

I. Principles and Program

Annette Gerok-Reiter and Jörg Robert

Different Aesthetics – Premodern Acts and Artifacts

The Program of the Tübingen Collaborative Research Center 1391

Abstract

What is art? What does art achieve? Why does art move us? These are the questions which have occupied the Tübingen Collaborative Research Center (CRC) 1391 *Different Aesthetics* since its foundation in 2019 by the DFG. Through these, and by directing attention towards the 2000-year long history of European culture and art before the 18th century, it aims to change perspectives within aesthetic discussions and discourse. This article introduces the research undertaken within the CRC 1391. It explains the benefits of concentrating on premodern periods, lays out the necessary adjustments to analytical tools and methods, and presents the resulting consequences for studying aesthetics. The objective is to determine to what extent reflections on premodern aesthetics can also provide an impetus for current discussions on art.

Keywords

Aesthetics / Aesthetic, Pre-Modernity, Art / Arts, Praxeology, Autonomy / Heteronomy, Autological / Heterological, Aesthetic Figures of Reflection, Transculturality

Aesthetics is surely one of the oldest, most fascinating, and difficult fields in the humanities. It encompasses questions about art as a whole as well as its various manifestations – their forms and functions, their history, their sociocultural conditions, and their share in a broad spectrum of various disciplines, from archeological studies, art history, and visual studies to philosophy and philology. At the same time, it may be one of the most contested topics in the humanities since the turn toward cultural studies, and it is often involved in a fundamental debate about the significance and purpose of fields in which aesthetics plays a central role. It seems that the question *What is art for?* is inseparable from the question *What are the humanities for?* Why does a society need disciplines in which rigorous aesthetic analysis is central to their concerns? In a world of technology and commercialization, shaped by social media, is aesthetic inquiry appropriate,

* Translated by David B. Dollenmayer. Quotations for which no other translation is cited have also been translated by Dollenmayer. The work on this chapter was carried out within the Collaborative Research Center 1391 *Different Aesthetics*, project no. 405662736, funded by the German Research Foundation (Deutsche Forschungsgemeinschaft, DFG).

pertinent, or even relevant at all? What does *aesthetics* even mean? – especially in the eras preceding the founding of a philosophical theory of art that began so emphatically with Alexander Gottlieb Baumgarten’s *Aesthetica* of 1750.

The Tübingen Collaborative Research Center (CRC) 1391 *Different Aesthetics*, established by the Deutsche Forschungsgemeinschaft (German Research Foundation [DFG]) on July 1, 2019, seeks answers to these questions. Our research is guided by a crucial proposition: We don’t *still* need aesthetic inquiry, we need it *again* – but from a new perspective. This change in perspective is what the research group is aiming for; its program is designed to search for a *Different Aesthetics*, as will be explained in what follows.

First, we need a starting point in the search for a *Different Aesthetics*, and here contemporary public debates about art play an important role (1). Just as important, however, is the existing and extremely heterogeneous scholarly literature, and its findings need to be synthesized (2). Further steps will show why aesthetics as a heuristic concept needs to be made more flexible (3), and why it is both logical and promising to map out our field of research with a view to the wealth of artifacts and sources from the cultural history of Europe *before* the 18th century (4). We will then describe the heuristic apparatus we have developed for this historical approach. Central to that approach is the model of a praxeological aesthetics (5) and access via figures of aesthetic reflection (6). Beginning with *practices*, *manifestations*, and *concepts*, we suggest possible systematizations and fields of study (7). A final section argues that our research program is capable of both developing new reflections on premodern aesthetics, and stimulating further research (8).¹

1. The Impulse: Contemporary Controversies about Art

Only a few years ago, aesthetic questions sparked unusually lively public debate and passionate argument about art and its effects, attracting the attention of society at large. The controversy at the Alice Salomon Academy in Berlin regarding the poem

1 The research program of the CRC 1391 was first developed by a research training group led by Annette Gerok-Reiter, Stefanie Gropper, Jörg Robert, and Anja Wolkenhauer from 2014 to 2017. The results of their preliminary work appeared in the collection Gerok-Reiter et al. 2019. The following chapter expands upon the perspectives sketched out in the introduction to that volume, cf. Gerok-Reiter/Robert 2019. The enlarged dimensions of our research approach involve considering contemporary debates about art, clarifying our aesthetic inquiries, embedding the figure of aesthetic reflection in the model of a praxeological aesthetics, restructuring our fields of research according to how much they condense the markedness of aesthetic reflection, and aligning and differentiating our goals. For their active participation in this expansion we would like to express our thanks to the entire CRC team, who have all contributed to this chapter.



Fig. 1. Eugen Gomringer's poem *avenidas* on the south façade of the Alice Salomon Hochschule in Berlin, installed in 2011, painted over in 2017. Photo: Rudolph Buch.

avenidas by the Swiss-Bolivian poet Eugen Gomringer is a telling example of the current problematic state of affairs.² In 2011, Gomringer was awarded the Alice Salomon Poetics Prize. The academy decided to honor the author by inscribing the text of *avenidas* on the façade of its building (Fig. 1): “Covering two hundred ten square meters, this work of art is one of the largest poems on a public wall.”³

The Gomringer controversy was kicked off in 2017 by an open letter from three women studying at the academy. As part of the #MeToo movement, they asserted that Gomringer's poem exemplified a “classic patriarchal artistic tradition in which women are merely the beautiful muses who inspire male artists to acts of creation.” It was also “an unpleasant reminder of the sexual harassment women are exposed to every day.”⁴ This began a remarkably public sparring match in 2017 and 2018 about the limits

2 The poem first appeared under the title *ciudad* in 1953 in the periodical *Spirale*, founded by Marcel Wyss, Dieter Roth, and Eugen Gomringer. It appeared again that same year in Gomringer's volume *konstellationen*. The poem can also be found in the anthology Gomringer: *Poema*, p. 30, along with Gomringer's commentary (pp. 31 f.). This anthology also contains contributions by several authors discussing Gomringer's *constellations* and was published in reaction to the controversy surrounding *avenidas*.

