

1. Record Nr.	UNINA9910639879103321
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Titolo	Exploring Hartmut Rosa's Concept of Resonance / / by Mathijs Peters, Bareez Majid
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2022
ISBN	9783031180606 3031180607
Edizione	[1st ed. 2022.]
Descrizione fisica	1 online resource (173 pages)
Disciplina	301 301.01
Soggetti	Social sciences - Philosophy Political science - Philosophy Collective memory Critical theory Aesthetics Culture - Study and teaching Social Philosophy Political Philosophy Memory Studies Critical Theory Cultural Theory
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references, filmography and index.
Nota di contenuto	1. Introduction: Moments of Resonance -- 2. Defining, Critiquing, Defending and Revising Resonance -- 3. Towards a Spectrum of Resonance -- 4. Resonance and Aesthetic Experience: Between Critique and Postcritique -- 5. The Spectrum of Resonance and Edgard Reitz's Heimat -- 6. The Spectrum of Resonance and Amna Suraka -- 7. Conclusion: A Resonant Turn?
Sommario/riassunto	This book makes a compelling case for utilising experiences of resonance in various academic and societal fields. The concept of resonance was first introduced by Hartmut Rosa to foreground the

importance of affective, emotional, transformative and uncontrollable experiences in socio-political contexts that he characterizes as alienating. Based on a critical reading of Rosa's theory and further developed through engagement with Theodor W. Adorno, Gilles Deleuze, Hannah Arendt, Judith Butler and others, this book introduces the notion of a 'spectrum of resonance' which encompasses both critical resonance and affirmationist resonance. This spectrum of resonance is used to analyse various forms of aesthetic experience illustrated with reference to Edgar Reitz's film *Heimat* and the music of Nick Cave and Kayhan Kalhor. The spectrum is also deployed in the fields of museum, memory and trauma studies to show how experiences of resonance contribute to the constitution of political and social identities. The focus here is on memory practices in the Kurdistan Region of Iraq and the book seeks to decolonize resonance theory. Mathijs Peters is a lecturer at the Leiden University Centre for the Arts in Society, The Netherlands. Bareez Majid is a postdoctoral research fellow at the Heidelberg Centre for Transcultural Studies, Germany.
