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Aesthetic Experiences and Classical Antiquity
Inter-imperiality
Mapping Modern Beijing
Arts and Aesthetics in a Globalizing World

CRAWFORD DILLON

Beyond Words Springer Science & Business Media

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

Japan and the Specter of

Imperialism University of Hawaii Press *Parasite* presents the ethico-biological problem of parasitism in a metaphorical and artistic fashion. In this book, philosophers explore the film using sources such as the ancient satirist Lucian’s *De Parasito*, Nietzsche’s “the vengeance of the weak,” Dostoyevsky’s “Underground,” or Marxism, among others.

Aesthetics beyond the Arts Routledge
This is the first edited volume dedicated

to the study of East Asian-German cinema. Its coverage ranges from 1919 to the present, a period which has witnessed an unprecedented degree of global entanglement between Germany and East Asia. In analyzing this hybrid cinema, this volume employs a transnational approach, which highlights the nations' cinematic encounters and entanglements. It reveals both German perceptions of East Asia and East Asian perceptions of Germany, through analysis of works by both German directors and East Asian/East Asian-German directors. It is hoped that this volume will not only accelerate cross-cultural exchange, but also provide a wider perspective that helps film scholars to see the broader contexts in which these films are produced. It introduces multiple compelling topics, not just immigration, multiculturalism, and exile, but also Japonisme, children's literature, musical modernity, media hybridity, gender representation, urban space, Cold War divisions, and national identity. It addresses several genres—feature films, essay films, and documentary films. Lastly, by embracing three East Asian cinemas in one volume, this volume serves as an excellent introduction for German cinema students and scholars. It will appeal to international and interdisciplinary audiences, as its contributors represent multiple disciplines and four world regions.

Aesthetic Theory Univ of Wisconsin Press

The most important aesthetics of the century, this is a long-awaited work, the culmination of a lifetime's investigation. Among the twelve major sections are Art, Society, Aesthetics; the Categories of the Ugly, the Beautiful, the Technics; Natural Beauty; Coherence and Subject-

Object; Towards a Theory of the Artwork. The Palgrave Handbook of Violence in Film and Media University of Hawaii Press

In *Inter-imperiality* Laura Doyle theorizes the co-emergence of empires, institutions, language regimes, stratified economies, and literary cultures over the *longue durée*. Weaving together feminist, decolonial, and dialectical theory, she shows how inter-imperial competition has generated a systemic stratification of gendered, racialized labor, while literary and other arts have helped both to constitute and to challenge this world order. To study literature is therefore, Doyle argues, to attend to world-historical processes of imaginative and material co-formation as they have unfolded through successive eras of vying empires. It is also to understand oral, performed, and written literatures as power-transforming resources for the present and future. To make this case, Doyle analyzes imperial-economic processes across centuries and continents in tandem with inter-imperially entangled literatures, from *A Thousand and One Nights* to recent Caribbean fiction. Her trenchant interdisciplinary method reveals the structural centrality of imaginative literature in the politics and possibilities of earthly life.

Beyond Imperial Aesthetics Oxford University Press, USA

This collection stages a dynamic scholarly debate about the ambivalent workings of technocapitalism and humanism in urban spaces. Such workings are intended to provide multiple forms of autonomy and empowerment but instead create intolerable contradictions that are experienced in the form of a slavish adherence to machines. Representing

the novelty of a post-anthropocentric grammar, this book points towards a new ethical and political praxis. It challenges the anthropocentrism of biopolitics and neoliberalism in order to express the constitutive potential of an eco-sensible 'new earth'.

Feminist Theory and the Aesthetics Within BRILL

Opposing the orthodoxies of establishment postcolonialism, *Beyond Postcolonial Theory* posits acts of resistance and subversion by people of color as central to the unfolding dialogue with Western hegemony. The testimonies and signifying practices of Rigoberta Menchu, C.L.R. James, various "minority" writers in the United States, and intellectuals from Africa, Latin America, and Asia are counterposed against the dogmas of contingency, borderland nomadism, panethnicity, and the ideology of identity politics and transcultural postmodern pastiche. Reappropriating ideas from Gramsci, Bakhtin, Althusser, Freire, and others in the radical democratic tradition, San Juan deploys them to recover the memory of national liberation struggles (Fanon, Cabral, Che Guevara) on the face of the triumphal march of globalized capitalism.

