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

In Minor China Hentyle Yapp analyzes contemporary Chinese art as it circulates on the global art market to outline the limitations of Western understandings of non-Western art. Yapp reconsiders the all-too-common narratives about Chinese art that celebrate the heroic artist who embodies political resistance against the authoritarian state. These narratives, as Yapp establishes, prevent Chinese art, aesthetics, and politics from being discussed in the West outside the terms of Western liberalism and notions of the “universal.” Yapp engages with art ranging from photography and performance to curation and installations to foreground what he calls the minor as method-tracking aesthetic and intellectual practices that challenge the predetermined ideas and political concerns that uphold dominant conceptions of history, the state, and the subject. By examining the minor in the work of artists such as Ai Weiwei, Zhang Huan, Cao Fei, Cai Guo-Qiang, Carol Yinghua Lu, and others, Yapp demonstrates that the minor allows for discussing non-Western art more broadly and for reconfiguring dominant political and aesthetic institutions and structures.

Featuring the work of renowned scholars, this anthology provides an introduction to Chinese aesthetics and literature. In this book, David Der-wei Wang uses the lyrical to rethink the dynamics of Chinese modernity. Although the form may seem unusual for representing China's social and political crises in the mid-twentieth century, Wang contends that national cataclysm and mass movements intensified Chinese lyricism in extraordinary ways. Wang calls attention to the form's vigor and variety at an unlikely juncture in Chinese history and the precarious consequences it brought about: betrayal, self-abjuration, suicide, and silence. Despite their divergent backgrounds and commitments, the writers, artists, and intellectuals discussed in this book all took lyricism as a way to explore selfhood in relation to solidarity, the role of the artist in history, and the potential for poetry to illuminate crisis. They experimented with poetry, fiction, film, intellectual treatise, political manifesto, painting, calligraphy, and music. Western critics, Wang shows, also used lyricism to critique their perilous, epic time. He reads Martin Heidegger, Theodor Adorno, Cleanth Brooks, and Paul de Man, among others, to complete his portrait. The Chinese case only further intensifies the permeable nature of lyrical discourse, forcing us to reengage with the dominant role of revolution and enlightenment in shaping Chinese—and global—modernity. Wang's remarkable survey reestablishes Chinese lyricism's deep roots in its own native traditions, along with Western influences, and realizes the relevance of such a lyrical calling of the past century to our time.

Drawing from Life explores revolutionary drawing and sketching in the early People's Republic of China (1949–1965) in order to discover how artists created a national form of socialist realism. Tracing the development of seminal works by the major painters Xu Beihong, Wang Shikuo, Li Keran, Li Xiongcai, Dong Xiwen, and Fu Baoshi, author Christine I. Ho reconstructs how artists grappled with the representational politics of a nascent socialist art. The divergent approaches, styles, and genres presented in this study reveal an art world that is both heterogeneous and cosmopolitan. Through a history of artistic practices in pursuit of Maoist cultural ambitions—to forge new registers of experience, new structures of feeling, and new aesthetic communities—this original book argues that socialist Chinese art presents a critical, alternative vision for global modernism.

Contemporary Chinese Aesthetics
Chinese Aesthetics and Literature
Introduction to Ecological Aesthetics
Comintern Aesthetics
Afterlives of Chinese Communism
The Pursuit of Comparative Aesthetics
Beyond Imperial Aesthetics

A classic in Chinese Philosophy of Aesthetics for the last twenty years, Li Zehou's Four Essays on Aesthetics (Meixue-sijiang) is finally translated in English to bring philosophical insight to Western readers. Li's seminal work focuses on the widely debated philosophies in China concerning the origins, manifestations, importance, and transformative power of beauty, art, and aesthetic experiences. Drawing upon the influences of both Eastern and Western philosophers and writers, Li discusses the origination of the practices of beauty and aesthetics, and the origins of art credited to Shamanistic rituals, while rejecting the concepts of Western aesthetics and embracing the traditional Chinese purpose for art: 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, environments, and social relationships. Begun as a series of engaging conversations, Li Zehou and Jane Cauvel reveal their philosophical presuppositions and expose a deeper, cross-cultural understanding of the philosophy of aesthetics. Their ground breaking work creates a bridge between the traditional and the modern, the East and the West, and brings us one step closer to understanding the beauty in human nature.

