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Aesthetics is not philosophy seeking to dominate art, as its modish detractors claim. Rather, it is the attempt to think through the artwork's paradoxes and contradictions. In a forceful critique of rival thinkers such as Lyotard and Badiou, Rancière shows that abandoning aesthetic discourse does not mean respecting the integrity of art.

Aesthetics and Its Discontents: Amazon.co.uk: Rancière ...

Ranciere, Jacques. Aesthetics and it's Discontents. Cambridge:
Polity Press, 2009.
 Keywords: Introduction. Keywords: micro
events, regime of recognition, confused way of thinking, human
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the relationship between art and politics, reclaiming "aesthetics"

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from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible.

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Jacques Ranciere History Politics Aesthetics [EBOOK]

Jacques Rancière (French: [ʁɑ̃sjeʁ]; born 10 June 1940) is a French philosopher, Professor of Philosophy at European Graduate School in Saas-Fee and former Professor of Philosophy at the University of Paris VIII: Vincennes—Saint-Denis who came to prominence when he co-authored *Reading Capital* (1965), with the structuralist Marxist philosopher Louis Althusser.

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the English Edition 47 The Janus-Face of Politicized Art: Jacques
Rancière

The Politics of Aesthetics - AUTONOMOUS LEARNING

The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming "aesthetics" from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible.

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Jacques Rancire History Politics Aesthetics [EBOOK]

Jacques Rancière has 125 books on Goodreads with 24470 ratings.
Jacques Rancière's most popular book is The Politics of Aesthetics.

Only yesterday aesthetics stood accused of concealing cultural games of social distinction. Now it is 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 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 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 understand why today's calls to free art from aesthetics are misguided and lead to a smothering of both aesthetics and politics in ethics.

This book is not concerned with the use of Freudian concepts for

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the interpretation of literary and artistic works. Rather, it is concerned with why this interpretation plays such an important role in demonstrating the contemporary relevance of psychoanalytic concepts. In order for Freud to use the Oedipus complex as a means for the interpretation of texts, it was necessary first of all for a particular notion of Oedipus, belonging to the Romantic reinvention of Greek antiquity, to have produced a certain idea of the power of that thought which does not think, and the power of that speech which remains silent. From this it does not follow that the Freudian unconscious was already prefigured by the aesthetic unconscious. Freud's 'aesthetic' analyses reveal instead a tension between the two forms of unconscious. In this concise and brilliant text Rancière brings out this tension and shows us what is at stake in this confrontation.

Lauded by major contemporary artists and philosophers, Jacques Rancière's work returns politics to its central place in understanding art. In *The Future of the Image*, Jacques Rancière develops a fascinating new concept of the image in contemporary art, showing how art and politics have always been intrinsically intertwined. Covering a range of art movements, filmmakers such as Godard and Bresson, and thinkers such as Foucault, Deleuze, Adorno, Barthes, Lyotard and Greenberg, Rancière shows that contemporary theorists of the image are suffering from religious tendencies. He argues that there is a stark political choice in art: it can either reinforce a radical democracy, or create a new reactionary mysticism. For Rancière there is never a pure art: the aesthetic revolution must always embrace egalitarian ideals.

How do we define politics? What is our role in the unfolding of the political? *Moments Politiques* finds Jacques Rancière, the legendary French philosopher, addressing these questions in essays and interviews drawn from thirty years of passionate public discourse. Reflecting on events from the Paris uprisings of May 1968 to the

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near present, and on his contemporaries including Michel Foucault, Guy Debord, and Roland Barthes, Rancière interrogates our understanding of equality, democracy, and the shifting definition of communism today. In these short, provocative, accessible pieces, we are asked to imagine a society where the “anarchic bedrock of the political” is precisely “the power of anyone.” This is a world of radical equality. It is a place where the student or factory worker’s opinion is equal to that of any banker or politician. To support these ideas, key concepts of Rancière’s political thought are introduced, such as his notions of dissensus and political performance, and his special definition of “police.” Moments Politiques stages unflinching confrontations with immigration law, new waves of racism, and contemporary forms of intervention. As ever, Rancière leads by example and breathes life into his argument that “dissent is what makes society liveable.”

The theorists of art and film commonly depict the modern audience as aesthetically and politically passive. In response, both artists and thinkers have sought to transform the spectator into an active agent and the spectacle into a communal performance. In this follow-up to the acclaimed *The Future of the Image*, Rancière takes a radically different approach to this attempted emancipation. First asking exactly what we mean by political art or the politics of art, he goes on to look at what the tradition of critical art, and the desire to insert art into life, has achieved. Has the militant critique of the consumption of images and commodities become, ironically, a sad affirmation of its omnipotence?

The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming "aesthetics" from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible. Presented as a

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set of inter-linked interviews, *The Politics of Aesthetics* provides the most comprehensive introduction to Rancière's work to date, ranging across the history of art and politics from the Greek polis to the aesthetic revolution of the modern age. Available now in the Bloomsbury Revelations series 10 years after its original publication, *The Politics of Aesthetics* includes an afterword by Slavoj Žižek, an interview for the English edition, a glossary of technical terms and an extensive bibliography.

"Recounts the story of Joseph Jacotot"--Vii.

This book engages with recent philosophical interventions into democracy, equality, and human rights to demonstrate their relevance to the field of Francophone Postcolonial Studies. The book explores the relationship between aesthetics and politics in the postcolonial Algerian novel.

Demonstrates the importance of Rancière's educational thought and how educational theory needs to be informed by his philosophical project.

Geographical Aesthetics places the terms 'aesthetics' and 'geography' under critical question together, responding both to the increasing calls from within geography to develop a 'geographical aesthetics', and a resurgence of interdisciplinary interest in conceptual and empirical questions around geoaesthetics, environmental aesthetics, as well as the spatialities of the aesthetic. Despite taking up an identifiable role within the geographical imagination and sensibilities for centuries, and having what is arguably a key place in the making of the modern discipline, aesthetics remains a relatively under-theorized field within geography. Across 15 chapters *Geographical Aesthetics* brings together timely commentaries by international, interdisciplinary scholars to rework historical relations between geography and

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aesthetics, and reconsider how it is we might understand aesthetics. In renewing aesthetics as a site of investigation, but also an analytic object through which we can think about worldly encounters, Geographical Aesthetics presents a reworking of our geographical imaginary of the aesthetic.

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