

# Jacques Ranciere Dalla Rottura Con Althusser Alle Scene Dellemancipazione Contro Cultura

Henri Lefebvre's *Critical Theory of Space* offers a rigorous analysis and revival of Lefebvre's works and the context in which he produced them. Biagi traces the historical-critical time-frame of Lefebvre's intellectual investigations, bringing to light a theoretical constellation in which historical methods intersect with philosophical and sociological issues: from Marxist political philosophy to the birth of urban sociology; from rural studies to urban and everyday life studies in the context of capitalism. Examining Lefebvre's extended investigations into the urban sphere as well as highlighting his goal of developing a "general political theory of space" and of innovating Marxist thought, and clarifying the various (more or less accurate) meanings attributed to Lefebvre's concept of the "right to the city" (analysed in the context of the French and international sociological and philosophical-political debate), *Henri Lefebvre's Critical Theory of Space* ultimately brings the contours of Lefebvre's innovative perspective—itsself developed at the end of the "short twentieth century"—back into view in all its richness and complexity.

"Utopia poses a question. Not simply in the sense of

a problem to be resolved and at the same time eliminated . . . but in the sense that, within the economy of the human condition, utopia, the aim of social alterity--of all social otherness--is ceaselessly being reborn, coming back to life despite all the blows rained down upon it, as if human resistance had taken up residence within it." For the French philosopher Miguel Abensour, the fictional genre of utopia has provided thinkers and artists a fertile ground to explore for the past 500 years, both as a way to imagine new emancipatory practices of shared existence and as a tyrannical imposition of power. Here, Abensour's project is to examine the idea of utopia in two different but powerful moments in its trajectory: first, utopia's beginning, when Thomas More sought a path for justice through a world in transformation, and second, when utopia faced its greatest danger, the moment that Walter Benjamin called "catastrophe."

24 conversazioni apparse su Fata Morgana con grandi figure della contemporaneità, studiosi e artisti che parlano del cinema facendone un luogo del pensiero e una forma di vita. Un viaggio in cui il cinema e l'immagine, più di ogni altra forma d'arte, si riscoprono indissolubilmente legati alla complessità del nostro presente. Per la prima volta riunite e tradotte in inglese in un'unica pubblicazione, queste conversazioni offrono al lettore una costellazione unica di autori e temi per

pensare il cinema a partire dal nostro presente e viceversa.

Considering the history of workers' and socialist movements in Europe, *Frontier Socialism* focuses on unconventional forms of anti-capitalist thought, particularly by examining several militant-intellectuals whose legacy is of particular interest for those aiming for a radical critique of capitalism. Following on the work of Michael Lowy, Quirico & Ragona identify relationships of elective affinity between figures who might appear different and dissimilar, at least at first glance: the German Anarchist Gustav Landauer, the Bolshevik Alexandra Kollontai, the German communist Paul Mattick, the Italian Socialist Raniero Panzieri, the Greek-born French euro-communist Nikos Poulantzas, the German-born Swedish Social Democrat Rudolf Meidner, and the French social scientist Alain Bihr as well as two historical struggle experiences, the Spanish Republic and the Italian revolutionary group *Lotta continua*. *Frontier Socialism* then analyzes these thinkers' and experiences respective paths to socialism based on and achieved through self-organization and self-government, not to build a new tradition but to suggest a path forward for both research and political activism. Monica Quirico is an Honorary Research Fellow in the Institute of Contemporary History at Sodertorn University, Sweden. Gianfranco Ragona is Associate Professor

in the Department of Cultures, Politics and Society at the University of Turin, Italy.

Questo numero della rivista "Aut aut" presenta gli articoli di: Georges Didi-Huberman, Laura Odello, Raoul Kirchmayr, Pietro Montani, Andrea Pinotti, Antonio Somaini, Ludger Schwarte, Emanuele Alloa, Davide Stimilli, Sigrid Weigel, Paul Barone.

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.

