

Ohne Leitbild Parva Aesthetica

Andreas Huyssen explores the history and theory of metropolitan miniatures—short prose pieces about urban life written for European newspapers. His fine-grained readings open vistas into German critical theory and the visual arts, revealing the miniature to be one of the few genuinely innovative modes of spatialized writing created by modernism.

This book draws on core concepts coined by Adorno, such as identity thinking, the culture industry, and his critique of the autonomous and rational subject, to address the ills that plague neoliberal capitalist societies today. These ills range from the risk of a return to totalitarian tendencies, to the global rise of the far-right, and anti-feminist conceptions of motherhood. Subsequent chapters outline the ways in which Adorno’s thought can also be seen to redress the challenges of modern societies, such as the critical function of artworks, and the subversive potential of slow-food and popular music. The important underlying concern of the book is to highlight the continuing relevance of Adorno, both in dealing with the failures of neo-liberal capitalist societies, and in his applicability to a wide range of disciplines.

Investigates the intellectual affinities of Adorno and Nietzsche, culminating in a discussion of their readings of Wagner, who serves as a medium and supplement for their critiques of modern culture.

This collection of essays and interviews addresses important theoretical, philosophical and creative issues in Western art music at the end of the twentieth- and the beginning of the twenty-first centuries. Edited by Max Paddison and Irène Deliège, the book offers a wide range of international perspectives from prominent musicologists, philosophers and composers, including Célestin Deliège, Pascal Decroupet, Richard Toop, Rudolf Frisius, Alastair Williams, Herman Sabbe, François Nicolas, Marc Jimenez, Anne Boissière, Max Paddison, Hugues Dufourt, Jonathan Harvey, and new interviews with Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, and Wolfgang Rihm. Part I is mainly theoretical in emphasis. Issues addressed include the historical rationalization of music and technology, new approaches to the theorization of atonal harmony in the wake of Spectralism, debates on the ‘new complexity’, the heterogeneity, pluralism and stylistic omnivorousness that characterizes music in our time, and the characterization of twentieth-century and contemporary music as a ‘search for lost harmony’. The orientation of Part II is mainly philosophical, examining concepts of totality and inclusivity in new music, raising questions as to what might be expected from an autonomous contemporary musical logic, and considering the problem of the survival of the avant-garde in the context of postmodernist relativism. As well as analytic philosophy and cognitive psychology, critical theory features prominently, with theories of social mediation in music, new perspectives on the concept of musical material in Adorno’s late aesthetic theory, and a call for ‘an aesthetics of risk’ in contemporary art as a means ‘to reassess the essential role of criticism, of judgment, and of evaluation as necessary conditions to bring about a real public debate on the art of today’. Part III offers creative perspectives, with new essays and interviews from important contemporary composers who have mad Three Sons

Parva Aesthetica
Critiques of Ideology, Readings of Wagner
The Arts Entwined
Blanchot, Adorno, and Autonomy
Architecture, Politics, and Mankind

From the 1950s, Lucius Burckhardt (1925–2003) focused on planning, design, and construction in a democracy. His astute observations and critical analysis have had a fundamental effect on the design of our environment, on teaching in the architectural/planning professions, and on our understanding of what "city" means. His research, which – between mighty commercial interests and conflicting political aspirations focuses on the benefit for the entire population – is indispensable when and wherever buildings are planned, designed, built, and inhabited. With a new selection of texts, this book ploughs a furrow through Lucius Burckhardt’s theory of planning. Theodor W. Adorno died in 1969 and his last major work, Ästhetische Theorie, waspublished a year later. Only recently, however, have his aesthetic writings begun to receivesustained attention in the English-speaking world. This collection of essays is an importantcontribution to the discussion of Adorno’s aesthetics in Anglo-American scholarship.The essays areorganized around the twin themes of semblance and subjectivity. Whereas the concept of semblance, orillusion, points to Adorno’s links with Marx, Nietzsche, and Freud, the concept of subjectivityrecalls his lifelong struggle with a philosophy of consciousness stemming from Kant, Hegel, andLukács. Adorno’s elaboration of the two concepts takes many dialectical twists. Art, despite the taint of illusion that it has carried since Plato’s Republic, turns out in Adorno’s account ofmodernism to have a sophisticated capacity to critique illusion, including its own. Adorno’saesthetics emphasizes the connection between aesthetic theory and many other aspects of socialtheory. The paradoxical genius of Aesthetic Theory is that it turns traditional concepts into atheoretical cutting edge.

