

## **Ernst Bloch And His Contemporaries Locating Utopian Messianism Bloomsbury Studies In Continental Philosophy**

In *Wedded to the Land?* Mary N. Layoun offers a critical commentary on the idea of nationalism in general and on specific attempts to formulate alternatives to the concept in particular. Narratives surrounding three geographically and temporally different national crises form the center of her study: Greek refugees' displacement from Asia Minor into Greece in 1922, the 1974 right-wing Cypriot coup and subsequent Turkish invasion of Cyprus, and the Palestinian and PLO expulsion from Beirut following the Israeli invasion in 1982. Drawing on readings of literature and of official documents and decrees, songs, poetry, cinema, public monuments, journalism, and conversations with exiles, refugees, and public officials, Layoun uses each historical incident as a means of highlighting a recurring trope within constructs of nationalism. The displacement of the Greek refugees in the 1920s calls into question the very idea of home, as well as the desire for ethnic homogeneity within nations. She reads the Cypriot coup and invasion as an illustration of the gendering of nation and how the notion of the inviolable woman came to represent sovereignty. In her third example she shows how the Palestinian and PLO expulsion from Beirut highlights the ambiguity of the borders upon which many manifestations of nationalism putatively depend. These chapters are preceded and introduced by a discussion of "culturing the nation" and closed by a consideration of citizenship and silence in which Layoun discusses rights ostensibly possessed by all members of a political community. This book will be of interest to scholars engaged in cultural and critical theory, Middle Eastern and Mediterranean history, literary studies, political science, postcolonial studies, and gender studies.

This book opens up a unique intellectual space where eleven female scholar-activists explore alternative forms of theorising social reality. These 'Women on the Verge' demonstrate that a new radical subject— one that is plural, prefigurative, decolonial, ethical, ecological, communal and democratic- is in the making, but is unrecognisable with old analytical tools. Of central concern to the book is the resistance of some social scientists, many of them critical theorists, to learning about this radical subject and to interrogating the concepts, methodologies and epistemologies used to grasp it. Echoing the experiential critique of capitalist-colonial society that is taking place at the grassroots, the authors examine how to create hope, decolonise critique and denaturalise society. They also address the various dimensions of the social (re)production of life, including women in development, the commons, and nature. Finally, they discuss the dynamics of prefiguration by social movements, critiquing social movement theory in the process. This thought-provoking edited collection will appeal to students and scholars of gender studies, social, Marxist and Feminist theory, postcolonial studies

and politics.

The concept of hope is central to the work of the German philosopher Ernst Bloch (1885–1977), especially in his magnum opus, *The Principle of Hope* (1959). The "speculative materialism" that he first developed in the 1930s asserts a commitment to humanity's potential that continued through his later work. In *The Privatization of Hope*, leading thinkers in utopian studies explore the insights that Bloch's ideas provide in understanding the present. Mired in the excesses and disaffections of contemporary capitalist society, hope in the Blochian sense has become atomized, desocialized, and privatized. From myriad perspectives, the contributors clearly delineate the renewed value of Bloch's theories in this age of hopelessness. Bringing Bloch's "ontology of Not Yet Being" into conversation with twenty-first-century concerns, this collection is intended to help revive and revitalize philosophy's commitment to the generative force of hope. Contributors. Roland Boer, Frances Daly, Henk de Berg, Vincent Geoghegan, Wayne Hudson, Ruth Levitas, David Miller, Catherine Moir, Caitríona Ní Dhúill, Welf Schröter, Johan Siebers, Peter Thompson, Francesca Vidal, Rainer Ernst Zimmermann, Slavoj Žižek

Ernst Bloch was one of the most significant twentieth-century German thinkers, yet he remains overshadowed by his Frankfurt School contemporaries. Known for his engagement with utopianism and religious thought, Bloch also wrote incisively about ontological questions. In his short masterpiece *Avicenna and the Aristotelian Left*, Bloch gives a striking account of materialism that traces emancipatory elements of modern thought to medieval Islamic philosophers' encounter with Aristotle. Bloch argues that the great medieval Islamic philosopher Avicenna (Ibn Sina) planted the seeds of a radical materialism still relevant for critical theory today. He contrasts Avicenna's and Aquinas's interpretations of Aristotle on form and matter to argue that Avicenna's reading democratizes power and undermines clerical and political authority. Bloch explores Avicenna's world and metaphysics in detail, showing how even his most recondite theoretical concerns prove capable of pointing toward radical social transformation. He blazes an original path through the history of ideas, including Averroes (Ibn Rushd), Spinoza, and Marx as well as lesser-known figures. Here translated into English for the first time, *Avicenna and the Aristotelian Left* is at once a succinct summation of Bloch's own idiosyncratic materialism, a provocative reconstruction of the Western philosophical tradition in light of its exchanges with Islamic thought, and a vital resource for contemporary debates about materialism in critical theory.

