German radicals of the 1960s announced the death of literature. For them, literature both past and present, as well as conventional discussions of literary issues, had lost its meaning. In *The Institution of Criticism*, Peter Uwe Hohendahl explores the implications of this crisis from a Marxist perspective and attempts to define the tasks and responsibilities of criticism in advanced capitalist societies. Hohendahl takes a close look at the social history of literary criticism in Germany since the eighteenth century. Drawing on the tradition of the Frankfurt School and on Jürgen Habermas’s concept of the public sphere, Hohendahl sheds light on some of the important political and social forces that shape literature and culture. The *Institution of Criticism* is made up of seven essays originally published in German and a long theoretical introduction written by the author with English-language readers in mind. This book conveys the rich possibilities of the German perspective for those who employ American and French critical techniques and for students of contemporary critical theory.

*The Crisis of Parliamentary Democracy* offers a powerful criticism of the inconsistencies of representative democracy. Described both as "the Hobbes of our age" and as "the philosophical godfather of Nazism," Carl Schmitt was a brilliant and controversial political theorist whose doctrine of political leadership and critique of liberal democratic ideals distinguish him as one of the most original contributors to modern political theory. The *Crisis of Parliamentary Democracy* offers a powerful criticism of the inconsistencies of representative democracy. First published in 1923, it has often been viewed as an attempt to destroy parliamentarism; in fact, it was Schmitt's attempt to defend the Weimar constitution. The introduction to this new translation places the book in proper historical context and provides a useful guide to several aspects of Weimar political culture. The *Crisis of Parliamentary Democracy* is included in the series Studies in Contemporary German Social Thought, edited by Thomas McCarthy.

Written by one of the world’s leading theorists in ecocriticism, this manifesto provides a critical summary of the ecocritical movement from its roots in the 1970s through to its diversification and proliferation today. Takes account of different ecocritical positions and directions. Describes major tensions within ecocriticism and addresses major criticisms of the movement. Looks to the future of ecocriticism, proposing that discourses of the environment should become a permanent part of literary and cultural studies.

The New York Times film critic shows why we need criticism now more than ever. Few could explain, let alone seek out, a career in criticism. Yet what A.O. Scott shows in *Better Living Through Criticism* is that we are, in fact, all critics: because critical thinking informs almost every aspect of artistic creation, of civil action, of interpersonal life. With penetrating insight and warm humor, Scott shows that while individual critics—himself included—can make mistakes and find flaws where they shouldn't, criticism as a discipline is one of the noblest, most creative, and urgent activities of modern
existence. Using his own film criticism as a starting point—everything from his infamous dismissal of the international blockbuster The Avengers to his intense affection for Pixar's animated Ratatouille—Scott expands outward, easily guiding readers through the complexities of Rilke and Shelley, the origins of Chuck Berry and the Rolling Stones, the power of Marina Abramovich and 'Ode on a Grecian Urn.' Drawing on the long tradition of criticism from Aristotle to Susan Sontag, Scott shows that real criticism was and always will be the breath of fresh air that allows true creativity to thrive. "The time for criticism is always now," Scott explains, "because the imperative to think clearly, to insist on the necessary balance of reason and passion, never goes away." Contemporary deep-reaching changes—whether in financial or real economy, in Europe’s political conditions, in the context of scientific theories, in the field of global (environmental) security, or gender relations—are also a challenge to philosophy. The volume comprises cutting-edge scholarly articles from renowned philosophers with various geographical backgrounds and from different philosophical strands. Next to investigating general questions as to the relation of philosophy and critique (What is philosophical critique and which philosophical concepts of critique are of importance today? Where do we need it most? Where are its limits?), the articles focus on issues like theories of democracy and modes of election; the roles of emotions in the political realm; challenges from a widespread discontent in society to politics and science; changes to social identities and different theoretical approaches to social identity formation. The book is indispensable for all who are interested in what contemporary philosophy has to say on crucial issues of our time.Electronic Inspection Copy available for instructors here Providing a much-needed critique of Corporate Social Responsibility (CSR) practice and scholarship, this book seeks to redress CSR advocacy, from a political and critical perspective. A strident approach backed up by extensive use of case studies presents the argument that most CSR-related activity aims to gain legitimacy from consumers and employees, and therefore furthers the exploitative and colonizing agenda of the corporation. By examining CSR in the context of the political economy of late capitalism, the book puts the emphasis back on the fact that most large corporations are fundamentally driven by profit maximization, making CSR initiatives merely another means to this end. Rather than undermining or challenging unsustainable corporate practices CSR is exposed as an ideological practice that actually