

# Contents

Acknowledgements	vii
List of Abbreviations	ix
Introduction: Aesthetic Alienation	1
1 Memorial Aesthetics: Kant's <i>Critique of Judgement</i>	17
i Judgement without Knowledge	18
ii Imperative Beauty?	23
iii The Antinomy of Autonomous Aesthetics	29
a Free and Dependent Beauty	32
b Free Beauty and the Ideal of Beauty	35
c The Beautiful and the Sublime	38
iv The Question of Reflective Judgement	44
v Beauty and the Labour of Mourning	55
vi Indeterminacy and Metaphysics (Anticipating Deconstruction)	63
2 The Genius of Being: Heidegger's 'The Origin of the Work of Art'	66
i Introduction: Imagination and Finitude	66
ii Overcoming Aesthetics (I): Thing, Historicity and Double Reading	72
iii Overcoming Aesthetics (II): Great Art	82
iv Great Art and Genius: On Being Exemplary	89

v	Genius, Community and Praxis	99
vi	Art and Technology	108
vii	Earth, World and Alterity: The Polis as Art	116
viii	Aesthetic Alienation	130
3	The Deconstructive Sublime: Derrida's <i>The Truth in Painting</i>	136
i	Art, History and Language	136
ii	Painting without Truth	140
iii	There is Painting	148
iv	Interrupting Metaphysics	155
v	Framing the Without End of Pure Beauty	159
vi	Framing the Sublime	166
vii	Sublimity or Tragic Politics?	175
4	Constellations of Concept and Intuition: Adorno's <i>Aesthetic Theory</i>	188
i	Reinscribing Aesthetics: Modernism, Autonomy and Synthesis	190
ii	Synthesis, Illusion and Non-identity	197
iii	Without Purpose	206
iv	Art, Technology and Nature	212
5	Old Gods Ascending: Disintegration and Speculation in <i>Aesthetic Theory</i>	225
i	Rationalization, Differentiation and Categories	225
ii	Disintegration, Sacrifice and Truth	233
iii	Truth or Communication?	241
iv	Truth and Speculation	248
v	Speculation, Art and Politics	261
	Notes	275
	Index	289