Franz Kafka was a self-conscious writer whose texts were highly if mysteriously autobiographical. Three giants of contemporary fiction—J. M. Coetzee, Philip Roth, and W. G. Sebald—have all acknowledged their debt to the work of Kafka, both in interviews and in their own academic essays and articles for a general readership about him. In this striking feat of literary scholarship, Daniel Medin finds that the use of Kafka by Coetzee, Roth, and Sebald is similarly self-reflexive and autobiographical. That writers from such divergent national and ethnic traditions can have such unique critical readings of Kafka, and that Kafka could exert such a powerful influence over their oeuvres, Medin contends, attests to the central place of Kafka in the contemporary literary imagination.

What Theodor W. Adorno says cannot be separated from how he says it. By the same token, what he thinks cannot be isolated from how he thinks it. The central aim of Richter’s book is to examine how these basic yet far-reaching assumptions teach us to think with Adorno—both alongside him and in relation to his diverse contexts and constellations. These contexts and constellations range from aesthetic theory to political critique, from the problem of judgment to the difficulty of inheriting a tradition, from the primacy of the object to the question of how to lead a right life within a wrong one. Richter vividly shows how Adorno’s highly suggestive—yet often overlooked—concept of the “uncoercive gaze” designates a specific kind of comportment in relation to an object of critical analysis: It moves close to the object and tarries with it while struggling to decipher the singularities and non-identities that are lodged within it, whether the object is an idea, a thought, a concept, a text, a work of art, an experience, or a problem of political or sociological theory. Thinking with Adorno’s uncoercive gaze not only means following the fascinating paths of his own work; it also means extending hospitality to the ghostly voices of others. As this book shows, Adorno is best understood as a thinker in dialogue, whether with long-deceased predecessors in the German tradition such as Kant and Hegel, with writers such as Kafka, with contemporaries such as Benjamin and Arendt, or with philosophical voices that succeeded him, such as those of Derrida and Agamben.

Critical Essays on Adorno and the Postmodern

Abstract Resistance

Towards a Dialogic Anglistics

Ohne Leitbild. Parva Aesthetica

Theorizing Music Videos of the Late 2010s

The Actuality of Adorno

Essays on the Poetry of Hans Magnus Enzensberger

Baroque Modernity will appeal to readers in a wide array of disciplines, including comparative literature, theater and performance, art and music history, intellectual history, and aesthetic theory.

As a concept that increasingly gains importance in contemporary cultural discourse, authenticity emerges as a site of tearing tensions between the fictional and the real, original and fake, margin and centre, the same and the other. The essays collected in this volume explore this paradoxical nature of authenticity in the context of various media. They give ample proof of the fact that authenticity, which depends on giving the impression of being inherent or natural, found not created, frequently turns out to be the result of a careful aesthetic construction that depends on the use of identifiable techniques with the aim of achieving certain effects for certain reasons.

Literatur oder, allgemeiner, Texte sind nicht erst seit dem 20. Jahrhundert inter- und transmedial ausgerichtet. Dennoch ist es sinnvoll, von einer medial reflexiven Literatur erst seit dem audiovisuellen Jahrhundert zu sprechen, dem des Films. Medientransformationen sind seitdem nicht allein paradigmatische Wechsel der Systeme, sondern auch Vervielfältigungen durch die Pluralität der medialen Träger. Neben allgemeineren Fragestellungen und theoretischen Bestimmungen zeigt das Wechselverhältnis von Text, Bild und Musik im Zentrum detaillierter Untersuchungen. Der intermedialen Performanz ist ein weiterer Teil des Bandes gewidmet, der schließlich die Brücke zu Film und Fernsehen schlägt. Das Buch geht zurück auf eine bilaterale Tagung in Ithaca, NY, an der Cornell University. Partner und Mitveranstalter war die Universität Bremen. Hinzu kamen in Fragen der Inter- und Transmedialität einschlägig ausgewiesene Wissenschaftler aus den USA und aus Deutschland. Enthalten sind vierzehn Beiträge in deutscher und sechs in englischer Sprache. Vereint werden ganz unterschiedliche Positionen der amerikanischen und europäischen Intermedialitätsforschung. Gerade diese Heterogenität ist eine Stärke der vorliegenden Publikation. Zusätzlich liefern die Herausgeber eine neuartige Kategorisierung und Begrifflichkeit und bedienen so ein weiter steigendes Interesse in den Literatur-, Medien- und Kulturwissenschaften. Die breite Palette der Themen von etablierter traditioneller Literatur und Konkreter Poesie bis zu neueren Genres wie Slam Poetry spricht auch interessierte Laien an. 34 Abbildungen illustrieren die Texte.