upholds the prominence of such practices. As CSR gathers momentum in management practice and scholarship, students in the fields of CSR, business ethics, and strategy, will find this text a useful companion to counter received wisdom in this area."This book is a statement of my views on a number of problems in literary theory and contemporary criticism. But it is also—as any theoretical study must be—a progress report, a record of inquiry that has not yet concluded. In a sense, a book on "theory" cannot really end. At a certain point, work on it ceases, even though one continues to think critically and skeptically about the problems—and the solutions—that the book contains." -- Preface. p. xi.D.N. Rodowick offers a critical analysis of the development of film theory since 1968. He shows how debates concerning the literary principles of modernism—semiotics, structuralism, psychoanalysis, Marxism, and feminism—have transformed our understanding of cinematic meaning. Rodowick explores the literary paradigms established in France during the late 1960s and traces their influence on the work of diverse filmmaker/theorists including Jean-Luc Godard, Peter Gidal, Laura Mulvey, and Peter Wollen. By exploring the "new French feminisms" of Irigaray and Kristeva, he investigates the relation of political modernism to psychoanalysis and theories of sexual difference. In a new introduction written especially for this edition, Rodowick considers the continuing legacy of this theoretical tradition in relation to the emergence of cultural studies approaches to film.The authors examine how reading, writing, and criticism can address the urgent issues faced by architecture as it is practiced, taught, and studied today. The publication is drawn from an international public symposium organized in the spring of 2017 by the Department of Architecture at the University of Hong Kong. The Crisis of Meaning was first published in 1995. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press
editions. Pick up any newspaper and it is clear that the United States is facing a democratic crisis. Recent culture wars and debates about political correctness and culture have illustrated how conventional definitions of citizenship and national identity have been thrown into question. Investigating what he views as an inseparable link between culture and politics, David Trend analyzes how notions of patriotism, citizenship, community, and family are communicated within specific public and private institutions. He extends the meaning and purpose of pedagogy as a cultural practice outside the classroom, focusing on political activism in education, the mass media, and the art world. The Crisis of Meaning supplies a crucial theoretical understanding of the ways in which the pedagogical and political intersect at a variety of cultural sites, as it points us toward a "democratic" process of national identity formation. It is indispensable reading for anyone interested in the connections between education and politics. David Trend is executive director of the Center for Social Research and Education in San Francisco and also executive editor of the Socialist Review. He is the author of Cultural Pedagogy: Art/Education/Politics (1992). This book offers innovative readings of the motif of crisis as explored by twentieth- and twenty-first-century novelists, spanning personal and identity crisis, interpersonal relationships and family ties, and threats on a global scale. #1 NEW YORK TIMES BEST SELLER • In this urgent, authoritative book, Bill Gates sets out a wide-ranging, practical—and accessible—plan for how the world can get to zero greenhouse gas emissions in time to avoid a climate catastrophe. Bill Gates has spent a decade investigating the causes and effects of climate change. With the help of experts in the fields of physics, chemistry, biology, engineering, political science, and finance, he has focused on what must be done in order to stop the planet's slide to certain environmental disaster. In this book, he not only explains why we need to work toward net-zero emissions of greenhouse gases, but also details what we need to do to achieve this profoundly important goal. He gives us a clear-eyed description of the challenges we face. Drawing on his understanding of innovation and what it takes to get new ideas into the market, he describes the areas in which technology is already helping to reduce emissions, where and how the current technology can be made to function more effectively, where breakthrough technologies are needed, and who is working on these essential innovations. Finally, he lays out a concrete, practical plan for achieving the goal of zero emissions—suggesting not only policies that governments should adopt, but what we as individuals can do to keep our government, our employers, and ourselves accountable in this crucial enterprise. As Bill Gates makes clear, achieving zero emissions will not be simple or easy to do, but if we follow the plan he sets out here, it is a goal firmly within our reach. At a time where there are repeated claims of the impending demise of art criticism, The Ends of Art Criticism seeks to dispel these myths by arguing that the lack of a single dominant voice in criticism is not, as some believe, a weakness, but a strength, allowing previously marginalised voices and new global and political perspectives to come to the fore. An essential book for anyone interested in contemporary art criticism, The Ends of Art Criticism benefits from an author whose 30 years of experience as editor of Art Monthly magazine allows her to offer opinionated and thought-provoking insight into the many questions and debates surrounding current critical writing on art, including the relationship between artists and critics, the academicisation of critical discourse, and the relationship between art history and criticism. More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, Orientalism remains one of the most important books written about our divided world. Critique and Crisis established Reinhart Koselleck's reputation as the most important German intellectual historian of the postwar period. This first English translation of Koselleck's tour de force demonstrates a chronological breadth, a philosophical depth, and an
