

CONTENTS

BEFORE EVERYTHING	9
1 AT THE SITE OF AN INTRODUCTION	11
2 CHRISTINE HILL'S ORGANIZATIONAL VENTURES	25
3 MY STRUGGLE	35
4 KANT AND THE NEED FOR AUTONOMOUS AESTHETIC JUDGEMENTS	39
5 THE ACTIVE SUBJECT	41
6 REACTIONS TO KANT'S SUBJECTIVITY	45
7 WALTER BENJAMIN'S CRITIQUE OF KANTIAN EXPERIENCE	47
8 KAFKA AGAINST SUBJECTIVISM	51
9 UNAFFECTED EXPERIENCE	57
10 THE KANTIAN AUTONOMY OF AESTHETIC JUDGEMENTS	65
11 THE ANALYTIC OF THE BEAUTIFUL	67

12 CLASSICAL POETICS	69
13 MORE OF THE ANALYTIC OF THE BEAUTIFUL	71
14 ARTS WITHOUT AUTONOMY?	73
15 HEGEL'S IDEALIST AESTHETICS	81
16 HUMAN EYES AND EARS, SMELL AND TOUCH	85
17 PYRAMIDS AND PROFILES	89
18 STANDING ON ONE'S OWN FEET	93
19 SANTIAGO SIERRA	101
20 PARTICULAR ART FORMS: THE SYMBOLIC	105
21 KAFKA'S PARABLES, SIMILES, METAPHORS, AND GESTURES	109
22 HEGELIAN CLASSICAL AND ROMANTIC ART FORMS	115
23 THE HEGELIAN SYSTEM OF INDIVIDUAL ARTS	121
24 ARCHITECTURE	125
25 DERRIDA ON TOWERS	129

26 KAFKA AND JOINT BUILDING PROJECTS	131
27 SCULPTURE	133
28 PAINTING	137
29 MUSIC	141
30 POETRY	143
31 THE HEGELIAN DISAPPEARANCE OF THE MATERIALITY IN ARTS – WHY ON EARTH?	147
32 SITE-SPECIFICITY	151
33 SITES AND ROLES	153
34 THE CHANGING RELATIONS OF THE SENSES	161
35 TINO SEHGAL	169
BIBLIOGRAPHY	175