wage war, as a crystallization of Kant's ideal of peace and Freud's superego. By providing a unique explanation of, and ways to counter, current nationalistic and imperialistic tendencies, *Nation and Aesthetics* argues that theories of Kant and Freud, which are usually understood to contrast, are deeply linked and suggest ways to go beyond capital-nation-state.

Aesthetics and Politics

This book examines the complexities of the hipster through the lens of art history and cultural theory, from Charles Baudelaire's flâneur to the contemporary "creative" borne from creative industries policies. It claims that the recent ubiquity of hipster culture has led many artists to confront their own significance, responding to the mass artification of contemporary life by de-emphasising the formal and textual deconstructions so central to the legacies of modern and postmodern art. In the era of creative digital technologies, long held characteristics of art such as individual expression,

innovation, and alternative lifestyle are now features of a flooded and fast-paced global marketplace. Against the idea that artists, like hipsters, are the “foot soldiers of capitalism”, the institutionalized networks that make up the contemporary art world are working to portray a view of art that is less a discerning exercise in innovative form-making than a social platform—a forum for populist aesthetic pleasures or socio-political causes. It is in this sense that the concept of the hipster is caught up in age-old debates about the relation between ethics and aesthetics, examined here in terms of the dynamics of global contemporary art.

Art and Interpretation

The relation between Hegel and Marx is among the most interpreted in the history of philosophy. Given the contemporary renaissance of Marx and Marxist theories, how should we re-read the Hegel-Marx connection today? What place does Hegel have in contemporary critical thinking? Most schools of Marxism regard Marx's inversion of Hegel's dialectics as a progressive development, leaving behind Hegel's idealism by transforming it into a materialist critique of political economy. Other Marxist approaches argue that the mature Marx completely broke with Hegel. By contrast, this book offers a wide-ranging and innovative understanding of Hegel as an empirically informed theorist of the social, political, and economic world. It proposes a movement 'from Marx to Hegel and back', by exploring the intersections where the two thinkers can be read as mutually complementing or even reinforcing one another. With a particular focus on essential concepts like recognition, love, revolution, freedom, and the idea of critique, this new intervention into Hegelian and Marxian philosophy unifies the ethical content of Hegel's philosophy with the power of Marx's social and economic critique of the contemporary world.

Aesthetics and Marxism

Art and Interpretation is a comprehensive anthology of readings on aesthetics. Its aim is to present fundamental philosophical issues in such a way as to create a common vocabulary for those from diverse backgrounds to communicate meaningfully about aesthetic issues. To that end, the editor has provided selections from a wide variety of challenging works in aesthetic theory, both classical and modern. The approach is often cross-disciplinary. Within the discipline of philosophy it seeks to balance readings from the analytic tradition with continental European, hermeneutical postmodern (including deconstructionist), and feminist readings. The anthology is thus broadly conceived, but by grouping the readings into sections such as 'Expression and Aesthetic object,' 'Psychology and Interpretation,' 'Marxist Theory,' and 'Culture, Gender, and Difference,' it aims as well to provide depth of coverage for each topic or issue. The book opens with a historical section containing substantial selections from Plato, Aristotle, Hume, Kant, Shelley and Nietzsche; these readings introduce themes that recur and are developed in the remainder of the anthology.

Introduction to Ecological Aesthetics

Are the "culture wars" over? When did they begin? What is their relationship to gender struggle and the dynamics of class? In her first full treatment of postcolonial studies, a field that she helped define, Gayatri Chakravorty Spivak, one of the world's foremost literary theorists, poses these questions from within the postcolonial enclave.

Mallarme

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 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.

Radical Aesthetic

In this concise and illuminating study, Jacques Rancière, one of the world's most popular and influential living philosophers, examines the life and work of the celebrated nineteenth-century French poet and critic, Stéphane Mallarmé. Rancière presents Mallarmé as neither an aesthete in need of rare essences and unheard-of words, nor the silent and nocturnal thinker of some poem too pure to be written. Mallarmé is the contemporary of a republic that is seeking out forms of civic worship to replace the pomp of religions and kings. If his writing is difficult, it is because it complies with a demanding and delicate poetics that is itself responding to an exceptional awareness of the complexity of an historical moment as well as the role that poetry ought to play in it.

