# Disagreement Politics And Philosophy Jacques Ranciere

“Music is the brute that shows. It is the avowal of materials, And stutters between its clanging of things.” How should one think this musical groove of the poem whose back and forth motion shuffles the material of ordinary language and revives the frozen speech of old chants? This question by renowned French thinker Jacques Rancière is the entry point for his earnest and careful reading of one of France’s most singular and important contemporary poets. For Rancière, Philippe Beck sets himself the task of a poetry after poetry whereby Beck re-writes and transforms the poems of the past, reanimating faded genres, poetizing the prose of popular tales and even commentaries regarding poems. To read and follow this groove traced as such cannot simply be done by way of taking the poems as objects of study. It supposes a dialogue regarding what these poems attempt to do as well as an idea of a poetry which serves as their foundation. This book on Philippe Beck is thus also a book made with him.

The politics of literature is not the same as the politics of writers and their commitments, nor does it concern the way writers represent social structures or political struggles. The expression ?politics of literature? assumes that there is a specific connection between politics as a form of collective practice and literature as a historically determined regime of the art of writing. It implies that literature intervenes in the parceling out of space and time, place and identity, speech and noise, the visible and the invisible, that is the arena of the political. This book seeks to show how the literary revolution shatters the perceptible order that underpinned traditional hierarchies, but also why literary equality foils any bid to place literature in the service of politics or in its place. It tests its hypotheses on certain writers: Flaubert, Tolstoy, Hugo, Mallarmé, Brecht and Borges, to name a few. It also shows the consequences of this for psychoanalytical intepretation, historical narration and philosophical conceptualization.

This work reads a series of texts and journeys across class lines and shows how the image of "the people" functions in them as a point of reference unto which the observer projects a conceptual framework - based on the observer's own circumstances.

"Is there any such thing as political philosophy?" So begins this provocative book by one of the foremost figures in Continental thought. Here, Jacques Ranciere brings a new and highly useful set of terms to the vexed debate about political effectiveness in the face of a new world order. What precisely is at stake in the relationship between "philosophy" and the adjective "political"? In Disagreement, Ranciere explores the apparent contradiction between these terms and reveals the uneasy meaning of their union in the phrase "political philosophy" -- a juncture related to age-old attempts in philosophy to answer Plato's devaluing of politics as a "democratic egalitarian" process. According to Ranciere, the phrase also expresses the paradox of politics itself: the absence of a proper foundation. Politics, he argues, begins when the "demos" (the "excessive" or unrepresented part of society) seeks to disrupt the order of domination and distribution of goods "naturalized" by police and legal institutions. In addition, the notion of "equality" operates as a game of contestation that constantly substitutes litigation for political action and community. This game, Ranciere maintains, operates by a primary logic of "misunderstanding". In turn, political philosophy has always tried to substitute the "politics of truth" for the politics of appearances. Disagreement investigates the various transformations of this regime of "truth" and their effects on practical politics. Ranciere then distinguishes what we mean by "democracy" from the practices of a consensual system in order to unravel the ramifications of the fashionable phrase "the end of politics". His conclusions will be of interest toreaders concerned with political questions from the broadest to the most specific and local.

The Emancipated Spectator

Modern Times

Cinema/Politics/Philosophy

Political Philosophy and Political Action

Chronicles of Consensual Times

On Politics and Aesthetics

Dissensus: On Politics and Aesthetics brings together some of Jacques Rancière's most recent writings on art and politics to show the critical potential of two of his most important concepts: the aesthetics of politics and the politics of aesthetics. In this fascinating collection, Rancière engages in a radical critique of some of his major contemporaries on questions of art and politics: Gilles Deleuze, Antonio Negri, Giorgio Agamben, Alain Badiou and Jacques Derrida. The essays show how Rancière's ideas can be used to analyse contemporary trends in both art and politics, including the events surrounding 9/11, war in the contemporary consensual age, and the ethical turn of aesthetics and politics. Rancière elaborates new directions for the concepts of politics and communism, as well as the notion of what a 'politics of art' might be. This important collection includes several essays that have never previously been published in English, as well as a brand new afterword. Together these essays serve as a superb introduction to the work of one of the world's most influential contemporary thinkers.