3 Thus boasted the 2011 press release, Richert 2011.

4 Quoted in Rauterberg 2018, p. 90.

of aesthetic autonomy,⁵ i.e., the relationship between ethics, aesthetics, and social responsibility.⁶ On one side were Gomringer's critics. Their stance was adopted by the Allgemeiner Studierendenausschuss (General Students' Committee), which described the poem as patriarchal and sexist, and publicly honoring and displaying it was an inappropriate provocation. On the other side, the proponents of artistic autonomy followed two different paths in defense of the poem. Some, like the German PEN Center, issued warnings against "muzzling or even banning a work of art"⁷ and thus endangering freedom of expression. Others deployed literary analysis to defend Gomringer's poem. The text, they said, was not voyeuristic or sexist, but instead reflected on these attributes through its aesthetic structure (concision, allusion, emphasis on the visual rather than on tactile "groping").⁸ A third line of defense brought history and alterity into play. While conceding that the text, first published in 1953, might cause emotional discomfort and trigger "phobic reactions" in 2020, seeing the text in historical perspective ought to relativize its offensiveness.⁹

In the end, during a scheduled renovation of the academy's façade, Gomringer's *avenidas* was painted over and replaced, like a palimpsest, with a text by the contemporary poet Barbara Köhler (Fig. 2). But the controversy did not quite end there. The Berlin housing cooperative Grüne Mitte Hellersdorf (Fig. 3) countered Gomringer's detractors with *amplificatio*, displaying the text twice – in Spanish and German – and illuminating it with an especially beautiful glow.

Arguments over aesthetics, dueling wall-texts, media bruhahas:¹⁰ Whatever the final outcome in this particular case, the controversy shows that art's topical relevance, its explosive power¹¹ in public discourse, is more alive than ever. There is talk of "democratizing aesthetics" and "aestheticizing the world we live in"¹² and much speculation about what lies behind such phrases. Is this a new artistic hype, i.e., a quasi-social craving for contentious engagement with art and about art? Is there a social need for orientation, standards of artistic value, and orderly patterns, a need that at the same

5 Hanno Rauterberg devoted an entire chapter of his book "Wie frei ist die Kunst?" (How Free is Art?) to this debate, Rauterberg 2018, pp. 87–116. For a summary of the debate from the perspective of literary studies, see Riedel 2019, pp. 27–40.

6 On this topic, see Rauterberg 2015. On the relevance of the "new moralism debate," see the exemplary discussion in Misselhorn et al. 2014.

7 See Venske 2017. Venske, president of German PEN, said she was "deeply troubled" by the incident. Also quoted in Rauterberg 2018, p. 91.

8 Riedel 2019, p. 31.

9 Neff 2018: "When Gomringer, now ninety-three years old, wrote *avenidas* in 1950, it was still possible to write poems about 'flowers' and 'women' and even bring in an 'admirer' at the end."

10 See the list of press reviews collected by ASH (Alice Salomon Hochschule): <https://www.ash-berlin.eu/hochschule/organisation/referat-hochschulkommunikation/pressespiegel-fassadendebatte/>.

11 See Rauterberg 2018, p. 12.

12 For examples of these ideas, see Schulze 1992; Dorschel 2002; Fischer 2018.



Fig. 2. Alice Salomon University of Applied Sciences, Berlin. New façade design (since 2017) with a poem by Barbara Köhler, with the original text of Gomringer's *avenidas* shimmering through below.
Photo: ASH Berlin.



Fig. 3. Gomringer's *avenidas* in the original Spanish and in German translation on the wall of the building of the housing co-operative Grüne Mitte Hellersdorf, Berlin.
Photo: Maria-Mercedes Hering.

time submits such standards to “normative and evaluative” examination?¹³ Does the so-called cancel culture represent the end of art or the beginning of a new attentiveness to art as a societal event?

In public discourse, outrage and perplexity vis-à-vis such questions often seem not that far apart. But it is equally difficult to gain perspective on the diverse scholarly approaches to art in general, aesthetics, and individual artistic disciplines. The Deutsche Gesellschaft für Ästhetik (German Society for Aesthetics) boldly entitled its 25th anniversary convention in 2018 “Das ist Ästhetik!” (This Is Aesthetics!).¹⁴ In view of the diversity of approaches presented, however, that title (including its exclamation point!) must surely be understood as a provocation. Does this mean that in our era, while broadly popular artistic activities and debates about art draw attention to the potential societal impact of aesthetic expression,¹⁵ the humanities, in the wake of their turn to cultural studies, either give much less attention to aesthetic questions or see themselves confronted with a crisis and a loss of relevance?¹⁶ Or is the real source of the controversy a new *Kulturkampf*¹⁷ waged over the question of what qualifies as “art” in the first place?

2. The Basis: A Discussion of Scholarly Diversity

In the scholarly context, aesthetics is established as a transdisciplinary field of study. A look at that field defies the impression that aesthetics has been “lost” as a central concern in the humanities and beyond. On the contrary, the variety of disciplines in conversation about aesthetics seems larger than ever, and their theories and methods are correspondingly diverse. In this scholarly environment, the research program of *Different Aesthetics* benefits from three main approaches, two of which stand in a quasi-complementary relationship while the third draws stimuli from both. These three approaches can be summarized under the concepts of art’s *function*, its *autonomy*, and *alternative approaches*. The following sections present an outline of each approach.

13 Bertram 2019, p. 205.

14 The program of the 10th Congress of the German Society for Aesthetics, February 14–17, Hochschule für Gestaltung in Offenbach am Main, http://www.dgae.de/wp-content/uploads/2017/06/DGAeX_2018_Programm1.pdf (last accessed: December 14, 2024).

15 At the height of the COVID-19 pandemic, art’s potential power was manifest when the citizens of Rome came out on their balconies or leaned out windows and drummed, sang, clanged, and clapped an improvised concert against the fear gripping their street, their city, their country, and the whole world.

16 For the beginning of this debate, see, e.g., Barner 1997 and the Graevenitz-Haug-Debate, Graevenitz 1999 and Haug 1998. For its continuation, see Keisinger et al. 2003; Erhart 2004; Gumbrecht 2015.

17 See Rauterberg 2018, especially pp. 7–20.

2.1. Discussions of Art's Function

Even aside from *Kulturkampf* and “cancel culture,” aesthetic questions are remarkably fashionable these days. Several commentators have even proclaimed an “aesthetic turn.”¹⁸ A closer look, however, shows that this turn has occurred mostly outside those humanities disciplines – particularly art history, literary studies, and musicology – that have always been primarily concerned with “the arts” (the *beaux arts* in the 18th-century sense of the term).¹⁹ The main proponents of this transdisciplinary aesthetic turn were the sociologists Andreas Reckwitz and Hartmut Rosa as well as the political philosopher Jacques Rancière. They described new, partially concealed functionalizations of art in postmodern and present-day societies and addressed the universalizing of aesthetic principles such as creativity,²⁰ the “resonance-theoretical” indispensability of art,²¹ and the regimes regulating the identification of art as art.²² Besides political science and sociology, it is especially biology that has adopted the aesthetic turn. In a continuation of Gustav Fechner’s “aesthetics from below,”²³ empirical – or more precisely, psychological – aesthetics has been attempting to reconnect art and a feeling for art to basic anthropological constants.²⁴ Moreover, the prehistoric roots of the human disposition for art are the object of “evolutionary aesthetics.”²⁵ In the light of philosophical anthropology²⁶ and especially of the most recent findings of evolutionary biology, neuroaesthetics,²⁷ evolutionary theory,²⁸ and prehistoric archeology,²⁹ there is renewed focus on the human being as an *animal poeta*.³⁰ According to the radicalized approach of evolutionary theory, art is an effect of nature, not its opposite.