This book is a complete presentation of the most important themes of Theodor W. Adorno’s critical theory, and of its relevance for the understanding of the modern society. After an Introduction, which traces Adorno’s biographical and intellectual profile, the book is structured in three parts. The first is devoted to theoretical philosophy, and in particular to the concepts of philosophy, negative dialectics and metaphysics, and his aim is to clarify the Adornian understanding of such difficult concepts. The second is devoted to the main themes of Adorno’s social theory: the concept of domination, the relationship with Marxism, the theory of the decay of the individual, the critique of mass manipulation. The third part is devoted to aesthetics and culture criticism, and entails a conclusion in which the author outlines a confrontation between the Adornian and the Habermasian critique of modernity.

Literature in an Age of Photography and Film

The Aesthetics of Authenticity

The Aesthetics of Everyday Life

Theodor W. Adorno

Reading Adorno

Reluctant Modernity

The German Aesthetic Tradition

Published on the occasion of an exhibition held at the Walker Art Center. Minneapolis, Minn., Feb. 27-May 23, 2010.

This book re-examines Adorno’s aesthetics, developing a new literary approach that aims to unveil hidden elements of Adorno’s thought. Farina proposes to read Adorno’s aesthetics as a literary theory of art, showing its efficacy in its comprehension of the most advanced trends of contemporary literature. As a result, this book provides an image of Adorno’s aesthetics as a complete, satisfying and consistent philosophy of literature, a robust theory which is able to stand its ground in contemporary aesthetic debate. Challenging the prevalent prejudice that defines Adorno’s thought, and especially his aesthetics, as ‘modernist’, Farina argues that Adorno’s philosophy of literature shows its value precisely in its application to and comprehension of postmodern literature, such as the works of Thomas Pynchon, Don DeLillo and David Foster Wallace. Precise and compelling, this book provides a new paradigm for understanding Adorno’s theory of artwork, serving as an essential reference for researches investigating the relation between classical critical theory and contemporary art.

A discussion of Theodor Adorno’s Aesthetic Theory is bound to look significantly different today than it would have looked when the book was first published in 1970, or when it first appeared in English translation in the 1980s. In The Fleeting Promise of Art, Peter Uwe Hohendahl reexamines Aesthetic Theory along with Adorno’s other writings on aesthetics in light of the unexpected return of the aesthetic to today’s cultural debates. Is Adorno’s aesthetic theory still relevant today? Hohendahl answers this question with an emphatic yes. As he shows, a careful reading of the work exposes different questions and arguments today than it did in the past. Over the years Adorno’s concern over the fate of art in a late capitalist society has met with everything from suspicion to indifference. In part this could be explained by relative unfamiliarity with the German dialectical tradition in North America. Today’s debate is better informed, more multifaceted, and further removed from the immediate aftermath of the Cold War and of the shadow of postmodernism. Adorno’s insistence on the radical autonomy of the artwork has much to offer contemporary discussions of art and the aesthetic in search of new responses to the pervasive effects of a neoliberal art market and culture industry. Focusing specifically on Adorno’s engagement with literary works, Hohendahl shows how radically transformative Adorno’s ideas have been and how thoroughly they have shaped current discussions in aesthetics. Among the topics he considers are the role of art in modernism and postmodernism, the truth claims of artworks, the function of the ugly in modern artworks, the precarious value of the literary tradition, and the surprising significance of realism for Adorno.