In this book, Martin Ebeling discusses how we ought to react to our persistent political disagreement with other citizens. He presents this disagreement as not only a moral problem, but also as an epistemically unsettling phenomenon, as we often have reason to judge our opposition to be as competent as ourselves in judging the political issues at stake. Conciliatory Democracy reflects on the political philosophy of Jean-Jacques Rousseau and claims that advocates of deliberative democracy, which treats political disagreement mainly as a moral problem, should expand their approach. The author promotes Rousseau’s appreciation of disagreement in contemporary political philosophy as a way to encourage conciliation within democracy. Ebeling furthermore draws on public choice theory and empirical research to reintroduce political parties as vital players in the institutional landscape of democracy.

We commonly think of society as made of and by humans, but with the proliferation of machine learning and AI technologies, this is clearly no longer the case. Billions of automated systems tacitly contribute to the social construction of reality by drawing algorithmic distinctions between the visible and the invisible, the relevant and the irrelevant, the likely and the unlikely – on and beyond platforms. Drawing on the work of Pierre Bourdieu, this book develops an original sociology of algorithms as social agents, actively participating in social life. Through a wide range of examples, Massimo Airoldi shows how society shapes algorithmic code, and how this culture in the code guides the practical behaviour of the code in the culture, shaping society in turn. The ‘machine habitus’ is the generative mechanism at work throughout myriads of feedback loops linking humans with artificial social agents, in the context of digital infrastructures and pre-digital social structures. Machine Habitus will be of great interest to students and scholars in sociology, media and cultural studies, science and technology studies and information technology, and to anyone interested in the growing role of algorithms and AI in our social and cultural life.

Even those who take themselves to be breaking from tradition-from the metaphysical tradition of philosophy, from grand narratives, neoliberalism or Eurocentrism-can remain blindly attached to them. Art, Politics and Rancière: Broken Perspectives provides an account of how works of art can, but do not necessarily, interrupt dominant narratives. Inspired by Jacques Rancière, Tina Chanter assumes his work as a starting point. She presents a rigorous and appreciative critique of Rancière's story of aesthetics, paying close attention to gender and race. Along with the relationship between the unconscious and the political, perception is a key theme throughout, used to address questions such as 'How do some things become visible, while other things remain invisible?' 'What does it take for something to be seen, and why do other things elude visibility?' Alongside illuminating discussions of Rancière, Heidegger and Levinas are informed accounts of artists Ingrid Mwangi, Phillip Noyce, Ingrid Pollard, and Gillian Wearing. Outlining the basis of a new political aesthetic, Art, Politics and Rancière develops an original philosophical consideration that is sensitive to race and gender, yet not reducible to these concerns.

Rancière, between Aesthetics and Politics

The Edges of Fiction

Imperatives of Resistance

Politics on the Edges of Liberalism

Creating Equality

**Winner - AERA 2011 Outstanding Book Award Jacques Rancière: Education, Truth, Emancipation demonstrates the importance of Rancière's work for educational theory, and in turn, it shows just how central Rancière's educational thought is to his work in political theory and aesthetics. Charles Bingham and Gert Biesta illustrate brilliantly how philosophy can benefit from Rancière's particular way of thinking about education, and go on to offer their own provocative account of the relationship between education, truth, and emancipation. Including a new essay by Rancière himself, this book is a must-read for scholars of social theory and all who profess to educate.**

**History in our day is still a story, and yet one from which we expect to tell the truth - not just the facts, the names and events of the past, but the invisible order and forces behind them. How can the language of history balance these seemingly contrary tasks - the narrative, the scientific, and the political? This is the question Jacques Ranciere explores in "The names of history", a meditation on the poetics of historical knowledge. In the works of writers from Jules Michelet to Fernand Braudel, Ranciere traces an ongoing revolution in historical study, a movement that challenged, in the practice of language, the opposition of science and literature. By way of a commentary on Erich Auerbach, he shows how fictional narrative intertwines with historical narrative to produce a "truth" that retains mythical elements. The poetics of knowledge Ranciere develops here is an attempt to identify the literary procedures by which historical discourse escapes literature and gives itself the status of a science. His book is also an appreciation of Braudel, whose work in the Annales school greatly advanced this project. Ranciere follows and extends Braudel's discursive production of new agencies of history, which accounts for both the material conditions in which history takes place and the language in which it is written.**