Assembling traces of hope and human striving, the philosophy of Ernst Bloch (1885-1977) offers an interpretation of the meaning of utopia. This examination relates Bloch's work to the post-modern theory of Lyotard, Derrida, and Foucault and explores its roots in the paradigm of modernism as developed by Kant, Hegel, Marx, Freud, and Heidegger. Providing a comprehensive view of Bloch's life and work, this study also treats a wide variety of themes in the traditions

of European philosophy and culture and should be of interest to scholars in all of the humanistic disciplines. An instant is the shortest span in which time can be divided and experienced. In an instant, there is no duration: it is an interruption that happens in the blink of an eye. For the ancient Greeks, *kairos*, the time in which exceptional, unrepeatable events occurred, was opposed to *chronos*, measurable, quantitative, and uniform time. In *The Moment of Rupture*, Humberto Beck argues that during the years of the First World War, the Russian Revolution, and the rise of fascism in Germany, the notion of the instant migrated from philosophy and aesthetics into politics and became a conceptual framework for the interpretation of collective historical experience that, in turn, transformed the subjective perception of time. According to Beck, a significant juncture occurred in Germany between 1914 and 1940, when a modern tradition of reflection on the instant—spanning the poetry of Goethe, the historical self-understanding of the French Revolution, the aesthetics of early Romanticism, the philosophies of Søren Kierkegaard and Friedrich Nietzsche, and the artistic and literary practices of Charles Baudelaire and the *avant gardes*—interacted with a new experience of historical time based on rupture and abrupt discontinuity. Beck locates in this juncture three German thinkers—Ernst Jünger, Ernst Bloch, and Walter Benjamin—who fused the consciousness of war, crisis, catastrophe, and revolution with the literary and philosophical formulations of the instantaneous and the sudden in order to intellectually represent an era marked by the dissolution between the extraordinary and the everyday. *The Moment of Rupture* demonstrates how Jünger, Bloch, and Benjamin produced a constellation of figures of sudden temporality that contributed to the formation of what Beck calls a distinct "regime of historicity," a mode of experiencing time based on the notion of a discontinuous present.

*Ernst Bloch and His Contemporaries* is a much needed concise yet comprehensive overview of Ernst Bloch's early and later thought. It fills an important gap in research on the history of German thought in the 20th century by reconstructing the contexts of Bloch's philosophy, while focusing on his contemporaries - Georg Lukács, Walter Benjamin, and Theodor Adorno. Ernst Bloch's influential ideas include his theory of utopian consciousness, his resolute inclination to merge aesthetics and politics, rehabilitation of hope, and atheistic conception of Christianity. Although Bloch's major early texts, *Spirit of Utopia* and *Traces*, have recently been translated into English, and there has been renewed interest in Bloch over the last 15 years, he is still relatively unknown compared to other left German-Jewish intellectuals. Ivan Boldyrev places Bloch's often enigmatic prose within contexts more familiar to English-speaking readers, and outlines the most important messages in Bloch's legacy still relevant today to European intellectual discourse, in particular aesthetics and philosophy of history.

*Marxism and Art* is a collection of basic readings in Marxist criticism and aesthetics.

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This book proposes that new music technologies attract unconscious desires for socialism and collectivity, enabling millions of people living under capitalism to dream of repressed social alternatives. Grounded in the philosophical writings of Ernst Bloch and Walter Benjamin, the book examines file sharing technologies, streaming services, and media players, as well as their historical antecedents, such as the player piano, cassette tape, radio and compact disc, alongside interpretations of fiction, memoir, and albums. Through the concept of wish images—the unconscious hopes and desires for social alternatives that gather around new technologies—the book identifies the repressed pre- and post-capitalist urges that attend our music technologies. While these desires typically remain unconscious and tend to pass away not only unmet but also unrecognized, *Hope and Wish Image in Music Technology* attempts to bring wishes for social alternatives to the surface at an auspicious moment of technological transition.

