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CECELIA RICH

Toward a Public Discourse on the Holocaust Bloomsbury Publishing

For the English-language publication, the author has extensively revised and updated the prize-winning German version.

The (un)intelligibility of Radical Political Actors Fordham Univ Press

This book examines the vital role of affect and feeling within the work of the early Frankfurt School. The author investigates a range of concepts - including melancholia, hope, (un)happiness, objects, and mimesis - and argues that a contemporary reading of critical theory needs to accommodate an adequate understanding of affect.

Beethoven Springer

Adorno was forever returning to the philosophies of bourgeois interiority, seeking the paradoxical relation between their manifest failure and their hidden promise. As Peter E. Gordon shows, Adorno's writings on Kierkegaard, Husserl, and Heidegger present us with a photographic negative—a philosophical portrait of the author himself.

Thinking with Adorno U of Minnesota Press

Dialectics Unbound: On the Possibility of Total Writing re-imagines figures of ontological totality, in and out of writing, first by exploring some lineages of the dialectic, and second by engaging thinkers such as Theodor Adorno and his assertion of nonidentity, Julia Kristeva and her positing of a fourth term of the dialectic, and Fredric Jameson's treatment of the dialectic as an open totality. By articulating a concept of totalization-without-totality, *Dialectics Unbound* seeks to free the concept of the dialectic from the violence of closure, and then to take this unbound dialectics to the work of writing through a brief examination of parataxis and aphoristics as approaches to writing, both possible and impossible.

Adorno's Aesthetic Theory Revisited Univ of North Carolina Press

Offering innovative readings of these canonical works, this study sheds new light on Faulkner's uniquely American modernism.

Ethical Thinking in Twentieth-Century Literature Columbia University Press

"Like a careful gardener, Miriam Hansen planted and interwove traditions of Frankfurt critical theory, modern film history, and her own critical passions and curiosity. She is an important transatlantic bridge for the traditions of enlightenment and film art. She was not only a theoretical mind, but someone who also exerted a strong, practical influence on filmmaking. Because of her, the *Minutenfilm* saw a rebirth, as well as film projected onto multiple screens, the Max Ophuls renaissance, and much more. We auteurs listened to her. She was--as she sat in her Chicago office and worked, occasionally glancing over the lake--our prophet." --Alexander Kluge, "Berlin Journal" ""*Cinema and Experience*" is a doubly poignant book: simultaneously a soulful investigation into the complex fate of experience in a mass-mediated modernity and the posthumous publication of the culminating masterwork of one the master scholars of cinema studies. Rich and probing insights

resonate from every page of this wonderful volume." --Dana Polan, author of "Scenes of Instruction: The Beginnings of the U.S. Study of Film" "Miriam Hansen's brilliant analysis of the cinematic experience combines a democratic respect for mass culture with the highest standards of scholarly excellence. Mickey Mouse, slapstick comedy, the photographic image and filmed reality become her keys to deciphering the philosophical differences between Adorno and Benjamin, and the philosophical significance of Kracauer's journalistic eye. The present--new media, social networking, drone warfare--is never out of her sight. For the beginning student and the advanced scholar in multiple disciplines, Hansen's writing is a gift, and a roadmap to every relevant scholarly debate. This is an indispensable book by an irreplaceable author. We shall miss her." --Susan Buck-Morss, author of "The Dialectics of Seeing: Walter Benjamin and the Arcades Project" "Miriam Hansen's study is the first comprehensive reconstruction of the complex theoretical frames in which Adorno, Benjamin, and Kracauer set their philosophical thoughts on film and cinema. Hansen's profound knowledge of the complete works of these influential thinkers allows her to relate questions of film and cinema aesthetics to the core thoughts of the Critical Theory of the Frankfurt School in manifold and sometimes surprisingly new ways. This study will establish a new look at the Frankfurt School as well as on film theory in general." --Gertrud Koch, author of "Siegfried Kracauer: An Introduction" "In her posthumous book, Miriam Hansen offers novel readings, both subtle and robust, of Kracauer, Benjamin, and Adorno's reflections on cinema as experience, weaving often disconnected threads into a tapestry of common concepts and concerns that highlights closeness and distance between these writers in unexpected ways. What emerges is yet another Frankfurt School: Critical Theory as media aesthetics and theory of experience. The triangulation of Adorno and Benjamin with Kracauer permits her to think beyond the annoyingly persistent accounts pitting the Eurocentric mandarin against the progressive film and media theorist. The inspirational role of Kracauer for Benjamin is finally acknowledged and Kracauer is freed from the misunderstanding of his work on photography and film as a naive realism. And who but Miriam Hansen would have been able to link Benjamin's notion of aura--explicated in a much broadened discursive and political context--to Adorno's aesthetic of natural beauty? Thinking with Adorno beyond Adorno in modernist aesthetics, with Benjamin beyond Benjamin in media theory, with Kracauer beyond Kracauer on mass culture, she keeps the legacy of Critical Theory alive for an analysis of human experience and cultural practice in our age of digital media." --Andreas Huyssen, Columbia Unive

