

# Sianne Ngai Our Aesthetic Categories

**Cindy Weinstein, Christopher Looby**

Our Aesthetic Categories Sianne Ngai, 2012 The zany, the cute, and the interesting saturate postmodern culture, dominating the look of its art and commodities as well as our ways of speaking about the ambivalent feelings these objects often inspire. In this radiant study, Ngai offers an aesthetic theory for the hypercommodified, mass-mediated, performance-driven world of late capitalism.

**Theory of the Gimmick** Sianne Ngai, 2020-06-16 Christian Gauss Award Shortlist Winner of the ASAP Book Prize A Literary Hub Book of the Year “Makes the case that the gimmick...is of tremendous critical value...Lies somewhere between critical theory and Sontag’s best work.” —Los Angeles Review of Books “Ngai exposes capitalism’s tricks in her mind-blowing study of the time- and labor-saving devices we call gimmicks.” —New Statesman “One of the most creative humanities scholars working today...My god, it’s so good.” —Literary Hub “Ngai is a keen analyst of overlooked or denigrated categories in art and life...Highly original.” —4Columns “It is undeniable that part of what makes Ngai’s analyses of aesthetic categories so appealing...is simply her capacity to speak about them brilliantly.” —Bookforum “A page turner.” —American Literary History Deeply objectionable and yet strangely attractive, the gimmick comes in many guises: a musical hook, a financial strategy, a striptease, a novel of ideas. Above all, acclaimed theorist Sianne Ngai argues, the gimmick strikes us both as working too little (a labor-saving trick) and working too hard (a strained effort to get our attention). When we call something a gimmick, we register misgivings that suggest broader anxieties about value, money, and time, making the gimmick a hallmark of capitalism. With wit and critical precision, Ngai explores the extravagantly impoverished gimmick across a range of examples: the fiction of Thomas Mann, Helen DeWitt, and Henry James; the video art of Stan Douglas; the theoretical writings of Stanley Cavell and Theodor Adorno. Despite its status as cheap and compromised, the gimmick emerges as a surprisingly powerful tool in this formidable contribution to aesthetic theory.

**Ugly Feelings** Sianne Ngai, 2009-07-01 Envy, irritation, paranoia—in contrast to powerful and dynamic negative emotions like anger, these non-cathartic states of feeling are associated with situations in which action is blocked or suspended. In her examination of the cultural forms to which these affects give rise, Sianne Ngai suggests that these minor and more politically ambiguous feelings become all the more suited for diagnosing the character of late modernity. Along with her inquiry into the aesthetics of unprestigious negative affects such as irritation, envy, and disgust, Ngai examines a

racialized affect called “animatedness,” and a paradoxical synthesis of shock and boredom called “stuplimity.” She explores the politically equivocal work of these affective concepts in the cultural contexts where they seem most at stake, from academic feminist debates to the Harlem Renaissance, from late-twentieth-century American poetry to Hollywood film and network television. Through readings of Herman Melville, Nella Larsen, Sigmund Freud, Alfred Hitchcock, Gertrude Stein, Ralph Ellison, John Yau, and Bruce Andrews, among others, Ngai shows how art turns to ugly feelings as a site for interrogating its own suspended agency in the affirmative culture of a market society, where art is tolerated as essentially unthreatening. Ngai mobilizes the aesthetics of ugly feelings to investigate not only ideological and representational dilemmas in literature—with a particular focus on those inflected by gender and race—but also blind spots in contemporary literary and cultural criticism. Her work maps a major intersection of literary studies, media and cultural studies, feminist studies, and aesthetic theory.

