

Protest The Aesthetics Of Resistance

The Aesthetics of Resistance, Volume I The Aesthetics of Resistance, Volume III The Aesthetics of Resistance The Aesthetics of Resistance, Volume I Aesthetics of Resistance The Aesthetics of Resistance, Volume II Resistance and the Practice of Rationality The Aesthetics of Resistance Meaning and Mind The Aesthetics of Resistance The aesthetics of resistance. 1 vol Protest Peter Weiss and the Aesthetics of Resistance The Aesthetics of Resistance Ethics and Aesthetics in Contemporary African Cinema Aesthetics of Resistance The Composer As Intellectual Totality and the Sublime in Peter Weiss' The Aesthetics of Resistance Schiller and Aesthetic Education Today The Novel Peter Weiss Peter Weiss Peter Weiss Peter Weiss Martin W. Bauer Fondazione Antonio Ratti (Como) Ana Margarida Abrantes Peter Weiss Peter WEISS Zürcher Hochschule der Künste Kai Evers Peter Horn James S. Williams Frans Jacobi Jane F. Fulcher Nigel D. Cottier Goethe Society of India Franco Moretti

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regarded by many as one of the leading works of this century this novel documents the resistance to fascism in europe and within germany during wwii

a major literary event the publication of the final volume of peter weiss s three volume novel the aesthetics of resistance makes one of the towering works of twentieth century german literature available to english speaking readers for the first time weiss s crowning achievement the aesthetics of resistance spans the period from the late 1930s to the end of world war ii dramatizing antifascist resistance and the rise and fall of proletarian political parties in europe volume iii initially published in 1981 teems with characters many of whom are based on historical figures it commences in may of 1940 as the narrator s parents flee nazi forces in eastern europe and reunite with their son in sweden while in stockholm the narrator and other communist activists living in exile struggle to build structures in the german underground the story then follows communist resistance fighter charlotte bischoff as she is smuggled to bremen on a freighter in berlin she contacts the narrator s friends and joins the red orchestra resistance group soon the gestapo cracks the underground group s code arrests a number of its members and takes them to plötzensee prison where most of them are executed featuring the narrator s meditations on paintings sculpture and literature throughout the aesthetics of resistance demonstrates the affinity between political resistance and art ultimately weiss argues that we must look to art for new models of political action and social understanding

a major literary event the publication of this masterly translation makes one of the towering works of twentieth century german literature available to english speaking readers for the first time the three

volume novel the aesthetics of resistance is the crowning achievement of peter weiss the internationally renowned dramatist best known for his play marat sade the first volume presented here was initially published in germany in 1975 the third and final volume appeared in 1981 just six months before weiss s death spanning the period from the late 1930s to world war ii this historical novel dramatizes antifascist resistance and the rise and fall of proletarian political parties in europe living in berlin in 1937 the unnamed narrator and his peers sixteen and seventeen year old working class students seek ways to express their hatred for the nazi regime they meet in museums and galleries and in their discussions they explore the affinity between political resistance and art the connection at the heart of weiss s novel weiss suggests that meaning lies in embracing resistance no matter how intense the oppression and that we must look to art for new models of political action and social understanding the novel includes extended meditations on paintings sculpture and literature moving from the berlin underground to the front lines of the spanish civil war and on to other parts of europe the story teems with characters almost all of whom are based on historical figures the aesthetics of resistance is one of the truly great works of postwar german literature and an essential resource for understanding twentieth century german history

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resistance used to mean irrational and reactionary behaviour assuming that rationality resides on the side of progress and its parties the end of the cold war allows us to drop ideological and prejudicial analysis indeed we recognise that resistance is a historical constant and its relation to rationality or irrationality is not predetermined this volume asks to what extent are social scientific conceptions of resistances sui generis or borrowed from natural sciences by metaphor and analogy to what extent do the social sciences continue to be a social tribology lubricating a process of strategic changes fifteen authors explore these questions from the point of view of different disciplines including physics biology social psychology history of science history of medicine legal theory political science history police studies psychotherapy research and art theory the book offers a unique panorama of concepts of resistance and examines the potential of a general resistology across diverse practices of rationality

revised ph d from the catholic university of portugal for the degree of doctor of german language and literature 2007

