

## BIE-MODERNISM, STOICISM AND THE BAROQUE

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Wang Jianjiang, Professor of Aesthetics at Shanghai Normal University, recently initiated an international debate on Chinese cultural and social forms. One of the main points brought forward by Wang concerns the deepening and developing of the notions of *Zhuyi* (theory or -ism) and *bie-modernism*, relating to the cultural position of China in the global world. For Wang, Chinese historical development is configured not so much in terms of a rectilinear temporality, but in those of a *spatialized and layered* temporality, in which ancient issues and trends recur alongside new phenomena and multiform dynamics. Specifically, this paper wishes to compare Wang's notions of *Bie-modernism* and *Zhuyi* with the perspectives developed within the ancient Stoic context and the sixteenth-century Baroque imagery. My aim is to show that the idea of a stratified and layered time belongs to both the Chinese and Western cultural traditions and that it represents a crucial aspect which unites them but allows us to understand their unicity and difference at the same time.