How decolonization and the cold war influenced literature from Africa, Asia, and the Caribbean How did superpower competition and the cold war affect writers in the decolonizing world? In The Aesthetic Cold
War, Peter Kalliney explores the various ways that rival states used cultural diplomacy and the political police to influence writers. In response, many writers from Africa, Asia, and the Caribbean—such as Chinua Achebe, Mulk Raj Anand, Eileen Chang, C.L.R. James, Alex La Guma, Doris Lessing, Ng?g? wa Thiong’o, and Wole Soyinka—carved out a vibrant conceptual space of aesthetic nonalignment, imagining a different and freer future for their work. Kalliney looks at the United States and the Soviet Union, in an effort to court writers, funded international conferences, arts centers, book and magazine publishing, literary prizes, and radio programming. International spy networks, however, subjected some of these writers to surveillance and intimidation by tracking their movements, tapping their phones, reading their mail, and censoring or banning their work. Writers from the global south also suffered travel restrictions, deportations, imprisonment, and even death at the hands of government agents. Although conventional wisdom suggests that cold war pressures stunted the development of postcolonial literature, Kalliney’s extensive archival research shows that evenly balanced superpower competition allowed savvy writers to accept patronage without pledging loyalty to specific political blocs. Likewise, writers exploited rivalries and the emerging discourse of human rights to contest the attentions of the political police. A revisionist account of superpower involvement in literature, The Aesthetic Cold War considers how politics shaped literary production in the twentieth century.

The goal of this monograph is to complicate the postmodernist argument that art is always already political and does so by studying literary realism as practiced by American and Chinese writers, utilizing the perspective of Michel Foucault. It performs a careful reading of Henry James's The Portrait of a Lady and The Princess Casamassima, William Dean Howell's A Hazard of New Fortunes, and The World of Chance. Liu Binyan's People or Monster? and Sound is Better Than Silence and Zhang Xianliang's Half Man is Woman and Getting Used to Dying. It demonstrates that both sets of realist writers provide interpretative presentations of social realities in order to dismantle cultural appearances (the gospel of wealth, social Darwinism, political liberalism, party purity and historical progress).

Translating Chinese Art and Modern Literature examines issues in cross-cultural dialogue in connection with translation and modern Chinese art and literature from interdisciplinary perspectives. This comprises the text-image dialogue in the context of Chinese modernity, and cross-cultural interaction between modern literature in Chinese and other literatures. This edited collection approaches these issues with discrete foci 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 texts and visual images in the media of book, painting, and film, and the second part includes contributions by scholars of literary translation.

Asian Aesthetics

Encyclopedia of Contemporary Chinese Culture
Configurations of the Real in Chinese Literary and Aesthetic Modernity
Modern Chinese Intellectuals and Artists Through the 1949 Crisis
Art School and Culture Work in Postsocialist China
Toward a Global View

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. 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 imperialism 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

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.

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.
of some perfect society, but in distinctly different ways they all displayed a utopian impulse that fueled radical visions of change. Their work reveals much about the underlying forces shaping modern thought in China—and the world. Reacting to China's problems, they sought a better future for all humanity. Peter Zarrow is Professor of History at the University of Connecticut. His previous books include Educating China: Knowledge, Society, and Textbooks in a Modernizing World, 1902-1937 and After Empire: The Conceptual Transformation of the Chinese State, 1885-1924. With nearly 20 percent of the world’s population located in China, what happens there is significant to all nations. Sweeping changes have altered the cultural landscape of China, and as opportunities for wealth have grown in recent years, so have opportunities for crime. Police Reform in China provides a rare and insightful glimpse of policing in the midst of such change. The book begins with a historical account of police reform in the region since 2000. Next, it discusses the difficulties encountered in trying to understand Chinese policing, such as outdated perceptions, misinformation, cultural ignorance, ideological hegemony, and problems with paternalistic attitudes. The book recommends studying China from a local perspective informed by local research and data, suggesting that understanding China requires a cultural shift to the Chinese way of life in "thinking" and, more importantly, "feeling." The author then summarizes selected policy papers from Gongan Yanjiu, a leading international policy journal. He first documents how the thinking and aspirations of various generations of Chinese leaders from Mao to Deng, and now Jiang and Hu, came to affect Chinese policing in theory and practice. He then addresses the emergence of a police legitimacy crisis as evidenced by the deterioration of public image and rebellions against police authority. Demonstrating how old ideologies are increasingly in conflict with the values and lifestyles of a new mentality, the book discusses steps that can be taken to improve professionalism. The final chapters investigate such problems as abuses of discretion and the improper use of firearms and highlight the importance of understanding the Chinese people, culture, values, and interests in order to truly effectuate successful police reform.

