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# Asthetische Theorie

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## WILLIAMSON KELLEY

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### **Adorno's Nietzschean Narratives** State University of New York Press

Vor 50 Jahren veröffentlichten Gretel Adorno und Rolf Tiedemann erstmals eine aus dem Nachlass edierte Ausgabe von Theodor W. Adornos *Ästhetischer Theorie*. Obgleich das von Adorno selbst als opus magnum verstandene Werk unvollendet blieb und nur als posthumes Kompilat erschien, entfaltete es in der zweiten Hälfte des 20. Jahrhundert eine enorme Wirkung, die weit über den Bereich der philosophischen Ästhetik hinausging. Renommierter Autoren und Autorinnen unterschiedlicher Disziplinen nehmen das Jubiläum des erstmaligen Erscheinens der *Ästhetischen Theorie* zum Anlass, diesen Klassiker aus verschiedenen Perspektiven noch einmal neu in den Blick zu nehmen. Neben Essays zur Relevanz und Aktualität der *Ästhetischen Theorie* für die philosophische Ästhetik im 21. Jahrhundert stehen persönliche Texte, die die Bedeutung des Buches für das je eigene Denken schildern. Darüber hinaus finden sich Beiträge, die der Frage nachgehen, in welcher Weise einetextkritische Neuedition zu einer Relektüre dieses kanonisch gewordenen Textes führen und die Rezeption verändern könnte. Zu den Autor/innen gehören unter anderen Horst Bredekamp, Bazon Brock, Eva Geulen, Lydia Goehr, Robert Pippin, Martin Saar, Martin Seel und Beat Wyss.

### **Eros und Erkenntnis - 50 Jahre „Ästhetische Theorie“** Penn State Press

Against Nature examines the history of the concept of nature in the tradition of Critical Theory, with chapters on Lukacs, Horkheimer and Adorno, Marcuse, and Habermas. It argues that the tradition has been marked by significant difficulties with respect to that concept; that these problems are relevant to contemporary environmental philosophy as well; and that a solution to them requires taking seriously--and literally--the idea of nature as socially constructed.

### **The Concept of Modernism** Stanford University Press

Examines Brecht's use of the theatre as a public arena for political change.

### **Reception Theory** JHU Press

Theodor W. Adornos posthum veröffentlichte *Ästhetische Theorie* exponiert die Krise der Kunst im Zeitalter ihrer gesellschaftlichen Integration. Gesättigt mit der Erfahrung konkreter Kunstwerke, hinterfragt sie das tradierte Kategoriensystem philosophischer Ästhetik. Der vorliegende Band unternimmt erstmals eine kommentierende Auslegung, um den dichten Text aufzuschließen und ein Weiterdenken von Adornos kritischer Ästhetik anzuregen.

### **The Semblance of Subjectivity** Routledge

This book addresses various phases of continental philosophy, both in the context of its multiple traditions and in relation to the alternatives that mark the understanding of its present and future. Divided into two parts, the authors first focus on the diversity of traditions in continental philosophy in connection with the texts of Hegel, Marx, Kierkegaard, Sartre, and De Beauvoir. Second, they explore the reality of social, political, sexual, and philosophical differences, in connection with the

writings of Merleau-Ponty, Arendt, Habermas, Heidegger, Foucault, Irigaray, Kristeva, Derrida, and Vattimo. They also stress the various theoretical foundations that manifest these differences.

### **The Dialectics of Aesthetic Agency** University of Pennsylvania Press

This study traces the career of the two filmmakers, Daniele Huillet and Jean-Marie Straub, and explores their connection to German modernism, in particular their relationship to the Frankfurt School.

### **Walter Benjamin and Art** de Gruyter

Walter Benjamin's most famous and influential essay remains *The Work of Art in the Age of Mechanical Reproduction*. *Walter Benjamin and the Work of Art* is the first book to provide a broad and dedicated analysis of this canonical work and its effect upon core contemporary concerns in the visual arts, aesthetics and the history of philosophy. The book is structured around three distinct areas: the extension of Benjamin's work; the question of historical connection; the importance of the essay in the development of criticism of both the visual arts and literature. Contributors to the volume include major Benjamin commentators, whose work has very much defined the reception of the essay, and leading philosophers, historians and aestheticians, whose approaches open up new areas of interest and relevance.

### **Thinking with Adorno** A&C Black

Since its founding by Jacques Waardenburg in 1971, *Religion and Reason* has been a leading forum for contributions on theories, theoretical issues and agendas related to the phenomenon and the study of religion. Topics include (among others) category formation, comparison, ethnophilosophy, hermeneutics, methodology, myth, phenomenology, philosophy of science, scientific atheism, structuralism, and theories of religion. From time to time the series publishes volumes that map the state of the art and the history of the discipline.