The cultural field of advertising is a much-debated topic with perspectives focusing on a range of concepts from harassment and the anxiety of influence to notions of desire and affirmation. The aim of this publication is not only to take into account the diversity of topics related to advertising, but more importantly, to develop a dialogue between these divergent viewpoints. With contributions by Barbara Aulinger, Bernadette Collenberg-Plotnikov, Beate Flath, Werner Jauk, Bernhard Kettemann, Eva Klein, Jörg Matthes, Manfred Prisching, Johanna Rolshoven, Nicolas Ruth, Holger Schramm, Charles Spence, Margit Stadlober and Friedrich Weltzien.

Adorno and Performance

Thinking with Adorno

A Prosumer’s Study of a Medium

Adorno’s Aesthetics as a Literary Theory of Art

Contemporary Music

Critical Models

The Semblance of Subjectivity

The Melancholy Science is Gillian Rose’s investigation into Theodor Adorno’s work and legacy. Rose uncovers the unity discernable among the many fragments of Adorno’s oeuvre, and argues that his influence has been to turn Marxism into a search for style. The attempts of Adorno, Lukács and Benjamin to develop a Marxist theory of culture centred on the concept of reification are contrasted, and the ways in which the concept of reification has come to be misused are exposed. Adorno’s continuation for his own time of the Marxist critique of philosophy is traced through his writings on Hegel, Kierkegaard, Husserl and Heidegger. His opposition to the separation of philosophy and sociology is shown by examination of his critique of Durkheim and Weber, and of his contributions to the dispute over positivism, his critique of empirical social research and his own empirical sociology. Gillian Rose shows Adorno’s most important contribution to be his founding of a Marxist aesthetic that offers a sociology of culture, as demonstrated in his essays on Kafka, Mann, Beckett, Brecht and Schönberg. Finally, Adorno’s ‘Melancholy Science’ is revealed to offer a ‘sociology of illusion’ that rivals both structural Marxism and phenomenological sociology as well as the subsequent work of the Frankfurt School.

"Critical Models" combines two of Adorno's most important postwar works - 'Interventions' and 'Catchwords'--And addresses issues such as the dangers of ideological conformity, the fragility of democracy, educational reform, the influence of television and radio and the aftermath and continuity of racism.

In this book Aleš Debeljak offers a refreshing alternative to postmodernists such as Baudrillard who declare the death of art conceived as yet another source of rootless circulating fictions. Inspired by the melancholy critical theory of Adorno and Bejamin, Debeljak shows that with the dawning of modernity, art was made autonomous - art production was effectively emancipated from the exigencies of everyday life and its guiding ideal of purposive rationality. The deterioration of bourgeois liberal individualism into the narcissism of modern mass society accompanied the decomposition of art into simplified mass art and commercialized kitsch. Today, argues Debeljak, postmodern art is subjected to infinite reproducibility, total integration into mass society, and political resignation - it no longer represents an alternative reality. The postmodern institution of art thus cannot be simply cured of modern structures and assumptions, but is, instead, fated to a continuous and painful relationship with modernity. -- from back cover.

The two-volume work Modernism has been awarded the prestigious 2008 MSA Book Prize! Modernism has constituted one of the most prominent fields of literary studies for decades. While it was perhaps temporarily overshadowed by postmodernism, recent years have seen a resurgence of interest in modernism on both sides of the Atlantic. These volumes respond to a need for a collective and multifarious view of literary modernism in various genres, locations, and languages. Asking and responding to a wealth of theoretical, aesthetic, and historical questions, 65 scholars from several countries test the usefulness of the concept of modernism as they probe a variety of contexts, from individual texts to national literatures, from specific critical issues to broad cross-cultural concerns. While the chief emphasis of these volumes is on literary modernism, literature is seen as entering into diverse cultural and social contexts. These range from inter-art conjunctions to philosophical, environmental, urban, and political domains, including issues of race and space, gender and fashion, popular culture and trauma, science and exile, all of which have an urgent bearing on the poetics of modernity.