Expressing the Heart's Intent

When one defines "order" as a sorting of priorities, it becomes beautifully clear as to what Foucault is doing here. With virtuoso showmanship, he weaves an intensely complex history of thought. He dips into literature, art, economics and even biology in *The Order of Things*, possibly one of the most significant, yet most overlooked, works of the twentieth century. Eclipsed by his later work on power and discourse, nonetheless it was *The Order of Things* that established Foucault's reputation as an intellectual giant. Pirouetting around the outer edge of language, Foucault unsettles the surface of literary writing. In describing the limitations of our usual taxonomies, he opens the door onto a whole new system of thought, one ripe with what he calls "exotic charm". Intellectual pyrotechnics from the master of critical thinking, this book is crucial reading for those who wish to gain insight into that odd beast called Postmodernism, and a must for any fan of Foucault.

Introduction to Logic

Clive Cazeaux presents a comprehensive anthology of classic writings from the major figures in continental thought. Divided into six sections, each one is clearly placed in its historical and philosophical context.

Considering Class

Intersections of Value investigates the universal human need for aesthetic experience. It examines three appreciative contexts where aesthetic value plays a central role: art, nature, and the everyday. However, no important appreciative context or practice is completely centered on a single value. Hence, the book explores the way the aesthetic interacts with moral, cognitive, and functional values in these contexts. The account of aesthetic appreciation is complemented by analyses of the cognitive and ethical value of art, the connection between environmental ethics and aesthetics, and the degree to which the aesthetic value of everyday artefacts derives from their basic practical functions. Robert Stecker devotes special attention to art as an appreciative context because it is an especially rich arena where different values interact. There is an important connection between artistic value and aesthetic value, but it is a mistake to reduce the former to the latter. Rather, artistic value should be seen as complex and pluralistic, composed not only of aesthetic but also ethical, cognitive, and art-historical values.

Critical Companion to Contemporary Marxism

Kojin Karatani's *Transcritique* introduces a startlingly new dimension to Immanuel Kant's transcendental critique by using Kant to read Karl Marx and Marx to read Kant. In a direct challenge to standard academic approaches to both thinkers, Karatani's transcritical readings discover the ethical roots of socialism in Kant's *Critique of Pure Reason* and a Kantian critique of money in Marx's *Capital*. Karatani reads Kant as a philosopher who sought to wrest metaphysics from the

discredited realm of theoretical dogma in order to restore it to its proper place in the sphere of ethics and praxis. With this as his own critical model, he then presents a reading of Marx that attempts to liberate Marxism from longstanding Marxist and socialist presuppositions in order to locate a solid theoretical basis for a positive activism capable of gradually superseding the trinity of Capital-Nation-State.

Theory of the Gimmick

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 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.

The Sublime, Terror and Human Difference

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 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.

The Dialectical Imagination

Here, for the first time, Christopher Kul-Want brings together twenty-five texts on art written by twenty philosophers. Covering the Enlightenment to postmodernism, these essays draw on Continental philosophy and aesthetics, the Marxist intellectual tradition, and psychoanalytic theory, and each is accompanied by an overview and interpretation. The volume features Martin Heidegger on Van Gogh's shoes and the meaning of the Greek temple; Georges Bataille on Salvador Dalí's *The Lugubrious Game*; Theodor W. Adorno on capitalism and collage; Walter Benjamin and Roland Barthes on the uncanny nature of photography; Sigmund Freud on Leonardo Da Vinci and his interpreters; Jacques Lacan and Julia Kristeva on the paintings of Holbein; Freud's postmodern critic, Gilles Deleuze on the visceral paintings of Francis Bacon; and Giorgio Agamben on the twin traditions of the Duchampian ready-made and Pop Art. Kul-Want elucidates these texts with essays on aesthetics, from Hegel and Nietzsche to Badiou and Rancière, demonstrating how philosophy adopted a new orientation toward aesthetic experience and subjectivity in the wake of Kant's powerful legacy.