The summary outlined above shows that the new interest in aesthetic inquiry has basically arisen outside of the humanities. However, it is crucial that the humanities, precisely because of their turn to cultural studies, can benefit in two ways from the recent prominence of aesthetics in the social and natural sciences. The first benefit is the reintegration of academic discourse on art into the public debate on man and

18 See especially Shapiro 2013, as well as Jernudd/Shapiro 1989; Ames 2000; Opondo/Shapiro 2012; Kompridis 2014.

19 For more details, see Gerok-Reiter/Robert 2019, pp. 11–16.

20 See Reckwitz 2016; Reckwitz 2017.

21 See Rosa 2019, p. 280 f.

22 See Rancière 2009.

23 Fechner 1871; see also Müller-Tamm/Schmidgen/Wilke 2014.

24 See Allesch 2006.

25 See Eibl 2004; Eibl 2009; Menninghaus 2003; Menninghaus 2019.

26 See Iser 1993; Arlt 2001; Fischer 2008.

27 See Dresler 2009; Zeki 2009; Herrmann 2011; Mühlmann 2013.

28 See Menninghaus 2019.

29 See, for example, Conard 2016; Floss 2017.

30 See Eibl 2004; Mellmann 2006; Wald-Fuhrmann 2017.

society. That means that art no longer counts as a free, autonomous (and therefore superfluous) *surplus* of highly developed societies. As a basic disposition of human beings in a biological, social, political, and psychological sense, art maintains its relevance for *any sort* of cultural understanding. Over and above academic discourse, this new attribution of relevance is likely to feed into the active public discussion and debate about art.³¹ However, the transdisciplinary aesthetic turn also challenges the humanities (including historical cultural studies) to arrive at a new position. And therein lies the second benefit: Current reflections on the function of aesthetics, especially from the point of view of evolutionary theory, invite us in the humanities to free ourselves more than ever from a fixation on the idea of aesthetic autonomy based on the philosophical aesthetics of the 18th and 19th centuries.

Thus the approaches of social and natural scientists lead us to reexamine the aesthetics of the premodern period in particular. This undertaking offers a chance to make accessible a different understanding of aesthetics, not only from a transhistorical, anthropological point of view, but also from the perspectives of cultural history and our own present moment. This is the guiding assumption of our research project. This different understanding will also enable a reexamination of entrenched presuppositions and provide solutions to the shortcomings of current approaches.

However much the discussion of aesthetics in the social and natural sciences has advanced our understanding, it also has two clear deficits: the absence of adequate historical and cultural differentiation and a conception of aesthetics and / or art that is diffuse and not well thought-out. Of course, their indifference to history makes sense to the extent that as a rule, in the research approaches cited above the goal is not to analyze aesthetic evidence or historically variable aesthetic criteria, but to study the fundamentally assumed *functions* of the aesthetic in their fields. At the same time, the same research in sociology, political science, and evolutionary aesthetics often revolves around concepts and problems predetermined by the argumentation of idealistic aesthetics (e.g., “art” as a collective singular, play vs. seriousness, freedom vs. purpose, autonomy vs. heteronomy, etc.),³² a contradiction that often remains unexamined in these studies. With their historical grounding, the fields of art history, musicology, and literary studies need to react critically to and raise consciousness of that contradiction. The critical examination of core assumptions of philosophical – and especially idealistic – aesthetics in the tradition of Baumgarten, Kant, Schiller, and Hegel has long been a central concern of scholarship in the humanities.³³

31 At the same time, this new relevance must be seen as the prerequisite for the interest shown by makers of science policy. To name only two examples: the 2012 opening of the Max Planck Institute for Empirical Aesthetics in Frankfurt, and UNESCO’s 2017 decision to designate the Ice Age art in the valleys of the Ach and Lone a World Heritage Site.

32 See Gerok-Reiter / Robert 2019, pp. 13 f.

33 See most recently Auerochs 2006; Porter 2010; Robert 2011; Berghahn 2012; Beyer / Cohn 2012.

2.2. Debates about Autonomy

Central to this critical discourse is the concept of aesthetic autonomy,³⁴ which includes three facets: (1) the aesthetics of the artistic object itself conceived as a closed artistic organism “complete in itself” in Karl Philipp Moritz’s formulation;³⁵ (2) the aesthetics of the producing subject conceived as a genius – a free, natural creative force unconstrained by rules, corresponding to the aesthetics of reception as the “disinterested satisfaction in the judgment of taste”³⁶ of the recipient –, and (3) the sociological postulate of “art” as a functionally autonomous sector of society in the so-called *Sattelzeit* (c. 1750–1850), allegedly marking the beginning of the modern era.³⁷ The idea of aesthetic autonomy is thus also part of that epoch’s teleological narrative, a narrative that has had a persistent influence on the cultural landscape of Europe and beyond.³⁸ All of this has been frequently discussed. However, as much as this meta-narrative of aesthetic theory formation has been criticized, even explicit critiques show how difficult it is for philosophy – as well as art history, musicology, and literary studies – to free themselves from the suggestiveness of the teleological master narrative and its still normative criteria for judging the worth of real art.

Researchers in the history of visual arts, music, and literature in particular find themselves challenged by this narrative. For if one assumes the teleological perspective that it was only in the second half of the 18th century that art developed into a functionally autonomous social system, then the premodern era is merely a pre-history in which at best one can discern “preadaptive advances.”³⁹ Thus it is stuck in the status of “not yet.” Understandably, scholars of the premodern era have resisted this teleological narrative. A way out was offered by the alterity paradigm, i.e., the notion of a fundamental otherness of historical cultures, an idea frequently advanced especially in medieval studies.⁴⁰ The alterity paradigm sharpened scholars’ eyes for cultural and historical diversity, but also produced equivocal results. On the one hand, it opened up the premodern era to productive description by the disciplines of cultural studies⁴¹ and ethnology, for example in the adoption of ethnological and sociological paradigms in

34 See Robert 2024.

35 Moritz: *An Attempt to Unify*.

36 Kant: *Critique of the Power of Judgment*, p. 91.

37 See Luhmann 1986; Luhmann 2000; and for a musicological perspective, Tadday 1997. For an overall discussion, see Robert 2024.