Shifting Alignments in Postwar Critical Theory Critical Theory and Contemporanea

In Adorno's Theory of Philosophical and Aesthetic Truth, Owen Hulatt undertakes an original reading of Theodor W. Adorno's epistemology and its material underpinnings, deepening our understanding of his theories of truth, art, and the nonidentical. Hulatt's novel interpretation casts Adorno's theory of philosophical and aesthetic truth as substantially unified, supporting the thinker's claim that both philosophy and art are capable of being true. For Adorno, truth is produced when rhetorical "texture" combines with cognitive "performance," leading to the breakdown of concepts that mediate the experience of the consciousness. Both philosophy and art manifest these features, although philosophy enacts these conceptual issues directly, while art does so obliquely. Hulatt builds a

robust argument for Adorno's claim that concepts ineluctably misconstrue their objects. He also puts the still influential thinker into conversation with Hegel, Husserl, Frazer, Sohn-Rethel, Benjamin, Strawson, Dahlhaus, Habermas, and Caillois, among many others.

Developing Variations Duke University Press

Heinrich Heine's role in the formation of Critical Theory has been systematically overlooked in the course of the successful appropriation of his thought by Marx, Nietzsche, Freud, and the legacy they left, in particular for Adorno, Benjamin and the Frankfurt School. This book examines the critical connections that led Adorno to call for a "reappraisal" of Heine in a 1948 essay that, published posthumously, remains under-examined. Tracing Heine's Jewish difference and its liberating comedy of irreverence in the thought of the Frankfurt School, the book situates the project of Critical Theory in the tradition of a praxis of critique, which Heine elevates to the art of public controversy. Heine's bold linking of aesthetics and political concerns anticipates the critical paradigm assumed by Benjamin and Adorno. Reading Critical Theory with Heine recovers a forgotten voice that has theoretical critical significance for the formation of the Frankfurt School. With Heine, the project of Critical Theory can be understood as the sustained effort to advance the emancipation of the affects and the senses, at the heart of a theoretical vision that recognizes pleasure as the liberating force in the fight for freedom.

Critiques of Secular Reason in Adorno and Levinas John Wiley & Sons

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.

Heine and Critical Theory Northwestern University Press

Systematic comparison of Sartre and Adorno that focuses on their theories of the subject.

John Dewey's Early Philosophy Univ of California Press

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.

Style and Ideology in Western Music Thinking with AdornoThe Uncoercive Gaze

Ever since Aristotle's Poetics, both the theory and the practice of theater have been governed by the assumption that it is a form of representation dominated by what Aristotle calls the "mythos," or the "plot." This conception of theater has subordinated characteristics related to the theatrical medium, such as the process and place of staging, to the demands of a unified narrative. This readable, thought-provoking, and multidisciplinary study explores theatrical writings that question this aesthetical-generic conception and seek instead to work with the medium of theatricality itself. Beginning with Plato, Samuel Weber tracks the uneasy relationships among theater, ethics, and philosophy through Aristotle, the major Greek tragedians, Shakespeare, Kierkegaard, Kafka, Freud, Benjamin, Artaud, and many others who develop alternatives to dominant narrative-aesthetic assumptions about the theatrical medium. His readings also interrogate the relation of theatricality to the introduction of electronic media. The result is to show that, far from breaking with the characteristics of live staged performance, the new media intensify ambivalences about place and identity already at work in theater since the Greeks. Praise for Samuel Weber: "What kind of questioning is primarily after something other than an answer that can be measured . . . in cognitive terms? Those interested in the links between modern philosophy and media culture will be impressed by the unusual intellectual clarity and depth with which Weber formulates the . . . questions that constitute the true challenge to cultural studies today. . . . one of our most important cultural critics and thinkers"—MLN