### **Canons and Wisdoms** A&C Black

*Critical Theory in the Twenty-First Century* provides a thorough overview of critical theory, looking at its history and shortfalls. First, the book explains the developments from the Frankfurt School and from more recent schools of thought, including Derrida, Deleuze, deconstruction, and post-structuralism. Then it looks at how critical theory has not kept pace with the changes and conflicts brought on by the post-Cold War world and globalization and how its deficits can be addressed. For the author, more than ever critical theory needs to synthesize theoretical perspective and empirical research. It also needs to be reconfigured in the light of the demands of new social movements, post-colonialism, and globalization. This volume is part of *Critical Theory and Contemporary Society*, a series that uses critical theory to explore contemporary society as a complex phenomenon and includes works on democracy, social movements, and terrorism. A unique resource, *Critical Theory in the Twenty First Century* will interest anyone researching issues in political theory, international relations theory, social theory, and critical theory.

### **Theodor W. Adorno: Ästhetische Theorie** SUNY Press

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.

*Staging History* A&C Black

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.

*Modern German Philosophy* MIT Press

*Fictions of Autonomy* presents a revisionary account of aesthetic autonomy and transnational modernism with a range of readings that includes works by Wilde, Eliot, Joyce, Barnes, and Stevens alongside writings by theorists like Adorno and de Man.

**Aesthetic Theory** Routledge

First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

**Ästhetische Theorie** Fordham Univ Press

Theodor Adorno (1903-69) was undoubtedly the foremost thinker of the Frankfurt School, the influential group of German thinkers that fled to the US in the 1930s, including such thinkers as Herbert Marcuse and Max Horkheimer. His work has proved enormously influential in sociology, philosophy and cultural theory. *Aesthetic Theory* is Adorno's posthumous magnum opus and the culmination of a lifetime's investigation. Analysing the sublime, the ugly and the beautiful, Adorno shows how such concepts frame and distil human experience and that it is human experience that ultimately underlies aesthetics. In Adorno's formulation 'art is the sedimented history of human misery'.

**Redeeming Words and the Promise of Happiness** Rowman & Littlefield Publishers

This book offers a philosophical reflection on the nature of language by reading some exemplary works of literature. Drawing on the thought of philosophers—especially Plato, Kant, Hegel, Emerson, Benjamin, Adorno, Heidegger and Wittgenstein, the author argues that language is the bearer of a utopian or messianic promise of happiness, and that by redeeming the revelatory power of words, the two writers in this study are contributing to the redemption of the promise of happiness in a world of reconciled antagonisms and contradictions.

*The Sovereignty of Art* MIT Press

*Apparitions* takes a new look at the critical legacy of one of the 20th century's most important and influential thinkers about music, Theodor W. Adorno. Bringing together an international group of scholars, the book offers new historical and critical insights into Adorno's theories of music and how

these theories, in turn, have affected the study of contemporary art music, popular music, and jazz.

**Introduction to Critical Theory** A&C Black

Theodor W. Adorno died in 1969 and his last major work, *Ästhetische Theorie*, was published a year later. Only recently, however, have his aesthetic writings begun to receive sustained attention in the English-speaking world. This collection of essays is an important contribution to the discussion of Adorno's aesthetics in Anglo-American scholarship. The essays are organized around the twin themes of semblance and subjectivity. Whereas the concept of semblance, or illusion, points to Adorno's links with Marx, Nietzsche, and Freud, the concept of subjectivity recalls his lifelong struggle with a philosophy of consciousness stemming from Kant, Hegel, and Lukács. 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 of modernism to have a sophisticated capacity to critique illusion, including its own. Adorno's aesthetics emphasizes the connection between aesthetic theory and many other aspects of social theory. The paradoxical genius of *Aesthetic Theory* is that it turns traditional concepts into a theoretical cutting edge.

*Stations of the Divided Subject* Cambridge University Press

Translated from the author's unpublished manuscript. Includes bibliographical references and index. *Foundations of the Frankfurt School of Social Research* via tolin media

In this book Christoph Menke attempts to explain art's sovereign power to subvert reason without falling into an error common to Adorno's negative dialectics and Derrida's deconstruction. Recent discussions of aesthetics, whether in the hermeneutic or the analytic tradition, understand the place of art and aesthetic experience according to a model of autonomy—as just one among the many modes of experience that make up the realm of reason, situated beside the other spheres of value. In contrast, Theodor Adorno and Jacques Derrida view art and aesthetic experience as a medium for the dissolution of nonaesthetic reason, an experientially enacted critique of reason. Art is not only autonomous, following its own law, different from nonaesthetic reason, but sovereign: it subverts the rule of reason. In this book Christoph Menke attempts to explain art's sovereign power to subvert reason without falling into an error common to Adorno's negative dialectics and Derrida's deconstruction. The error, which already appeared in romanticism, is to conceive of the sovereignty of art as reflecting the superiority of its knowledge. For art entails no knowledge and its negativity toward reason cannot be articulated as an insight into the nature of reason: art is sovereign not despite, but because of, its autonomy. Menke brings to his arguments a firm grounding in both philosophy and literary studies, as well as familiarity with German, French, and American sources.

*Landscapes of Resistance* Routledge

Across a spectrum of academic disciplines, the topic of globalization is at the forefront of contemporary efforts to understand a dynamically changing world society. How might critical social theory respond creatively to the challenge of thinking and theorizing globalization in its full complexity?