Aesthetic Theory

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.

Aisthesis: Scenes from the Aesthetic Regime of Art

Written during the height of the Enlightenment, Immanuel Kant's Introduction to Logic is an essential primer for anyone interested in the study of Kantian views on logic, aesthetics, and moral reasoning. More accessible than his other books, Introduction to Logic lays the foundation for his writings with a clear discussion of each of his philosophical pursuits. For more advanced Kantian scholars, this book can bring to light some of the enduring issues in Kant's repertoire; for the beginner, it can open up the philosophical ideas of one of the most influential thinkers on modern philosophy. This edition comprises two parts: "Introduction to Logic" and an essay titled "The False Subtlety of the Four Syllogistic Figures," in which Kant analyzes Aristotelian logic.

Aesthetics and Subjectivity

Includes twelve of the most important modern critical discussions of the Critique of the Power of Judgment, written by the leading Kant scholars and aestheticians of the twentieth century.

Kant's Critique of the Power of Judgment

Perhaps the most important aesthetics of the twentieth century appears here newly translated, in English that is for the first time faithful to the intricately demanding language of the original German. The culmination of a lifetime of aesthetic investigation, Aesthetic Theory is Adorno's major work, a defense of modernism that is paradoxical in its defense of illusion. In it, Adorno takes up the problem of art in a day when "it goes without saying that nothing concerning art goes without saying." In the course of his discussion, Adorno revisits such concepts as the sublime, the ugly, and the beautiful, demonstrating that concepts such as these are reservoirs of human experience. These experiences ultimately underlie aesthetics, for in Adorno's formulation "art is the sedimented history of human misery." Robert Hullot-Kentor's translation painstakingly, yet fluently, reproduces the nuances and particularities of the original. Long awaited and significant, Aesthetic Theory is the clarifying lens through which the whole of Adorno's work is best viewed, providing a framework within which his other major writings cohere.

Marxism and Modernism

Considering Class shows why the process of reconstructing class consciousness must take place on the terrain of cultural and subjective formation where everyday values, habits and media practices are in play.

Sophie's World

Renowned French philosopher Jean-Paul Sartre references artists such as Tintoretto, Calder, Lapoujade, Titian, Raphael, and Michaelangelo in discussing how great art of the past relates to the challenges of his era. *Essays in Aesthetics* is a provocative collection that considers the nature of art and its meaning. Sartre considers the artist's "function," and the relation of art and the artist to the human condition. Sartre integrates his deep concern for the sensibilities of the artist with a fascinating analysis of the techniques of the artist as creator. The result is a vibrant manifesto of existentialist aesthetics. By looking at existentialism through the lens of great art, *Essays in Aesthetics* is just as valuable a read to the artist as it is to the philosopher.

The Continental Aesthetics Reader

One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.

Nation and Aesthetics

This new, completely revised and re-written edition of *Aesthetics and subjectivity* brings up to date the original book's account of the path of German philosophy from Kant, via Fichte and Holderlin, the early Romantics, Schelling, Hegel, Schleimacher, to Nietzsche, in view of recent historical research and contemporary arguments in philosophy and theory in the humanities.

Red Kant: Aesthetics, Marxism and the Third Critique

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.

Art, Alienation, and the Humanities

What is beauty, and what is truth? These are some of the questions which aesthetics tries to answer. In our everyday life, we talk about the 'aesthetics' of an artwork or a piece of design. But aesthetics goes beyond the simple experience of art. It is also a branch of philosophy concerned with the whole nature of experience itself, explored through our perceptions, feelings and emotions.