38 For example, in musicology, see Hanslick: *On the Musically Beautiful*; Holtmeier et al. 1997. For an interdisciplinary overview, see Ingarden 1989 [1962]. For art history, Wölfflin 1932 [1915]; Imdahl 1980. For German Studies, Schmidt 1985. For Anglo-American Studies, Bernstein 2006; Goldstone 2013. For Romance Languages, Wolfzettel/Einfalt 2000. For Archeology, Gruben 2001; Grüner 2017.

39 For this concept, see Luhmann 1981, p. 191. Cf. Schlaffer 2002.

40 See Tatarkiewicz 1970; Jauß 1979; Peters 2007; Baisch 2013; Braun 2013; but also Elsner 2007.

41 See for example Belting 1994; Müller 2007.

research on ritual.⁴² On the other hand, there is a danger that continuities may remain unidentified, for example, the connection to rhetorical and poetological discourses that characterize especially literature in Latin well into modern times.⁴³ In addition, it often turns out that attempts to predate or postdate the first appearance of aesthetic autonomy and other fundamental concepts end up being dialectical, denying a teleological progression but often not its normative evaluations and categories.⁴⁴

Many approaches to the study of modernism are hardly less conflicted. Suggestive examples are “Die nicht mehr schönen Künste” (The No Longer Beautiful *Beaux Arts*),⁴⁵ the title of a volume in the series “Poetik und Hermeneutik,” and talk of “the end of art.”⁴⁶ This means that “no longer” is just as incapable as “already” of freeing itself from the spell of the teleological master-narrative. Philosophy too – or perhaps especially – has trouble escaping it, as Georg Bertram has demonstrated. His critique, however, is directed less at the teleology of the autonomy paradigm than at the related and mostly tacit assumption “that art can [only; addition: A.G.-R./J.R.] be defined by distinguishing it from other objects, experiences, practices, or institutions.”⁴⁷ Thus although “[m]any philosophical positions on art do not speak explicitly of aesthetic autonomy, of art’s internal laws, of separating art, and the like,”⁴⁸ nevertheless an approach that assumes the autonomy paradigm is still “more pervasive than one might imagine.”⁴⁹

2.3. Alternative Approaches

Central to the recent public disputes then – as well as to the complementary academic discourse regarding art’s function or independence – is the long-standing question of whether or to what extent art is autonomous or heteronomous. The crux of the problem lies precisely in those alternatives. Thus it is not surprising that correctives arise that more clearly than before attempt to escape the dichotomy of heteronomy versus autonomy and the subsequent teleological interpretive pattern from heteronomy to autonomy. These attempts range from philosophical aesthetics to scholarly groups or

42 For example, Burkert 1996; Althoff 2003; Althoff 2019.

43 See i.a. Boehm/Pfotenhauer 1995; Schellewald 2008; Curtius 2013 [1948]; Elsner/Hernández Lobato 2017.

44 For example, Gombrich 1962; Assunto 1982 [1961]; Eco 1986; Haug 2006 [1985]; Büttner 2006; Bychkov/Sheppard 2010.

45 Jauß 1968.

46 Danto 2014 [1997], cf. pp. 15–25, although he sees the “end” as an impetus toward a new beginning.

47 Bertram 2019, p. 15. Cf. also the chapter “A Critique of the Autonomy Paradigm,” pp. 15–54.

48 Bertram 2019, p. 15.

49 Bertram 2019, p. 15.

individuals within the broad field of humanities, the latter operating mostly with a clear historical perspective. Here we can adduce only a few examples.

In the field of philosophical aesthetics, Bertram's endeavor to define aesthetics not as a theory but as a practice shows the path toward understanding its ability to connect to human practices in general and also to establish a new basis for understanding autonomy.⁵⁰ Practical philosophy has also turned its attention to the relation between ethics and aesthetics.⁵¹ In literary studies, Andreas Kablitz⁵² has shown that modern discourse on autonomy constantly involves its opposite pole, mimesis, and is constituted by that opposition. In classical studies, a broad conception of literature has long been well established. It includes non-literary texts and always takes into account the relationship between aesthetic representation and social practice.⁵³ For medieval texts, Christian Kiening teases out "literary creation" not as a turning away from religious exegesis but rather as its consequence.⁵⁴ In archeology, Annette Haug argues in a new way that aesthetically produced atmospheres are the result of interaction between décor and social practice.⁵⁵ In art history, Klaus Krüger emphasizes the effort to heighten verisimilitude not in opposition to, but as a correlation of social and political effectiveness or the religious experience of salvation.⁵⁶ Especially Horst Bredekamp has brought historical perspective to the affinity of art and science.⁵⁷ In an interdisciplinary approach, Nicola Gess, Mireille Schnyder, Hugues Marchal, and Johannes Bartuschalt trace the contours of similar phenomena by way of the concept of astonishment.⁵⁸ Margit Kern; Karin Gludovatz, Juliane Noth, and Joachim Rees; as well as Christine Göttler and Mia M. Mochizuki bring a global perspective to a transcultural dynamics of art bound up with socio-cultural, religious, and societal processes of negotiation.⁵⁹ Works by Jean Wirth, Jean-Claude Schmitt, Klaus W. Hempfer, Bernhard Huß, David Nelting, and Susanne Köbele oppose a teleological debate on novelty with themes that span the time between the Middle Ages and the 18th century.⁶⁰ Many more examples could be cited.

50 Bertram 2019.

51 See, e.g., Misselhorn et al. 2014.

52 Kablitz 2012; Kablitz 2013. Cf. also Lobsien 1996.

53 For the first aspect, see, e.g., Graver 1990; Beer 2009. For the second, Arweiler/Gauly 2008.

54 Kiening 2015. Cf. also the anthology Braun/Young 2007, a central text for Germanic medieval studies.

55 Haug 2020. Cf. also the intensive engagement with questions of aesthetics in Bychkov/Sheppard 2010; Porter 2010; Peponi 2012; Destrée/Murray 2015.

