

Adorno&sortm

Peter E. Gordon

Adorno: A Guide for the Perplexed Alex Thomson,2006-04-24 Continuum's Guides for the Perplexed are clear, concise and accessible introductions to thinkers, writers and subjects that students and readers can find especially challenging - or, indeed, downright bewildering. Concentrating specifically on what it is that makes the subject difficult to fathom, these books explain and explore key themes and ideas, guiding the reader towards a thorough understanding of demanding material. One of the most influential philosophers and cultural theorists of the twentieth century, Theodor Adorno poses a considerable challenge to students. His works can often seem obscure and impenetrable, particularly for those with little knowledge of the philosophical traditions on which he draws. His tendency to confound what we take for common sense, and to attack what he sees as the dominant trends in twentieth century European and American culture, can pose very particular difficulties for the reader. 'Adorno' is an engaging and accessible account of his thought that does not patronise or short-change the reader. Those new to Adorno - and those who have struggled to make headway with his work - will find this an invaluable resource - clearly written, comprehensive and specifically focused on just what makes Adorno difficult to read and understand. The text is structured around key themes in Adorno's work and provides clear and stimulating accounts of topics including the central place of the aesthetic in Adorno's writing, his much misunderstood essays on popular culture and the importance of freedom in Adorno's philosophy.

Racing the Storm Hillary Potter,2007 On August 29, 2005, Hurricane Katrina hit land and gravely affected the lives of many people in the states along the Gulf Coast. Katrina went beyond demonstrating the devastating natural effects of a hurricane by exposing the continuing significance of race relations and racial stereotyping in U.S. society. Racing the Storm serves to highlight the race-based perceptions of and responses to Katrina survivors by governmental entities, volunteers, the media, and the general public. Scholars from a variety of disciplines take on the task of analyzing the social phenomena and racial implications surrounding Hurricane Katrina. Book jacket.

The Fleeting Promise of Art Peter Uwe Hohendahl,2013-11-15 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.

Adorno's Philosophy of the Nonidentical Oshrat C. Silberbusch,2018-09-22 This book focuses on a central notion in Theodor. W. Adorno's philosophy: the nonidentical. The nonidentical is what our conceptual framework cannot grasp and must therefore silence, the unexpressed other of our rational engagement with the world. This study presents the nonidentical as the multidimensional centerpiece of Adorno's reflections on subjectivity, truth, suffering, history, art, morality and politics, revealing the intimate relationship between how and what we think. Adorno's work, written in the shadow of Auschwitz, is a quest for a different way of thinking, one that would give the nonidentical a voice – as the somatic in reasoning, the ephemeral in truth, the aesthetic in cognition, the other in society. Adorno's philosophy of the nonidentical reveals itself not only as a powerful hermeneutics of the past, but also as an important tool for the understanding of modern phenomena such as xenophobia, populism, political polarization, identity politics, and systemic racism.

Weather as Medium Janine Randerson,2018-10-30 An exploration of artworks that use weather or atmosphere as the primary medium, creating new coalitions of collective engagement with the climate crisis. In a time of climate crisis, a growing number of artists use weather or atmosphere as an artistic medium, collaborating with scientists, local communities, and climate activists. Their work mediates scientific modes of knowing and experiential knowledge of weather, probing collective anxieties and raising urgent ecological questions, oscillating between the “big picture systems view” and a ground-based perspective. In this book, Janine Randerson explores a series of meteorological art projects from the 1960s to the present that draw on sources ranging from dynamic, technological, and physical systems to indigenous cosmology. Randerson finds a precursor to today's meteorological art in 1960s artworks that were weather-driven and infused with the new sciences of chaos and indeterminacy, and she examines work from this period by artists including Hans Haacke, Fujiko Nakaya, and Aotearoa-New Zealand kinetic sculptor Len Lye. She looks at live experiences of weather in art, in particular Fluxus performance and contemporary art that makes use of meteorological data streams and software. She describes the use of meteorological instruments, including remote satellite sensors, to create affective atmospheres; online projects and participatory performances that create a new form of “social meteorology”; works that respond directly to climate change, many from the Global South; artist-activists who engage with the earth's diminishing cryosphere; and a speculative art in the form of quasi-scientific experiments. Art's current eddies of activity around the weather, Randerson writes, perturb the scientific hold on facts and offer questions of value in their place.