**During May 1968, students and workers in France united in the biggest strike and the largest mass movement in French history. Protesting capitalism, American imperialism, and Gaullism, 9 million people from all walks of life, from shipbuilders to department store clerks, stopped working. The nation was paralyzed—no sector of the workplace was untouched. Yet, just thirty years later, the mainstream image of May '68 in France has become that of a mellow youth revolt, a cultural transformation stripped of its violence and profound sociopolitical implications. Kristin Ross shows how the current official memory of May '68 came to serve a political agenda antithetical to the movement's aspirations. She examines the roles played by sociologists, repentant ex-student leaders, and the mainstream media in giving what was a political event a predominantly cultural and ethical meaning. Recovering the political language of May '68 through the tracts, pamphlets, and documentary film footage of the era, Ross reveals how the original movement, concerned above all with the question of equality, gained a new and counterfeit history, one that erased police violence and the deaths of participants, removed workers from the picture, and eliminated all traces of anti-Americanism, anti-imperialism, and the influences of Algeria and Vietnam. May '68 and Its Afterlives is especially timely given the rise of a new mass political movement opposing global capitalism, from labor strikes and anti-McDonald's protests in France to the demonstrations against the World Trade Organization in Seattle.**

**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 Rancièrean 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.**

**Literature, Critical Theory, and Politics**

**Dis-agreement**

**Jacques Ranciere**

**Disagreement**

**The Aesthetic Unconscious**

**Mots de L'histoire**

**Composed in a series of scenes, Aisthesis-Rancière’s definitive statement on the aesthetic-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—some famous, others forgotten—to ask what becomes art and what comes of it. He shows how a regime of artistic perception and interpretation was constituted and transformed by erasing the specificities of the different arts, as well as the borders that separated them from ordinary experience. This incisive study provides a history of artistic modernity far removed from the conventional postures of modernism.**

**In The Poetics of Political Thinking Davide Panagia focuses on the role that aesthetic sensibilities play in theorists’ evaluations of political arguments. Examining works by thinkers from Thomas Hobbes to Jacques Rancière, Panagia shows how each one invokes aesthetic concepts and devices, such as metaphor, mimesis, imagination, beauty, and the sublime. He argues that it is important to recognize and acknowledge these poetic forms of representation because they provide evaluative standards that theorists use in appraising the value of ideas—ideas about justice, politics, and democratic life. An investigation into the intertwined histories of aesthetic and political accounts of representation—such as Panagia presents here—sheds light on how modes of poetic thinking delimit the questions of unity and diversity that continue to animate contemporary political theory. Panagia not only illuminates the structure of much contemporary political theory but also shows why understanding the poetics of political thinking is vital to contemporary society. Drawing on Gilles Deleuze’s critique of negation and his privileging of paradox as the source of political thought, Panagia suggests that a non-teleological concept of difference might generate insight into pressing questions about foreignness and citizenship. Turning to the liberal/poststructural debate that dominates contemporary political theory, he compares John Rawls’s concept of justice to Rancière’s ideas about political disagreement in order to demonstrate how, despite their differences, both thinkers comprehend aesthetic and moral reasoning as part and parcel of political writing. Considering the writings of William Hazlitt and Jürgen Habermas, he describes how the essay has become the exemplary genre of what is considered rational political argument. The Poetics of Political Thinking is a compelling reappraisal of the role of representation within political thought.**