Collects aphorisms, essays, stories, and anecdotes, and enacts the author's interest in showing how attention to "traces" can serve as a mode of philosophizing. In an example of how the literary can become a privileged medium for philosophy, his chief philosophical invention is to begin with what gives an observer pause.

What we call here the 'Marrano phenomenon' is still a relatively unexplored fact of modern Western culture: the presence of the borderline Jewish identity which avoids clear-cut cultural and religious attribution, but nevertheless exerts significant influence on modern humanities. Our aim, however, is not a historical study of the Marranos (or conversos), i.e., the mostly Spanish and Portuguese Jews of the 15th and 16th centuries, who were forced to convert to Christianity, but were suspected of retaining their Judaism 'undercover': such an approach already exists and has been developed within the field of historical research. We rather want to apply the 'Marrano metaphor' to explore the fruitful area of mixture and crossover which allowed modern thinkers, writers, and artists of the Jewish origin to enter the realm of universal communication—without, at the same time, making them relinquish their Jewishness, which they subsequently developed as a 'hidden tradition'. What is of special interest to us is the modern development of the non-normative forms of religious thinking located on the borderline between Christianity and Judaism, from Spinoza to Derrida.

\*A tribute to Josef Pieper, hailed by many as one of the greatest Christian philosophers of the 20th century\*

Totality has been an abiding concern from the first generation of Western Marxists, most notably Lukács, Korsch, Gramsci, and Bloch, through the second, exemplified by the Frankfurt School, Lefebvre, Goldmann, Sartre, Merleau-Ponty, and Della Volpe, up to the most recent, typified by Althusser, Colletti, and Habermas. Yet no consensus has been reached concerning the term's multiple meanings—expressive, decentered, longitudinal, latitudinal, normative—or its implications for other theoretical and practical matters. By closely following the adventures of this troublesome but central concept, *Marxism & Totality* offers an unconventional account of the history of Western Marxism. Because of its enormous diversity, the field of contemporary fiction studies can appear complex and confusing. This book enables readers to navigate the subject by introducing the key areas of debate and offers in-depth discussions of the most significant texts by nine contemporary fiction writers.

The Creature is an invitation to follow the mechanics between power and pain, which begets the creature. Creatures confront power in, and through, conjunctures of radical contingency. The casual use of power is an exercise in distraction. It is an abiding conundrum that those who endure affliction also exert it as a force over other living bodies in equal measure—not as acts of vengeance or bad faith, but through deeds of forgetful randomness. To ensure social indemnity and security, creatures exercise force over kindred embodiments through a process of collective mimicry. In the bargain, creatures begin to disfigure and distort each other. The line between mutual slaughter and mutual embrace

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begins to blur. Each transgresses its own soul. At other times, power is an opaque, magisterial and disdainful style of conveyance. It reveals itself out of nowhere. But the steadfast creature is as resilient as it is vulnerable. The more it endures, the greater its perdurance. Perduring creatures may sometimes gain a second sight, forged out of a sense of lyricality, love and abdication. But is abdication, or taking refuge in the wondrous, sufficient to release all creatures from the fatal loop of power and pain? Or will they have to slowly shed creaturely affliction by a rigorous process of decreation? Sifting through the writings of Giambattista Vico, Niccolò Machiavelli, Gabriel Tarde, Miguel de Unamuno, Jibanananda Das, Lev Shestov, Raymond Geuss, Jean Starobinski, Ernst Bloch, Simone Weil, Simon Critchley, Sarah Kane and others, this volume explores the creaturely predicament and its possibilities of freedom. The five chapters in Book I lay down fundamental questions for the creaturely condition: the question of mimicry, the relationship between taking initiative and being hounded, the bridge between senses and destitution, and the vehemence of radical contingency. Book II posits the question of skepticism, fideism and their connection to resilience and generosity in creatures. Book III is entirely devoted to various ways of conceiving the aesthetic: through the tragic, the epiphanic, the catastrophic and through militant material eruptions. Book II and III essentially delve into the sites of freedom that lurk within the condition of the creaturely. Book IV is constituted of a single chapter on the subject of decreation; it grapples with questions of attention, anonymity and abdication.