56 Krüger 1997; Krüger 2015; Krüger 2018.

57 Bredekamp 2004; Bredekamp 2005; Bredekamp 2007.

58 Gess et al. 2017. Cf. also the contribution to this volume by Mireille Schnyder, pp. 413–431.

59 Kern 2013; Gludovatz/Noth/Rees 2015; Göttler/Mochizuki 2017.

60 Wirth 1988; Schmitt 2002; Hempfer 2016; Huß 2016; Nelting 2016; Köbele 2017.

2.4. Guiding Questions

Why do we need a renewed dialogue on aesthetic questions? We must keep in mind that the debates on art and scholarship sketched out above bear witness to the subject's relevance far beyond the bounds of the humanities. Scholars have long been unified in their discontent with a universalized autonomous aesthetics. Considering the impulses coming from the social and natural sciences, we have the chance to reemphasize the societal function and relevance of aesthetics. Currently, there are interesting, compatible, and diverse arguments that offer new ways out of gridlocked positions. It is all the more obvious that a fundamental discussion of how the approaches cited above are related and correlated has yet to take place. To put it another way, we lack an overarching paradigm that can give current debates on art a sound methodological and historical basis. This can only be achieved by developing an interconnected heuristic apparatus that engages with productive aspects of existing scholarship in an ongoing dialogue. The research program of CRC 1391 takes as its starting point the intersection of the fields of discussion sketched out above. We embrace the current popularity of aesthetic issues in the social and natural sciences, but – while by no means abandoning these transdisciplinary impulses – we want to steer these issues back into their original fields of art history, musicology, and literary studies as well as allied historical disciplines in cultural studies. There is solid justification for this project. These fields, with their direct engagement with historical sources, can contribute the following to the transdisciplinary discourse:

- (a) An explanation of what exactly counts as “aesthetic.” This foundational question must be taken up again by the humanities, but with new perspectives from cultural studies and social science.
- (b) Historical contour and depth, which the social sciences usually ignore in favor of radical contemporaneity and the natural sciences ignore in favor of anthropological continuity.
- (c) A serious heuristic proposal on how to integrate premodern and contemporary perspectives into a “dense” and mutually beneficial conversation about the definition of aesthetics and its functions.

For its research interest at the intersection of the three main approaches, the CRC has set itself the task of defining concrete fields of investigation as well as developing methods and heuristics that will prove useful across epochal and disciplinary boundaries. This undertaking is guided by the following questions:

1. Within the cultural history of aesthetics, where and how does one begin to recognize alternatives: on the one hand, to the master-narrative of aesthetic autonomy with its teleological focus on the modern era, and on the other, to theoretical evolutionary approaches that define art as an anthropological constant and neglect the historical diversity of aesthetic forms and functions?

2. What analytic apparatus can be developed that is phenomenologically, systematically, and historically compatible with the alternative perspective we are seeking, and how can it be put into operation?
3. What intended results of such a different aesthetics can also respond to contemporary debates?

3. Approach 1: Aesthetics as a Search Term

3.1. Making the Concept Flexible

The first guiding question presupposes a standpoint within the history of aesthetics.⁶¹ Heretofore one could distinguish three basic levels of definition.

(1) Based on Greek *aisthesis* (perception), aesthetics first appears as a key concept in Alexander Gottlieb Baumgarten's *Aesthetica* (1750–1758).⁶² Baumgarten moves a field which up to then had been part of poetics and rhetoric into a new epistemological framework defined by rationalistic Leibniz-Wolffian academic philosophy. Unlike that philosophy, however, this new aesthetics upgrades and rehabilitates sensory insight.⁶³ Aesthetics is defined as *gnoseologia inferior* (lower epistemology) and *ars analogi rationis* (the art of the analogue of reason).⁶⁴ What is important is not so much Baumgarten's aesthetic positions and dogma as the conceptual and disciplinary reordering of the field. From this point on, aesthetics is a philosophical subdiscipline that approaches questions about art via a critique of the cognitive faculty and *Urteilkraft* (judgment). Baumgarten's principal goal is a general theory of aesthetic experience. In its elaboration, he confines himself to literature and takes all his examples from classical Greek and Latin texts. The substance of the new doctrine is less innovative than its framework. Lessing already remarked that all Baumgarten's examples were second-hand. In opposition to "systematic books"⁶⁵ on aesthetics, Lessing puts forward his philological work with texts and images themselves, work that "will [...] smack more of the source."⁶⁶

(2) Nevertheless, Baumgarten's expansion of the field from poetics to aesthetics was an important step. In the mid-18th century, the notion developed of the fine arts as a

61 Cf. Barck/Heininger/Kliche 2000.

62 For Baumgarten's place in contemporary philosophical contexts, see Dagmar Mirbach's introduction to the bilingual edition of the *Aesthetica* (Baumgarten: *Aesthetica*, pp. xv–lxxx).

63 The topos is from Cassirer 2009, p. 355 ("emancipation of sensibility"); after him, Kondylis 2002, esp. pp. 42–59.

64 Baumgarten: *Aesthetica*, pp. 10f.

65 Lessing: *Laocoön*, p. 5.

66 Lessing: *Laocoön*, p. 5. Cf. Also Robert 2013. Thus a front is established that promotes a pluralization of aesthetics. A counter-theory to systematic, philosophical aesthetics has its origins in literary criticism and "older" poetics.

system that is held together by the principle of *mimesis*, for example, in Charles Batteux's influential essay *Les beaux arts réduits à un même principe* (1746). In his *Laocoön* (1766), Lessing undertook to construct such a general system of the fine arts in alignment with Aristotle and distinct from Baumgarten. At the end of the 18th century, both traditions converge: "Aesthetics" comes to mean a general theory of the fine arts.⁶⁷ Kant's hugely influential *Kritik der Urteilskraft* (Critique of the Power of Judgment) of 1790 integrates quite disparate things. It is simultaneously an epistemology, a general theory of the fine arts, and a poetics or poetology closely related to current popular themes (classicism, genius, the sublime). In Kant's *Critique of the Power of Judgment*, the "aesthetic" (perceptive) dimension of aesthetics is still on an equal footing with a general theory of the fine arts. Only in Hegel's aesthetics is this aspect suppressed in favor of systematic and historico-philosophical perspectives that draw more on the tradition of Schiller's influential letters *Über die ästhetische Erziehung des Menschen* (On the Aesthetic Education of Mankind) of 1795. By 1800, the field of aesthetics is already widely differentiated. Kant and Schiller continue the 18th-century tradition of a "double aesthetics" of the beautiful and the sublime.⁶⁸ In the 1830s, Karl Rosenkranz continues the tradition with his *Ästhetik des Hässlichen* (Aesthetics of Ugliness). More specific aesthetics are then developed in the 20th century: aesthetics of literature, of images, of objects, of film, etc.⁶⁹

(3) At the same time, a diffuse everyday usage of "aesthetic" and "aesthetics" is slowly established. It detaches from artistic objects in the stricter sense and is used to describe whatever is "beautiful." This narrowing of aesthetics into *Kallistik* (the theory of beauty) and "beautiful objects," together with obvious value judgments, is a devaluation of the multiplicity of aesthetics in the sense of (2) above, excluding as "unaesthetic" all hint of irritation, disquiet, and "mixed feelings." In this sense, "aesthetic" is a synonym for *decorum* or *bienséance*.