**With his insightful and wide-ranging theory of recognition, AxelHonneth has decisively reshaped the Frankfurt School tradition ofcritical social theory. Combining insights from philosophy,sociology, psychology, history, political economy, and culturalcritique, Honneth’s work proposes nothing less than anaccount of the moral infrastructure of human sociality and itsrelation to the perils and promise of contemporary sociallife. This book provides an accessible overview of Honneth’s maincontributions across a variety of fields, assessing the strengthsand weaknesses of his thought. Christopher Zurn clearly explainsHonneth’s multi-faceted theory of recognition and itsrelation to diverse topics: individual identity, morality, activistmovements, progress, social pathologies, capitalism, justice,freedom, and critique. In so doing, he places Honneth’stheory in a broad intellectual context, encompassing classic socialtheorists such as Kant, Hegel, Marx, Freud, Dewey, Adorno andHabermas, as well as contemporary trends in social theory andpolitical philosophy. Treating the full range of Honneth’scorpus, including his major new work on social freedom anddemocratic ethical life, this book is the most up-to-date guideavailable. Axel Honneth will be invaluable to students and scholarsworking across the humanities and social sciences, as well asanyone seeking a clear guide to the work of one of the mostinfluential theorists writing today.**

**The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming "aesthetics" from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible. Presented as a set of inter-linked interviews, The Politics of Aesthetics provides the most comprehensive introduction to Rancière's work to date, ranging across the history of art and politics from the Greek polis to the aesthetic revolution of the modern age. Available now in the Bloomsbury Revelations series 10 years after its original publication, The Politics of Aesthetics includes an afterword by Slavoj Zizek, an interview for the English edition, a glossary of technical terms and an extensive bibliography.**

**Dissenting Words**

**Jacques Ranciere: Education, Truth, Emancipation**

**Ranciere Now**

**The Proletarian and His Double**

**Aisthesis**

**The Right to Have Rights**

In 'The Philosopher and the Poor' Jacques Ranci è re meditates on what philosophy has to do with poverty in close readings of major texts of Western thought.

DisagreementPolitics and PhilosophyU of Minnesota Press

Lauded by major contemporary artists and philosophers, Jacques Ranci è re's work returns politics to its central place in understanding art. In The Future of the Image,Jacques Ranci è re develops a fascinating new concept of the image incontemporary art, showing how art and politics have always beenintrinsically intertwined. Covering a range of art movements, filmmakers such as Godard and Bresson, andthinkers such as Foucault, Deleuze, Adorno, Barthes, Lyotard andGreenberg, Ranci è re shows that contemporary theorists of the image aresuffering from religious tendencies. He argues that there is a starkpolitical choice in art: it can either reinforce a radical democracy,or create a new reactionary mysticism. For Ranci è re there is never apure art: the aesthetic revolution must always embrace egalitarianideals.

Jacques Ranci è re’s work is increasingly central to several debates across the humanities. Distributions of the Sensible confronts a question at the heart of his thought: How should we conceive the relationship between the “politics of aesthetics” and the “aesthetics of politics”? Specifically, the book explores the implications of Ranci è re’s rethinking of the relationship of aesthetic to political democracy from a wide range of critical perspectives. Distributions of the Sensible contains original essays by leading scholars on topics such as Ranci è re’s relation to political theory, critical theory, philosophical aesthetics, and film. The book concludes with a new essay by Ranci è re himself that reconsiders the practice of theory between aesthetics and politics.

Broken Perceptions

Axel Honneth

Machine Habitus

From Deliberation Toward a New Politics of Disagreement

May '68 and Its Afterlives

Distributions of the Sensible

What distinguishes fiction from ordinary experience is not a lack of reality but a surfeit of rationality  this was the thesis of Aristotle s Poetics. The rationality of fiction is that appearances are inverted. Fiction overturns the ordinary course of events that occur one after the other, aiming to show how the unexpected arises, happiness transforms into unhappiness and ignorance into knowledge. In the modern age, argues Rancière, this fictional rationality was developed in new ways. The social sciences extended the model of causal linkage to all spheres of human action, seeking to show us how causes produce their effects by inverting appearances and expectations. Literature took the opposite path. Instead of democratizing fictional rationality to include all human activity in the world of rational knowledge, it destroyed its principles by abolishing the limits that circumscribed a reality peculiar to fiction. It aligned itself with the rhythms of everyday life and plumbed the power of the random moment into which an entire life is condensed. In the avowed fictions of literature as well as in the unavowed fictions of politics, social science or journalism, the central question is the same: how to construct the perceptible forms of a shared world. From Stendhal to João Guimarães Rosa and from Marx to Sebald, via Balzac, Poe, Maupassant, Proust, Rilke, Conrad, Auerbach, Faulkner and some others, this book explores these constructions and sheds new light on the constitutive movement of modern fiction, the movement that shifted its centre of gravity from its traditional core toward those edges in which fiction gets confronted with its possible revocation.