originality which are hardly equalled in any scholarly domain. It is a history of the Enlightenment in miniature, fundamental to our understanding of that period and its consequences. Like Tocqueville, Koselleck views Enlightenment intellectuals as an uprooted, unrealistic group of onlookers who sowed the seeds of the modern political tensions that first flowered in the French Revolution. He argues that it was the split that developed between state and society during the Enlightenment that fostered the emergence of this intellectual elite divorced from the realities of politics. Koselleck describes how this disjunction between political authority proper and its subjects led to private spheres that later became centers of moral authority and, eventually, models for political society that took little or no notice of the constraints under which politicians must inevitably work. In this way progressive bourgeois philosophy, which seemed to offer the promise of a unified and peaceful world, in fact produced just the opposite. The book provides a wealth of examples drawn from all of Europe to illustrate the still relevant message that we evade the constraints and the necessities of the political realm at our own risk. Critique and Crisis is included in the series Studies in Contemporary German Social Thought, edited by Thomas McCarthy. Art criticism was once passionate, polemical and judgmental: now critics are more often interested in ambiguity, neutrality, and nuanced description. And while art criticism is ubiquitous in newspapers, magazines, and exhibition brochures, it is also virtually absent from academic writing. Here, James Elkins surveys the last fifty years of art criticism, proposing some interesting explanations for these startling changes. This book analyses the work of writers, journalists, and academic critics producing work during and since the end of the Algerian Civil War, arguing that literature—and ideas we have about it—can restrain our understanding of the world at a time of conflict and further entrench the polarized discourses that lead to the conflict in the first place. WINNER OF THE LIONEL GELBER PRIZE A NEW YORK TIMES NOTABLE BOOK OF 2018 ONE OF THE ECONOMIST'S BOOKS OF THE YEAR A NEW YORK TIMES CRITICS' TOP BOOK "An intelligent explanation of the mechanisms that produced the crisis and the response to it. One of the great strengths of Tooze's book is to demonstrate the deeply intertwined nature of the European and American financial systems." --The New York Times Book Review From the prizewinning economic historian and author of Shutdown and The Deluge, an eye-opening reinterpretation of the 2008 economic crisis (and its ten-year aftermath) as a global event that directly led to the shockwaves being felt around the world today. We live in a world where dramatic shifts in the domestic and global economy command the headlines, from rollbacks in US banking regulations to tariffs that may ignite international trade wars. But current events have deep roots, and the key to navigating today's roiling policies lies in the events that started it all—the 2008 economic crisis and its aftermath. Despite initial attempts to downplay the crisis as a local incident, what happened on Wall Street beginning in 2008 was, in fact, a dramatic caesura of global significance that spiraled around the world, from the financial markets of the UK and Europe to the factories and dockyards of Asia, the Middle East, and Latin America, forcing a rearrangement of global governance. With a historian's eye for detail, connection, and consequence, Adam Tooze brings the story right up to today's negotiations, actions, and threats—a much-needed perspective on a global catastrophe and its long-term consequences. In the 1930s and '40s, LA became a cultural sanctuary for a distinguished group of German artists and intellectuals—including Thomas Mann, Theodor W. Adorno, Bertolt Brecht, Fritz Lang, and Arnold Schoenberg—who were fleeing Nazi Germany. This book is the first to examine their work and lives. The bestselling author of No Logo shows how the global "free market" has exploited crises and shock for three decades, from Chile to Iraq. In her groundbreaking reporting, Naomi Klein introduced the term "disaster capitalism." Whether covering Baghdad after the U.S. occupation, Sri Lanka in the wake of the tsunami, or New Orleans post-Katrina, she witnessed something remarkably similar. People still reeling from catastrophe were being hit again, this time with economic "shock treatment," losing their land and homes to rapid-fire corporate makeovers. The Shock Doctrine retells the story of the most dominant ideology of our time, Milton Friedman's free market economic revolution. In contrast to the popular myth of this movement's peaceful global victory, Klein shows how it
has exploited moments of shock and extreme violence in order to implement its economic policies in so many parts of the world from Latin America and Eastern Europe to South Africa, Russia, and Iraq. At the core of disaster capitalism is the use of cataclysmic events to advance radical privatization combined with the privatization of the disaster response itself. Klein argues that by capitalizing on crises, created by nature or war, the disaster capitalism complex now exists as a booming new economy, and is the violent culmination of a radical economic project that has been incubating for fifty years. This collection of essays on the nature of art critics' authority and responsibilities addresses questions such as whether some art is beyond criticism, and how critics can bridge the gap between the art community and the general public. A New York Times Book Review Editors' Choice "[George Packer's] account of America’s decline into destructive tribalism is always illuminating and often dazzling." —William Galston, The Washington Post

