

aisthesis scenes from the aesthetic regime of art jacques ranciere

****Aisthesis Scenes from the Aesthetic Regime of Art Jacques Ranciere****

aisthesis scenes from the aesthetic regime of art jacques ranciere offer a fascinating window into how art functions beyond traditional boundaries and classifications. Jacques Ranciere, a prominent French philosopher, redefines the way we perceive art and aesthetics through his concept of the “aesthetic regime,” where aisthesis — or sensory perception — plays a crucial role. Rather than viewing art as a mere representation or imitation, Ranciere’s theory invites us to explore how art disrupts the conventional order by creating new ways of seeing and experiencing the world. This article delves into the core elements of aisthesis scenes within Ranciere’s aesthetic regime, unpacking its implications for contemporary art criticism, philosophy, and cultural analysis.

Understanding the Aesthetic Regime of Art

Before diving into the specifics of aisthesis scenes, it’s essential to grasp what Ranciere means by the aesthetic regime of art. Unlike earlier regimes, such as the classical or modern, the aesthetic regime is characterized by a radical break from hierarchical norms that historically defined art and its social functions. In this regime, art is not confined to predefined genres, styles, or subjects. Instead, it operates through a process of “redistribution of the sensible,” where the boundaries between what can be seen, said, and done are reconfigured.

This redistribution challenges the traditional roles of the artist and the spectator, encouraging a more democratic participation in the experience of art. The aesthetic regime emphasizes the autonomy of artworks and the active role of perception — aisthesis — in generating meaning. Here, perception is not passive reception but an active engagement that can reveal unnoticed relationships between objects, people, and environments.

The Role of Aisthesis in Ranciere’s Thought

Aisthesis, derived from the Greek word for “perception” or “sensation,” is central to Ranciere’s philosophy of art. It refers to the sensory experience through which individuals encounter the world. Within the aesthetic regime, aisthesis scenes are moments or instances where perception disrupts ordinary ways of seeing. These scenes do not simply present an image or object but invite viewers to reconfigure their sensory and intellectual frameworks.

Ranciere’s focus on aisthesis challenges the idea that art’s significance lies solely in its content or message. Instead, he highlights how art creates new perceptual fields where the sensible is rearranged. This rearrangement can democratize the experience of art by opening up spaces for multiple interpretations and experiences.

Exploring Aisthesis Scenes in Contemporary Art

In the context of contemporary art, aisthesis scenes from the aesthetic regime of art Jacques Ranciere describes are particularly relevant. Artists today often experiment with form, media, and context to provoke new modes of perception. This aligns with Ranciere's idea that art should produce "dissensus" — a disruption of the usual consensus about what is visible and knowable.

Examples of Aisthesis in Practice

Consider installation art, where the viewer's physical presence and movement become part of the artwork's meaning. These immersive environments create aisthesis scenes by forcing the audience to navigate sensory stimuli in unexpected ways. Light, sound, textures, and spatial arrangements work together to challenge habitual ways of seeing and interpreting.

Similarly, conceptual art often employs aisthesis by foregrounding ideas that cannot be grasped through traditional representational means. The sensory experience becomes a catalyst for intellectual questioning and political critique. This reflects Ranciere's belief that the aesthetic regime blurs the line between art and politics, as both involve the reconfiguration of the sensible.

The Political Implications of Aisthesis Scenes

One of the most compelling aspects of Ranciere's theory is how aisthesis scenes intersect with politics. For him, art's capacity to rearrange the sensible has profound democratic potentials. By disrupting established sensory orders, art can reveal inequalities and exclusions embedded in social and political structures.

Art as a Site of Dissensus

Ranciere introduces the concept of "dissensus" to describe moments when art creates a rupture in the dominant order of perception. Aisthesis scenes become sites where marginalized voices and perspectives can emerge. This challenges the idea that art should merely reflect or beautify society; instead, it actively participates in questioning and reshaping it.

For example, performance art that foregrounds the experiences of marginalized communities can create aisthesis scenes that unsettle dominant narratives. By altering what is seen and how it is seen, such works invite new political subjectivities and solidarities.