Language and History in Adorno's Notes to Literature Ulrich Plass,2013-11-15 Language and History in Theodor W. Adorno's Notes to Literature explores Adorno's essays on literature as an independent contribution to his aesthetics with an emphasis on his theory and practice of literary interpretation. Essential to Adorno's essays is his unorthodox treatment of language and history and his elaboration of the links between the two. One of Adorno's major but often-neglected claims is that truth is relative to its historical medium, language. Adorno persistently and creatively tries to narrow the gulf between truth and expression, philosophy and rhetoric, and his essays on literature are practical examples of his effort to critically rescue the rhetorical dimension of philosophy. Rather than relying exclusively on aesthetic concepts inherited from his predecessors in the Western tradition (Kant, Hegel, Nietzsche, Kierkegaard), Adorno's essays seek to transgress and transcend the conceptual limitations of aesthetic discourse by appropriating a non-conceptual, metaphorical vocabulary borrowed from the literary texts he investigates. Thus, Adorno's interpretations of literature mobilize an alternative subterranean, primarily essayistic and fragmentary discourse on language and history that eludes the categories that tend to predominate his thinking in his major work, Aesthetic Theory. This book puts forth the claim that Adorno's essays on literature are of central relevance for an understanding of his aesthetics because they challenge the conceptual limitations of philosophical discourse.

Understanding Adorno, Understanding Modernism Robin Truth Goodman,2020-11-12 Having studied philosophy at a time when its traditions were being seriously uprooted by the atrocities of World War II, Theodor Adorno had

an enormous impact on thinking about aesthetics at a transitional historical moment when the philosophy of science and leftist politics were looking for new ground. Moreover, with his focus on the rise of commercial culture and its effects on identity-construction, Adorno can be said to have reinvigorated modernist concerns by introducing the prevailing terms in our contemporary versions of cultural politics and cultural studies. Understanding Adorno, Understanding Modernism traces Adorno's social and aesthetic ideas as they appear and reappear in his corpus. As per other volumes in the series, this book is divided into three parts. The first, “Adorno's Keywords,” is organized by the aesthetic terms around which Adorno's philosophy circulates. The second section is devoted to “Adorno and Aesthetics.” While Adorno's philosophical viewpoints influenced modernism's evolution into the 21st century, the history of modernist aesthetics also shaped his philosophical approaches. The third and final part, “Adorno's Constellations,” discusses how aesthetic form in Adorno's thinking underlies the terms of his social analysis.

Adorno Lorenz (NA) Jager,Lorenz Jäger,2004-01-01 Om den tyske filosof, sociolog, musikteoretiker og komponist Theodor W. Adorno (1903-1969)

Adorno's 'Minima Moralia' in the 21st Century Caren Irr,2021-11-18 This interdisciplinary volume revisits Adorno's lesser-known work, Minima Moralia, and makes the case for its application to the most urgent concerns of the 21st century. Contributing authors situate Adorno at the heart of contemporary debates on the ecological crisis, the changing nature of work, the idea of utopia, and the rise of fascism. Exploring the role of critical pedagogy in shaping responses to fascistic regimes, alongside discussions of extractive economies and the need for leisure under increasingly precarious working conditions, this volume makes new connections between Minima Moralia and critical theory today. Another line of focus is the aphoristic style of Minima Moralia and its connection to Adorno's wider commitment to small and minor literary forms, which enable capitalist critique to be both subversive and poetic. This critique is further located in Adorno's discussion of a utopia that is reliant on complete rejection of the totalising system of capitalism. The distinctive feature of such a utopia for Adorno is dependent upon individual suffering and subsequent survival, an argument this book connects to the mutually constitutive relationship between ecological destruction and right-wing authoritarianism. These timely readings of Adorno's Minima Moralia teach us to adapt through our survival, and to pursue a utopia based on his central ideas. In the process, opening up theoretical spaces and collapsing the physical borders between us in the spirit of Adorno's lifelong project.

Correspondence 1925-1935 Theodor W. Adorno,Alban Berg,2023-07-17 In December 1945 Thomas Mann wrote a famous letter to Adorno in which he formulated the principle of montage adopted in his novel Doctor Faustus. The writer expressly invited the philosopher to 'consider, with me, how such a work - and I mean Leverkuhn's work - could more or less be practically realized'. Their close collaboration on questions concerning the character of the fictional composer's putatively late works (Adorno produced specific sketches which are included as an appendix to the present volume) effectively laid the basis for a further exchange of letters. The ensuing correspondence between the two men documents a rare encounter of creative tension between literary tradition and aesthetic modernism which would be sustained right up until the novelist's death in 1955. In the letters, Thomas Mann openly acknowledged his 'fascinated reading' of Adorno's Minima Moralia and commented in detail on the 'Essay on Wagner', which he was as eager to read as 'the one in the Book of Revelation consumes a book which tastes as sweet as honey'. Adorno in turn offered detailed observations upon and frequently enthusiastic commendations of Mann's later writings, such as The Holy Sinner, The Betrayed One and The Confessions of Felix Krull. Their correspondence also touches upon issues of great personal significance, notably the sensitive discussion of the problems of returning from exile to postwar Germany. The letters are extensively annotated and offer the reader detailed notes concerning the writings, events and personalities referred or alluded to in the correspondence.