In the decades before the rise of the Third Reich, "Secret Germany" was a phrase used by the circle of writers around the poet Stefan George to describe a collective political and poetic project: the introduction of the highest values of art into everyday life, the secularization of myth and the mythologization of history. In this book, Furio Jesi takes up the term in order to trace the contours of that political, artistic, and aesthetic thread as it runs through German literary and artistic culture in the period--which, in the 1930s, became absorbed by Nazism as part of its prophecy of a triumphant future. Drawing on thinkers like Carl Jung and writers such as Thomas Mann and Rainer Maria Rilke, Jesi reveals a literary genre that was transformed, tragically, into a potent political myth.

Entrambi costituiscono piuttosto gli oggetti di un intervento critico a favore dei senza-parte. Quello di Rancière è un pensiero pienamente in-formato dalle esperienze d'emancipazione e che suggerisce una concezione sospensiva del riconoscimento.

Confrontandolo con autori (Balibar e Agamben, Habermas e Mouffe, Honneth, Spivak e Fricker) e tradizioni (la Scuola di Francoforte e la Social History britannica) del pensiero critico, il volume intende mostrare i limiti e le potenzialità di un pensatore la cui originalità suscita sempre più interesse.

La politica, nella teoria e nella pratica, affonda le proprie radici nella civiltà greca, e più precisamente

nella polis ateniese del V sec. a.C. I testi qui raccolti ne tracciano una fisionomia complessiva e multiforme, sotto il profilo della ricostruzione storica e concettuale. La persistenza del divino, il ricorso al mito, la costruzione di un immaginario politico di rottura del quadro pre-esistente, si fondono in una matrice unica e originale che ancora oggi, per certi versi, costituisce uno scandalo legato alle istanze di libertà e di eguaglianza. La cifra comune ai diversi interventi degli autori convenuti in questo volume è l'intreccio presente e immanente tra mito e logos, in cui la doppia traccia della narrazione si offre al lettore come interessante fonte di analisi delle attuali faglie che incrinano il terreno della politica e terremotano la tenuta dei regimi di democrazia contemporanei. Scritti di Vincent Azoulay, Cornelius Castoriadis, Marcel Detienne, Benjamin Gray, Mogens Herman Hansen, Nicole Loraux, Jacques Rancière, Viviana Segreto, Jean-Pierre Vernant

This volume brings us closer to the dynamics of the educational world, especially students, from a wide range of national and regional scenarios, with a special focus on Europe and Latin America. In this way, a plural panorama is shown, in which the stories centered on the usual protagonists of the 1968 processes are accompanied by other scenarios, often considered secondary, but which this volume inserts in a more general story that helps us understand how the processes of the 60s were

not concrete or national, but got an absolute regional and global significance. We see a complex process of transnational demand that ranged from Eastern Europe, included in the Soviet bloc, to the very heart of the Western Hemisphere, with the United States as the main axis, passing through the politically varied Western Europe, submitted to the same processes and cultural influences. In this sense, to the works that deal with the United States and France, are added others focused on Italy, Spain and Brazil, as priority focus areas, together with other European and Latin American landscapes: Great Britain, Portugal, Greece, Slovakia, Hungary, Chile, Uruguay and Mexico, without missing, in addition, the case of one of the most unique actors on the international scene: the State of Israel. With this volume, we want to continue advancing in the knowledge of the educational world of the second half of the 20th century. Great are the challenges of this world at the beginning of the 21st century and many of them were already evident in 1968. Others have materialized as a result of those events. To confront both of them, we must first identify and analyze them, as well as being aware of their magnitude. We hope that all this work can contribute to this aim.