The current political climate of uncompromising neoliberalism means that the need to study the logic of our culture—that is, the logic of the capitalist system—is compelling. Providing a rich philosophical analysis of democracy from a negative, non-identity, dialectical perspective, Vasilis Grollios encourages the reader not to think of democracy as a call for a more effective domination of the people or as a demand for the replacement of the elite that currently holds power. In doing so, he aspires to fill in a gap in the literature by offering an out-of-the-mainstream overview of the key concepts of totality, negativity, fetishization, contradiction, identity thinking, dialectics and corporeal materialism as they have been employed by the major thinkers of the critical theory tradition: Marx, Engels, Horkheimer, Lukacs, Adorno, Marcuse, Bloch and Holloway. Their thinking had the following common keywords: contradiction, fetishism as a process and the notion of spell and all its implications. The author makes an innovative attempt to bring these concepts to light in terms of their practical relevance for contemporary democratic theory.

This book provides a comprehensive introduction to and overview of the life and philosophy of Ernst Bloch. Bloch has had a strange fate in the English-speaking world. He wrote his famous three-volume opus, *The Principle of Hope*, while living in exile in the United States from 1938 to 1940. It was first published, however, in East Germany in the 1950s after he had returned to Europe and became a professor of philosophy at the University of Leipzig. Gradually, his other numerous works became better known and widespread in Europe and scholars in the US and UK started to take note of his works. Yet, he has still remained a somewhat neglected figure in the humanities. While this book does not set out to entirely rectify this neglect, it does offer readers an introduction to Bloch's works and the opportunity to understand more about the importance of utopian thought. Through an exploration of some of Bloch's more controversial communist leanings and relationship to the Soviet Union, a study of Bloch's utopian quest, and even a comparison with J. R. R. Tolkien, this comprehensive study demonstrates just how interesting a figure Ernst Bloch really was, and how his philosophy of hope has laid the basis for secular humanism.

The SAGE Handbook of Frankfurt School Critical Theory expounds the development of critical theory from its founding thinkers to its contemporary formulations in an interdisciplinary setting. It maps the terrain of a critical social theory, expounding its distinctive character vis-a-vis alternative theoretical perspectives, exploring its theoretical foundations and developments, conceptualising its subject matters both

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past and present, and signalling its possible future in a time of great uncertainty. Taking a distinctively theoretical, interdisciplinary, international and contemporary perspective on the topic, this wide-ranging collection of chapters is arranged thematically over three volumes: Volume I: Key Texts and Contributions to a Critical Theory of Society Volume II: Themes Volume III: Contexts This Handbook is essential reading for scholars and students in the field, showcasing the scholarly rigor, intellectual acuteness and negative force of critical social theory, past and present.

*Religion and European Philosophy: Key Thinkers from Kant to Žižek* draws together a diverse group of scholars in theology, religious studies, and philosophy to discuss the role that religion plays among key figures in the European philosophical tradition. Designed for accessibility, each of the thirty-four chapters includes background information on the key thinker, an overview of the main themes, concepts, and concerns that occupy his or her attention, and a discussion of the religious and theological elements present in his or her thought, in light of contemporary issues. Given the scope of the volume, *Religion and European Philosophy* will be the go-to guide for understanding the religious and theological dimensions of European philosophy, for both students and established researchers alike.

*Explores how the experience of time in contemporary British novels reveals the persistence of the utopian imagination today.*

This is the seventh volume of the annual publication of the Institute of Contemporary Jewry. The editors are distinguished professors at the Hebrew University, and the international review and advisory boards for the annual include most of the major scholars of Jewish history in the world. *Jews and Messianism in the Modern Era* examines the significance and meaning of messianic metaphors, themes, and ideals in modern Jewish history and culture. Contents: Jody Elizabeth Myers: *The Messianic Idea and Zionist Ideologies*; Aviezer Ravitzky: *Forcing the End: Zionism and the State of Israel as Anti-Messianic Undertakings*; Yaacov Shavit: *Realism and Messianism in Zionism and the Yishuv*; Hannan Hever: *Poetry and Messianism in Palestine between the Two World Wars*; Paul Mendes-Flohr: *'The Stronger the Better': Jewish Theological Responses to Political Messianism in the Weimar Republic*; Richard Wolin: *Reflection on Jewish Secular Messianism*; The volume also contains essays, book reviews, and a list of recent dissertations in the field.

The essays gathered here recommend the work of Ernest Bloch as a challenge to older models of historical materialism and utopian emancipation and give specific examples of how Bloch's work can contribute to current debates about utopia, nationalism, collective memory, and the complex relationship between ideology and everyday life.