The approach of *Different Aesthetics* is programmatically distinct from these three levels of definition. The CRC intends neither to continue the "essentialism and universalism of the older philosophical tradition,"⁷⁰ nor to strive for a new, homogenizing macro-theory. What "aesthetics" means – and whether the systematic claim of this concept can survive at all from the perspective of historical differentiation – is again up for discussion. For that reason, we will tentatively regard "aesthetics" as an open, heuristic search term. In order to achieve this heuristic openness, the term must become flexible and freed from its normative attributions. As an essential step in that direction, the CRC will at first put aside the term "aesthetics," with its suggestion of systematic

67 For example, Sulzer's *Allgemeine Theorie der schönen Künste* (General Theory of the Fine Arts), which is precisely *not* an aesthetics.

68 Cf. Zelle 1995.

69 Cf. Welsch 1987; Kliche 2000, pp. 375–383.

70 Braun 2007, p. 5.

unity, in favor of “the aesthetic,” i.e., the historical variety of aesthetic phenomena. Within “the aesthetic,” our investigations will concentrate on the realm of artificially constructed practices, manifestations, and concepts. However, our starting-point is not an unequivocal conception of art as a collective singular, but rather aesthetic acts (performative actions such as rituals, ceremonies, enactments, performances, etc.) and artifacts (texts or objects such as sculptures, buildings, musical scores, etc.), whose aesthetic position between formal design and social practice is the first thing to be determined. Only on the basis of broadly conceived, historically open, explorative research will the CRC be able to return to the question of whether it makes sense after all to talk of an (overarching?) “aesthetics” (in the singular).

3.2. “Aesthetic” – A Minimal Consensus

We are aware of the hermeneutic danger of circular reasoning in our approach. We are looking for aesthetic acts and artifacts while their aesthetic status has yet to be determined. How can one avoid this danger? The CRC seeks to do so in three ways. In order to guarantee a sensible limitation of the phenomena, we agree on a minimal consensus about what acts and artifacts may count as “aesthetic” across cultures and history. That minimal consensus includes (a) a sensuous, material starting point (the body, construction materials, colors, sounds, words, actions, etc.) and (b) an attention guided by knowledge of design and fabrication (τέχνη, *ars*) in their production (e.g., purposeful use of materials, well thought-out arrangement), which (c) raises the formal dimensions of the act or artifact to an expressive level *sui generis*.⁷¹ This minimal consensus provides an initial, heuristically necessary framework to keep the field of research from random

71 Across the centuries of the premodern era, there are countless acts and artifacts that meet these criteria. A passage from Hartmann von Aue’s middle-high German epic *Erec* can serve as a paradigm for our consensus. At a central point in the epic, the passage describes a saddle, in the tradition of ancient ekphrasis, as an aesthetically created artifact. The description begins by naming the materials “artistically” brought together in its creation, and then expands upon the idea of bringing things together, casting ever wider circles of themes and images. The additive and combinatory material process that produces the artifact becomes as well a poetological chiffre for the process as well as the effectiveness of the writing itself: *von disen mâterjen drin / sô hâte des meisters sin / geprüvet diz gereite / mit grôzer wîsheite. / er gap dem helfenbeine / und dâ bi dem gesteine / sîn gevellige stat, / als in diu gevuoge bat. / er muosete dar under / den goltlîm besunder, / der muoste daz werc zesamene haben* (“From these three materials and with great experience, the master artisan produced this saddle. The ivory and the inset gems he put together in a pleasing way and with great art. He filled the interstices with gold solder to held the work together”; Hartmann von Aue: *Erec*, ll. 7534–7544). Boehm 2006, p. 30, basically goes a step further apropos works of visual art: the visual image belongs “indissolubly to material culture [...], [is] inscribed in material in an absolutely essential way [...] but at the same time allows a significance to emerge [...] that surpasses all facticity.”

hypertrophy. For another thing however, the guidelines for this framework must be historically and culturally specific, complemented by other aspects, and observed in their processual and flexible negotiations with social practice. Since the guidelines must be re-specified and contextualized again and again, from the outset they point beyond themselves and lead toward that open, dynamic search that the CRC has as its goal. Beginning with this minimal consensus, the research field must be differentiated with the necessary openness. And finally, our plan raises to a central question the problem at the root of the hermeneutic circle: How can we understand as “aesthetic” practices, manifestations, and concepts that are unrelated to the subsector of a functionally differentiated society known as “art,” but instead are bound up in the execution of various societal actions?

4. Approach II: The Potential of the Premodern Era

4.1. “Different” in Three Ways, or the Aesthetic before Aesthetics

In order to achieve the necessary flexibility of research perspectives and take up the specific challenge of the last question above, we base our program of *Different Aesthetics* on this working hypothesis: Different ideas of the aesthetic can be most readily discovered if one sets aside explicit aesthetic theory and theoretical meta-discourse as the dominant approach and turns instead to where the aesthetic is comprehended not as a “metaphysics of art”⁷² but as part of a socio-cultural *praxis*. With this orientation, we approach our subject in three different ways.

(1) *Different in time*: For the approach we have chosen, the premodern period is heuristically fruitful because as a rule, its aesthetic acts and artifacts are not related to a codified theory. This is also the case for large segments of classical Greek and Latin literature and the vernacular literatures of the European Middle Ages.⁷³ Pragmatically and heuristically, we subsume this long period under the rubric “premodern” without connecting it to any teleological assumptions.⁷⁴ We do *not* define *Different Aesthetics* as

- 72 Letter from Friedrich Schiller to Wilhelm von Humboldt (June 27, 1798). Cf. Schiller: Letters, p. 248. Such caution, however, is advisable not just vis-à-vis the philosophical aesthetics founded by Baumgarten. It seems just as misguided, for example, to read an aesthetic “theory of the beautiful” into medieval theology (Assunto 1982 [1961]), for example, into St. Thomas Aquinas’s frequently quoted explication, *Pulchra enim dicuntur, quae visa placent* (S. th. I q 5 a 4 ad 1) or Suger’s writings on the construction of the Church of St. Denis. See Speer 1990; Speer 2009; and especially Speer 1994.
- 73 To review this tension between different literary systems, see Ernst Robert Curtius 2013 [1948] and Haug 2006 [1985].
- 74 For the image of the premodern in this sense, see Ridder/Patzold 2013; Gehrke 2016; Dürr et al. 2019, esp. pp. 1–3 and 10–14. In principle, the CRC adopts an understanding of the premodern era that was formulated by Holzem 2013, pp. 248–253, during the post-graduate program *Religiöses*

the pre-history or “incubation” of modern aesthetic theory. Rather, we ask: Isn’t it precisely this historically “other” material, under a broader concept of aesthetics, that will open our eyes to quite different conceptions of the aesthetic and its functions⁷⁵ – even in the present? On the one hand, such alternative conceptions can trace the contours of premodern acts and artifacts in their diversity and individuality; on the other, they may uncover previously hidden traditions and approaches that are nevertheless still operative in modern times, or may come to have an effect precisely in the post-modern era and decisively influence our present.