Con los conceptos dramaturgia expandida y escena nómada esta obra propone una posibilidad de lectura de la relación arte-política en medio de la

cartografía de lo sensible presentada por el filósofo francés Jacques Rancière. Como se sabe, el trabajo de Rancière no tiene la pretensión de generar un sistema filosófico en el cual sea posible discernir una ontología, una ética, una política o una estética. Contrario a ello, podemos afirmar que el filósofo utiliza una serie de conceptos polémicos a los cuales denomina de flagradores de sentido y que permiten pensar las condiciones de posibilidad de coexistencia de los sujetos. Dicha cartografía de lo sensible abre las posibilidades para pensar las relaciones de jerarquía y dominación, de visibilidad, de derecho al pensamiento y a la palabra, el sistema de conflictos de las identidades y las diversas formas de acceso al tiempo y al espacio en los cuales se da la experiencia de coexistir y que podemos llevar hacia una analogía con la escena teatral.

Se la riflessione di Marx ha interessato soprattutto la filosofia politica, non bisogna sottovalutare l'importanza dell'estetica nella costellazione del suo pensiero. Nelle sue opere si ritrovano infatti costanti riferimenti, tra gli altri, a Shakespeare, Dante e Goethe, e all'idea che la politica borghese altro non sia che un palco su cui salgono degli attori, come in un teatro. Niente di più attuale con quello che vediamo oggi nei vari mezzi di comunicazione. E allora è giunto il momento di rileggere Marx attribuendo il giusto valore alla dimensione estetica



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del suo pensiero.

If fundamental political categories were represented as geometric shapes, citizenship would be one of those rotating polyhedrons with reflective surfaces that together create effects of light and shade. With extraordinarily acute discernment, the leading philosopher Étienne Balibar examines one by one the various faces of this object, more numerous - and far more fissured - than one would imagine. The question of what it means to be a citizen has, from the dawn of Western politics, been anything but clear and straightforward; and modernity has shown it to be even more enigmatic and contested. Inseparable from democracy, and the demands for equality and liberty from which democracy draws its origins, citizenship is constantly being redefined within the unresolved contradiction between universal principles and the discriminatory mechanisms that regulate membership of a political community. Not everyone is a citizen, even within one nation-state. It has been said that ?certain persons are in society without being of society?. The dynamics of inclusion and exclusion continue to generate dramatic asymmetries and create openings and closures, especially today in a time of particular fragility and when national sovereignty is in flux. So are there too many antinomies within citizenship? Balibar does not shy away from these antimonies, but he knows that to renounce citizenship would be to abandon the chance to create new modes of collective autonomy, in short, to democratize democracy. L'opera di Alain Badiou, riconosciuta come una delle più consistenti nel panorama contemporaneo, sembra talora patire di un eccesso di compattezza. Che lo si identifichi come l'ultimo filosofo sistematico, per il suo approccio ontologico-matematico, o come l'ultimo filosofo maoista, per la sua fedeltà all'"ipotesi comunista", o, ancora, come

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l'ultimo filosofo platonico, per la sua strenua difesa dell'Idea, resta il fatto che Badiou seduce, intimidisce o indispetta, secondo i casi, ma la sua opera sembra resistere a ogni tentativo di appropriazione trasformatrice. I dieci inviti che compongono questo volume intendono contribuire a una lettura obliqua, facendo apparire alcune zone di esitazione nella produzione speculativa del filosofo, in particolare attraverso la categoria di "antifilosofia", mutuata da Lacan, grazie alla quale trovano spazio, sotto la maschera platonica, questioni a prima vista proscritte nel suo pensiero, come quella del trauma, dell'angoscia, della pulsione di morte e dell'atto.

A leading intellectual member of France's Freudian school, Michel de Certeau combined principles from the disciplines of religion, history, and psychoanalysis in order to redefine historiography and rethink the categories of history. In *The Writing of History*, de Certeau examines the West's changing conceptions of the very role and nature of history itself, from the seventeenth-century attempts to formulate a "history of man" to Freud's Moses and Monotheism with which de Certeau interprets historical practice as a function of mankind's feelings of loss, mourning, and absence.

Exhaustively researched and stunningly innovative, *The Writing of History* is a crucial introduction to de Certeau's work and is destined to become a classic of modern thought. What if "liberal democracy" were a contradiction in terms? This book distinguishes liberalism (a logic of order) from democracy (a principle of disordering) to defend a Rancièrian vision of impure politics. Disclosing Rancière's refusal of ontology as political, *The Lessons of Rancière* enacts a critical theory beyond unmasking and a democratic politics beyond liberalism.