Red Kant: Aesthetics, Marxism and the Third Critique

Marx's 'Das Kapital' cannot be put into a box marked "economics." It is a work of politics, history, economics, philosophy and even in places, literature (yes Marx's style is that rich and evocative). Marx's 'Das Kapital' For Beginners is an introduction to the Marxist critique of capitalist production and its consequences for a whole range of social activities such as politics, media, education and religion. 'Das Kapital' is not a critique of a particular capitalist system in a particular country at a particular time. Rather, Marx's aim was to identify the essential features that define capitalism, in whatever country it develops and in whatever historical period. For this reason, 'Das Kapital' is necessarily a fairly general, abstract analysis. As a result, it can be fairly difficult to read and comprehend. At the same time, understanding 'Das Kapital' is crucial for mastering Marx's insights to capitalism. Marx's 'Das Kapital' For Beginners offers an accessible path through Marx's arguments and his key questions: What is commodity? Where does wealth come from? What is value? What happens to work under capitalism? Why is crisis part of capitalism's DNA? And what happens to our consciousness, our very perceptions of reality and our ways of thinking and feeling under capitalism? Understanding and learn from Marx's work has taken on a fresh urgency as questions about the sustainability of the capitalist system in today's global economy intensify.

Introducing Aesthetics

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title

was originally published in 1982.

Marx's 'Das Kapital' For Beginners

International and interdisciplinary in range and scope, the "Critical Companion to Contemporary Marxism" provides a thorough and precise panorama of recent developments in Marxist theory in the US, Europe and beyond.

The Abyss of Representation

Rancière's magnum opus on the aesthetic Aisthesis is Jacques Rancière's long-awaited, definitive statement on aesthetics, art and modernity. The book comprises a string of dramatic and evocative locales, each embodying specific artistic tendencies and together spanning the modern era—from Dresden in 1764 to New York in 1941. Along the way, we view the Belvedere Torso with Winckelmann, accompany Hegel to the museum and Mallarmé to the Folies-Bergère, attend a lecture by Emerson, and visit exhibitions in Paris and New York, factories in Berlin, and film sets in Moscow and Hollywood. Rancière uses these sites and events—some famous, others forgotten—to ask what becomes art and what comes of it. He shows how a regime of artistic perception and interpretation was constituted and transformed by erasing the distinctions between the different arts along with the borders separating them from ordinary experience. This incisive study provides a history of artistic modernity far removed from conventional understandings of modernism.

From Marx to Hegel and Back

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.

Deleuze & Fascism

Christine Battersby is a leading thinker in the field of philosophy, gender studies and visual and literary aesthetics. In this important new work, she undertakes an exploration of the nature of the sublime, one of the most important topics in contemporary debates about modernity, politics and art. Through a compelling examination of terror, transcendence and the 'other' in key European philosophers and writers, Battersby articulates a radical 'female sublime'. A central feature of

The Sublime, Terror and Human Difference is its engagement with recent debates around '9/11', race and Islam. Battersby shows how, since the eighteenth century, the pleasures of the sublime have been described in terms of the transcendence of terror. Linked to the 'feminine', the sublime was closed off to flesh-and-blood women, to 'Orientals' and to other supposedly 'inferior' human types. Engaging with Kant, Burke, the German Romantics, Nietzsche, Derrida, Lyotard, Irigaray and Arendt, as well as with women writers and artists, Battersby traces the history of these exclusions, while finding resources within the history of western culture for thinking human differences afresh The Sublime, Terror and Human Difference is essential reading for students of continental philosophy, gender studies, aesthetics, literary theory, visual culture, and race and social theory.

European Aesthetics

This ground-breaking new work offers a spirited and severe critique of the turn to an anti-aesthetic in theoretical writing and asserts that it has now become an intellectual necessity to rethink the aesthetic and remake aesthetic discourse.

Aesthetic Marx

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

Essays in Aesthetics

Illustrates how Marcuse's theory sheds new light on current debates in both education and society involving issues of multiculturalism, postmodernism, civic education, the "culture wars," critical thinking, and critical literacy.