During the first phase of our research, the CRC is aware of concentrating on premodern Europe, beginning with Greek antiquity, for our aim is not *in principle* to highlight alternatives to aesthetic conceptions of specifically European provenance, as would easily be possible if we focused on prehistoric or non-European cultures. Our task is first to identify “the other in what is our own.” We assume that this approach, applied inter- and transculturally, will then open up altered connections to cultures beyond the borders of Europe. What matters is that the European premodern era, envisaged in this way, is understood neither as absolute “alterity” nor as an evolutionary, superseded aesthetic “prehistory” of the modern era. Instead, it is an inherently contradictory, polyphonic, and dynamic space in its own right, defined by tradition, time, and reflection. In the controversy surrounding the alterity and actuality of the premodern era, the CRC chooses its own, third path. We do not consign the premodern era’s aesthetic contemplation and manifestations to a rigid “old European” continuity (as does, for example, the study of *topoi* in the tradition of Ernst Robert Curtius) or to a paradigm of alterity. Building upon scholarship that focuses on plurality, diversity, and heterogeneity as important aspects of a dynamic premodern era,⁷⁶ we now have an op-

Wissen im vormodernen Europa (Religious Knowledge in Premodern Europe): In order to forestall “conceiving of the premodern era” or “reducing” it to a “prehistory” of modernity, the “concept of what the premodern era is must be made consciously pragmatic [...] and dynamic [...]. One should thus not seek the essence of the premodern era. Instead, that chronologically vast concept should at first be used to bring into focus all the phases of increased dynamism and accelerated change, all the fractures and cesurae in the history of European knowledge that lay beyond the traditional boundaries between epochs from ‘antiquity’ to ‘the Middle Ages’ to ‘the modern era.’ To the extent that the premodern era will thereby become dynamic, the risk will disappear that it can congeal into an essentially unified epoch, a counter-world diametrically opposite to modernity” (p. 249).

75 Cf. the contribution of Johannes Lipps and Anna Pawlak in this volume, pp. 433–510.

76 The critical interrogation of the concept of epochs – its assumptions, implications, and consequences – was – for instance – part of the research program of CRC 923 *Bedrohte Ordnungen* (Threatened Order – Societies under Stress) as well as the Research Training Group (RTG) 1662 *Religiöses Wissen im vormodernen Europa* (Religious Knowledge in Premodern Europe). CRC 923 approached its critique from a historical and socio-political perspective, while RTG 1662 did so from the perspective of

portunity to understand the complex resources of premodern aesthetic evidence from a new perspective and bring them to aesthetic discourse in a productive way.

(2) *Different in place*: In the search for a “different” aesthetics, the choice of sources and objects to study is crucial. The CRC will begin with the concrete aesthetic acts, actors, and artifacts themselves. We will look for evidence – forms and constellations – in which aesthetic commentaries emerge in the execution of texts and images, music and objects, institutional practices and cultural representations. We understand aesthetic commentaries in execution to be markers, indices, and reflections that can be found in the phenomena (e.g., texts, images, etc.) themselves and which allude to their aesthetic status. Of course, knowledge derived from poetics or essays on rhetoric, art, music, etc. can also be included, and can be found in the numerous treatises on aesthetic questions in classical antiquity, the Latin Middle Ages, and the early modern era. To the extent that such knowledge is practical or poietic, it is always oriented toward concrete production. Texts, images, or actions can either simply apply and integrate aesthetic knowledge (e.g., of poetics or rhetoric) or consciously set themselves apart from this knowledge, reflect on it, and call it into question.⁷⁷ In every case in our approach to a “different” aesthetics, the CRC is primarily looking for this self-reflection of aesthetic evidence in order to understand how an aesthetic discourse is constituted even *without* or *in addition to* the formulation of explicit aesthetic theory. Much preliminary work has been done in various disciplines on the reflection inherent in the aesthetic evidence itself. The research group has set itself the task of aggregating and integrating previous, individual results by systematically relating them to the interdisciplinary concept of the “figure of aesthetic reflection.” In this way, the “preliminary” or “secondary” setting of only implicit aesthetic reflection could prove to be the actual, primary setting for a discussion of aesthetics.

This is all the more likely as it would mean that aesthetic practices and manifestations outside of an explicit artificiality must also be accounted for. Our research program offers the possibility that – in addition to artifacts highlighted by their contemporaries or by their reception – those fields, pieces of evidence, and traces be included in which aesthetic questions and their potential difference are only peripherally crystalized. We hope that by paying attention to these seemingly unspectacular observational fields – i.e., to aesthetic acts and artifacts that take place as “side- or and concomitant effects”

religious transformations. The CRC 1391 approaches its inquiries from an aesthetic-cultural perspective.

77 This is true of Aristotle’s *Poetics*, Horace’s *Ars Poetica*, and Vitruvius’s *De architectura libri decem* as well as Geoffrey of Vinsauf’s *Poetria nova*, Matthew of Vendôme’s *Ars versificatoria*, Regino von Prüm’s *De harmonica institutione*, and Guido of Arezzo’s *Micrologus*, to name just a few examples. For a convincing analysis of the connection between the commentary tradition and work on artifacts, cf. Stellmann 2022.

of quite different concerns – we will not only be able to understand aesthetic rules in their fluid, and contextually dependent movements, but also to reflect anew on the criteria of the aesthetic.