How to Engage with Aisthesis Scenes

Engaging with aisthesis scenes from the aesthetic regime of art Jacques Ranciere outlines requires openness to unfamiliar sensory and cognitive experiences. Unlike traditional art appreciation, which may focus on technical skill or narrative, engagement here involves being attentive to the reordering

of sensory experience.

Tips for Experiencing Aisthesis in Art

- **Slow down and observe:** Take time to notice details that might initially seem peripheral or ambiguous.
- **Embrace ambiguity:** Allow yourself to dwell in uncertainty and multiple interpretations instead of seeking fixed meanings.
- **Reflect on your own sensory habits:** Consider how your usual ways of seeing and understanding may be challenged or expanded.
- **Participate actively:** Some aisthesis scenes require physical or emotional engagement, so be open to interactive or immersive experiences.
- **Think politically:** Consider how the artwork's rearrangement of the sensible might comment on social relations or power dynamics.

By adopting these approaches, viewers can better appreciate how aisthesis scenes function within the aesthetic regime and how art can transform perception and understanding.

The Intersection of Philosophy, Art, and Sensory Experience

Jacques Ranciere's exploration of aisthesis scenes within the aesthetic regime of art bridges philosophy and art criticism, emphasizing the importance of sensory experience in shaping knowledge and social relations. This interdisciplinary approach enriches how we think about art's role in society.

Ranciere's Contribution to Contemporary Aesthetics

Ranciere departs from classical aesthetics that often privileged beauty or harmony. Instead, he highlights conflict, disruption, and transformation as central to the aesthetic experience. Aisthesis scenes, in this regard, are not just about pleasure but about the political and ethical dimensions of perception.

His work encourages scholars, artists, and audiences alike to reconsider the boundaries between art and life, subject and object, perception and politics. By doing so, it opens up new possibilities for understanding how art can participate in the ongoing negotiation of social identities and power structures.

Exploring aisthesis scenes from the aesthetic regime of art Jacques Rancière elaborates upon reveals a dynamic interplay between perception, politics, and artistic innovation. By shifting focus from what art represents to how it structures sensory experience, Rancière invites us into a more participatory and critical engagement with art. Such an approach continues to resonate within contemporary art practices and theoretical debates, enriching our understanding of the transformative power of art.

Frequently Asked Questions

What is the main thesis of Jacques Rancière's 'Aisthesis: Scenes from the Aesthetic Regime of Art'?

'Aisthesis' argues that the aesthetic regime of art disrupts traditional hierarchies and redefines the relationship between art, politics, and perception by emphasizing sensory experience and equality of intelligence.

How does Rancière define the 'aesthetic regime' in his book 'Aisthesis'?

Rancière defines the aesthetic regime as a mode of art that breaks away from fixed categories and norms, allowing art to be understood through sensory experience and democratic participation rather than through established rules or institutions.

What role does sensory perception play in 'Aisthesis' according to Rancière?

Sensory perception is central to Rancière's concept of the aesthetic regime; it challenges traditional distinctions between the visible and the sayable, enabling new forms of political and social engagement through art.

How does 'Aisthesis' relate art to politics in Rancière's theory?

Rancière connects art and politics by suggesting that the aesthetic regime disrupts existing power structures by reallocating who can participate in the creation and interpretation of art, thus fostering political equality.

What is the significance of 'scenes' in the title 'Scenes from the Aesthetic Regime of Art'?

The term 'scenes' refers to specific moments or examples that illustrate how the aesthetic regime operates, highlighting shifts in perception and the redistribution of sensory experiences within art.

How does 'Aisthesis' challenge traditional art criticism?

'Aisthesis' challenges traditional art criticism by rejecting hierarchical distinctions between high and low art and emphasizing the active role of the viewer's perception in constructing meaning.

What is the relationship between 'aisthesis' and democracy in Rancière's work?

In Rancière's work, 'aisthesis' relates to democracy by promoting the idea that sensory experiences and artistic expressions are accessible to all, supporting intellectual equality and democratic participation.