These essays from the 1970s mark the inception of the distinctive project that Jacques Rancière has pursued across forty years, with four interwoven themes: the study of working-class identity, of its philosophical interpretation, of heretical knowledge and of the relationship between work and leisure. For the short-lived journal Les Révoltes Logiques, Rancière wrote on subjects ranging across a hundred years, from the California Gold Rush to trade-union collaboration with fascism, from early feminism to the dictatorship of the proletariat, from the respectability of the Paris Exposition to the disrespectable carousing outside the Paris gates. Rancière characteristically combines telling historical detail with deep insight into the development of the popular mind. In a new preface, he explains why such rude words as people, factory, proletarians and revolution still need to be spoken.

Although relatively unknown a decade ago, the work of Jacques Ranciere is fast becoming a central reference in the humanities and social sciences. His thinking brings a fresh, innovative approach to many fields, notably the study of work, education, politics, literature, film, art, as well as philosophy. This is the first, full-length introduction to Ranciere's work and covers the full range of his contribution to contemporary thought, presenting in clear, succinct chapters the key concepts Ranciere has developed in his writings over the last forty years. Students new to Ranciere will find this work accessible and comprehensive, an ideal introduction to this major thinker. For readers already familiar with Ranciere, the in-depth analysis of each key concept, written by leading scholars, should provide an ideal reference.

Looks at the connections between practices of resistance and political theory.

Key Concepts

Politics of Literature

Interviews with Jacques Rancière

Temporality in Art and Politics

Short Voyages to the Land of the People

The Political Thought of Jacques Rancière

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

In this fascinating collection, Jacques Ranciere, one of the world's most important and influential living philosophers, explores the nature of consensus in contemporary politics. Consensus does not mean peace. Instead it refers to a map of operations of war, of a topography of the visible, of what is possible and what can be thought, in which war and peace live side-by-side. Lying at the heart of these consensual times are new forms of racism and ethnic cleansing, humanitarian wars and wars against terror. Consensus also implies using time in a way that sees in it a thousand devious turns. This is evident in the incessant diagnoses of the present and of amnesiac politics, in the farewells to the past, the commemorations, and the calls to remember. But all these twists and turns tend toward the same goal: to show that there is only one reality to which we are obliged to consent. What stands in the way of this undertaking is politics. These chronicles aim to re-open that space wherein politics once more becomes thinkable.

From Almanac of Fall (1984) to The Turin Horse (2011), renowned Hungarian filmmaker Béla Tarr has followed the collapse of the communist promise. The “time after” is not the uniform and morose time of those who no longer believe in anything. It is the time when we are less interested in histories and their successes or failures than we are in the delicate fabric of time from which they are carved. It is the time of pure material events against which belief will be measured for as long as life will sustain it.

Jacques Rancière has continually unsettled political discourse, particularly through his questioning of aesthetic "distributions of the sensible," which configure the limits of what can be seen and said. Widely recognized as a seminal work in Rancière's corpus, the translation of which is long overdue, Mute Speech is an intellectual tour de force proposing a new framework for thinking about the history of art and literature. Rancière argues that our current notion of "literature" is a relatively recent creation, having first appeared in the wake of the French Revolution and with the rise of Romanticism. In its rejection of the system of representational hierarchies that had constituted belles-letters, "literature" is founded upon a radical equivalence in which all things are possible expressions of the life of a people. With an analysis reaching back to Plato, Aristotle, the German Romantics, Vico, and Cervantes and concluding with brilliant readings of Flaubert, Mallarmé, and Proust, Rancière demonstrates the uncontrollable democratic impulse lying at the heart of literature's still-vital capacity for reinvention.

