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This follow-up volume to our book *The Age of the World Target* collects interconnected entangled essays of literary and cultural theorist Rey Chow. The essays take up ideas of violence, capture, identification, temporality, sacrifice, and victimhood, engaging with theorists from Derrida and Deleuze to Agamben and Rancière.

Leadership, innovation, diversity, inclusiveness, sharing, accountability—such is the resounding administrative refrain we keep hearing in the contemporary Western university. What kinds of benefits does this refrain generate? For whom? What discursive incitements undergird such benefits? Although there are innumerable discussions of Michel Foucault in the English-speaking academy, seldom is his work used systematically to unravel the dead ends and potentialities of humanistic inquiry as embedded in these simple but dynamic questions. Rey Chow takes up this challenge by articulating the plight of the humanities in the age of global finance and neoliberal mores through a resharpened focus on Foucault's concept "outside." This general discussion is followed by a series of micro-arguments about several loosely linked topics: the biopolitics of literary study, visibilities and invisibilities, race and racism, sound/voice/listening, and confession and self-entrepreneurship. Against what she polemicizes as the moralistic-entrepreneurial norming of knowledge production, Chow foregrounds a nonutilitarian approach, stressing anew the intellectual and pedagogical objectives fundamental to humanistic inquiry: How to process, analyze, and evaluate different types of texts across languages and disciplines; how to form and sustain viable arguments; how to rethink familiar problems through less known as well as very well-known sources, figures, and methods. Above all, she asks in an abidingly humanistic spirit, how not to know all the answers before the questions have been posed.

In *Minor China* Hentyle Yapp analyzes contemporary Chinese art as it circulates on the global art market to outline the limitations of Western understandings of non-Western art. Yapp reconsiders the all-too-common narratives about Chinese art that celebrate the heroic artist who embodies political resistance against the authoritarian state. These narratives, as Yapp establishes, prevent Chinese art, aesthetics, and politics from being discussed in the West outside the terms of Western liberalism and notions of the "universal." Yapp engages with art ranging

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from photography and performance to curation and installations to foreground what he calls the minor as method—tracking aesthetic and intellectual practices that challenge the predetermined ideas and political concerns that uphold dominant conceptions of history, the state, and the subject. By examining the minor in the work of artists such as Ai Weiwei, Zhang Huan, Cao Fei, Cai Guo-Qiang, Carol Yinghua Lu, and others, Yapp demonstrates that the minor allows for discussing non-Western art more broadly and for reconfiguring dominant political and aesthetic institutions and structures.

Recognizing the necessity for a critique of idealism constitutes for Chow an ethics in the postcolonial, postmodern age. In particular, she uses "ethics" to designate the act of making decisions - in this context, decisions of reading - that may not immediately conform with prevalent social mores of idealizing our others but that, nonetheless, enables such others to emerge in their full complexities.

What was cinema in modern China? It was, this book tells us, a dynamic entity, not strictly tied to one media technology, one mode of operation, or one system of aesthetic code. It was, in Weihong Bao's term, an affective medium, a distinct notion of the medium as mediating environment with the power to stir passions, frame perception, and mold experience. In *Fiery Cinema*, Bao traces the permutations of this affective medium from the early through the mid-twentieth century, exploring its role in aesthetics, politics, and social institutions. Mapping the changing identity of cinema in China in relation to Republican-era print media, theatrical performance, radio broadcasting, television, and architecture, Bao has created an archaeology of Chinese media culture. Within this context, she grounds the question of spectatorial affect and media technology in China's experience of mechanized warfare, colonial modernity, and the shaping of the public into consumers, national citizens, and a revolutionary collective subject. Carrying on a close conversation with transnational media theory and history, she teases out the tension and affinity between vernacular, political modernist, and propagandistic articulations of mass culture in China's varied participation in modernity. *Fiery Cinema* advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses. By centering media politics in her inquiry of the forgotten future of cinema, Bao makes a major intervention into the theory and history of media.