Can you explain the concept of 'distribution of the sensible' in 'Aisthesis'?

The 'distribution of the sensible' is Rancière's concept describing how sensory experiences are organized and who is allowed to perceive and speak within a society, which the aesthetic regime seeks to redistribute more equally.

How does Rancière's 'Aisthesis' influence contemporary art theory?

'Aisthesis' influences contemporary art theory by encouraging a reconsideration of art's social functions, promoting an understanding of art as a site of political intervention through sensory and perceptual disruption.

What examples does Rancière use to illustrate the aesthetic regime in 'Aisthesis'?

Rancière examines various artistic movements and works, such as modernism and avant-garde practices, to illustrate how the aesthetic regime challenges traditional art forms and social orders.

Additional Resources

****Aisthesis Scenes from the Aesthetic Regime of Art Jacques Ranciere: An Analytical Exploration****

aisthesis scenes from the aesthetic regime of art jacques ranciere serve as a pivotal concept in understanding the transformation of art's role and perception in contemporary aesthetics. Jacques Ranciere, a French philosopher renowned for his critical approach to art and politics, introduces the notion of "aisthesis" as the sensory experience that defines the distribution of the sensible—the framework within which art reveals or conceals itself. The aesthetic regime of art, as conceptualized by Ranciere, challenges traditional hierarchies and proposes new ways of perceiving the intersection between art, politics, and society. This article delves into the intricate relationship between aisthesis scenes and Ranciere's aesthetic regime, unpacking their theoretical significance while situating them within broader discourses on art theory.

Understanding the Aesthetic Regime of Art

Jacques Ranciere's aesthetic regime of art emerges as a rupture from classical and modern regimes, where art was bound by mimetic representation or autonomy from societal functions. Instead, the

aesthetic regime foregrounds the redistribution of the sensible, an idea that art reorganizes the space and time of perception, creating new modes of visibility and audibility. Within this framework, aisthesis scenes become moments or experiences where the sensory registers are reconfigured, allowing audiences to engage with art beyond conventional interpretive limits.

Ranciere's theory positions art not merely as a form of expression but as a political act that disrupts established orders of perception. The aisthesis scene is therefore more than a visual or auditory encounter; it is a site where the boundaries between art and life, subject and object, are unsettled. This conceptualization aligns with Ranciere's broader philosophical project of democratizing aesthetics, wherein anyone can partake in the sensory experience that redefines the community's shared space.

The Concept of Aisthesis in Ranciere's Philosophy

Aisthesis, derived from the Greek word for perception or sensation, is central to Ranciere's critique of art regimes. The concept transcends mere sensory input; it refers to the conditions under which sensory experiences are distributed, categorized, and made intelligible. For Ranciere, aisthesis scenes are the enactments of these conditions, revealing the political dimension embedded in what is seen and unseen, heard or unheard.

In the aesthetic regime, aisthesis functions as a mechanism that challenges traditional hierarchies of art by emphasizing the equality of sensory experiences. This means that the aesthetic event does not privilege certain forms or subjects but opens a space where multiple interpretations and experiences coexist. The aisthesis scene thus becomes a site of contestation, questioning normative aesthetic values and expanding the democratic potential of art.

Aisthesis Scenes as Political and Aesthetic Interventions

Ranciere's framework insists that aisthesis scenes are inherently political, as they reorganize the sensible order that governs social life. By shifting sensory perceptions, these scenes interrupt dominant narratives and expose alternative ways of seeing and being. This political dimension is crucial in understanding how the aesthetic regime of art functions not only as a theoretical model but as a practical intervention in cultural and social spaces.

For example, contemporary art practices that foreground marginalized voices or challenge institutional norms can be interpreted as aisthesis scenes within the aesthetic regime. These works reconfigure spectatorship by inviting audiences to experience the world from unfamiliar perspectives, thereby fostering critical awareness and empathy. The power of aisthesis lies in its ability to make visible what is typically obscured, providing a platform for new forms of collective engagement.

