## Contents

Acknowledgements		
Introduction	Transcendental or marginal aesthetics	9
Chapter One	Aesthetics beyond aesthetics: the theoretical	
	contribution of Wolfgang Welsch	19
	Aisthesis: the return to the sensory	20
	Ästhetisierungsprozesse: excess, surface or perfection	24
	Welsch's Anästhetik	36
	Anaesthetics and the return to art: three concepts of art	46
Chapter Two	The sensory and super-sensory: Wolfgang Welsch	's
	precursors in philosophical aesthetics	57
	Alexander Baumgarten's 'sensory knowledge'	59
	Immanuel Kant's transcendental aesthetics	71
	Early Romantic thought: particularity and negativity	77
	Viktor Shklovsky and marginal aesthetics	84
	Cognitive aesthetics: retrieving the distrusted subject	91
Chapter Three	Welsch and the aesthetics of the sublime	101
	The historical significance of the sublime	104
	Welsch on the sublime I: Adorno's 'Rehabilitierung	
	des Erhabenen'	112
	Adorno on the sublime: dialectical autonomy	120
	Welsch on the sublime II: Lyotard, plurality and immanence	135
	Jean-François Lyotard's postmodern sublimes	142

5

Chapter Four	The ideology of the anaesthetic	161
	Philosophical aesthetics: negativity and ideology	164
	Non-perception and the self	172
	The turn against representation and the dialectic of	
	art and the everyday	177
	Whither the sensory? Marcuse III	184
Chapter Five	Applied anaesthetics: the art of the imperceptible	193
	Dismantled drama: a radical tradition	194
	Samuel Beckett's late theatre: sense beyond meaning	197
	Peter Handke: anti-reference and non-perception	208
	Beckett, Handke, and Welsch's anaesthetics	223
Chapter Six	Theatre of excess: a 'poetry of the senses'	231
	Radical aisthesis: a counter-tradition	231
	Heiner Müller: anti-minimalist	235
	The corporeal as formal method	243
	Closing remarks: the corporeal and Welsch's aesthetics	261
Conclusion		265
Bibliography		273