ducing the concept of "metaphor(m)". Describing it as "the theory of central visual trope" (93), Brandl describes it as seeing a work of art as simultaneously an object, a process, a material, and a form. One of the most significant effects of this term is that it works against the compartmentalization that sometimes occurs within art history and comparative literature, where some scholars may choose to focus on a biographical approach of the artist and center the process, while others take more of a close reading approach, centering the object and breaking it down according to the preferred methodology, from social history to psychoanalysis. This is where the discussion in chapter six goes as well, with chapter seven serving as an example in application. Focusing on two case studies—Charles Baetschi's "Colour Unit 24.1" (1998) and Leonard Bullock's "Seinpost" (2001-2002)—Brandl applies his own methodology to demonstrate a close and engaged form of formal looking that recognizes that an artist's technique and creative self-expression can co-exist with their desire to establish connections to other philosophical concepts or artistic schools through their work.

I gravitated the most to the last third of the book, beginning with Brandl's "metaphor(m)". In this section, Brandl's thoughts take on a practical dimension while cultivating the conviction that art is living, rather than purely material and imbued with inherent meanings. In the final chapter, Brandl proposes thinking of art history as one large visual metaphor, to move away from the idea of a strict, linear timeline. One of the main benefits of this, Brandl suggests, is that it puts artists, not academics, first. After a necessary reminder that art historical narratives are constructs that are not universal, Brandl presents eight prominent timelines within art history and nine timelines of sequential art, a topic he admits to having strong personal engagement. Brandl's own contribution to the topic is to propose the braid timeline because of the way it allows for parallels across cultures and decenters the cause-and-effect model.

Brandl's approach makes *A Philosophy of Visual Metaphor in Contemporary Art* a valuable teaching tool. Rather than using it as a straightforward textbook, where students are expected to read, remember, and regurgitate an author's ideas in an exam or some other written assignment, Brandl's arguments invite discussion and further examples beyond those he selects himself. The comics at the beginning of each chapter are the biggest evidence of this. *A Philosophy of Visual Metaphor in Contemporary Art* is not a gatekeeping book. Although there is a benefit to being familiar with Deconstructivism and the different historiographic approaches within art history, Brandl's goal is always to clarify rather than obstruct. If metaphors, according to cognitive theory, "are embodied, that is, that mental concepts are constructed tropaically out of bodily experiences" (6), then relationality becomes as viable an approach to take when viewing art as it is when creating it.

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THE ROUTLEDGE COMPANION TO BEAUTY POLITICS (Paperback). By Maxine Leeds Craig (Ed.). UK: Routledge, 2023. 404 pp.

The editor, Maxine Leeds Craig, compiled, arranged, and offered the articles in this book to explore how beauty impacts issues and people in social and political ways. Even though some of the topics and concepts have a longer history, in *The Routledge Companion to Beauty Politics*, they are often situated in current practices and contexts, for example on social media and other realms. In addition to the topics, another value of this book is the breadth of locations around the world. Rather than talking about abstract concepts or issues, the authors situate them in specific cultures, including Japan, Sudan, and Turkey. And they often place these issues and concepts within specific practical contexts, such as salons, retail stores, and tattoo parlors.

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The thirty-six chapters in this volume offer an impressive range of cultures, contexts, and concepts that are not often addressed in most philosophical anthologies pertaining to aesthetics. Many of the authors in this volume come from disciplines, like sociology or gender studies, illustrating the desperate need for interdisciplinary collaborations and dialogue, rather than the more common academic feature of being insular. Anyone interested in current ways that beauty (and aesthetics) affects people will greatly benefit from this book. Divided into six sections, the book addresses issues in politics of beauty, definitions of beauty, activism, body work, labor, and lifecourse. It is not possible discuss each of the essays, so I will provide an overview of each of these sections.

The first section theorizing beauty politics, after the introduction, begins with Rosalind Gill's "Neoliberal Beauty," which Maxine Leeds Craig describes as setting the stage for much of what follows in the book. Gill writes, "Most work on neoliberalism assumes a generic human subject." (10) This book exemplifies how to avoid that by situating the discussions within specific situations, often with statements from those directly involved. In an essay on class, Helen Wood distinguishes between the ideal body and the grotesque, which falls short of the ideal. Beyond neoliberalism and class, the remaining essays of this section approach beauty from feminism, philosophy, and anti-racism. The goal is to situate some of the discussion about beauty beyond the traditional categories, largely dominated by men.

Despite the second section being called "Competing Definitions of Beauty," the authors of these essays avoid offering a universal definition of beauty. Einav Rabinovitch-Fox explores the development of beauty in consumer culture in the 20th century. She writes: "Consumer culture thus both shaped definitions of beauty and provided the means to challenge these same definitions." (65) This reciprocal idea of shaping and challenging seems to appear, even implicitly, in many of the chapters in this book, showing that simple or reductionist accounts of beauty will not work. Beauty is more complicated. Colorism and body-size, for instance, are both issues that have driven reactions to redefine beauty. Subcultures like cosplay provide microcosms of how beauty standards infiltrate and try to control how people appear. Therefore, competing definitions of beauty are needed to expand our overall understanding of beauty.