Comparative Insights: Classical versus Aesthetic Regime

To appreciate the significance of aisthesis scenes, it is useful to contrast the aesthetic regime with

previous art regimes. The classical regime, dominant from the Renaissance through the 18th century, emphasized mimesis—art as imitation of nature or ideal forms. In this context, aisthesis was subordinated to representational fidelity and hierarchical subject matter.

The modern regime, emerging in the 19th and early 20th centuries, introduced autonomy as a key principle, separating art from utilitarian or political functions. Here, aisthesis was linked to formal innovation and aesthetic experience but remained enclosed within elite cultural spheres.

In contrast, Ranciere's aesthetic regime dismantles these boundaries by democratizing aisthesis. It posits that sensory experiences are not the privilege of an elite but are accessible and transformative for all. This shift has profound implications for how art is produced, consumed, and theorized, encouraging practices that blur distinctions between artist and audience, high and low art, and art and life.

Features and Implications of Aisthesis Scenes in Contemporary Art

Several defining features characterize aisthesis scenes within the aesthetic regime of art. These include:

- **Redistribution of the Sensible:** Aisthesis scenes alter the perceptual field, changing what is visible, audible, or sensible within a community.
- **Equality of Perception:** They propose an egalitarian engagement where multiple sensory experiences are valid and meaningful.
- **Political Potential:** By disrupting established sensory orders, aisthesis scenes serve as modes of political critique and emancipation.
- **Interdisciplinarity:** These scenes often transcend traditional media, incorporating performance, installation, and digital technologies to expand sensory engagement.

The implications of these features extend into both theoretical and practical realms. On a theoretical level, aisthesis scenes challenge art historians, critics, and philosophers to rethink criteria of artistic value beyond formalist or institutional parameters. Practically, artists and curators are encouraged to create environments that foster participatory and immersive experiences, reflecting the democratic ethos of Ranciere's aesthetic regime.

Challenges and Critiques

While the concept of aisthesis scenes enriches contemporary aesthetic discourse, it is not without challenges. Critics argue that the emphasis on sensory redistribution may risk relativism, where all sensory experiences are seen as equally valid, potentially diluting critical standards. Additionally, the political efficacy of aisthesis scenes depends on their capacity to engage diverse audiences, which

can be hindered by social, economic, or cultural barriers.

Moreover, the abstract nature of Ranciere's theory can make practical application difficult. Translating the idea of aisthesis scenes into concrete artistic interventions requires nuanced understanding and contextual sensitivity, which not all practitioners may possess. Despite these critiques, the framework remains influential for those seeking to connect art with broader social transformations.

Conclusion: The Enduring Relevance of Aisthesis Scenes

The exploration of aisthesis scenes from the aesthetic regime of art Jacques Ranciere conceptualizes art as a dynamic field where sensory experiences intersect with political and social realities. By foregrounding the redistribution of the sensible, Ranciere provides a compelling lens for analyzing contemporary artistic practices that challenge established norms and invite inclusive participation. Although complex and occasionally contested, the notion of aisthesis scenes continues to inspire critical inquiry and creative experimentation, underscoring the evolving role of art in shaping collective perception and democratic life.