Acclaimed National Book Award-winning author George Packer diagnoses America’s descent into a failed state, and envisions a path toward overcoming our injustices, paralyses, and divides. In the year 2020, Americans suffered one rude blow after another to their health, livelihoods, and collective self-esteem. A ruthless pandemic, an inept and malign government response, polarizing protests, and an election marred by conspiracy theories left many citizens in despair about their country and its democratic experiment. With pitiless precision, the year exposed the nation’s underlying conditions—discredited elites, weakened institutions, blatant inequalities—and how difficult they are to remedy. In Last Best Hope, George Packer traces the shocks back to their sources. He explores the four narratives that now dominate American life: Free America, which imagines a nation of separate individuals and serves the interests of corporations and the wealthy; Smart America, the world view of Silicon Valley and the professional elite; Real America, the white Christian nationalism of the heartland; and Just America, which sees citizens as members of identity groups that inflict or suffer oppression. In lively and biting prose, Packer shows that none of these narratives can sustain a democracy. To point a more hopeful way forward, he looks for a common American identity and finds it in the passion for equality—the “hidden code”—that Americans of diverse persuasions have held for centuries. Today, we are challenged again to fight for equality and renew what Alexis de Tocqueville called “the art” of self-government. In its strong voice and trenchant analysis, Last Best Hope is an essential contribution to the literature of national renewal.

Tobin Siebers asserts that literary criticism is essentially a form of ethics. The Ethics of Criticism investigates the moral character of contemporary literary theory, assessing a wide range of theoretical approaches in terms of both the ethical presuppositions underlying the critical claims and the attitudes fostered by the approaches. Building on analyses of the moral legacies of Plato, Kant, Nietzsche, and Freud, Siebers identifies the various fronts on which the concerns of critical theory impinge on those of ethics. Film criticism is in crisis. Dwelling on the many film journalists made redundant at newspapers, magazines, and other 'old media' in past years, commentators have voiced existential questions about the purpose and worth of the profession in the age of WordPress blogospheres and proclaimed the 'death of the critic'. Bemoaning the current anarchy of internet amateurs and the lack of authoritative critics, many journalists and academics claim that in the digital age, cultural commentary has become dumbed down and fragmented into niche markets. Mattias Freu, arguing against these claims, examines the history of film critical discourse in France, Germany, the United Kingdom, and the United States. He demonstrates that since its origins, film criticism has always found itself in crisis: the need to show critical authority and the anxieties over challenges to that authority have been longstanding concerns. At the beginning of the 21st century film criticism was described as in crisis. The decline of print journalism, a series of lay-offs of prominent critics, and the rise of "amateur" reviewing online spurred a conversation about the decline, even death, of film criticism. This discourse flourished in part because film criticism has been little examined in scholarship to date. This book takes a deeper look at film criticism by focusing on its institutional contours. This is achieved through a combination of archival research and interviews with prominent film critics and stakeholders, including Adrian Martin (LOLA), Stephanie Zacharek (Time), Peter...
Bart (Variety), and Andrew Sarris (The Village Voice). Film Criticism as a Cultural Institution first examines the contemporary crisis conversation surrounding film criticism, comparing this to historical precedents. It then provides what today’s crisis conversation does not: an account of film criticism’s institutional formations. Using primarily U.S. and Australian case studies based on interviews, observation and archival research—as well as accounts from other national schools—the book maps contemporary film criticism. Across various sites, such as publications or online spaces, and organisations, such as film critics circles, it elucidates film criticism’s institutional practices, tasks, comportments, and personae. Looking at the history of conversations about film criticism shows us that "crisis" has always been a leitmotif. While acknowledging the considerable changes and challenges that film criticism faces today, this book situates these within an historical context and proposes an institutional framework that allows us to move beyond crisis discourse. Looking at film criticism in this way allows us to see that the very question of what counts as film criticism is continually contested within an institutional ecology made up of distinctive critical comportments addressed to distinctive audiences. A compelling intellectual and literary history of midcentury America In a midcentury American cultural episode forgotten today, intellectuals of all schools shared a belief that human nature was under threat. The immediate result was a glut of dense, abstract books on the "nature of man." But the dawning "age of the crisis of man," as Mark Greif calls it, was far more than a historical curiosity. In this ambitious intellectual and literary history, Greif recovers this lost line of thought to show how it influenced society, politics, and culture before, during, and long