The Order of Things

This edited volume deploys Deleuzian thinking to re-theorize fascism as a mutable problem in changing orders of power relations dependent on hitherto misunderstood social and political conditions of formation. The book provides a theoretically distinct approach to the problem of fascism and its relations with liberalism and modernity in both historical and contemporary contexts. It serves as a seminal intervention into the debate over the causes and consequences of contemporary wars and global political conflicts as well as functioning as an accessible guide to the theoretical utilities of Deleuzian thought for International Relations (IR) in a manner that is very much lacking in current debates about IR. Covering a wide array of topics, this volume will provide a set of original contributions focussed in particular upon the contemporary nature of war; the increased priorities afforded to the security imperative; the changing designs of bio-

political regimes, fascist aesthetics; nihilistic tendencies and the modernist logic of finitude; the politics of suicide; the specific desires upon which fascism draws and, of course, the recurring pursuit of power. An important contribution to the field, this work will be of great interest to students and scholars of international relations, fascism and international relations theory.

A New Approach to Kant

Originally written during the Cultural Revolution, this book introduces and interprets Kant's critical philosophy through the lens of its author Li Zehou's own philosophical approach: anthropological historical ontology. Li argues that the process of human development begins with and is shaped by the practical material activities associated with making and using tools in primitive societies. Over millions of years, these ever-evolving practices accumulate and become sedimented into archetypal forms that shape history, social relationships, and human psychology. Li's views draw upon Marx's theory of practice and, as those familiar with his work will recognize, his reinterpretation of Confucian thought with its emphasis on material life and worldly existence. Beginning with the assumption that the question at heart of Kant's philosophy is "What is the human being?" Li offers a highly original answer by arguing that the root of Kant's "transcendental" knowledge, universal forms, moral autonomy, and aesthetics can be found in the practical and social activities associated with tool-making. Li offers a new reading not only of Kant but of modern European philosophy, including Hegel and Marx, that forces us to rethink our understanding of the relation between individuals and communities and challenges us to ask ourselves how we can best achieve both harmony and freedom in our shared human future.

Transcritique

Acclaimed critic Sianne Ngai theorizes the gimmick as an aesthetic category reflecting the fundamental laws of capitalism. Gimmicks make promises of saving labor and increasing value that we distrust but also find attractive. Exploring the use of this form, Ngai shows how its aesthetic dissatisfactions reflect deeper anxieties about capitalism.

Art after the Hipster

In An Introduction to Kant's Aesthetics, Christian Wenzel discusses and demystifies Kant's Critique of the Power of Judgment, guiding the reader each step of the way and placing key points of discussion in the context of Kant's other work. Explains difficult concepts in plain language, using numerous examples and a helpful glossary. Proceeds in the same order as Kant's text for ease of reference and comprehension. Includes an illuminating foreword by Henry E. Allison. Offers twenty-six further-reading sections, commenting briefly on books and articles from the English, German, and French, that are

relevant for each topic Provides an extensive bibliography and a chapter summarizing Kant's main points.

Philosophers on Art from Kant to the Postmodernists

From the Copernican revolution of Immanuel Kant to the cognitive mapping of Fredric Jameson to the postcolonial politics of Gayatri Chakravorty Spivak, representation has been posed as both indispensable and impossible. In his pathbreaking work, *The Abyss of Representation*, George Hartley traces the development of this impossible necessity from its German Idealist roots through Marxist theories of postmodernism, arguing that in this period of skepticism and globalization we are still grappling with issues brought forth during the age of romanticism and revolution. Hartley shows how the modern problem of representation—the inability of a figure to do justice to its object—still haunts today's postmodern philosophy and politics. He reveals the ways the sublime abyss that opened up in Idealist epistemology and aesthetics resurfaces in recent theories of ideology and subjectivity. Hartley describes how modern theory from Kant through Lacan attempts to come to terms with the sublime limits of representation and how ideas developed with the Marxist tradition—such as Marx's theory of value, Althusser's theory of structural causality, or Žižek's theory of ideological enjoyment—can be seen as variants of the sublime object. Representation, he argues, is ultimately a political problem. Whether that problem be a Marxist representation of global capitalism, a deconstructive representation of subaltern women, or a Chicano self-representation opposing Anglo-American images of Mexican Americans, it is only through this grappling with the negative, Hartley explains, that a Marxist theory of postmodernism can begin to address the challenges of global capitalism and resurgent imperialism.

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#)
[HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)