Aisthesis Scenes From The Aesthetic Regime Of Art Jacques Ranciere

aisthesis scenes from the aesthetic regime of art jacques ranciere: Aisthesis Jacques Rancière, 2013-06-04 The definitive statement on aesthetics and the history of modernism from one of France's most renowned philosophers. Composed of a series of scenes that defined modernism, Aisthesis takes its reader from Dresden in 1764 to New York in 1941. Along the way, we view the Belvedere Torso with Winckelmann, accompany Hegel to the museum and Mallarmé to the Folies-Bergère, attend a lecture by Emerson, visit exhibitions in Paris and New York, factories in Berlin, and film sets in Moscow and Hollywood. Rancière uses these sites and events to ask what becomes art and what comes from it. This incisive study provides a history of artistic modernity far removed from the conventional postures of modernism.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Aesthetic Theory Across the Disciplines Max Rynnänen, Zoltán Somhegyi, 2023-11-13 What is aesthetics? How is it related to other disciplines? The chapters of this book examine the history, theoretical conditions and connection points between aesthetics and other disciplines. At the same time, the authors are also interested in practical clashes of methodology and agenda, especially when it is not merely about the securing of the position of one or the other discipline, but is used, in a dialogical manner, as the form of understanding better the nature of both as well as the benefits of their collaboration. The authors work on the border of aesthetics and at least one other academic field. Through their regular scholarly activities, the contributors constantly benefit from cross- and interdisciplinary practice, and this makes them ideal interpreters of these methodological questions. Contributors include: Mami Aota, Karl Axelsson, Paul Duncum, Lisa Giombini, Oiva Kuisma, Jacob Lund, Tyrus Miller, Max Rynnänen, Mateusz Salwa, Zoltán Somhegyi, Wendy Steiner, and Joseph Tanke.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Ranciere and Music Cachopo Joao Pedro Cachopo, 2020-04-15 The place of music in Ranciere's thought has long been underestimated or unrecognised. This volume responds to this absence with a collection of 15 essays

by scholars from a variety of music- and sound-related fields, including an Afterword by Ranciere on the role of music in his thought and writing. The essays engage closely with Ranciere's existing commentary on music and its relationship to other arts in the aesthetic regime, revealed through detailed case studies around music, sound and listening. Ranciere's thought is explored along a number of music-historical trajectories, including Italian and German opera, Romantic and modernist music, Latin American and South African music, jazz, and contemporary popular music. Ranciere's work is also set creatively in dialogue with other key contemporary thinkers including Adorno, Althusser, Badiou and Deleuze.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Egalitarian Moments: From Descartes to Rancière Devin Zane Shaw, 2015-11-05 Jacques Rancière's work has challenged many of the assumptions of contemporary continental philosophy by placing equality at the forefront of emancipatory political thought and aesthetics. Drawing on the claim that egalitarian politics persistently appropriates elements from political philosophy to engage new forms of dissensus, Devin Zane Shaw argues that Rancière's work also provides an opportunity to reconsider modern philosophy and aesthetics in light of the question of equality. In Part I, Shaw examines Rancière's philosophical debts to the 'good sense' of Cartesian egalitarianism and the existentialist critique of identity. In Part II, he outlines Rancière's critical analyses of Walter Benjamin and Clement Greenberg and offers a reinterpretation of Rancière's debate with Alain Badiou in light of the philosophical differences between Schiller and Schelling. From engaging debates about political subjectivity from Descartes to Sartre, to delineating the egalitarian stakes in aesthetics and the philosophy of art from Schiller to Badiou, this book presents a concise tour through a series of egalitarian moments found within the histories of modern philosophy and aesthetics.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Understanding Rancière, Understanding Modernism Patrick M. Bray, 2017-03-23 The contemporary philosopher Jacques Rancière has become over the last two decades one of the most influential voices in philosophy, political theory, and literary, art historical, and film criticism. His work reexamines the divisions that have defined our understanding of modernity, such as art and politics, representation and abstraction, and literature and philosophy. Working across these divisions, he engages the historical roots of modernism at the end of the eighteenth century, uncovering forgotten texts in the archive that trouble our notions of intellectual history. The contributors to *Understanding Rancière, Understanding Modernism* engage with the multiplicity of Rancière's thought through close readings of his texts, through comparative readings with other philosophers, and through an engagement with modernist works of art and literature. The final section of the volume includes an extended glossary of the most important terms used by Rancière, which will be a valuable resource for experts and students alike.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Decolonial Aesthetics of Blackness in Contemporary Art Nkosinkulu, Zingisa, 2024-09-13 Decolonial aesthetics of Blackness in contemporary art challenge and redefine traditional narratives, offering a profound critique of historical and ongoing injustices. This approach emphasizes the reclamation and celebration of Black cultural identities through innovative artistic expressions that resist colonialist frameworks and oppressive stereotypes. By emphasizing the experiences and perspectives of Black artists, decolonial aesthetics challenge the power structures presented in art history and highlight the significance of autonomy, representation, and authenticity. To advance this dialogue, it is crucial to support and engage with Black artists and their work, ensuring that their voices are amplified, and their contributions are recognized within art discourse. *Decolonial Aesthetics of Blackness in Contemporary Art* focuses on the generative audio and visual inscription of blackness as an offering of life and beauty in contemporary art. It discusses the concept of blackness related to modernity, decolonial aesthetics, and ontology of black life and beauty. This book covers topics such as decolonization, visual art, and sociology, and is a useful resource for art historians, visual artists, sociologists, academicians, scientists, and researchers.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Ästhetische