When Heimat Meets Hollywood

The Endless Road

The Melancholy Science

Medial Constructions of the Real

Franz Kafka and the Fiction of J. M. Coetzee, Philip Roth, and W. G. Sebald

The Fleeting Promise of Art

Correspondence, 1939 - 1969

Vision and movement seem to have shifted center stage in modes of experience in the last century: as a result of their joint effect, slow contemplative gazes at static images seem to be increasingly displaced by distracted "vernacular" ways of seeing. Looking out of the window of a speeding car, receiving photographs of Earth from outer space, watching the flickering images of the TV screen, scrolling through a text, zooming in on a location in Google Earth, or sending images via mobile phones or webcams - all these are unique visual experiences that were impossible before various inventions in the 20th century originated completely new kinds of movement. The double meaning of "moving images" is meant to signal the specificity of motion to these imagi(n)ngs and, at the same time, to express the emotional power of those visual images which are able to transcend the constant stream of images in contemporary perception. (Series: Kultur und Technik. Schriftenreihe des Internationalen Zentrums für Kultur- und Technikforschung der Universität Stuttgart - Vol. 20)

Both politically and aesthetically, the contemporary German and Austrian film landscape is a far cry from the early days of the medium, when critics like Siegfried Kracauer produced foundational works of film theory amid the tumult of the early twentieth century. Yet, as Leila Mukhida demonstrates in this innovative study, the writings of figures like Kracauer and Walter Benjamin in fact remain an undervalued tool for understanding political cinema today. Through illuminating explorations of Michael Haneke, Valeska Grisebach, Andreas Dresen, and other filmmakers of the post-reunification era, Mukhida develops an analysis centered on film aesthetics and experience, showing how medium-specific devices like lighting, sound, and mise-en-scène can help to cultivate political sensitivity in spectators.

The retirement of the distinguished philosopher Jürgen Habermas from his chair at the University of Frankfurt signalled an important caesura in the history of Critical Theory: the transition from the Habermasian project, to different forms of inquiry in the work of the next generation. This change-over happens at a time when it has become clear that Habermas's systematic exploration of communicative rationality has reached the point where both its achievements and its limitations had become evident. The essays collected in this volume address the problems connected with this transition, partly by returning to the insights of the first generation (Adorno and Benjamin), partly by focusing on questions raised by Habermas's work. Whatever the difference in the authors'

positions, this collection gains its unity through their common interest in the significance and value of Critical Theory today and in its future as a philosophical project. Argues for an understanding of religious belief as love of a God of love, thereby over-turning traditional epistemologically based conceptions of religious belief.

Modernism

Love of a God of Love

Adorno's Aesthetic Theory Revisited

Who Plans the Planning?

Towards a Transformation of the Philosophy of Religion

Interdisciplinary Perspectives on a Cultural Field

An Introduction To The Thought Of Theodor W. Adorno

An introduction to T. W. Adorno's aesthetics and sociology of music.

Adorno and Performance offers the first comprehensive examination of the vital role of performance within the philosophy of Theodor W. Adorno. Capacious in its ramifications for contemporary life, the term 'performance' here unlocks Adorno's dialectical thought process, which aimed at overcoming the stultifying uniformity of instrumental reason.

This collection of essays by musicologists and art historians explores the reciprocal influences between music and painting during the nineteenth century, a critical period of gestation when instrumental music was identified as the paradigmatic expressive art and theoretically aligned with painting in the formulation ut pictura musica (as with music, so with painting). Under music's influence, painting approached the threshold of abstraction; concurrently many composers cultivated pictorial effects in their music. Individual essays address such themes as visualization in music, the literary vs. pictorial basis of the symphonic poem, musical pictorialism in painting and lithography, and the influence of Wagner on the visual arts. In these and other ways, both composers and painters actively participated in interarts discourses in seeking to redefine the very identity and aims of their art. Also includes 17 musical examples.