after World War II. During the 1930s and 1940s, fears of the barbarization of humanity energized New York intellectuals, Chicago protoconservatives, European Jewish émigrés, and native-born bohemians to seek "re-enlightenment," a new philosophical account of human nature and history. After the war this effort diffused, leading to a rebirth of modern human rights and a new power for the literary arts. Critics' predictions of a "death of the novel" challenged writers to invest bloodless questions of human nature with flesh and detail. Hemingway, Faulkner, and Richard Wright wrote flawed novels of abstract man. Succeeding them, Ralph Ellison, Saul Bellow, Flannery O'Connor, and Thomas Pynchon constituted a new guard who tested philosophical questions against social realities—race, religious faith, and the rise of technology—that kept difference and diversity alive. By the 1960s, the idea of "universal man" gave way to moral anti-humanism, as new sensibilities and social movements transformed what had come before. Greif's reframing of a foundational debate takes us beyond old antagonisms into a new future, and gives a prehistory to the fractures of our own era. The etymological affinity between 'criticism' and 'crisis' has never been more resonant than it is today, when social life is increasingly understood as defined by a succession of overlapping global crises: financial and economic crises; environmental crises; geopolitical crises; terrorist crises; public health crises. But what is the role of literary and cultural criticism in conceptualizing this atmosphere of perpetual crisis? If, as Paul de Man maintained, criticism necessarily exists in a state of crisis, in what ways is this condition intensified at a time when the social formations within which criticism operates and the cultural artefacts that it takes as its objects are themselves pervaded by actual and imagined states of emergency? This book, the first sustained response to these questions, demonstrates the capacity of critical thought, working in dialogue with key narrative texts, to provide penetrating insights into a contemporary landscape of global, manufactured risk. Written by an international team of specialist scholars, the essays in the collection draw on a wide variety of contemporary theoretical, fictional, and cinematic sources, ranging from Giorgio Agamben, Jacques Derrida, and Fredric Jameson to Cormac McCarthy, Ian McEwan, and Lauren Beukes to Ghost and the James Bond and National Treasure series. Appearing in the midst of a phase of extraordinary turbulence in the fabric of our interconnected and interdependent world, the book makes a landmark intervention in debates concerning the cultural ramifications of globalization. This landmark collection of essays demonstrates the capacity of literary and cultural criticism, working in dialogue with contemporary narrative texts, to provide penetrating insights into a public sphere defined by a succession of overlapping global crises.
Critical philosophy has always challenged the division between theory and practice. At its best, it aims to turn contemplation into emancipation, seeking to transform society in pursuit of equality, autonomy, and human flourishing. Yet today’s critical theory often seems to engage only in critique. These times of crisis demand more. Bernard E. Harcourt challenges us to move beyond decades of philosophical detours and to harness critical thought to the need for action. In a time of increasing awareness of economic and social inequality, Harcourt calls on us to make society more equal and just. Only critical theory can guide us toward a more self-reflexive pursuit of justice. Charting a vision for political action and social transformation, Harcourt argues that instead of posing the question, “What is to be done?” we must now turn it back onto ourselves and ask, and answer, “What more am I to do?” Critique and Praxis advocates for a new path forward that constantly challenges each and every one of us to ask what more we can do to realize a society based on equality and justice. Joining his decades of activism, social-justice litigation, and political engagement with his years of critical theory and philosophical work, Harcourt has written a magnum opus. Feminist critics place a premium on the “real” stories told by the victimized and the oppressed. Haunting Violations offers a corrective to such uncritical acceptance of the “real” in confessional, testimonial, and ethnographic narratives. Through close readings of a wide variety of texts, contributors argue that depictions of the “real” are inherently performative, crafted within the limits and in the interests of specific personal, political, or social projects. Haunting Violations explores the inseparability of discourse and politics in quasi-autobiographical works such as I, Rigoberta Menchú and When Heaven and Earth Changed Places. Contributors consider how the Sri Lankan Mother’s Front movement exploits the sanctity of the maternal and how multiple political purposes on both sides bleed through government “documentary” photographs of Japanese-American concentration camp internees. This volume also investigates how South Asian feminists use the authority of their personal experience to critique the film Mississippi Masala and how realist narratives, such as Janet Campbell Hale’s autobiographical Bloodlines, Margie Strosser’s documentary film Rape Stories, and Shekur Kapur’s film Bandit Queen, reexamine how assumptions about power and trauma are embedded in the promise of the real. Since the global turn to neoliberalism in the 1970s, movements in literary studies have been diagnostic rather than interventionist: scholars have developed techniques for analyzing culture but have retreated from attempts to transform it. For Joseph North, a genuinely interventionist criticism is a central task facing scholars on the Left today.

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