Kommunikation in Europa 1700-1850 / Aesthetic Communication in Europe 1700-1850

Gergely Főrizs, Piroska Balogh, Katalin Bartha-Kovács, Botond Csuka, 2024-12-30 Die vor-autonome und noch nicht auf das Feld der Künste beschränkte Ästhetik des ›langen 18. Jahrhunderts‹ strebte eine interdisziplinäre und internationale Kommunikationspraxis an, die eine universelle Verständigung unter den Menschen ermöglichen sollte. Der Band versammelt Beiträge zu der europäischen Geschichte dieser anthropologisch ausgerichteten ästhetischen Kommunikation. Die Aufsätze der ersten Sektion beschäftigen sich mit der zeitgenössischen Theorie der ästhetischen Wissensvermittlung: Es wird die fachübergreifende (Proto-) Ästhetik Shaftesburys und Addisons, die Sprachtheorie von Coleridge bzw. die schwierige Einbürgerung der Disziplin ›Ästhetik‹ in Frankreich thematisiert. Im zweiten Teil beschäftigen sich zwei Aufsätze mit der Kommunikation durch Bilder, anhand der Analyse von Gemälden Jean-Siméon Chardins und Caspar David Friedrichs. Die Bedeutung des Bild- und Erzählstoffes ›Herkules am Scheideweg‹ für Wielands ästhetische Kommunikation wird hier ebenfalls behandelt. Die dritte Sektion enthält Untersuchungen zu zwei wichtigen Gattungen der ästhetischen Kommunikation. Es werden zunächst unterschiedliche Varianten des Genres Traumerzählung bei Johann Gottlob Krüger und Mihály Vörösmarty beleuchtet. Der Band schließt mit der Analyse von József Eötvös' Künstlerroman *Der Karthäuser*. Die Fallstudien tragen zu dem besseren Verständnis einer Ästhetik bei, die die Bildung der Menschen durch intersubjektive Kommunikation vorantreiben wollte.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Artmaking in the Age of Global Capitalism Bryant Jan Bryant, 2019-09-11 Jan Bryant looks at the strategies visual artists and filmmakers are using to criticise the social and economic conditions shaping our historical moment. She then assesses how the world is being positively re-imagined through their work today. Located at the intersection of practice and theory, Bryant argues that an effective contemporary political aesthetics encompasses more than just analysis of a work's conceptual or aesthetic reality. It should also consider the impact the artwork has at the point of reception, the methods adopted by the artists and the relationships they engender with communities.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Literature, Autonomy and Commitment Aukje van Rooden, 2019-06-27 It is often argued that a new form of committed literature is needed. Embracing the 18th-century Romantic idea of aesthetic autonomy, literature is believed to have turned its back to everyday social and political reality. One of the central questions occupying contemporary literary debates is therefore whether literary autonomy is essential to modern literature ('autonomism') or should be abandoned ('anti-autonomism'). Aukje van Rooden argues that the debate between autonomists and anti-autonomists cannot be anything but a fruitless tug-of-war, because it is based on a distorted historical picture. In order to make sense of the social relevance of contemporary literature, a new theoretical paradigm has to be formulated. *Literature, Autonomy and Commitment* not only offers an historical-conceptual reconstruction of the Romantic paradigm and the theoretical impasse it has created, but also sketches the outline of a new paradigm, called 'the relational paradigm', based on the relational ontologies developed in 20th- and 21st-century philosophy.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Interventions in Contemporary Thought Gabriel Rockhill, 2016-06-01 With a critical eye, Gabriel Rockhill guides you through complex debates in history, politics and aesthetics, giving you an overview of key issues and central figures, including Foucault, Derrida, Castoriadis, Badiou and Ranciere. Rockhill also engages in a nuanced exploration of recent work that calls into question the stereotype of 'prominent figures' and 'intellectual movements'. Far from hiding behind towering figures of the intellectual world, Rockhill stakes out positions in relationship to them and formulates precise arguments in favour of a new understanding of the historical relationship between art and politics.

