Aesthetics and Marxism

Kang Liu 2000-08-18 Although Chinese Marxism—primarily represented by Marxism—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 Chinese and Western Marxist aesthetics, Liu Kang reveals the astonishing range of Marxist aesthetics and art in China, rejecting the concept of a monolithic Marxist aesthetic. In doing so, he constructs a wholly new understanding of Chinese Marxism. Far from being secondary considerations in Chinese Marxism, aesthetics and art have always been part of its 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 diversifications have occurred in the two traditions. He examines the works of Mao Ze-dong, Lin Zuxun, Li Zehou, Qiu Guibai, and others in China, and Marx and the anarchists in the West. Liu Kang argues that Marxists engaging with modern aesthetics and Marxists engaging with traditional Confucian aesthetics are not in contradiction. Instead, Chinese Marxists have engaged in a profound debate concerning the origins, manifestations, importance, and transformative power of beauty, art, and aesthetic experiences. Drawing on the influences of both Eastern and Western philosophers and writers, Liu discusses the epiphanies of the practice of beauty and art, and the origins of art and aesthetic forms in Chinese Marxist thought, while rejecting the concept of Western aesthetics and the same-level understanding of art for: 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, social and environmental relationships. He begins as a series of essays on aesthetic Marxism, and through his rich philosophical propositions and deeper, cross-cultural understanding of the philosophy of art. Their ground breaking work creates a bridge between the traditional and the modern, the East and the West, and brings one step closer to understanding the beauty in human nature.

Introduction to Ecological Aesthetics

Parker Zeng 2019-08-26 This book explores in detail the issues of ecological civilization development, ecological philosophy, ecological criticism, environmental aesthetics, and the ecological worldview of traditional Chinese culture related to ecological aesthetics. Drawing on Western philosophical and aesthetic traditions, the author presents a Chinese conceptualization of ecological aesthetics, which is based on the metaphysical framework of Confucianism and the philosophical approach of ecological philosophy. In short, the book comprehensively discusses the author’s concept of ecological aesthetic ontology as an integration and unification of ontological aesthetics and ecological aesthetics. This conceptualization of 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.

Chinese Aesthetics and Literature—Corinne H. Dale 2004-03-18 Featuring the work of renowned scholars, this anthology provides an introduction to Chinese aesthetics and literature. Contemporary Chinese Aesthetics—Lyu Zhihua 2015 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 Chinese aesthetic theories of art and beauty, many are inspired by Western aesthetics, and much is involved in cross-cultural comparisons of Chinese and Western aesthetic traditions.

Asian Aesthetics

Ken-ichi Sasaki 2011-01-01 While the artistic traditions of the various countries of East, Southeast and South Asia display distinctive aesthetic features, their underlying conception of beauty is similar. This is because, throughout their cultural development, Asian artists have shared a common cultural heritage. In this book, he provides a comprehensive account of the distinctive traditional aesthetic features of Asia, and explores the various aesthetic practices of the Asian cultures.

The Chinese Ancestral Tradition

Zhou Zhi Lin 2001-11-12 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 feeling was a necessary condition for developing any of the other human qualities we now recognize as important: the moral, the aesthetic, the intellectual. The Chinese concept of the family, or ‘family feeling’, is central to understanding the family’s role in the development of human nature.

Configurations of the Read in Chinese Literary and Aesthetic Modernity

Peter Button 2009 “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.

Expressing the Heart's Intent—Marthe Atwater Chandler 2018-07-02 Using Li Zehou's theories of aesthetics, arguments for the importance of the arts to philosophy.

Red Kant: Aesthetics, Marxism and the Third Critique—Michael Wayne 2014-09-25 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 structures of the Critique of Pure Reason. Through his philosophy of the aesthetic, the Kantian subject becomes a transcendental subject of experience, which is defined by the categories of the aesthetic. 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 original Kant, his concepts and the sublime are re-interpreted as attempts to socialize the aesthetic while Wayne reconstructs the usually hidden philology between Kant and important Marxist concepts such as totality, dialectics, mediation and even production. In materializing Kant's philosophy, this book simultaneously challenges and expands our understanding of his philosophical projects, and frees the realm of politics from the bonds of history.