Maurice Blanchot and Theodor W. Adorno are among the most difficult but also the most profound thinkers in twentieth-century aesthetics. While their methods and perspectives differ widely, they share a concern with the negativity of the artwork conceived in terms of either its experience and possibility or its critical expression. Such negativity is neither nihilistic nor pessimistic but concerns the status of the artwork and its autonomy in relation to its context or its experience. For both Blanchot and Adorno negativity is the key to understanding the status of the artwork in post-Kantian aesthetics and, although it indicates how art expresses critical possibilities, albeit negatively, it also shows that art bears an irreducible ambiguity such that its meaning can always negate itself. This ambiguity takes on an added material significance when considered in relation to language as the negativity of the work becomes aesthetic in the further sense of being both sensible and experimental, and in doing so the language of the literary work becomes a form of thinking that enables materiality to be thought in its ambiguity. In a series of rich and compelling readings, William S. Allen shows how an original and rigorous mode of thinking arises within Blanchot's early writings and how Adorno's aesthetics depends on a relation between language and materiality that has been widely overlooked. Furthermore, by reconsidering the problem of the autonomous work of art in terms of literature, a central issue in modernist aesthetics is given a greater critical and material relevance as a mode of thinking that is abstract and concrete, rigorous and ambiguous.

While examples of this kind of writing can be found in the works of Blanchot and Beckett, the demands that such texts place on readers only confirm the challenges and the possibilities that literary autonomy poses to thought.

German Filmmakers and America, 1985-2005

Encyclopedia of German Literature

Aesthetics of Negativity

Miniature Metropolis

Sensitive Subjects

The Institution of Art and Its Historical Forms

The Political Aesthetics of Contemporary German and Austrian Cinema

Publisher Description

When one looks at the history of English Studies there has been a noticeable proliferation of research interests since the 1970s. As a result of such development, attempts have been made to create a new basis for communication and cooperation inside Anglistics and across disciplines. Making a case for a Dialogic Anglistics is such an attempt. A Dialogic Anglistics is based on a normative concept of dialogue aiming for egalitarian forms of cooperation both inside, between and across disciplines leading to the redefinition of old and creation of manifold new directions for English Studies. In the nineteen articles presented in this volume dialogic encounters are encouraged both within and between different fields within Anglistics. Furthermore, dialogic links are created with colleagues from other academic disciplines.

At first glance, Theodor W. Adorno's critical social theory and Gershom Scholem's scholarship of Jewish mysticism could not seem farther removed from one another. To begin with, they also harbored a mutual hostility. But their first conversations in 1938 New York were the impetus for a profound intellectual friendship that lasted thirty years and produced more than 220 letters. These letters discuss the broadest range of topics in philosophy, religion, history, politics, literature, and the arts – as well as the life and the work of Adorno and Scholem's mutual friend Walter Benjamin. Unfolding with the dramatic tension of a historic novel, the correspondence tells the story of these two intellectuals who faced tragedy, destruction, and loss, but also participated in the efforts to reestablish a just and dignified society after World War II. Scholem immigrated to Palestine before the war and developed his pioneering scholarship of Jewish mysticism before and during the problematic establishment of a Jewish state. Adorno escaped Germany to England, and then to America, returning to Germany in 1949 to participate in the efforts to rebuild and democratize German society. Despite the differences in the lifepaths and worldviews of Adorno and Scholem, their letters are evidence of mutual concern for intellectual truth and hope for a more just society in the wake of historical disaster. The letters reveal for the first time the close philosophical proximity between Adorno's critical theory and Scholem's scholarship of mysticism and messianism. Their correspondence touches on questions of reason and myth, progress and regression, heresy and authority, and the social dimensions of redemption. Above all, their dialogue sheds light on the power of critical, materialistic analysis of history to bring about social change and prevent repetition of the disasters of the past.

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Essays in Adorno's Aesthetic Theory

Baroque Modernity

Advertising and Design

Literatur inter- und transmedial / Inter- and Transmedial Literature

Music and Painting in the Nineteenth Century

Ohne Leitbild

Moving Images, Mobile Viewers

This collection explores the aesthetic qualities of human relationships, sports, taste, smell, food, and natural and built environments.

Ohne Leitbild. Parva AestheticaOhne LeitbildParva AestheticaAdorno's Aesthetics as a Literary Theory of ArtSpringer Nature

Contemporary connections between German directors and Hollywood and their implications for German, American, and transnational film.

Brings together some of the most prominent and influential contemporary interpreters of Adorno's work in a wide-ranging collection of essays that explores Adorno's relation to themes and problems in postmodern thought.

Current State and Future Prospects

20th Century Visuality

An Aesthetics of Theater

Writing with the Words of Others

Adorno's Aesthetics of Music

Critical Theory

Theoretical and Philosophical Perspectives