aisthesis scenes from the aesthetic regime of art jacques ranciere: On Interpretive Conflict John Frow, 2019-08-13 "Interpretation" is a term that encompasses both the most esoteric and the most fundamental activities of our lives, from analyzing medical images to the million ways we perceive other people's actions. Today, we also leave interpretation to the likes of web cookies,

social media algorithms, and automated markets. But as John Frow shows in this thoughtfully argued book, there is much yet to do in clarifying how we understand the social organization of interpretation. *On Interpretive Conflict* delves into four case studies where sharply different sets of values come into play—gun control, anti-Semitism, the religious force of images, and climate change. In each case, Frow lays out the way these controversies unfold within interpretive regimes that establish what counts as an interpretable object and the protocols of evidence and proof that should govern it. Whether applied to a Shakespeare play or a Supreme Court case, interpretation, he argues, is at once rule-governed and inherently conflictual. Ambitious and provocative, *On Interpretive Conflict* will attract readers from across the humanities and beyond.

aisthesis scenes from the aesthetic regime of art jacques ranciere: *The Missed Encounter of Radical Philosophy with Architecture* Nadir Lahiji, 2014-04-10 *The Missed Encounter of Radical Philosophy with Architecture* brings together a respected team of philosophers and architecture scholars to ask what impact architecture has over today's culture and society. For three decades critical philosophy has been in discourse with architecture. Yet following the recent radical turn in contemporary philosophy, architecture's role in contemporary culture is rarely addressed. In turn, the architecture discourse in academia has remained ignorant of recent developments in radical philosophy. Providing the first platform for a debate between critics, architects and radical philosophers, this unique collection unties these two schools of thought. Contributors reason for or against the claim of the missed encounter between architecture and radical philosophy. They discuss why our prominent critical philosophers devote stimulating writings to the ideological impact of arts on the contemporary culture - music, literature, cinema, opera, theatre - without attempting a similar comprehensive analysis of architecture. By critically evaluating recent philosophy in relation to contemporary architecture, *The Missed Encounter of Radical Philosophy with Architecture* presents a thorough understanding of the new relationship between architecture and radical philosophy.

aisthesis scenes from the aesthetic regime of art jacques ranciere: *Ranciere and Literature* Grace Hellyer, 2016-06-01 These 13 essays consolidate and critique Rancière's work on literature, from his archival investigations of the literary efforts of 19th-century workers to his engagements with specific novelists and poets, and from his concept of 'literarity' to his central positioning of the novel in his account of the three 'regimes' of literary practice.

aisthesis scenes from the aesthetic regime of art jacques ranciere: *Free Indirect* Timothy Bewes, 2022-07-26 Everywhere today, we are urged to "connect." Literary critics celebrate a new "honesty" in contemporary fiction or call for a return to "realism." Yet such rhetoric is strikingly reminiscent of earlier theorizations. Two of the most famous injunctions of twentieth-century writing—E. M. Forster's "Only connect . . ." and Fredric Jameson's "Always historicize!"—helped establish connection as the purpose of the novel and its reconstruction as the task of criticism. But what if connection was not the novel's *modus operandi* but the defining aesthetic ideology of our era—and its most monetizable commodity? What kind of thought is left for the novel when all ideas are acceptable as long as they can be fitted to a consumer profile? This book develops a new theory of the novel for the twenty-first century. In the works of writers such as J. M. Coetzee, Rachel Cusk, James Kelman, W. G. Sebald, and Zadie Smith, Timothy Bewes identifies a mode of thought that he calls "free indirect," in which the novel's refusal of prevailing ideologies can be found. It is not situated in a character or a narrator and does not take a subjective or perceptual form. Far from heralding the arrival of a new literary genre, this development represents the rediscovery of a quality that has been largely ignored by theorists: thought at the limits of form. *Free Indirect* contends that this self-awakening of contemporary fiction represents the most promising solution to the problem of thought today.