New Essays in Comparative Aesthetics—Robert W. Wilkinson 2009-03-26 This book explores the richness of relationships and connections among different cultural and historical aesthetics, the multiple cultural and historical contexts of the aesthetic concept, and the aesthetic practice in these contexts. It also explores how different cultures and historical periods have different conceptions of the aesthetic concept and how these conceptions influence the development of aesthetic philosophy.

The Politics of Perception and the Aesthetics of Social Change

Jason Miller 2021-08-31 With this book, Miller argues that aesthetic experiences provide a different kind of social change, one that is both ethical and political. He develops a new framework for understanding the relationship between art and social change, and uses this framework to explore the potential of art to bring about social change.

Ethics and Aesthetics of Freedom in American and Chinese Realism

Wenying Xu 2003 The goal of this monograph is to complicate the postmodernist argument that art's only function is to resist historical and cultural domination. Instead, it offers an empirical analysis of the aesthetic practices of realism as practiced by American and Chinese writers, utilizing the philosophy of Michel Foucault. It provides a careful reading of Henry James's The Portrait of a Lady and The Princess Casamassima, William Dean Howells's A Hazard of New Fortunes, and The World of Chance. Liu Binyan's People or Monsters? Sound is Better Than Silence and Zhang Xianlan's Half Man is Woman and Getting Used to Die. It demonstrates that both sets of realist writers provide interpretative presentations of social realities in dominant cultural appearances (the gospel of wealth, social Darwinism, political liberalism, party party and historical progress).

Beyond Imperial Aesthetics

Shi Min Wang 2019-10-22 Observing that the division between theory and empiricism remains insistently linked to imperial modernity, manifested 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 historical trajectories of aesthetics that originated from European imperialism are investigated in the context of 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 analyse how contemporary aestheticians to situate themselves in relation to perspectives and experiences potentially quite remote—from even inaccessible as a response to: How does contemporary art's perception of conflict liberal and aesthetic, the role of art in the representation of cultural identity in their world? What 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.

Aesthetics and Marxism: Chinese Aesthetic Marxists And Their Western Contemporaries Post-Contemporary Interventions

Ao amore

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New Aesthetic Thought, Methodology, and Structure of Systemic Philosophy—Wo Ju 2019-10-25 The methodologies of aesthetic thought have always had a deep, historic, and philosophical basis that has been accumulated through the development of this practice and studying European and Asian traditions. This systemic 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 explores the development of aesthetic thought and methodology and the contemporary applications of the systemic philosophy in understanding historical, social, and cultural phenomena. This book analyzes the history of aesthetics and studies the contemporary laws and function of beauty and nature. Featuring research on topics such as the development of aesthetics in modern China, the role of aesthetics in contemporary society, and the impact of global aesthetics on contemporary art, this book offers a comprehensive and multidisciplinary perspective on the future of aesthetic thought and its role in shaping contemporary society.

The Lyric as Epic Time—David Der-wei Wang 2015-01-20 In this book, David Der-wei Wang uses the lyric to reexamine the dynamics of Chinese modernism. Although the form may seem too simple for representing China's social, political, and cultural crises in the mid-twentieth century, Wang contends that national cataclysms and mass movements intensified Chinese lyricism in extraordinary ways. Wang calls attention to the form's vigor and variety as an unadulterated juncture in Chinese history and the purposeful ways in which lyric poets were involved in the mass movements of the period. By situating the lyric in its political contexts and rethinking the relationship between the lyric and larger events, Wang broadens the understanding of Chinese lyric poetry and realizes its potential to rehumanize and rethink the way we understand the lyric in China. This book offers a fresh and novel perspective on the development of Chinese poetry, revealing its ability to adapt and transform in response to the social and political upheavals of the modern era.

Yearbook of Comparative Literature—2020 Arun Mani 2021-06-08 The 2020 Yearbook of Comparative Literature marks the fortieth year of publication of this series. This year's edition includes contributions from scholars and practitioners across a wide range of disciplines, including literature, philosophy, art, and cultural studies. The book explores the rich history of comparative literature and its ongoing relevance in today's world. It examines the challenges and opportunities presented by the study of literary and cultural traditions from diverse backgrounds and explores the ways in which these traditions intersect and influence one another. This year's edition includes essays on a wide range of topics, including the role of comparative literature in cultural exchange, the impact of globalization on literary studies, and the importance of interdisciplinary approaches in the study of literature. The book is a valuable resource for scholars, practitioners, and students interested in the field of comparative literature.