On Late Critical Theory Cornell University Press

In *The Art of Distances*, Corina Stan identifies an insistent preoccupation with interpersonal distance in a strand of twentieth-century European and Anglophone literature that includes the work of George Orwell, Paul Morand, Elias Canetti, Iris Murdoch, Walter Benjamin, Annie Ernaux, Günter Grass, and Damon Galgut. Specifically, Stan shows that these authors all engage in philosophical meditations, in the realm of literary writing, on the ethical question of how to live with others and how to find an ideal interpersonal distance at historical moments when there are no obviously agreed-upon social norms for ethical behavior. Bringing these authors into dialogue with

philosophers such as Michel de Montaigne, Ralph Waldo Emerson, Friedrich Nietzsche, Sigmund Freud, Helmuth Plessner, Martin Heidegger, Jean-Luc Nancy, Emmanuel Levinas, Peter Sloterdijk, Guillaume le Blanc, and Pierre Zaoui, Stan shows how the question of the right interpersonal distance became a fundamental one for the literary authors under consideration and explores what forms and genres they proposed in order to convey the complexity of this question. Albeit unknowingly, she suggests, they are engaged in fleshing out what Roland Barthes called “a science, or perhaps an art, of distances.”

Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno John Wiley & Sons

In *Ethereal Queer*, Amy Villarejo offers a historically engaged, theoretically sophisticated, and often personal account of how TV representations of queer life have changed as the medium has evolved since the 1950s. Challenging the widespread view that LGBT characters did not make a sustained appearance on television until the 1980s, she draws on innovative readings of TV shows and network archives to reveal queer television’s lengthy, rich, and varied history. Villarejo goes beyond concerns about representational accuracy. She tracks how changing depictions of queer life, in programs from *Our Miss Brooks* to *The L Word*, relate to transformations in business models and technologies, including modes of delivery and reception such as cable, digital video recording, and online streaming. In so doing, she provides a bold new way to understand the history of television.

Sartre and Adorno U of Minnesota Press

A 2nd, expanded edition, with a new Foreword by Alexander Kluge. The match: little stick tipped with combustible stuff, sparked by friction; typically comes in a book or a box or a bundle (the point being: never alone). The highly portable match lighting more or less when required was a great nineteenth-century innovation. Before, we had only Danger and Poison matches, and countless match-induced accidents and suicides. We still have not engineered mischief out of the match. One little lucifer, God's little helper, lit in the company of its sisters and brothers will, if we let them, afford us a miniature inferno. Are we responsible for the recklessness of thought? There will always be match tricks to go very wrong. How many times have we amused ourselves in the schoolyard, lighting up the whole passel of ideas within our reach, getting us in trouble? And now that we are older, we can strike anywhere. We count on sparks to leap long distances virtually, to pass most swiftly from point to point instead of smouldering. No sooner do we bring a flame to something flammable than it spreads - even as its conductors are already charring and curling up. Let us congratulate ourselves for remaking the transport of ideas. And for this new refrain: What matters is what's on fire. Through the prism of criticism, the modalities of thinking form a spectrum: on one end, systematic exposition, on the other, the fragment. It is the latter, fragmentary approach that distinguishes *MATCHES*-an investigation that does not focus on a single theme developed in all its aspects but, rather, on a constellation of themes in art, literature, philosophy, science, social and political thought, as well as the human in relation to history and nature. Chrostowska pursues here in performative fashion her research into the history of critique from the Enlightenment onward. Her choice of the fragment-in the tradition of writing represented by Gracián, Chamfort, Lichtenberg, and, closer to us, Nietzsche, Adorno, and Benjamin-does not, however, stem from an attempt to comprehend the contemporary world, which can only be done after the fact. Instead, served by an expressive and incisive style, *Matches* foregrounds the necessary elements for a critique of our time,

capturing them in their contradictory and complementary relations. It situates itself under the sign of the future, reviving the spirit of utopia, reminding us that the last word need not belong to the present.

The Affective Politics of the Early Frankfurt School University of Wisconsin Press

Originally published in Portuguese as *Grande Hotel Abismo*In the last two decades recognition - arguably one of the most central notions of the dialectical tradition since Hegel - has once again become a crucial philosophical theme. Nevertheless, the new theories of recognition fail to provide room for reflection on transformation processes in politics and morality. This book aims to recover the disruptive nature of the dialectical tradition by means of a severe critique of the dominance of an anthropology of the individual identity in contemporary theories of recognition. This critique implies a thorough rethinking of basic concepts such as desire, negativity, will and drive, with Hegel, Lacan and Adorno being our main guides. The Marxist philosopher György Lukács said that the Frankfurt School (Horkheimer, Adorno, etc.) left us with nothing but negativity towards the state of the world. Their work failed to open up a concrete possibility of practical engagement in this world. All too eager to describe the impasses of reason, the Frankfurt philosophers remained trapped in a metaphorical Grand Hotel Abyss (*Grand Hotel Abgrund*). It was as living and being guardian of lettered civilization in a beautiful and melancholy grand hotel, of which the balconies face a gaping abyss. But perhaps in this way Lukács gave - and no doubt without realizing it himself - a perfect definition of contemporary philosophy, namely to confront chaos, to peer into what appears to a certain rationality as an abyss and to feel good about it. Touching Hegelian dialectics, critical theory and psychoanalysis, *Grand Hotel Abyss* gives a new meaning to the notion of negativity as the first essential step for rethinking political and moral engagement.