*The Retro-Futurism of Cuteness* Jen Boyle, Wan-Chuan Kao, 2017-11-03 Is it possible to conceive of a Hello Kitty Middle Ages or a Tickle Me Elmo Renaissance? The Oxford English Dictionary dates the first reference to cute in the sense of attractive, pretty, charming to 1834. More recently, Sianne Ngai has offered a critical overview of the cuteness of the twentieth-century avant-garde within the context of consumer culture. But if cuteness can get under the skin, what kinds of surfaces does it best infiltrate, particularly in the framework of historical forms, events, and objects that traditionally have been read as emergences around big aesthetics of formal symmetries, high affects, and resemblances? *The Retrofuturism of Cuteness* seeks to undo the temporal strictures surrounding aesthetic and affective categories, to displace a strict focus on commodification and cuteness, and to interrogate how cuteness as a minor aesthetics can refocus our perceptions and readings of both premodern and modern media, literature, and culture. Taking seriously the retro and the futuristic temporalities of cuteness, this volume puts in conversation projects that have unearthed remnants of a cult of cute-positioned historically and critically in between transitions into secularization, capitalist frameworks of commodification, and the enchantment of objects—and those that have investigated the uncanny haunting of earlier aesthetics in future-oriented modes of cuteness. The Latin *acutus*, the etymological root of cute, embraces the sharpened, the pointed, the nimble, the discriminating, and the piercing. But as Michael O'Rourke notes, cuteness evokes a proximity that is at once potentially invasive and contaminating and yet softening and transfiguring. Deploying cuteness as a mode of inquiry across time, this volume opens up unexpected lines of inquiry and unusual critical and creative aporias, from Christian asceticism, medieval cycle drama, and Shakespeare to manga, Bollywood, and *Second Life*. The projects collected here point to a spectrum of aesthetic-affective assemblages related to racial, ethnic, gender, sexual, and class dimensions that exceed or trouble our contemporary perceptions of such registers within object-subject and subject-object entanglements. TABLE OF CONTENTS // Wan-Chuan Kao and Jen Boyle, Introduction: The Time of the Child Andrea Denny-Brown, Torturer-Cute Elizabeth Howie,

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**The Power of Cute** Simon May, 2025-01-28 An exploration of cuteness and its immense hold on us, from emojis and fluffy puppies to its more uncanny, subversive expressions Cuteness has taken the planet by storm. Global sensations Hello Kitty and Pokémon, the works of artists Takashi Murakami and Jeff Koons, Heidi the cross-eyed opossum and E.T.—all reflect its gathering power. But what does “cute” mean, as a sensibility and style? Why is it so pervasive? Is it all infantile fluff, or is there something more uncanny and even menacing going on—in a lighthearted way? In *The Power of Cute*, Simon May provides nuanced and surprising answers. We usually see the cute as merely diminutive, harmless, and helpless. May challenges this prevailing perspective, investigating everything from Mickey Mouse to Kim Jong-il to argue that cuteness is not restricted to such sweet qualities but also beguiles us by transforming or distorting them into something of playfully indeterminate power, gender, age, morality, and even species. May grapples with cuteness’s dark and unpindownable side—unnerving, artful, knowing, apprehensive—elements that have fascinated since ancient times through mythical figures, especially hybrids like the hermaphrodite and the sphinx. He argues that cuteness is an addictive antidote to today’s pressured expectations of knowing our purpose, being in charge, and appearing predictable, transparent, and sincere. Instead, it frivolously expresses the uncertainty that these norms deny: the ineliminable uncertainty of who we are; of how much we can control and know; of who, in our relations with others, really has power; indeed, of the very value and purpose of power. *The Power of Cute* delves into a phenomenon that speaks with strange force to our age.

American Literature's Aesthetic Dimensions Cindy Weinstein, Christopher Looby, 2012 These diverse essays recast the place of aesthetics in production & consumption of American literature. Contributors showcase the interpretive possibilities available to those who bring politics, culture, ideology, & conceptions of identity into their critiques, combining close readings of individual works & authors with theoretical discussions.

*When Novels Were Books* Jordan Alexander Stein, 2020-01-07 A literary scholar explains how eighteenth-century novels were manufactured, sold, bought, owned, collected, and read alongside Protestant religious texts. As the novel developed into a mature genre, it had to distinguish itself from these similar-looking books and become what we now call “literature.”