Ranciere and Law

Five Lessons in Intellectual Emancipation

Toward a Sociology of Algorithms

Politics and Philosophy

Philosophy and Real Politics

Dissensus

This concise, insightful study explores the sources and impact of one of the early republic's most influential minds. An Englishman by birth, an American by choice and necessity, Thomas Paine advocated ideas about rights, equality, democracy, and liberty that were far advanced beyond those of his American compatriots. His seminal works, Common Sense and the Rights of Man, were rallying cries for the American and French Revolutions. More than any other eighteenth-century political writer and activist, Paine defies easy categorization. A man of contrasts and contradictions, Paine was as much a believer in the power of reason as he was in a benevolent deity. He was at once liberal and conservative, a Quaker who was not a pacifist, and an inherently gifted writer who was convinced he was always right. Jack Fruchtman Jr. analyzes Paine's radical thought both in the context of his time and as a blueprint for the future development of republican government. His systematic approach identifies the themes of signal importance to Paine's political thought, demonstrating especially how crucial religion and God were to the development and expression of his political ideals.

An innovative exploration of ways of thinking and doing politics that challenge liberal assumptions.'Politics on the edges of liberalism' refers to a grey zone where phenomena such as difference, populism, revolution and agitation turn the distinction between the inside and the outside of liberalism into a matter of dispute.Each chapter takes on one of these ideas, discussing the intellectual background animating the politics of the culture wars and its celebration of particularism over the universalism of classical liberal thought. Populism becomes a spectral recurrence rather than an outside of democracy. Agitation reappaers in emancipatory politics, and the idea of revolution is thought through outside the Jacobin view of insurrection, overthrow and total re-foundation.This is truly interdisciplinary inquiry at the cutting edge of contemporary debates in politics, critical theory, philosophy and sociology. The author draws from an impressive range of thinkers such as Kant, Benjamin, Derrida, Freu

The critique of modernist ideology from France's leading radical theorist In this book Jacques Rancière radicalises his critique of modernism and its postmodern appendix. He contrasts their unilinear and exclusive time with the interweaving of temporalities at play in modern processes of emancipation and artistic revolutions, showing how this plurality itself refers to the double dimension of time. Time is more than a line drawn from the past to the future. It is a form of life, marked by the ancient hierarchy between those who have time and those who do not. This hierarchy, continued in the Marxist notion of the vanguard and nakedly exhibited in Clement Greenberg's modernism, still governs a present which clings to the fable of historical necessity and its experts. In opposition to this, Rancière shows how the break with the hierarchical conception of time, formulated by Emerson in his vision of the new poet, implies a completely different idea of the modern. He sees the fulfilment of this in the two arts of movement, cinema and dance, which at the beginning of the twentieth century abolished the opposition between free and mechanical people, at the price of exposing the rift between the revolution of artists and that of strategists.

Dissenting Words is a lively and engaging collection of interviews that span the length of Jacques Rancière's trajectory, from the critique of Althusserian Marxism and the work on proletarian thinking in the nineteenth century to the more recent reflections on politics and aesthetics. Across these pages, Rancière discusses the figures, concepts and arguments he has introduced to the theoretical landscape over the past forty years, the themes and concerns that have animated his thinking, the positions he has defended and the wide range of objects and discourses that have attracted his attention and through which his thought has unfolded: history, pedagogy, literature, art, cinema. But more than reflecting on the continuities, turns, ruptures and deviations in his thought, Rancière recasts his work in a different discursive register. And the pleasure we experience in reading these interviews – with their asides, displacements and reconstructions – stems from the way Rancière transforms the voice of the thinker commenting on his texts and elucidating his concepts into another, and equally rich, manifestation of his thought.