Feminist Interpretations of Theodor Adorno Renee J. Heberle,2010-11-01 Adorno is often left out of the &“canon&” of influences on contemporary feminist theory, but these essays show that his work can provide valuable material for feminist thinking about a wide range of issues. Theodor Adorno was a leading scholar of the Institute for Social Research in Frankfurt, Germany, otherwise known as the Frankfurt School. With Max Horkheimer he contributed to the advance of critical theorizing about Enlightenment philosophy and modernity. Inflected by Kant, Marx, Nietzsche, and Freud, Adorno&’s thinking defies easy categorization. Ranging across the disciplines of philosophy, musicology, and sociology, his work has had an impact in many fields. His Dialectic of Enlightenment (written with Max Horkheimer) was profoundly influential as a critique of fascistic and authoritarian impulses in Enlightenment thinking in the context of late capitalism. Questions addressed in the volume range from dilemmas in feminist aesthetic theory to the politics of suffering and democratic theory. The essays are exemplary as works in interdisciplinary scholarship, covering a wide range of issues and ideas in feminism as authors critically interpret the many facets of Adorno&’s work. They take Adorno&’s historical situatedness as a scholar into consideration while exploring the relevance of his ideas for post-Enlightenment feminist theory. His philosophical and cultural investigations inspire reconsideration of Enlightenment principles as well as a rethinking of &“postmodern&” ideas about identity and the self. Feminist Interpretations of Theodor Adorno will introduce feminists to Adorno&’s work and Adorno scholars to modes of feminist critique. It will be especially valuable for senior undergraduate and graduate courses in contemporary political, social, and cultural theory. In addition to the editor, contributors are Paul Apostolidis, Mary Caputi, Rebecca Comay, Jennifer Eagan, Mary Ann Franks, Eva Geulen, Sora Han, Andrew Hewitt, Gillian Howie, Lisa Yun Lee, Bruce Martin, and Lambert Zuidervart.

Law in Theory and History Maksymilian Del Mar,Michael Lobban,2016-11-17 This collection of original essays brings together leading legal historians and theorists to explore the oft-neglected but important relationship between these two disciplines. Legal historians have often been sceptical of theory. The methodology which informs their own work is often said to be an empirical one, of gathering information from the archives and presenting it in a narrative form. The narrative produced by history is often said to be provisional, insofar as further research in the archives might falsify present understandings and demand revisions. On the other side, legal theorists are often dismissive of historical works. History itself seems to many theorists not to offer any jurisprudential insights of use for their projects: at best, history is a repository of data and examples, which may be drawn on by the theorist for her own purposes. The aim of this collection is to invite participants from both sides to ask what lessons legal history can bring to legal theory, and what legal theory can bring to history. What is the theorist to do with the empirical data generated by archival research? What theories should drive the historical enterprise, and what wider lessons can be learned from it? This collection brings together a number of major theorists and legal historians to debate these ideas.

Mortal Thought James Luchte,2016-07-28 Mortal Thought seeks to illustrate the artistic and philosophical contexts for Hölderlin's poetic thought and to trace his profound impact upon subsequent philosophy, most notably Nietzsche, the Frankfurt School, Heidegger and Post-structuralism. Beginning with the point of departure of Hölderlin in Kant and Fichte, Mortal Thought outlines the novel philosophical innovations of Hölderlin, and their influence upon philosophy from the 19th century to the present day. A renewed appreciation of Hölderlin will allow us to retrieve an authentic philosophy for our own era. Mortal Thought lays out a concise, clear and comprehensive account of the emergence of Hölderlin as philosopher and poet, of his influence upon the four dominant strands of Continental philosophy - Nietzsche, Heidegger, Critical Theory and Poet-structuralism - and of his relevance for us in our own era.