The Rebirth of Area Studies Hong Kong University Press

Area Studies became increasingly common after World War II as a means of responding to perceived 'external threats' from the Soviet Union and China. After the Cold War and in the face of increasingly rapid globalisation, it seemed inevitable that Area Studies - institutionally and intellectually - would slowly degenerate. But this has not been the case, and there has recently been a resurgence of interest in it as an effective and positive research

paradigm. Responding to this renewed interest, this book brings together an esteemed group of contributors at the cutting edge of the field to consider the state of Area Studies today and its prospects for the future. *The Rebirth of Area Studies* demonstrates that numerous aspects of the research paradigm in fact recommend it as well-suited for the present moment and the challenges posed by globalisation, both as a means to overcome disciplinary limitations and to increase self-reflexivity. Area Studies research is grounded in place-specific knowledge, yet by definition it transcends nation as the basic unit of analysis and thus empowers comparative and transnational approaches. This book outlines a new, critical Area Studies for the 21st century - self-reflexive, aware of its limitations and conscious of its origins in geopolitical, strategic or ideological considerations - and is essential reading for historians, geographers and political scientists.

"Material and Visual Cultures Beyond Male Bonding, 1870-1914"

Springer

South Korea is home to cutting-edge electronics, state-of-the-art medical facilities, and ubiquitous high-speed internet. The country's meteoric rise from the ashes of the Korean War (1950-1953) to rank among the world's most technologically advanced societies is often attributed to state-led promotion of science and technology in nation-building projects. With chapters that discuss Korea's dynastic past, foreign occupations, Cold War geopolitics, postwar rehabilitation in the twentieth century, and the contemporary neoliberal moment, *Future Yet to Come* argues that a longer historical arc and broader disciplinary approach better

elucidate these transformations. The book's contributors illuminate the "sociotechnical imaginaries" that promoted, sustained, and contested Korea's scientific, medical, and technological projects in realizing desired futures. Focusing special attention on visual culture and the life sciences, the essays present competing visions held by individuals and institutions of power in the use and purpose of scientific engagements. They demonstrate Korean specificities in culture and language, and the myriad social, political, spatial, and symbolic arrangements that shaped incorporations of and changes to existing systems of knowledge and material practices. Whether discussing moral epistemologies, imperialist or developmentalist thrusts in public health regimes, or new configurations of the "self" enabled by bio industries and media technologies, the book expands both the regional and global understanding of translation, accommodation, and transfer. Tracing imaginaries across the vicissitudes of Korea's past recalls their history and makes visible their shifts and resilience in dynamic political economies. Future Yet to Come reminds us how deeply intertwined science, medicine, and technology are to not only our politics, corporations, and societies but also the human condition. Bridging histories of science and medicine with anthropologies of technology and the arts, the book will appeal to students and scholars of Korean and East Asian studies as well as those with interests in the comparative history of medicine, STS (society and technology studies), art history, media studies, transnationalism, diaspora, and postcolonialism.

Culture and Society U of Minnesota

Press

Japan and the Specter of Imperialism examines competing Japanese responses to the late nineteenth century unequal treaty regime as a confrontation with liberal imperialism, including the culture and gender politics of US territorial expansion into the Pacific.

Technology, Urban Space and the Networked Community Walter de Gruyter GmbH & Co KG

Lists and catalogues have been en vogue in philosophy, cultural, media and literary studies for more than a decade. These explorations of enumerative modes, however, have not yet had the impact on classical scholarship that they deserve. While they routinely take (a limited set of) ancient models as their starting point, there is no comparably comprehensive study that focuses on antiquity; conversely, studies on lists and catalogues in Classics remain largely limited to individual texts, and – with some notable exceptions – offer little in terms of explicit theorising. The present volume is an attempt to close this gap and foster the dialogue between the recent theoretical re-appraisal of enumerative modes and scholarship on ancient cultures. The 16 contributions to the volume juxtapose literary forms of enumeration with an abundance of ancient non-, sub- or para-literary practices of listing and cataloguing. In their different approaches to this vast and heterogenous corpus, they offer a sense of the hermeneutic, epistemic and methodological challenges with which the study of enumeration is faced, and elucidate how pragmatics, materiality, performativity and aesthetics are mediated in lists and catalogues.