Commentators across the political spectrum have argued that the future has been absorbed by an ever-expanding present to which we cannot imagine alternatives. The notion that we have lost the ability to imagine change-culturally, socially, and politically-has become one of the defining problems of our time. But what is the difference between the populist narratives of those who promise to solve this problem by returning us to a glorious past and those who promise to lead us into a glorious future? Often, this book argues, not very much at all.

Revealing neo-authoritarianism and capitalist hyper-innovation as two sides of the same coin, Mathias Nilges shows that today's reactionaries and futurists both harness and profit from the same temporal crises of our present. Looking to design, popular culture, literature, and recent theoretical and political discussions, Nilges offers ways of understanding the re-emergence of familiar and disturbing forms of right-wing politics and culture (authoritarianism, paternalism, fascism) not as historical repetition but as dangerous consequences of the contradictions of capitalism today. Using critical theory, in particular the work of Ernst Bloch, this book recovers a politics and culture of hope, which it locates beyond a future that is colonized by capitalism and a past that becomes the mystical playground for the new Right:in that which was never allowed to be and thus demands realization.

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The concept of secularization has grown to become one of the most important features of contemporary religious thought. This book introduces and examines the thinking of sixteen key theologians, philosophers and historians of religion to explain (a) why by the late nineteenth century the traditional concept of God as an ontologically real being came to be considered no longer necessary and (b) how the new perspective on God, which accepts him only as an idea, turned into the preferred approach of today's religion and philosophy, namely "religious radicalism".

Essays in aesthetics by the philosopher Ernst Bloch that belong to the tradition of cultural criticism represented by Georg Lukács, Theodor Adorno, and Walter Benjamin. The aesthetic essays of the philosopher Ernst Bloch (1885–1977) belong to the rich tradition of cultural criticism represented by Georg Lukács, Theodor Adorno, and Walter Benjamin. Bloch was a significant creative source for these thinkers, and his impact is nowhere more evident than in writings on art. Bloch was fascinated with art as a reflection of both social realities and human dreams. Whether he is discussing architecture or detective novels, the theme that drives his work is always the same—the striving for "something better," for a "homeland" that is more socially aware, more humane, more just. The book opens with an illuminating discussion between Bloch and Adorno on the meaning of utopia; then follow twelve essays written between 1930 and 1973 on topics such as aesthetic theory, genres such as music, painting, theater, film, opera, poetry, and the novel, and perhaps most important, popular culture in the form of fairy tales, detective stories, and dime novels. The MIT Press has previously published Ernst Bloch's *Natural Law and Human Dignity* and his magnum opus, *The Principle of Hope*. *The Utopian Function of Art and Literature* is included in the series *Studies in Contemporary German Social Thought*, edited by Thomas McCarthy.

In Ernst Bloch's *Speculative Materialism: Ontology, Epistemology, Politics*, Cat Moir offers a new interpretation of the philosophy of Ernst Bloch. Moir challenges perceptions of Bloch as a naïve utopian thinker via a close contextualised reading of his speculative materialism.

Ernst Bloch was one of the most original and influential of contemporary European thinkers, leaving his mark in fields ranging from philosophy and social theory to aesthetics and theology. This book represents a unique attempt to reconcile the traditional oppositions of the natural law and social utopian traditions, providing basic insights into the meaning of human rights in a socialist society.

Possibility is a concept central to both philosophy and social theory. But in what philosophical soil, if any, does the possibility of a better society grow? At the intersection of metaphysics and social theory, *What Would Be Different* looks to Theodor W. Adorno to reflect on the relationship between the possible and the actual. In repeated allusions to utopia, redemption, and reconciliation, Adorno appears to reference a future that would break decisively with the social injustices that have characterized history. To this end, and though he never explains it in any detail—let alone in the form of a full-blown theory or metaphysics—he also makes extensive technical use of the concept of possibility. Taking Adorno's critical readings of other thinkers, especially Hegel and Heidegger, as his guiding thread, Iain Macdonald reflects on possibility as it relates to Adorno's own writings and offers answers to

the question of how we are to articulate such possibilities without lapsing into a vague and naïve utopianism.