Comparative aesthetics is the branch of philosophy which compares the aesthetic concepts and practices of different cultures. The way in which the various cultures of the world conceive of the aesthetic dimension of life in general and art in particular is revelatory of profound attitudes and beliefs which themselves make up an important part of the culture in question. This anthology consists of entirely new essays by some of the leading, internationally recognised scholars in the field. The subjects addressed include the influence of Upanisadic thought on the classic Indian tradition in aesthetics and the way in which that tradition continues to have relevance to issues discussed today; how Buddhist thought in general and Zen in particular shape aesthetic attitudes in Japanese culture; how Confucianism affected not only the morality but also the classical aesthetics of China; how different ideas of the self and of human nature affect artistic training and practice in different cultures; how feminism can draw inspiration from classic non-European lines of thought in the area of aesthetics, and how different attitudes to nature underpin a whole range of aesthetic beliefs and attitudes in western and eastern thought. These ideas reveal both deep differences and deep similarities between east and west. No one seeking to understand the cultures discussed in these essays can ignore their aesthetic dimension, which often holds the key to understanding the deepest motives which have formed them. Displaying the particular vitality of the global traditions of Marxism and neomarxism at the beginning of the twenty-first century, New Asian Marxisms collects essays by a diverse group of scholars—historians, political scientists, literary scholars, and sociologists—who offer a range of studies of the Marxist heritage focusing on Korea, Japan, India, and China. While some of these essays take up key thinkers in Marxist history or draw attention to outstanding problematics, others focus on national literature and discourse in North and South Korea, the “Mao Zedong Fever” of the 1990s, the implications of Li Dazhao’s poetry, and the Indian Naxalite movement. Illustrating the importance of central analytical categories like exploitation, alienation, and violence to studies on the politics of knowledge, contributors confront prevailing global consumerist fantasies with accounts of political struggle, cultural displacement, and theoretical strategies. Contributors. Tani E. Barlow, Dai Jinhua, Michael Dutton, D. R. Howland, Marshall Johnson, Liu Kang, You-me Park, William Pietz, Claudia Pozzana, Alessandro Russo, Sanjay Seth, Gi-Wook Shin, Sugiyama Mitsunobu, Jing Wang

Political Concepts from Mao to Xi

New Asian Marxisms

Decolonization and Global Literature

After Marx

On Kant and Freud

Abolishing Boundaries

Global Utopias in the Formation of Modern Chinese Political Thought, 1880-1940

How China's art students develop their aesthetic styles and enter the nation's creative economy 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 Chumbley 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. Collects entries on contemporary Chinese culture since 1980, discussing such topics as prisons, underground churches, and rock groups. Character Education for 21st Century Global Citizens contains the papers presented at the 2nd International Conference on Teacher Education and Professional Development (InCoTEPD 2017), Yogyakarta, Indonesia, 20—21 October 2017. The book covers 7 topics: 1) Values for 21st century global citizens 2) Preparing teachers for integrative values education 3) Teacher professional development for enhanced character education 4) Curriculum/syllabus/lesson plan/learning materials development for integrated values education 5) Developing learning activities/tasks/strategies for character education 6) Assessing student's character development (values acquisition assessment) 7) Creating/managing conducive school culture to character education.
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 ancient Chinese theories of art and beauty, many are inspired by Western aesthetics, including Marxism, and all are involved in cross-cultural comparisons of Chinese and Western aesthetic traditions.