This volume offers a profound analysis of post-socialist economic and political transformation in the Balkans,

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involving deeply unequal societies and oligarchical “democracies.” The contributions deconstruct the persistent imaginary of the Balkans, pervasive among outsiders to the region, who see it as no more than a repository of ethnic conflict, corruption and violence. Providing a much needed critical examination of the Yugoslav socialist experience, the volume sheds light on the recent rebirth of radical politics in the Balkans, where new groups and movements struggle for a radically democratic vision of society.

The student protests of 1968, followed by the Hot Autumn factory strikes of 1969, shook the foundations of the Italian Republic. They also prepared the way for a whole decade of intense and widespread social conflict—a decade in which militant social movements arose with new aspirations, centered on protagonists such as women, young people and the unemployed. *States of Emergency* provides a vivid reconstruction of the events and movements of that period—from the students of 1968 to the Autonomists of 1977. The book's title evokes both the emergence of new social subjects and the crises they provoked in the social order. But Lumley also looks at the paradoxes and contradictions of the movements, their creative potential and ultimate failure. The political debates which they initiated soon became part of the agenda of the Left internationally. Drawing on the work of theorists such as Umberto Eco, Alberto Melucci, Norberto Bobbio and Antonio Negri, *States of Emergency* is a vital contribution not only to Italy's social history but to contemporary political discussion.

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?

A survey of the myriad ways in which digital technology has fundamentally altered the way visual information is dispersed and experienced presents arguments for using new technological opportunities as a vehicle for better understanding today's rapidly changing world. 13,000 first printing.

Affrontiamo questa volta, nella parte monografica, qualcosa d'essenziale. Potrebbe dirsi il problema dei problemi: metafisica e modernità. Proprio per la peculiarità e decisività del tema abbiamo deciso per un taglio dei contributi esclusivamente filosofico, evitando "interdisciplinarietà" che avrebbero solo appesantito e deviato il discorso. Mai come in questo caso e di questi tempi il ritorno ai fondamenti pare opportuno. Dalla valutazione che si dà di certi temi e problemi dipende infatti non solo l'intelligibilità o meno della "tendenza fondamentale del nostro tempo", ma anche il modo in cui ci si dispone entro di esso, come lo si interpreta e ci si interpreta, come si vive, si lavora, si pensa, non ultimo si fa politica. Del resto che il tema della modernità sia al centro del dibattito pubblico e anche filosofico non è dubbio. Ma certe letture invalse e impostesi negli ultimi decenni mostrano oggi tutti i loro limiti e rendono urgente

un superamento che abbia però adeguato respiro e profondità teorica. Fare il punto dopo il '900 è una necessità indifferibile. Se finita è infatti l'epoca dello storicismo, è bene finisca presto anche quella del post-moderno e delle sue ideologie; se la secolarizzazione non può a sua volta tradursi in ideologia, anche i periodici "ritorni" della fede debbono evitare i rischi del fondamentalismo. Fare i conti con la modernità è dunque un compito di tutti. Filosofia, religione, economia, politica, sono chiamate ad aggiornare i propri statuti in modo che il senso del limite non sia vissuto come una diminutio, ma come il presupposto di una nuova stagione delle relazioni inter-umane e del vivere civile. Il compito di una rivista come la nostra è allora offrire contributi nei quali l'approfondimento teorico non vada disgiunto da uno sguardo chiaro sul presente, sulle tendenze di fondo, sui problemi e le speranze. Appunto quanto tentato nella Parte Monografica del presente fascicolo. E comunque con l'impegno ad approfondire il tema anche nei prossimi numeri. Fra i "rari" presentiamo un breve ma intenso dialogo su un giornale dei primi anni '20 fra Guglielmo Ferrero e Adriano Tilgher proprio sul tema che più ci interessa: la crisi della modernità, il "tramonto dell'Occidente", i rischi per l'umanità e per la democrazia dopo la "Grande Guerra". Anche l'"inedito", che propone per la prima volta in italiano il saggio di un filosofo politico inglese su Thomas Hobbes, è occasione di riflessioni interessanti sul senso della politica, a confronto, alla metà degli anni '30, non solo con uno dei padri della modernità politica, ma anche con il grande pensiero politico del periodo: Carl Schmitt, Leo

Strauss, Ferdinand Toennies.