Literary scholars have explained the rise of the Anglophone novel using a range of tools, from Ian Watt's theories to James Watt's inventions. Contrary to established narratives, *When Novels Were Books* reveals that the genre beloved of so many readers today was not born secular, national, middle-class, or female. For the first three centuries of their history, novels came into readers' hands primarily as printed sheets ordered into a codex bound along one edge between boards or paper wrappers. Consequently, they shared some formal features of other codices, such as almanacs and Protestant religious books produced by the same printers. Novels are often mistakenly credited for developing a formal feature ("character") that was in fact incubated in religious books. The novel did not emerge all at once: it had to differentiate itself from the goods with which it was in competition. Though it was written for sequential reading, the early novel's main technology for dissemination was the codex, a platform designed for random access. This peculiar circumstance led to the genre's insistence on continuous, cover-to-cover reading even as the "media platform" it used encouraged readers to dip in and out at will and read discontinuously. Jordan Alexander Stein traces this tangled history, showing how the physical format of the book shaped the stories that were fit to print.

Radical Coherency David Antin, 2012-03-15 "We got to talking"—so David Antin begins the introduction to *Radical Coherency*, embarking on the pursuit that has marked much of his breathless, brilliantly conversational work. For the past forty years, whether spoken under the guise of performance artist or poet, cultural explorer or literary critic, Antin's innovative observations have helped us to better understand everything from Pop to Postmodernism. Intimately wedded to the worlds of conceptual art and poetics, *Radical Coherency* collects Antin's influential critical essays and spontaneous, performed lectures (or "talk pieces") for the very first time, capturing one of the most distinctive perspectives in contemporary literature. The essays presented here range from the first serious assessment of Andy Warhol published in a major art journal, as well as Antin's provocative take on Clement Greenberg's theory of Modernism, to frontline interventions in present debates on poetics and fugitive pieces from the '60s and '70s that still sparkle today—and represent a gold mine for art historians of the period. From John Cage to Allan Kaprow, Mark Rothko to Ludwig Wittgenstein, Antin takes the reader on an idiosyncratic, personal journey through twentieth-century culture with his trademark antiformalist panache—one that will be welcomed by any fan of this consummate trailblazer.

**What Comes After Farce?** Hal Foster, 2020-05-05 Surveying the artistic and cultural scene in the era of Trump In a world where truth is cast in doubt and shame has gone missing, what are artists and critics on the left to do? How to demystify a political order that laughs away its own contradictions? How to mock leaders who thrive on the absurd? And why, in any event, offer more outrage to a media economy that feeds on the same? Such questions are grist to the mill of Hal Foster, who, in *What Comes after Farce?*, delves into recent developments in art, criticism, and fiction under the current regime of war, surveillance, extreme inequality, and media disruption. Concerned first with the cultural politics of emergency

since 9/11, including the use and abuse of trauma, conspiracy, and kitsch, he moves on to consider the neoliberal makeover of aesthetic forms and art institutions during the same period. A final section surveys signal transformations in art, film, and writing. Among the phenomena explored are machine vision (images produced by machines for other machines without a human interface), operational images (images that do not represent the world so much as intervene in it), and the algorithmic scripting of information that pervades our everyday lives. If all this sounds dire, it is. In many respects we look out on a world that has moved, not only politically but also technologically, beyond our control. Yet Foster also sees possibility in the current debacle: the possibility to pressure the cracks in this order, to turn emergency into change.