Cinema and Experience Cornell University Press

What does it mean to lead a moral life? In her first extended study of moral philosophy, Judith Butler offers a provocative outline for a new ethical practice—one responsive to the need for critical autonomy and grounded in a new sense of the human subject. Butler takes as her starting point one’s ability to answer the questions “What have I done?” and “What ought I to do?” She shows that these question can be answered only by asking a prior question, “Who is this ‘I’ who is under an obligation to give an account of itself and to act in certain ways?” Because I find that I cannot give an account of myself without accounting for the social conditions under which I emerge, ethical reflection requires a turn to social theory. In three powerfully crafted and lucidly written chapters, Butler demonstrates how difficult it is to give an account of oneself, and how this lack of self-transparency and narrability is crucial to an ethical understanding of the human. In brilliant dialogue with Adorno, Levinas, Foucault, and other thinkers, she eloquently argues the limits, possibilities, and dangers of contemporary ethical thought. Butler offers a critique of the moral self, arguing that the transparent, rational, and continuous ethical subject is an impossible construct that seeks to deny the specificity of what it is to be human. We can know ourselves only incompletely, and only in relation to a broader social world that has always preceded us and already shaped us in ways we cannot grasp. If inevitably we are partially opaque to ourselves, how can giving an account of ourselves define the ethical act? And doesn’t an ethical system that holds us impossibly accountable for full self-knowledge and self-consistency inflict a kind of psychic violence, leading to

a culture of self-beratement and cruelty? How does the turn to social theory offer us a chance to understand the specifically social character of our own unknowingness about ourselves? In this invaluable book, by recasting ethics as a project in which being ethical means becoming critical of norms under which we are asked to act, but which we can never fully choose, Butler illuminates what it means for us as "fallible creatures" to create and share an ethics of vulnerability, humility, and ethical responsiveness.

Dialectics Unbound: On the Possibility of Total Writing Columbia University Press

Thinking with Adorno The Uncoercive Gaze Fordham Univ Press

The Art of Distances Stanford University Press

Nobel laureate Elias Canetti wrote his novel *Auto-da-Fe* (*Die Blendung*) when he and the twentieth century were still quite young. Rooted in the cultural crises of the Weimar period, *Auto-da-Fe* first received critical acclaim abroad—in England, France, and the United States—where it continues to fascinate readers of subsequent generations. *The End of Modernism* places this work in its cultural and philosophical contexts, situating the novel not only in relation to Canetti's considerable body of social thought, but also within larger debates on Freud and Freudianism, misogyny and modernism's "fragmented subject," anti-Semitism and the failure of humanism, contemporary philosophy and philosophical fads, and traditionalist notions of literature and escapist conceptions of history. The

End of Modernism portrays *Auto-da-Fe* as an exemplum of "analytic modernism," and in this sense a crucial endpoint in the progression of postwar conceptions of literary modernism.

D.H. Lawrence, Music and Modernism Fordham Univ Press

Speaking the Unspeakable in Postwar Germany is an interdisciplinary study of a diverse set of public speeches given by major literary and cultural figures in the 1950s and 1960s. Through close readings of canonical speeches by Hannah Arendt, Theodor W. Adorno, Ingeborg Bachmann, Martin Buber, Paul Celan, Uwe Johnson, Peter Szondi, and Peter Weiss, Sonja Boos demonstrates that these speakers both facilitated and subverted the construction of a public discourse about the Holocaust in postwar West Germany. The author's analysis of original audio recordings of the speech events (several of which will be available on a companion website) improves our understanding of the spoken, performative dimension of public speeches. *Speaking the Unspeakable in Postwar Germany* emphasizes the social constructedness of discourse, experience, and identity, but does not neglect the pragmatic conditions of aesthetic and intellectual production—most notably, the felt need to respond to the breach in tradition caused by the Holocaust. The book thereby illuminates the process by which a set of writers and intellectuals, instead of trying to mend what they perceived as a radical break in historical continuity or corroborating the myth of a "new beginning," searched for ways to make this historical rupture rhetorically and semantically discernible and literally audible.

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