Encyclopedia of Aesthetics Westminster John Knox Press

In Climatic Media, Yuriko Furuhashi traces

climate engineering from the early twentieth century to the present, emphasizing the legacies of Japan's empire building and its Cold War alliance with the United States. Furuhata boldly expands the scope of media studies to consider technologies that chemically "condition" Earth's atmosphere and socially "condition" the conduct of people, focusing on the attempts to monitor and modify indoor and outdoor atmospheres by Japanese scientists, technicians, architects, and artists in conjunction with their American counterparts. She charts the geopolitical contexts of what she calls climatic media by examining a range of technologies such as cloud seeding and artificial snowflakes, digital computing used for weather forecasting and weather control, cybernetics for urban planning and policing, Nakaya Fujiko's fog sculpture, and the architectural experiments of Tange Lab and the Metabolists, who sought to design climate-controlled capsule housing and domed cities. Furuhata's transpacific analysis offers a novel take on the elemental conditions of media and climate change.

[Life Histories of Ethos Theory in Russia and Beyond](#) Springer Nature

This unique study considers the exegetical and hermeneutical possibilities of analyzing the entire letter of 1 Thessalonians as a letter of consolation. Abraham Smith maintains that Paul wrote 1 Thessalonians with a full knowledge of the tradition of Greco-Roman letters of consolation and chose this genre to sustain members of the Thessalonian church. Smith explicates the social and literary conventions of this tradition and fully discloses why this particular rhetoric of care was employed. Showing how Paul's letter of consolation

was understood in Paul's world and by subsequent generations, Smith demonstrates the usefulness of Paul's rhetoric of comfort for modern society. *Climatic Media* Cambridge Scholars Publishing
Beyond Boundaries: East and West Cross-Cultural Encounters is a collection of essays which span several countries, centuries and disciplines in their exploration of East-West cultural exchanges and interactions. The chapters are arranged in chronological and thematic order, and encompass the cutting edge research of a diverse group of international scholars. The subjects range from archaeology, art history and photography, to conservation, sociology and cultural studies, with cross-disciplinary examples of classical, modern and contemporary periods. The book seeks to inspire new ideas and stimulate further scholarly debate on the convergence, dissimilarities and mutual influences of the visual arts and material culture of Asia, the Middle East, Europe and the United States. The volume will be of interest to scholars and students working in the fields of art and cultural history as well as intercultural studies. It will be equally useful to collectors, artists and curators of global art and world cultures.

Anarchism and the Crisis of Representation Vintage

The Japanese sense of beauty as actualized in innumerable works of art, both linguistic and non-linguistic, has often been spoken of as something strange to, and remote from, the Western taste. It is, in fact, so radically different from what in the West is ordinarily associated with aesthetic experience that it even tends to give an impression of being mysterious, enigmatic or esoteric. This state of

affairs comes from the fact that there is a peculiar kind of metaphysics, based on a realization of the simultaneous semantic articulation of consciousness and the external reality, dominating the whole functional domain of the Japanese sense of beauty, without an understanding of which the so-called 'mystery' of Japanese aesthetics would remain incomprehensible. The present work primarily purports to clarify the keynotes of the artistic experiences that are typical of Japanese culture, in terms of a special philosophical structure underlying them. It consists of two main parts: (1) Preliminary Essays, in which the major philosophical ideas relating to beauty will be given a theoretical elucidation, and (2) a selection of Classical Texts representative of Japanese aesthetics in widely divergent fields of linguistic and extra-linguistic art such as the theories of waka-poetry, Noh play, the art of tea, and haiku. The second part is related to the first by way of a concrete illustration, providing as it does philological materials on which are based the philosophical considerations of the first part.