The exchange of landscape practice between China and Europe from 1500–1800 is an important chapter in art history. While the material forms of the outcome of this exchange, like *jardin anglo-chinois* and *Européenerie* are well documented, this book moves further to examine the role of the exchange in identity formation in early modern China and Europe. Proposing the new paradigm of "entangled landscapes", drawing from the concept of "entangled histories", this book looks at landscape design, cartography, literature, philosophy and material culture of the period. Challenging simplistic, binary treatments of the movements of "influences" between China and Europe, *Entangled Landscapes* reveals how landscape exchanges entailed complex processes of appropriation, crossover and transformation, through which Chinese and European identities were formed. Exploring these complex processes via three themes—empire building, mediators' constraints, and aesthetic negotiations, this work breaks new ground in landscape and East-West studies. Interdisciplinary and revisionist in its thrust, it will also

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benefit scholars of history, human geography and postcolonial studies.

Scholars of ecocriticism have long tried to articulate emotional relationships to environments. Only recently, however, have they begun to draw on the complex interdisciplinary body of research known as affect theory. *Affective Ecocriticism* takes as its premise that ecocritical scholarship has much to gain from the rich work on affect and emotion happening within social and cultural theory, geography, psychology, philosophy, queer theory, feminist theory, narratology, and neuroscience, among others. This vibrant and important volume imagines a more affective--and consequently more effective--ecocriticism, as well as a more environmentally attuned affect studies. These interdisciplinary essays model a range of approaches to emotion and affect in considering a variety of primary texts, including short story collections, films, poetry, curricular programs, and contentious geopolitical locales such as Canada's Tar Sands. Several chapters deal skeptically with familiar environmentalist affects like love, hope, resilience, and optimism; others consider what are often understood as negative emotions, such as anxiety, disappointment, and homesickness--all with an eye toward reinvigorating or reconsidering their utility for the environmental humanities and environmentalism. *Affective Ecocriticism* offers an accessible approach to this theoretical intersection that will speak to readers across multiple disciplinary and geographic locations.

In *Rancière's Sentiments* Davide Panagia explores Jacques Rancière's aesthetics of politics as it informs his radical democratic theory of participation. Attending to diverse practices of everyday living and doing--of form, style, and scenography--in Rancière's writings, Panagia characterizes Rancière as a sentimental thinker for whom the aesthetic is indistinguishable from the political. Rather than providing prescriptions for political judgment and action, Rancière focuses on how sensibilities and perceptions constitute dynamic relations between persons and the worlds they create. Panagia traces this approach by examining Rancière's modernist sensibilities, his theory of radical mediation, the influence of Gustave Flaubert on Rancière's literary voice, and how Rancière juxtaposes seemingly incompatible objects and phenomena to create moments of sensorial disorientation. The power of Rancière's work, Panagia demonstrates, lies in its ability to leave readers with a disjunctive sensibility of the world and what political thinking is and can be.

DIVAn exploration of the theoretical and political consequences of the post-Enlightenment "self" and of the concept of self-referentiality./div

The contributors to this volume theorize Asian video cultures in the context of social movements, market economies, and local popular cultures to complicate notions of the Asian experience of global media. Whether discussing video platforms in Japan and Indonesia, K-pop reception videos, amateur music videos circulated via microSD cards in India, or the censorship of Bollywood films in Nigeria, the essays trace the myriad ways Asian video reshapes media politics and aesthetic practices. While many influential commentators overlook, denounce, and trivialize Asian video, the contributors here show how it belongs to the shifting core of contemporary global media, thereby moving conversations about Asian media beyond static East-West imaginaries, residual Cold War mentalities, triumphalist

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declarations about resurgent Asias, and budding jingoisms. In so doing, they write Asia's vibrant media practices into the mainstream of global media and cultural theories while challenging and complicating hegemonic ideas about the global as well as digital media. Contributors. Conerly Casey, Jenny Chio, Michelle Cho, Kay Dickinson, Bishnupriya Ghosh, Feng-Mei Heberer, Tzu-hui Celina Hung, Rahul Mukherjee, Joshua Neves, Bhaskar Sarkar, Nishant Shah, Abhigyan Singh, SV Srinivas, Marc Steinberg, Chia-chi Wu, Patricia Zimmerman

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