Chinese State, 1885-1924. —Eva Kit Wah Man 2015-08-17 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 traditions and postcolonial phenomenon influenced new art forms? This book examines these questions through a series of case studies, focusing on specific art forms and artistic movements that have emerged in China over the last century. The book is a valuable resource for scholars and practitioners interested in the study of Chinese art and culture.

Chinese Art and Modern Literature—Yong Sun 2019-02-25 Translating Chinese Art and Modern Literature examines issues in cross-cultural dialogue between the visual arts and literature. The book explores the ways in which these two art forms intersect and influence one another. It examines the role of translation in shaping the development of Chinese modernity, and cross-cultural exchanges in modern literature in China. This edited collection addresses issues such as discrete discourses 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 and visual images in the media of book, painting, and film, and the second part includes contributions by scholars of literary translation.

Experiencing Art: Current 21st Century Chinese Thought—Edward L. Davis 2009-01 Collects entries on contemporary Chinese culture since 1980, discussing such topics as contemporary Chinese visual arts, philosophy, comparative Chinese literature, and 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.
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.

**Tradition, Culture and Aesthetics in Contemporary Asian Cinema**

*Peter C. Pupley 2016-02-24* From the critically acclaimed Malaysian film Sepet to the on-going box office successes of the films created by Hong Kong director Wong Kar Wai, cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries. Tradition, Culture and Aesthetics in Contemporary Asian Cinema explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as ‘Asian cinema’. Incorporating examples of contemporary films from China, Japan, Hong Kong, Korea, Singapore, Malaysia and India, Peter C. Pupley gives readers a fresh insight into the rapidly developing discourse on popular Asian media. The book’s chapters focus on the aesthetic features of national cinemas and the intersections of local/global encountered in the production, distribution and consumption of contemporary Asian films. By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into the visual and aural features that create greater understanding between East and West. As distribution and technological advances make Asian films more readily available, an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia.

**Creativity Class**

*Lily Chumley 2020-04-07* 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.

**Gramsci’s Marxism**

*Nigel M. Greaves 2009* 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.

**Rereading Global Socialist Cultures After the Cold War**

*Dubravka Juraga 2002* During the Cold War, the West typically represented socialism as a threat to genuine aesthetic achievement. The essays in this book examine a variety of socialist cultural phenomena from China and the Third World to show that such Cold War depictions of socialism were misleading. The contributors give special attention to the strong anti-colonial legacy of socialism and the important role played by socialism in subsequent attempts to build viable postcolonial cultural identities. Included are chapters on creative works from China, Africa, and the Caribbean, as well as the works of multicultural artists from the United States who stand in relation to Third World cultures. While some of the chapters address theoretical concerns central to all socialist cultures, the volume focuses primarily on socialist cultures in those parts of the globe that were never fully inside either the Soviet or the American bloc.

**The Question of Women in Chinese Feminism**

*Tani Barlow 2004-03-25* Barlow documents the history of “woman” as a category in twentieth century Chinese history, tracing the question of gender through various phases in the literary career of Ding Ling, a major modern Chinese writer.

**Risky Expertise in Chinese Financialisation**

*Giulia Dal Maso 2020* This book focuses on the subjectivities of stock market investors to explore tensions within the Chinese state’s engagement in contemporary financial capitalism. The book adopts a genealogical method to investigate how the production of foreign-trained financial experts (bailian) and informal experts (sanhu) points to paradoxes in China’s efforts to cultivate financial expertise. Chinese financialisation relates to the state’s project of financialising human capital in reaction to a contractualised labour market and the vanishing welfare state. Through ethnographic inquiry, Dal Maso shows the Chinese stock markets are crucial to the new redistributive regime in which wage labour risks losing its primacy. Here, one can observe how the relationship between money and wages in China is being reworked and witness the development of a new economic order in which the state’s legitimacy becomes increasingly dependent on its capacity to justify to the market in times of crisis. Giulia Dal Maso is a postdoctoral researcher at the University of Bologna. Her research examines historical and contemporary dimensions of financialisation. She has published in South Atlantic Quarterly, Historical Materialism, Social and Cultural Geography and Journal of Cultural Economy.