**The Order of Forms** Anna Kornbluh, 2019-11-20 In literary studies today, debates about the purpose of literary criticism and about the place of formalism within it continue to simmer across periods and approaches. Anna Kornbluh contributes to—and substantially shifts—that conversation in *The Order of Forms* by offering an exciting new category, political formalism, which she articulates through the co-emergence of aesthetic and mathematical formalisms in the nineteenth century. Within this framework, criticism can be understood as more affirmative and constructive, articulating commitments to aesthetic expression and social collectivity. Kornbluh offers a powerful argument that political formalism, by valuing forms of sociability like the city and the state in and of themselves, provides a better understanding of literary form and its political possibilities than approaches that view form as a constraint. To make this argument, she takes up the case of literary realism, showing how novels by Dickens, Brontë, Hardy, and Carroll engage mathematical formalism as part of their political imagining. Realism, she shows, is best understood as an exercise in social modeling—more like formalist mathematics than social documentation. By modeling society, the realist novel focuses on what it considers the most elementary features of social relations and generates unique political insights. Proposing both this new theory of realism and the idea of political formalism, this inspired, eye-opening book will have far-reaching implications in literary studies.

**Finding a Replacement for the Soul** Brett Bourbon, 2004-06-17 Bourbon asserts that our complex and variable relation with language defines a domain of meaning and being misconstrued and missed in philosophy, in literary studies, and in our ordinary understanding of what we are and how things make sense. He seeks to demonstrate how the study of literature gives us the means to understand this relationship.

**What Art Is Like, In Constant Reference to the Alice Books** Miguel Tamen, 2012-10-30 This comic, serious inquiry into the nature of art takes its technical vocabulary from Alice's Adventures in Wonderland and Through the Looking-Glass. It is ridiculous to think of poems, paintings, or films as distinct from other things in the world, including people. Talking about art should be contiguous with talking about other relevant matters.

**Free Indirect** Timothy Bewes, 2022-07-26 Everywhere today, we are urged to “connect.” Literary critics celebrate a new “honesty” in contemporary fiction or call for a return to “realism.” Yet such rhetoric is strikingly reminiscent of earlier

theorizations. Two of the most famous injunctions of twentieth-century writing—E. M. Forster’s “Only connect . . .” and Fredric Jameson’s “Always historicize!”—helped establish connection as the purpose of the novel and its reconstruction as the task of criticism. But what if connection was not the novel’s *modus operandi* but the defining aesthetic ideology of our era—and its most monetizable commodity? What kind of thought is left for the novel when all ideas are acceptable as long as they can be fitted to a consumer profile? This book develops a new theory of the novel for the twenty-first century. In the works of writers such as J. M. Coetzee, Rachel Cusk, James Kelman, W. G. Sebald, and Zadie Smith, Timothy Bewes identifies a mode of thought that he calls “free indirect,” in which the novel’s refusal of prevailing ideologies can be found. It is not situated in a character or a narrator and does not take a subjective or perceptual form. Far from heralding the arrival of a new literary genre, this development represents the rediscovery of a quality that has been largely ignored by theorists: thought at the limits of form. *Free Indirect* contends that this self-awakening of contemporary fiction represents the most promising solution to the problem of thought today.

**In Praise of Athletic Beauty** Hans Ulrich Gumbrecht, 2006 This book looks beyond the usual explanations of why sports fascinates, and also strives for a language that can frame the pleasure we take in watching athletic events. Gumbrecht argues that the fascination with watching sports is probably the most popular and potent contemporary form of aesthetic experience.

**Cinema and Experience** Miriam Hansen, 2012 Kracauer. Film, medium of a disintegrating world. -- Curious Americanism. -- Benjamin. Actuality, antinomies. -- Aura: the appropriation of a concept. -- Mistaking the moon for a ball. -- Micky-maus. -- Room-for-play. -- Adorno. The question of film aesthetics. -- Kracauer in exile. Theory of film.

Benjamin's -abilities Samuel Weber, 2008-06-30 A leading theorist on literature and media reveals a new and productive aspect of Benjamin’s thought by focusing on the critical suffix “-ability” that Benjamin so tellingly deploys in his work. The result is an illuminating perspective on Benjamin’s thought by way of his language.