Aesthetics of Opposition
Translating Chinese Art and Modern Literature
Minor China
New Essays in Comparative Aesthetics
Aesthetics and Marxism
Expressing the Heart's Intent
An Interface Between the East and and West
Creativity Class
Cognition and Practice
Theories of Art and Politics in East Asia
The Aesthetic Cold War
Drawing from Life

The volume includes fresh approaches to reading poetry, fiction, film and drama, from Shakespeare to contemporary literature, and shows how Marxist literary criticism improves our understanding of racial capitalism, feminist politics, colonialism, deindustrialization, high-tech labor, ecological crisis, and other issues. A key innovation of the volume's essays is how they attend to Marx's theory of value. For Marx, capitalist value demands a range of different kinds of labor as well as unemployment. This book shows the importance of Marxist approaches to literature that reach beyond simply demonstrating the revolutionary potential or the political consciousness of a 19th-century-style industrial working class. After Marx makes an argument for the twenty-first century interconnectedness of widely different literary genres, and far-
flung political struggles.

Comparative aesthetics is the branch of philosophy which compares the aesthetic concepts and practices of different cultures. The way in which cultures conceive of the aesthetic dimension of life in general and art in particular is revelatory of profound attitudes and beliefs which themselves make up an important part of the culture in question. This anthology of essays by internationally recognised scholars in this field brings into one volume some of the most important research in comparative aesthetics, from classic early essays to previously unpublished contemporary pieces. Ranging across cultures and time periods as diverse as ancient Greece, India and China and the modern West and Japan, the essays reveal both similarities and deep differences between the aesthetic traditions concerned. In the course of these expositions and comparisons there emerges the general conclusion that no culture can be fully grasped if its aesthetic ideas are not understood.

For more than a century scholars both inside and outside of China have undertaken the project of modernizing Confucianism, but few have been as successful or influential as Li Zehou (b. 1930). Since the 1950s, Li’s extensive efforts in this regard have in turn exerted a profound influence on Chinese modernization and resulted in his becoming one of China’s most prominent social critics. To transform Confucianism into a contemporary resource for positive change in China and elsewhere, Li has reinterpreted major ideas and concepts of classical Confucianism, including a rereading of the entire Analects, replete with his own philosophical speculations derived from other Chinese and Western traditions (most notably, the ideas of Kant and Marx), and developed an aesthetical theory that has proved especially far-reaching. Although the authors of this volume hail from East Asia, North America, and Europe and a wide variety of academic backgrounds and fields of study, they are unanimous in their appreciation of Li’s contributions to not only an evolving Confucian philosophy, but also world philosophy. They view Li first and foremost as a sui generis thinker with broad global interests and not one who fits neatly into any one philosophical category, Chinese or Western. This is clearly reflected in the chapters included here, which are organized into three parts: Li Zehou and the Modernization of Confucianism, Li Zehou’s Reconception of Confucian Philosophy, and Li Zehou’s Aesthetical Theory and Confucianism. Together they form a coherent narrative that reveals how Li has, for more than half a century, creatively studied, absorbed, and reconceptualized the Confucian ideational tradition to integrate it with Western philosophical elements and develop his own philosophical insights and original theories. At the same time, he has transformed and modernized Confucianism for the purpose of both coalescing with and reconstructing a new world cultural order.

Uneven Modernity

Li Zehou's Philosophical Aesthetics

Yearbook of Comparative and General Literature

The Chinese Aesthetic Tradition


Chinese Aesthetic Marxists and Their Western Contemporaries

The Lyric in Epic Time

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 re constructs 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.

"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.

DIVLiu's study examines writers, philosophers, and political leaders in China and the West and reveals the extent to which they incorporate ideas about “culture” and “aesthetics” in their theories and practices.

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

Explorations in Chinese Aesthetics

Character Education for 21st Century Global Citizens

Literature, Theory, and Value in the Twenty-First Century

Red Kant: Aesthetics, Marxism and the Third Critique

Sketching and Socialist Realism in the People’s Republic of China
Li Zehou and Confucian Philosophy

Literature, Film, and Intellectual Discourse in Postsocialist China

While the artistic traditions of the various countries of East, Southeast and South Asia display distinctive aesthetic features, this volume examines the qualities of each area, and seeks commonalities that define the aesthetics of a broader Asian civilization. Contributors includes specialists in philosophy, literature, art history, religion and the comparative study of cultures. Some of them are writing from within their own cultural traditions while others approach their subjects as outside observers. The book is divided into five sections, dealing with Japanese, Chinese, Indian and Southeast Asian aesthetics. Individual chapters provide in-depth investigations of specific traditions, embracing both classical as well as modern aesthetic forms. The author suggest that Japanese aesthetics is characterized by an openness to diverse cultural influences, Chinese culture by "peninsularity," Indian culture by "rasa" (a kind of "cosmic" feeling that is distinct from one who feels), and Southeast Asian culture by dilemmas of modernization. The volume as a whole integrates these studies, clarifying essential elements of each aesthetic culture and drawing on this material to characterize an Asian civilization that transcends individual countries and cultures.