A Companion to Contemporary Art Since 1945 Amelia Jones,2006-04-03 A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the

historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

Autonomy After Auschwitz Martin Shuster,2014-09-12 Could our modern commitment to freedom be related to or even cause a variety of extreme modern evils, most notably (but not exclusively) Auschwitz? Ever since Kant and Hegel, the notion of autonomythe idea that we are beholden to no law except one imposed upon ourselvesis considered the truest philosophical expression of free human agency. In this context, philosopher Martin Shuster examines the notion of autonomy and its relationship to modern evil. Taking its cue from the work of Theodor Adorno, this book shows that the notion of autonomy, as emblematically conceived in this German philosophical tradition, is not only self-defeating and unstable, but also dangerous and connected to extreme evils like genocide because it ultimately dissolves our capacities for reason, especially practical reason, and thereby our very standing as agents. Examining Adorno s understanding of modern evil in the context of his debate with Kant on autonomous agency, Shuster shows how Adorno developed a conception of autonomous agency that manages to avoid any connection to extreme evil. Throughout, Adorno is put into dialogue not only with many traditional European philosophical interlocutors (including Kant, Hegel, Horkheimer, Heidegger, and Merleau-Ponty), but innovatively, also with a variety of Anglo-American thinkers such as Richard Rorty, Stanley Cavell, Bernard Williams, John McDowell, and Robert Pippin. Shuster aims to integrate and situate Adorno s work, then, within both traditions discussions of freedom and autonomy, demonstrate the deep ethical stakes that are involved in these debates, and offer new insights and lessons from Adorno s writings.

Theaters of Justice Yasco Horsman,2010-12-06 What role do legal trials have in collective processes of coming to terms with a history of mass violence? How does the theatrical structure of a criminal trial facilitate and limit national processes of healing and learning from the past? This study begins with the widely publicized, historic trials of three Nazi war criminals, Eichmann, Barbie, and Priebke, whose explicit goal was not only to punish, but also to establish an officially sanctioned version of the past. The Truth and Reconciliation commissions in South America and South Africa added a therapeutic goal, acting on the belief that a trial can help bring about a moment of closure. Horsman challenges this belief by reading works that reflect on the relations among pedagogy, therapy, and legal trials. Philosopher Hannah Arendt, poet Charlotte Delbo, and dramaturg Bertolt Brecht all produced responses to historic trials that reopened the cases those trials sought to close, bringing to center stage aspects that had escaped the confines of their legal frameworks.

Hyperreality and Global Culture Nicholas Perry,Nick Perry,1998 First full length discussion of hyperreality. Perry provides the reader with a full length discussion of the origins of the concept, nuances of meaning and case studies of hyperrealism - European tourism, American television etc.

Hyperreality and Global Culture Nicholas Perry,2012-10-12 This book explores a world where the boundaries between reality and representation have become blurred, a world where LA Law is used to train lawyers. Drawing on examples from around the globe, Nick Perry presents a fascinating and entertaining analysis of both familiar objects and situations as well as the more unusual and absurd. Meals served in British pubs, motor-cycle gangs in downtown Tokyo, Australian movies, are just some examples used by the author in his engaging exploration of modern sense of the 'unreal'. Hyperrealities also engages with well known theorists of contemporary culture, from Baudrillard and Umberto Eco to Jameson and Sartre.

Adorno Stefan Muller-Doohm,2005 Stefan Müller-Doohm provides a rich and comprehensive account of the life and work of one of the most brilliant minds of the twentieth century. This authoritative biography ranges across the whole of Adorno's life and career, from his childhood and student years to his years in emigration in the United States and his return to postwar Germany. At the same time, Muller-Doohm examines the full range of Adorno's writings on philosophy, sociology, literary theory, music theory and cultural criticism. Drawing on an array of sources from Adorno's personal correspondence with Horkheimer, Benjamin, Berg, Marcuse, Kracauer and Mann to interviews, notes and both published and unpublished writings, Muller-Doohm situates Adorno's contributions in the context of his times and provides a rich and balanced appraisal of his significance in the 20th Century as a whole. - Publisher.

Migrants in the Profane Peter E. Gordon,2020-11-24 A beautifully written exploration of religion’s role in a secular, modern politics, by an accomplished scholar of critical theory Migrants in the Profane takes its title from an intriguing remark by Theodor W. Adorno, in which he summarized the meaning of Walter Benjamin’s image of a celebrated mechanical chess-playing Turk and its hidden religious animus: “Nothing of theological content will persist without being transformed; every content will have to put itself to the test of migrating in the realm of the secular, the profane.” In this masterful book, Peter Gordon reflects on Adorno’s statement and asks an urgent question: Can religion offer any normative resources for modern political life, or does the appeal to religious concepts stand in conflict with the idea of modern politics as a domain free from religion’s influence? In answering this question, he explores the work of three of the Frankfurt School’s most esteemed thinkers: Walter Benjamin, Max Horkheimer, and Theodor W. Adorno. His illuminating analysis offers a highly original account of the intertwined histories of religion and secular modernity.

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