originally published in german and appearing here in english for the first time peter weiss s three volume novel the aesthetics of resistance depicts anti fascist resistance radical proletarian political movements and the relationship between art and resistance from the late 1930s to the end of world

war ii

the history of the last fifty or 100 or 150 years has been accompanied by a constant flow of statements of practices of declarations of dissatisfaction with regard to prevailing conditions when something is able to reach from the margins of society into its very center something mostly unorganized and unruly sometimes violent rarely controllable it forges ahead in the form of a protest this takes place in real or virtual spaces and is accomplished by likewise real or virtual bodies the spaces and the bodies to which the protest relates are the spaces of politics and society it masterfully and creatively draws on contemporary signs and symbols subverting and transforming them to engender new aesthetics and meanings thereby opening up a space that eludes control from a position of powerlessness irony subversion and provocation are its tools for pricking small but palpable pinholes into the controlling system of rule this book presents and reflects on present and past forms of protest and looks at marginalized communities practices of resistance from a wide variety of perspectives

since the beginnings of african cinema the realm of beauty on screen has been treated with suspicion by directors and critics alike james s williams explores an exciting new generation of african directors including abderrahmane sissako mahamat saleh haroun fanta régina nacro alain gomis newton i aduaka jean pierre bekolo and mati diop who have begun to reassess and embrace the concept of cinematic beauty by not reducing it to ideological critique or the old ideals of pan africanism locating the aesthetic within a range of critical fields the rupturing of narrative spectacle and violence by montage the archives of the everyday in the afropolis the plurivocal mysteries of sound and language male intimacy and desire the borderzones of migration and transcultural drift this study reveals the possibility for new non conceptual kinds of beauty in african cinema abstract material migrant erotic convulsive queer through close readings of key works such as *life on earth* 1998 *the night of truth* 2004 *bamako* 2006 *daratt* *dry season* 2006 *a screaming man* 2010 *tey today* 2012 *the pirogue* 2012 *mille soleils* 2013 and *timbuktu* 2014 williams argues that contemporary african filmmakers are proposing propitious ethical forms of relationality and intersubjectivity these stimulate new modes of cultural resistance and transformation that serve to redefine the transnational and the cosmopolitan as well as the very notion of the political in postcolonial art cinema

in the composer as intellectual musicologist jane fulcher reveals the extent to which leading french composers between the world wars were not only aware of but also engaged intellectually and creatively with the central political and ideological issues of the period employing recent sociological and historical insights she demonstrates the extent to which composers particularly those in paris since the dreyfus affair considered themselves and were considered to be intellectuals and interacted closely with intellectuals in other fields their consciousness raised by the first world war and the xenophobic nationalism of official culture some joined parties or movements allying themselves with and propagating different sets of cultural and political social goals fulcher shows how these composers furthered their ideals through the specific language and means of their art rejecting the dominant cultural exclusions or constraints of conservative postwar institutions and creatively translating their cultural values into terms of form and style this was not only the case with debussy in wartime but with ravel in the twenties when he became a socialist and unequivocally refused to espouse a narrow exclusionary nationalism it was also the case with the group called les six who responded culturally in the twenties and then politically in the thirties when most of them supported the programs of the popular front others could not be enthusiastic about the latter and largely excluded from official culture sought out more compatible movements or returned to the catholic church like many french catholics they faced the crisis of catholicism in the thirties when the church not only supported franco but mussolini s imperialistic aggression in ethiopia while poulenc embraced traditional catholicism messiaen turned to more progressive catholic movements that embraced modern art and insisted that

religion must cross national and racial boundaries fulcher demonstrates how closely music had become a field of clashing ideologies in this period she shows also how certain french composers responded and how their responses influenced specific aspects of their professional and stylistic development she thus argues that from this perspective we can not only better understand specific aspects of the stylistic evolution of these composers but also perceive the role that their art played in the ideological battles and in heightening cultural political awareness of their time

explores the contemporaneity of the aesthetic education of man one of schiller s canonical texts from the year 1795 today with wide ranging economic and social transformations taking place in our society and the increasing enmeshment in global processes there seems to be an acute need to reinvent aesthetic education and inculcate and assert aesthetic competence

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