Dostoevsky wrote: "Beauty will save the world." And the authors of the chapters in the third section discuss activism and social change. This section provides insights into disability aesthetics, blackfishing, fat activism, Black hair, and more. Some bodies have been viewed negatively historically and still today. How could we begin to overcome the oppressive aesthetic with a more inclusive (and less hostile) aesthetic? Different beauty standards compete for dominance in a culture, so the standards may change but still reflect the opinions of those with more power and influence. This makes Carla Pfeffer, who authored the chapter "Fat Activism and Beauty Politics," wonder why we even strive for beauty as some sort of achievement in the first place.

Body Work comprises the fourth section. Hair removal, orthodontics, botox, and plastic surgery are all examples of work done on the body to conform to a particular standard. Many of the standards derive from white bodies as they are portrayed in various media and from past colonialist influence. But in an article about beauty in Turkey, Claudia Liebelt claims that it's a mistake to assume all beauty standards come from western colonialism. The influence of the West had an effect, but Liebelt argues that religion and culture in Turkey also influenced beauty culture. Even with our criticisms, we realize that there's more nuance than we might comprehend, especially at first glance.

In the fifth section on "Beauty and Labor," the authors discuss modeling, tattooers, beauty pageants, and retail work. Modeling has begun to be more accepting of body types other than the ultra thin and tall, but fashion models are still not the ones in control. Fashion tastemakers decide which models to use. In another context, tattoo artists spend hours with their patrons. While their expertise is their art, those in the chairs getting the tattoos often demand a large amount of emotional labor from the artist. In retail work, the employees often receive a discount to purchase clothes from their store. In other words, the employees model the clothing one can purchase, which leads to some

selective hiring practices. People of certain body types might be able to work in the back, but those facing the customers must fit a particular look. To fulfill people's aesthetic needs, whole industries of laborers use their skills and emotions to advance people's commitments to their aesthetic desires.

The final section of this book addresses beauty and the lifecourse. At both ends of life, especially for women, younger and older people face different sets of difficulties. Young girls in beauty pageants are made to look much older than their actual ages, and older women are particularly disadvantaged in the workplace, healthcare, and other interactions. People cannot simply be their age, they are always nudged to present themselves at different stages of life, if they want recognition.

Hopefully this all too brief overview highlights the breadth this volume offers. In fact, the only real criticism of the book as a whole is that it might explore too many topics at the expense of depth for some of them. But the chapter bibliographies indicate where you can go to gain more depth on any of the topics. This book is an essential resource for anyone interested in how beauty and political contexts influence each other. Most companions to aesthetics written by philosophers focus more on ideas, and there is nothing in itself wrong with that. But this volume, while not without theory, tends to situate ideas into the specific contexts that those ideas impact. So this book complements those philosophical anthologies exemplifying the way that theory and practice ought to complement each other.

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THREE ENCOUNTERS: HEIDEGGER, ARENDT, DERRIDA. By David Farrell Krell. Bloomington: Indiana University Press, 2023. 360 pp.

It is commonplace for students of literature to be chastised for their curiosity about the authors they are expected to study. Any biographical reference is supposed to interfere with the objective, unbiased appreciation of the text. The tragedy is that with years and years of training in close reading and practical criticism – which is perhaps necessary for beginners to understand as stepping stones to explorations of methods of literary criticism – young scholars come to internalise the idea that attempting to know the person behind the text is forbidden: indeed, the author is even dead!

Thankfully, ever since literary critique has come to be more and more open to influences from philosophy, the process of getting to know the author has acquired a different nuance. In *Three Encounters: Heidegger, Arendt, Derrida*, philosopher and translator David Farrell Krell demonstrates that philosophers are people and their personal lives provide insights into their work as well. Krell's book is a memoir that is also a reflection on philosophy in general as well as on the three philosophers mentioned in the title. In documenting his personal interactions with three of the great philosophers of the twentieth century (with Derrida overflowing into the twenty-first one too), Krell shows that his good fortune of having worked with these philosophers in different capacities – as translator, peer, interlocutor – is an extension of his philosophizing. The anecdotes, letters exchanged, and diary entries, along with other marginalia put together, speak of the three figures in terms of tenderness.

One episode Krell narrates relates to Derrida's last note that his son read out at Derrida's funeral: "Smile on me as I will have smiled on you up to the end. Always prefer life and do not cease to affirm survival. . . . I love you and I smile on you from wherever I am" (319). In narrating many such experiences, Krell reminds scholars and enthusiasts of philosophy that philosophy is nothing if it is not about emotion, especially love. Elsewhere, Krell observes, "Sometimes I believe that the only honest biography or autobiography would consist solely of accounts of the subject's dream life and love life, letting all the rest go. Whether one loves, how one loves, whom one loves, and about what

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