Postsocialist China is marked by paradoxes: economic boom, political conservatism, cultural complexity. Haomin Gong's dynamic study of these paradoxes, or "unevenness," provides a unique and seminal approach to contemporary China. Reading unevenness as a problem and an opportunity simultaneously, Gong investigates how this dialectical social situation shapes cultural production. He begins his investigation of "uneven modernity" in China by constructing a critical framework of unevenness among different theoretical schools and expounding on how dialectical thinking points to a metaphysical paradox in capitalism and modernity: the inevitable tension between a constant pursuit of infinite fullness and a break of fullness (unevenness) as the means of this pursuit. In the Chinese context, this paradox is created in the "uneven developmentalism" that most manifestly characterizes the postsocialist period. Gong goes on to investigate manifestations of the dialectics of unevenness in specific cultural events. Four case studies address respectively but not exclusively literature (the prose of Yu Qiuyu), popular fiction (Chi Li's neorealist fiction), commercial cinema (the movies of Feng Xiaogang), and art-house cinema (Wang Xiaoshuai's filmmaking). Representing different aspects of cultural production in postsocialist China, these writers and directors deal with the same social condition of uneven development, and their works clearly exhibit the problematic of this age. Uneven Modernity makes a significant contribution to the burgeoning field of China studies as well as the study of uneven development in general. It addresses some of the most popular, yet understudied, cultural phenomena in contemporary China. Specialists and students will find its insights admirable and its style accessible.

Comintern Aesthetics shows how the cultural and political networks emerging from the Comintern have continued, even after its demise in 1943. Fashion, Media, and Consumer Culture in Contemporary China

Police Reform in China

The Art of Useless

A Cultural History of Ba'thist Syria

Since embarking on economic reforms in 1978, the People's Republic of China has also undergone a sweeping cultural reorganization, from proletarian culture under Mao to middle-class consumer culture today. Under these circumstances, how has a Chinese middle class come into being, and how has consumerism become the dominant ideology of an avowedly socialist country? The Art of Useless offers an innovative way to understand China's unprecedented political-economic, social, and cultural transformations, showing how consumer culture helps anticipate, produce, and shape a new middle-class subjectivity. Examining changing representations of the production and consumption of fashion in documentaries and films, Calvin Hui traces how culture contributes to China's changing social relations through the cultivation of new identities and sensibilities. He explores the commodity chain of fashion on a transnational scale, from production to consumption to disposal, as well as media portrayals of the intersections of clothing with class, gender, and ethnicity. Hui illuminates key cinematic narratives, such as a factory worker's desire for a high-quality suit in the 1960s, an intellectual's longing for fashionable clothes in the 1980s, and a white-collar woman's craving for brand-name commodities in the 2000s. He considers how documentary films depict the undersides of consumption—exploited laborers who fantasize about the products they manufacture as well as the accumulation of waste and its disposal—revealing how global capitalism renders migrant factory workers, scavengers, and garbage invisible. A highly interdisciplinary work that combines theoretical nuance with masterful close analyses, The Art of Useless is an innovative rethinking of the emergence of China's middle-class consumer culture.

The methodologies of aesthetic thought have always had a deep, historic foundation and serve as a staple of philosophy. Researchers have begun re-examining the structure and levels of aesthetics by tracing the history of this practice and studying European and Asian traditions. This systematic 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 is an essential reference source that discusses the organic connection between philosophy, mathematics, and aesthetics, as well as its application to other fields of human sciences. This book analyzes the history of aesthetics and studies the contemporary laws and function of beauty and nature. Featuring research on topics such as fundamental principles, mathematical methods, and humanistic logic, this book is ideally designed for philosophers, physicians, scientific researchers, mathematicians, systems engineers, complexity professionals, anthropologists, art designers, academicians, and students seeking coverage on the structure of artistic beauty through a systematic approach.