The Chinese Aesthetic Tradition Duke University Press

Felski presents a critical account of current American and European feminist literary theory, and analyzes contemporary fiction by women to show that no theorist can identify a specifically "female" or "feminine" kind of writing without reference to what gender means at a given historical moment. She argues that the idea of a feminist aesthetic is a non-issue needlessly pursued by feminists. She calls for a consideration of the social and cultural context in which these texts were produced and received, and demonstrates her method of an interdisciplinary approach to the analysis

of literature which can integrate literary and social theory. ISBN 0-674-06894-7: \$25.00; ISBN 0-674-06895-5 (pbk.): \$9.95.

Aesthetic Theory Cambridge University Press

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.

Women and the Rise of the Novel, 1405-1726 University of Michigan Press

This is an investigation of arts and aesthetics in their widest senses and experiences, presenting a variety of perspectives which range from the metaphysical to the political. Moving beyond art as an expression of the inner mind and invention of the individual self, the volume bridges the gap between

changing perceptions of contemporary art and aesthetics, and maps globalizing currents in a number of contexts and regions. The volume includes an impressive variety of case studies offered by established leaders in the field and original and emerging scholarly talent covering areas in India, Nepal, Indonesia, Iran, Russia, Rwanda, and Germany, as well as providing transnational or diasporic perspectives. From the contradictory demands made on successful artists from the south in the global art world such as Anish Kapoor, to images of war and puppetry created by female political prisoners, the volume compels creative and political interpretations of the ever-changing and globalizing terrain of arts and aesthetics.

Beyond Representation Taylor & Francis

South Korean cinema is a striking example of non-Western contemporary cinematic success. Thanks to the increasing numbers of moviegoers and domestic films produced, South Korea has become one of the world's major film markets. In 2001, the South Korean film industry became the first in recent history to reclaim its domestic market from Hollywood and continues to maintain around a 50 percent market share today. High-quality South Korean films are increasingly entering global film markets and connecting with international audiences in commercial cinemas and art theatres, and at major international film festivals. Despite this growing recognition of the films themselves, Korean cinema's rich heritage has not heretofore received significant scholarly attention in English-language publications. This groundbreaking collection of thirty-five essays by a wide range of academic specialists situates current scholarship

on Korean cinema within the ongoing theoretical debates in contemporary global film studies. Chapters explore key films of Korean cinema, from *Sweet Dream*, *Madame Freedom*, *The Housemaid*, and *The March of Fools* to *Oldboy*, *The Host*, and *Train to Busan*, as well as major directors such as Shin Sang-ok, Kim Ki-young, Im Kwon-taek, Bong Joon-ho, Hong Sang-soo, Park Chan-wook, and Lee Chang-dong. While the chapters provide in-depth analyses of particular films, together they cohere into a detailed and multidimensional presentation of Korean cinema's cumulative history and broader significance. With its historical and critical scope, abundance of new research, and detailed discussion of important individual films, *Rediscovering Korean Cinema* is at once an accessible classroom text and a deeply informative compendium for scholars of Korean and East Asian studies, cinema and media studies, and communications. It will also be an essential resource for film industry professionals and anyone interested in international cinema.

[Asian Canadian Writing Beyond Autoethnography](#) Springer

The chapters contained in this handbook address key issues concerning the aesthetics, ethics, and politics of violence in film and media. In addition to providing analyses of representations of violence, they also critically discuss the phenomenology of the spectator, images of atrocity in international cinema, affect and documentary, violent video games, digital infrastructures, cruelty in art cinema, and media and state violence, among many other relevant topics. The *Palgrave Handbook of Violence in Film and Media* updates existing studies dealing with media and violence while vastly expanding the scope of the field.

Representations of violence in film and media are ubiquitous but remain relatively understudied. Too often they are relegated to questions of morality, taste, or aesthetics while judgments about violence can themselves be subjected to moral judgment. Some may question whether objectionable images are worthy of serious scholarly attention

at all. While investigating key examples, the chapters in this handbook consider both popular and academic discourses to understand how representations of violence are interpreted and discussed. They propose new approaches and raise novel questions for how we might critically think about this urgent issue within contemporary culture.