aisthesis scenes from the aesthetic regime of art jacques ranciere: *Ranciere and Law* Monica Lopez Lerma, Julen Etxabe, 2017-11-06 This book is the first to approach Jacques Rancière's work from a legal perspective. A former student of Louis Althusser, Rancière is one of the most important contemporary French philosophers of recent decades: offering an original and

path-breaking way to think politics, democracy and aesthetics. Rancière's work has received wide and increasing critical attention, but no study exists so far that reflects on the wider implications of Rancière for law and for socio-legal studies. Although Rancière does not pay much specific attention to law—and there is a strong temptation to identify law with what he terms the police order—much of Rancière's historical work highlights the creative potential of law and legal language, with important legal implications and ramifications. So, rather than excavate the Rancièrian corpus for isolated statements about the law, this volume reverses such a method and asks: what would a Rancière-inspired legal theory look like? Bringing together specialists and scholars in different areas of law, critical theory and philosophy, this rethinking of law and socio-legal studies through Rancière provides an original and important engagement with a range of contemporary legal topics, including constituent power and democracy, legal subjectivity, human rights, practices of adjudication, refugees, the nomos of modernity, and the sensory configurations of law. It will, then, be of considerable interest to those working in these areas.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Philosophy of Antifascism Devin Zane Shaw, 2020-06-11 On January 20th, 2017, during an interview on the streets of Washington D.C., white nationalist Richard Spencer was punched by an anonymous antifascist. The moment was caught on video and quickly went viral, and soon "punching Nazis" was a topic of heated public debate. How might this kind of militant action be conceived of, or justified, philosophically? Can we find a deep commitment to antifascism in the history of philosophy? Through the existentialism of Simone de Beauvoir, with some reference to Fanon and Sartre, this book identifies the philosophical reasons for the political action being enacted by contemporary antifascists. In addition, using the work of Jacques Rancière, it argues that the alt-right and the far right aren't a kind of politics at all, but rather forms of parapolitical and paramilitary mobilization aimed at re-entrenching the power of the state and capital. Devin Shaw argues that in order to resist fascist mobilization, contemporary movements find a diversity of tactics more useful than principled nonviolence. Antifascism must focus on the systemic causes of the re-emergence of fascism, and thus must fight capital accumulation and the underlying white supremacism. Providing new, incisive interpretations of Beauvoir, existentialism, and Rancière, he makes the case for organizing a broader militant movement against fascism.

aisthesis scenes from the aesthetic regime of art jacques ranciere: Intervening Spaces Nycole Prowse, 2018-05-07 *Intervening Spaces* examines the interconnectedness between bodies, time and space - the oscillating and at times political impact that occurs when bodies and space engage in non-conventional ways. Bodies intervene with space, creating place. Likewise, space can reconceptualise notions of the subject-body. Such respatialisation does not occur in a temporal vacuum. The moment can be more significant than a millennia in producing new ways to see corporeal connections with space. Drawing on theorists as diverse as Foucault, Deleuze, Guattari, Heidegger, Merleau-Ponty, Lefebvre and Grosz, temporal and spatial dichotomies are dissolved, disrupted and interrupted via interventions—revealing new ways of inhabiting space. The volume crosses disciplines contributing to the fields of Sociology, Literature, Performance Arts, Visual Arts, Architecture and Urban Design. Contributors are Burcu Baykan, Pelin Dursun Çebi, Michelle Collins, Christobel Kelly, Anthi Kosma, Ana Carolina Lima e Ferreira, Katerina Mojanchevska, Clementine Monro, Katsuhiko Muramoto, Nycole Prowse, Shelley Smith, Nicolai Steinø and İklim Topaloğlu.

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