Recognition or Disagreement

The Ignorant Schoolmaster

Difference, Populism, Revolution, Agitation

Mute Speech

The Poetics of Political Thinking

Art, Politics and Rancière

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

The French philosopher Jacques Rancière is well known across the world for his groundbreaking contributions to aesthetic and political theory and for his radical rethinking of the question of equality. This much-needed new collection situates Rancière's thought in a range of practical and theoretical contexts. These specially commissioned essays cover the complete history of Rancière's work and reflect its interdisciplinary reach. They span his early historical research of the 1960s and '70s, his celebrated critique of pedagogy and his later political theory of dissensus and disagreement, as well as his ongoing analysis of literature and 'the aesthetic regime of art'. Rancière's resistance to psychoanalytic thinking is also explored, as are his most recent publications on film and film theory. Contributors include Tom Conley, Carolyn Steedman, Geneviève Fraisse, Jean-Luc Nancy, Jeremy Lane, and many more. The book also includes a brand new interview with Rancière, reflecting on his intellectual project and developing new lines of thought from his latest major work, Aisthesis. Rancière Now will be essential reading for students and scholars across the humanities and social sciences; it will stimulate and inspire discussion of Rancière ' s work for years to come.

Is it citizenship of a state or status as a human being that confers human rights on a person? If a person is stateless, how, and in what way, do human rights still apply to them? This book addresses these questions in the context of international human rights law and the notion of the 'right to have rights'.

Many contemporary political thinkers are gripped by the belief that their task is to develop an ideal theory of rights or justice for guiding and judging political actions. This book argues that philosophers should first try to understand why real political actors behave as they actually do.

Staging the People

The Groove of the Poem

The Political Philosophy of Thomas Paine

Béla Tarr, the Time After

The Politics of Aesthetics

A Critical Encounter on the Politics of Freedom, Equality, and Identity

Almost fifty years ago, Jean-Louis Comolli and Jean Narboni published the manifesto “Cinema/Ideology/Criticism,” helping to set the agenda for a generation of film theory that used cinema as a means of critiquing capitalist ideology. In recent decades, film studies has moved away from politicized theory, abandoning the productive ways in which theory understands the relationship between cinema, politics, and art. In Cinema/Politics/Philosophy, Nico Baumbach revisits the much-maligned tradition of seventies film theory to reconsider: What does it mean to call cinema political? In this concise and provocative book, Baumbach argues that we need a new philosophical approach that sees cinema as both a mode of thought and a form of politics. Through close readings of the writings on cinema by the contemporary continental philosophers Jacques Rancière, Alain Badiou, and Giorgio Agamben, he asks us to rethink both the legacy of ideology critique and Deleuzian film-philosophy. He explores how cinema can condition philosophy through its own means, challenging received ideas about what is seeable, sayable, and doable. Cinema/Politics/Philosophy offers fundamental new ways to think about cinema as thought, art, and politics.

This book examines the political perspective of French thinker and historian Jacques Ranci&ère. Ranci&ère argues that a democratic politics emerges out of people&’s acting under the presupposition of their own equality with those better situated in the social hierarchy. Todd May examines and extends this presupposition, offering a normative framework for understanding it, placing it in the current political context, and showing how it challenges traditional political philosophy and opens up neglected political paths. He demonstrates that the presupposition of equality orients political action around those who act on their own behalf&—and those who act in solidarity with them&—rather than, as with the political theories of John Rawls, Robert Nozick, and Amartya Sen, those who distribute the social goods. As May argues, Ranci&ère&’s view offers both hope and perspective for those who seek to think about and engage in progressive political action.

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?

Axel Honneth is best known for his critique of modern society centered on a concept of recognition. Jacques Rancière has advanced an influential theory of modern politics based on disagreement. Underpinning their thought is a concern for the logics of exclusion and domination that structure contemporary societies. In a rare dialogue, these two philosophers explore the affinities and tensions between their perspectives to provoke new ideas for social and political change. Honneth sees modern society as a field in which the logic of recognition provides individuals with increasing possibilities for freedom and is a constant catalyst for transformation. Rancière sees the social as a policing order and the political as a force that must radically assert equality. Honneth claims Rancière's conception of the political lies outside of actual historical societies and involves a problematic desire for egalitarianism. Rancière argues that Honneth's theory of recognition relies on an overly substantial conception of identity and subjectivity. While impassioned, their exchange seeks to advance critical theory's political project by reconciling the rift between German and French post-Marxist traditions and proposing new frameworks for justice.

Scenes from the Aesthetic Regime of Art

The Philosopher and His Poor

Reading Philippe Beck

Conciliatory Democracy

The Future of the Image

Citizenship, Humanity, and International Law