The Principle of Hope is one of the great works of the human spirit. It is a critical history of the utopian vision and a profound exploration of the possible reality of utopia. Even as the world has rejected the doctrine on which Bloch sought to base his utopia, his work still challenges us to think more insightfully about our own visions of a better world. The Principle of Hope is published in three volumes: Volume 1 lays the foundations of the philosophy of process and introduces the idea of the Not-Yet-Conscious—the anticipatory element that Bloch sees as central to human thought. It also contains a remarkable account of the aesthetic interpretations of utopian "wishful images" in fairy tales, popular fiction, travel, theater, dance, and the cinema. Volume 2 presents "the outlines of a better world." It examines the utopian systems that progressive thinkers have developed in the fields of medicine, painting, opera, poetry, and ultimately, philosophy. It is nothing less than an encyclopedic account of utopian thought from the Greeks to the present. Volume 3 offers a prescription for ways in which humans can reach their proper "homeland," where social justice is coupled with an openness to change and to the future.

"In 1968 we celebrated the one hundred and fiftieth anniversary of the birth of Karl Marx. We still have reason to hope for a concrete celebration in 2018" With a demonstrably thorough grasp of Marxist thought, and seemingly effortless literary flair, Ernst Bloch provides both the well-versed reader and the novice a truly enjoyable introduction to one of the most influential thinkers in history.

Heritage of Our Times is a brilliant examination of modern culture and its legacy by one of the most important and deeply influential thinkers of the 20th century. Bloch argues that the key elements of a genuine cultural tradition are not just to be found in the conveniently closed and neatly labeled ages of the past, but also in the open and experimental cultural process of our time. One of the most compelling aspects of this work is a contemporary analysis of the rise of Nazism. It probes its bogus roots in German history and mythology at the very moment when the ideologies of Blood and Soil and the Blond Beast were actually taking hold of the German people. The breadth and depth of Bloch's vision, together with the rich diversity of his interest, ensure this work a place as one of the key books of the 20th century.

A new translation of philosopher Walter Benjamin's work as it pertains to his famous essay, "The Storyteller," this collection includes short stories, book reviews, parables, and as a selection of writings by other authors who had an influence on Benjamin's work. "The Storyteller" is one of Walter Benjamin's most important essays, a beautiful and suggestive meditation on the relation between narrative form, social life, and individual existence—and the product of at least a decade's work. What might be called the story of The Storyteller Essays starts in 1926, with a piece Benjamin wrote about the German romantic Johann Peter Hebel. It continues in a series of short essays, book reviews, short stories, parables, and even radio shows for children. This collection brings them all together to give readers a new appreciation of how Benjamin's thinking changed and ripened over time, while including several key readings of his own—texts by his contemporaries Ernst Bloch and Georg Lukács; by Paul Valéry; and by Herodotus and Montaigne. Finally, to bring things around, there are three short stories by "the incomparable Hebel" with whom

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the whole intellectual adventure began.

An intense and lively debate on literature and art between thinkers who became some of the great figures of twentieth-century philosophy and literature. With an afterword by Fredric Jameson No other country and no other period has produced a tradition of major aesthetic debate to compare with that which unfolded in German culture from the 1930s to the 1950s. In Aesthetics and Politics the key texts of the great Marxist controversies over literature and art during these years are assembled in a single volume. They do not form a disparate collection but a continuous, interlinked debate between thinkers who have become giants of twentieth-century intellectual history.

Korstvedt explains key concepts from Bloch's musical philosophy, making his complex ideas accessible for modern musical scholars.

Utopian hope and dystopian despair are characteristic features of modernism and the avant-garde. Readings of the avant-garde have frequently sought to identify utopian moments coded in its works and activities as optimistic signs of a possible future social life, or as the attempt to preserve hope against the closure of an emergent dystopian present. The fourth volume of the EAM series, European Avant-Garde and Modernism Studies, casts light on the history, theory and actuality of the utopian and dystopian strands which run through European modernism and the avant-garde from the late 19th to the 21st century. The book's varied and carefully selected contributions, written by experts from around 20 countries, seek to answer such questions as: · how have modernism and the avant-garde responded to historical circumstance in mapping the form of possible futures for humanity? · how have avant-garde and modernist works presented ideals of living as alternatives to the present? · how have avant-gardists acted with or against the state to remodel human life or to resist the instrumental reduction of life by administration and industrialisation? Theories of Hope: Exploring Affective Dimensions of Human Experience explores the nature of hope from varied and diverse perspectives. This volume includes chapters examining hope within contexts of social and political philosophy, policy, and struggle from both deeply theoretical and practical approaches.

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