**Philosophy’s Artful Conversation** D. N. Rodowick, 2015-01-05 Theory has been an embattled discourse in the academy for decades. But now it faces a serious challenge from those who want to model the analytical methods of all scholarly disciplines on the natural sciences. What is urgently needed, says D. N. Rodowick, is a revitalized concept of theory that can assess the limits of scientific explanation and defend the unique character of humanistic understanding. *Philosophy’s Artful Conversation* is a timely and searching examination of theory’s role in the arts and humanities today. Expanding the insights of his earlier book, *Elegy for Theory*, and drawing on the diverse thought of Ludwig Wittgenstein, G. H. von Wright, P. M. S. Hacker, Richard Rorty, and Charles Taylor, Rodowick provides a blueprint of what he calls a “philosophy of the humanities.” In a surprising and illuminating turn, he views the historical emergence of theory through the lens of film theory, arguing that aesthetics, literary studies, and cinema studies cannot be separated where questions of theory are concerned. These

discourses comprise a conceptual whole, providing an overarching model of critique that resembles, in embryonic form, what a new philosophy of the humanities might look like. Rodowick offers original readings of Gilles Deleuze and Stanley Cavell, bringing forward unexamined points of contact between two thinkers who associate philosophical expression with film and the arts. A major contribution to cross-disciplinary intellectual history, *Philosophy's Artful Conversation* reveals the many threads connecting the arts and humanities with the history of philosophy.

Against Expression Craig Dworkin, Kenneth Goldsmith, 2011-01-17 Charles Bernstein has described conceptual poetry pregnant with thought. *Against Expression*, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing. Editors Craig Dworkin and Kenneth Goldsmith chart the trajectory of the conceptual aesthetic from early precursors such as Samuel Beckett and Marcel Duchamp through major avant-garde groups of the past century, including Dada, Oulipo, Fluxus, and language poetry, to name just a few. The works of more than a hundred writers from Aasprong to Zykov demonstrate a remarkable variety of new ways of thinking about the nature of texts, information, and art, using found, appropriated, and randomly generated texts to explore the possibilities of non-expressive language. --Book Jacket.

A Defense of Judgment Michael W. Clune, 2021-04-23 Teachers of literature make judgments about value. They tell their students which works are powerful, beautiful, surprising, strange, or insightful—and thus, which are more worthy of time and attention than others. Yet the field of literary studies has largely disavowed judgments of artistic value on the grounds that they are inevitably rooted in prejudice or entangled in problems of social status. For several decades now, professors have called their work value-neutral, simply a means for students to gain cultural, political, or historical knowledge. ?Michael W. Clune's provocative book challenges these objections to judgment and offers a positive account of literary studies as an institution of aesthetic education. It is impossible, Clune argues, to separate judgments about literary value from the practices of interpretation and analysis that constitute any viable model of literary expertise. Clune envisions a progressive politics freed from the strictures of dogmatic equality and enlivened by education in aesthetic judgment, transcending consumer culture and market preferences. Drawing on psychological and philosophical theories of knowledge and perception, Clune advocates for the cultivation of what John Keats called "negative capability," the capacity to place existing criteria in doubt and to discover new concepts and new values in artworks. Moving from theory to practice, Clune takes up works by Keats, Emily Dickinson, Gwendolyn Brooks, Samuel Beckett, and Thomas Bernhard, showing how close reading—the profession's traditional key skill—harnesses judgment to open new modes of perception.

**Wages Against Artwork** Leigh Claire La Berge, 2019-08-23 The last twenty years have seen a rise in the production, circulation, and criticism of new forms of socially engaged art aimed at achieving social justice and economic equality. In *Wages Against Artwork* Leigh Claire La Berge shows how socially engaged art responds to and critiques what she calls

decommodified labor—the slow diminishment of wages alongside an increase in the demands of work. Outlining the ways in which socially engaged artists relate to work, labor, and wages, La Berge examines how artists and organizers create institutions to address their own and others' financial precarity; why the increasing role of animals and children in contemporary art points to the turn away from paid labor; and how the expansion of MFA programs and student debt helps create the conditions for decommodified labor. In showing how socially engaged art operates within and against the need to be paid for work, La Berge offers a new theorization of the relationship between art and contemporary capitalism.

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