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font-family: "Times New Roman"; }div.Section1 { page:  
Section1; } Questo libro offre una lettura di Marx che  
tratta sia l'origine filosofica del suo pensiero economico  
che ll'esame approfondito della storiografia scientifica  
prodottasi in vari periodi. Le principali difficoltà che si  
incontrano oggi nello studio di Marx e del marxismo sono  
quelle di trovarsi ben oltre la sua crisi, già manifestatasi  
da più di venticinque-trenta anni a questa parte, dopo  
una di dissoluzione e di smantellamento dei "classici"  
originato dall'azione di una generazione di intellettuali e  
dirigenti politici socialisti e comunisti che hanno  
fondamentali principi ispiratori.

This volume presents a new proposal for the link  
between philosophy and art. Badiou identifies and rejects  
the three schemes of didacticism, romanticism, and  
classicism that he sees as having governed traditional  
"aesthetics," and seeks a fourth mode of accounting for  
the educative value of works of art.

Written in a direct and accessible, almost manifesto-like  
style, *The Truth of Democracy* presents a forceful plea  
that we rethink democracy not as one political regime or  
form among others but as that which opens up the very  
experience of being in common. --Book Jacket.

*Is Democracy a Lost Cause?* explores the current debate  
on democracy. It starts by discussing the meaning of  
'democracy' and how the understanding of this

important political concept has either broadened or contracted, depending on changing political circumstances. Mastropaolo then poses the question of what it means for democracy to be the 'government of the people'. He deals with the way in which democratic government has been affected by changes in the fabric of society, by the evolution of democratic theory itself, and by the transformations affecting the state and political parties. Political class and citizens' attitudes towards democratic politics, increasingly characterised by resentment and often taking the form of an anti-politics, are analysed in the concluding chapters. Where does our current obsession for interactivity stem from? After the consumer society and the communication era, does art still contribute to the emergence of a rational society? Nicolas Bourriaud attempts to renew our approach toward contemporary art by getting as close as possible to the artists' works, and by revealing the principles that structure their thoughts: an aesthetic of the inter-human, of the encounter; of proximity, of resisting social formatting. The aim of his essay is to produce the tools to enable us to understand the evolution of today's art. We meet Felix Gonzalez-Torres and Louis Althusser, Rirkrit Tiravanija or Félix Guattari, along with most of today's practising creative artists. Winner of the American Book Award

Publicato nel 1974, Cinque studi di materialismo storico è una rettifica del suo precedente "teoricismo" ed allo stesso tempo un intervento di una straordinaria radicalità teorica e politica nella congiuntura francese ed europea della metà degli anni Settanta, rivendicazione dei due

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concetti fondamentali che costituiscono la rottura marxiana con l'ideologia delle classi dominanti e permettono di fondare una scienza della storia dal punto di vista del proletariato: plusvalore e dittatura del proletariato.

Representing the first comprehensive analysis of Gaga and Ohad Naharin's aesthetic approach, this book follows the sensual and mental emphases of the movement research practiced by dancers of the Batsheva Dance Company. Considering the body as a means of expression, Embodied Philosophy in Dance deciphers forms of meaning in dance as a medium for perception and realization within the body. In doing so, the book addresses embodied philosophies of mind, hermeneutics, pragmatism, and social theories in order to illuminate the perceptual experience of dancing. It also reveals the interconnections between physical and mental processes of reasoning and explores the nature of physical intelligence.

A critical and creative analysis of the decline of political philosophy in an attempt to understand the nineteenth and twentieth century philosophical and political thinking. Originally published in 1957. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of



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