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Trans Zakir Paul London: Verso
Books, 2013. 304 pp. Cloth \$29.95
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10.3202/caa.reviews.2015.12. The
term for sensory knowledge appears
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book—once in transliterated ancient Greek (the ἄισθησις, third declension—*aisthesis*, meaning ἄισθησις—perception via the senses—) and once in the Latin form innovated by Alexander Gottlieb ...

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West from late-eighteenth century
onward. This is due not only to his
belief in the plausibility of his theory,
but to his unflinching use of primary
sources and his eschewing the more
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Folies-Bergère, attend a lecture by
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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

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interpretation was constituted and transformed by erasing the specificities of the different arts, as well as the borders that separated them from ordinary experience. This incisive study provides a history of artistic modernity far removed from the conventional postures of modernism.

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them from ordinary experience. This incisive study provides a history of artistic modernity far removed from the conventional postures of modernism.

Only yesterday aesthetics stood accused of concealing cultural games of social distinction. Now it is

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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

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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

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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 light on the paradoxes and transformations of critical art. It also makes it possible to

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understand why today's calls to free art from aesthetics are misguided and lead to a smothering of both aesthetics and politics in ethics.

Why do we keep returning to certain pictures? What is it we are looking for? How does our understanding of an

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image change over time? This
investigates the nature of visual
complexity, the capacity of certain
images to sustain repeated attention,
and how pictures respond and resist
their viewers' wishes.

Cinema, like language, can be said to

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exist as a system of differences. In his latest book, acclaimed philosopher Jacques Rancière looks at cinematic art in comparison to its corollary forms in literature and theatre. From literature, he argues, cinema takes its narrative conventions, while at the same time effacing literature's images

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and philosophy; and film rejects theatre, while also fulfilling theatre's dream. Built on these contradictions, the cinema is the real, material space in which one is moved by the spectacle of shadows. Thus, for Rancière, film is the perpetually disappointed dream of a language of

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In Rancière's Sentiments Davide Panagia explores Jacques Rancière's aesthetics of politics as it informs his radical democratic theory of participation. Attending to diverse practices of everyday living and

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doing of form, style, and
scenography in Rancière's writings,
Panagia characterizes Rancière as a
sentimental thinker for whom the
aesthetic is indistinguishable from the
political. Rather than providing
prescriptions for political judgment and
action, Rancière focuses on how

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sensibilities and perceptions of art constitute dynamic relations between persons and the worlds they create. Panagia traces this approach by examining Rancière's modernist sensibilities, his theory of radical mediation, the influence of Gustave Flaubert on Rancière's literary voice, and how

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Rancière juxtaposes seemingly incompatible objects and phenomena to create moments of sensorial disorientation. The power of Rancière's work, Panagia demonstrates, lies in its ability to leave readers with a disjunctive sensibility of the world and what political thinking is

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The critique of modernist ideology
from France's leading radical theorist
In this book Jacques Rancière
radicalises his critique of modernism
and its postmodern appendix. He
contrasts their unilinear and exclusive

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time with the interweaving of Art
temporalities at play in modern
processes of emancipation and artistic
revolutions, showing how this plurality
itself refers to the double dimension of
time. Time is more than a line drawn
from the past to the future. It is a form
of life, marked by the ancient hierarchy

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between those who have time and those who do not. This hierarchy, continued in the Marxist notion of the vanguard and nakedly exhibited in Clement Greenberg's modernism, still governs a present which clings to the fable of historical necessity and its experts. In opposition to this, Rancière

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shows how the break with the
hierarchical conception of time,
formulated by Emerson in his vision of
the new poet, implies a completely
different idea of the modern. He sees
the fulfilment of this in the two arts of
movement, cinema and dance, which
at the beginning of the twentieth

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century abolished the opposition
between free and mechanical people,
at the price of exposing the rift
between the revolution of artists and
that of strategists.

These essays from the 1970s mark
the inception of the distinctive project

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that Jacques Rancière has pursued across forty years, with four interwoven themes: the study of working-class identity, of its philosophical interpretation, of "heretical" knowledge and of the relationship between work and leisure. For the short-lived journal Les

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Révoltes Logiques, Rancière wrote on subjects ranging across a hundred years, from the California Gold Rush to trade-union collaboration with fascism, from early feminism to the "dictatorship of the proletariat," from the respectability of the Paris Exposition to the disrespectable

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Rancière characteristically combines telling historical detail with deep insight into the development of the popular mind. In a new preface, he explains why such "rude words" as "people," "factory," "proletarians" and "revolution" still need to be spoken.

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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

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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

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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

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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

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accorded the aesthetic the relative autonomy and specificity which it is due. Discussing such thinkers as Adorno, Bourdieu, Colletti, Eagleton, Lukács, Ranciére and others, *Red Kant: Aesthetics, Marxism and the Third Critique* presents a new reading of Kant's Third Critique that challenges

Where To Download Aisthesis Scenes From The Aesthetic Regime Of Art Marxist and mainstream assessments of Kant alike. Jacques Ranciere

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