(3) *A difference in social relevance*: By beginning with evidence from the premodern era, we focus on acts and artifacts that as a rule are correlated with societal processes and functional expectations.⁷⁸ Premodern acts and artifacts that conform to our minimal consensus of what qualifies as “aesthetic” often exist not in an autonomous sphere reserved exclusively for them, but rather are incorporated into everyday processes, scientific or religious contexts, etc., i.e., in heteronomous discourses and implementations (e.g., poetry as a vehicle for theology, natural science, etc.).⁷⁹ Before the invention of museums,⁸⁰ art was to be found in temples and churches. Music accompanied court festivities or became a subjective form of religious experience, a *praxis pietatis melica*.⁸¹ In the light of the premodern era, the autonomous aesthetic boundaries between social practice and aesthetic acts and artifacts that characterize modern artistic institutions as a social subsystem prove to be porous and anachronistic. In view of controversies like that raised by Gomringer’s poem, it seems attractive and important to make use of the rich sources and objects of pre-18th-century European cultural history to rethink the tension between form and function. If current discussions are about what function the arts have within a society where their status as *art* is by no means clear, then the answer may come from those eras and cultures that never presumed a sharp border between daily life and the arts, but rather thought that aesthetic artifacts of course have a sociocultural function. What was repeatedly adduced as a “deficit” of premodern acts and artifacts, namely, their lack of autonomy, now points to what makes them so interesting for the current discourse.

4.2. The Change of Perspective

The CRC responds to contemporary controversies about art and scholarship with the timeliness of the premodern era. Indeed, it attributes to that era a paradigmatic status on the basis of the three “differences” it offers for its heuristic procedures. Therein lies the change of perspective whose heuristic range the CRC will put to the test. Two things need to be stressed. First, beginning with the premodern era does not mean that our results will claim validity only for that time. The fund of aesthetic reflection from the two thousand years the CRC will investigate contains potential that overarching

78 Cf., e.g., with respect to religious instruction the contribution of Annette Gerok-Reiter und Volker Leppin in this volume, pp. 177–226.

79 Cf. Robert 2007; Robert 2020; Gerok-Reiter/Mariss/Thome 2020.

80 See, e.g., Savoy 2015.

81 Crüger: *Praxis pietatis melica*.

aesthetic controversies have made too little use of. And second, although the CRC certainly is not aiming for an “aesthetic re-turn” under the banner of autonomy, we still must note that it cannot be the goal of *Different Aesthetics* to base the relevance of the aesthetic *solely* on premodern artifacts’ functional, pragmatic integration. Mastery of artistic technique and form must go hand-in-hand with multidimensional, socially relevant function. The central task of our research group is to discover this interdependence in an act or artifact without losing sight of its unique technical and artistic logic on the one hand and its social function on the other. The “difference” of *Different Aesthetics* will be measured against this goal.

5. Apparatus I: The Praxeological Model

As an analytic apparatus that will meet the criteria described above, the research group proposes the interdisciplinary research concept of a praxeological model of processes of exchange and transformation, centered on the figure of aesthetic reflection. On the one hand, as described above, acts and artifacts in their individual, concrete, technical, and artistic manifestations will be at the center of our interest. On the other hand, we will focus attention on aesthetic creations as *social* manifestations (and vice versa). In its heuristic outline, our analytic apparatus must therefore confront the tension between those two positions. In contrast to older models of an “immanent”⁸² or “implicit”⁸³ aesthetics, as well as to sociological research of the 1970s,⁸⁴ the approach of *Different Aesthetics* will be to develop a comprehensive praxeology of aesthetic manifestations that assumes a relation – or better, correlation – between the logic of individual artistic technique and a societal function. Thus, we also avoid a purely system-theoretical conception of “art” as a functionally autonomous social subsystem.

5.1. Theoretical and Methodological Premises

The emphasis on the performative character of social practices is based on praxeological models that until now have been developed primarily in ethnology and sociology (especially the sociology of knowledge), but also in classical studies such as archeology.⁸⁵ While poststructural cultural theory did the exact opposite by defining all cultural acts as signs (or “texts”),⁸⁶ praxeological models challenge the hegemony of symbolic communication in favor of material, physical practices (“doing culture”). Thus they

82 Cf. Iser 1966.

83 Cf. Iser 1974; Eco 1984 [1979].

84 Cf. i.a. Köhler 1976; Lönnroth 1978; subsequently, e.g., Bürger 1983; Luhmann 2000.

85 For the archeological perspective, see Haug / Kreuz 2016. Hillebrandt 2014 gives an overview.

86 For the paradigmatic formulation, see Bachmann-Medick 1996.

focus above all on (non-intentional) everyday objects, practices, and processes.⁸⁷ To that extent, aesthetic acts and artifacts in a narrower sense tended to be sidelined or excluded altogether in previous praxeological models. Only fragmentary, isolated beginnings of a praxeologically oriented aesthetics can be found, and as a rule they concentrate on researching material objects.⁸⁸ *Different Aesthetics* offers a model that integrates aesthetic issues into the praxeological approach, thereby building bridges between genuinely praxeological social and cultural history, the history of mentality, and the approach of cultural semiotics (above all in the tradition of the New Historicism). If one understands social practices comprehensively as “a temporally unfolding and spatially dispersed nexus of doings and sayings”⁸⁹ or in the sense of the actor-network theory as a network of diverse agents and their “associations,”⁹⁰ one can connect to praxeological impulses without having to exclude aesthetic issues. The core of this synthesis is the interpretation of aesthetic phenomena as active forces, i.e., as agents with dynamic powers of action in social processes. Aesthetic acts and artifacts preform behaviors, spaces, and options (e.g., as a painting preforms its reception in a sacred or profane environment) or they adapt them (e.g., as church buildings adapt the imperatives and needs of religious communities). Other acts and artifacts evolve their potential in cooperation with religious, political, biological, etc. agents (e.g., in performative acts such as ceremonies and liturgies). Thus they become “participants in the course of action” of social “translations,” transformations, and transmissions of energy.⁹¹ Thus aesthetic acts and artifacts must be conceptualized both in their design-based uniqueness and at the same time as “resources for practices”⁹² in the sense of processes of social exchange.

5.2. The Praxeological Model

Methodologically, this alignment of formal design and social function smooths the way to an integrative model of aesthetics that we designate as the praxeological model of *Different Aesthetics*. Our approach will be to see aesthetic acts and artifacts not only in relation to traditional studies of design (whether explicitly or implicitly), but also to social practice. Thus they assume a flexible position between the logic of their unique technical and artistic design on the one hand and their pragmatic, historical, everyday logic on the other. We designate these their “autological” and “heterological” di-

87 See, e.g., the approach of “object biographies” in Appadurai 1986; Boschung/Kreuz/Kienlin 2015; Hahn 2015; Göttler/Mochizuki 2017.

88 Cf. i.a. Gell 1998; for the premodern era Bielfeldt 2014; Meier/Ott/Sauer 2015; Mühlherr et al. 2016; for the modern era Niehaus 2009; Kimmich 2011; Cordez et al. 2018.

89 Schatzki 1996, p. 89.

90 See Latour 2005.

91 Latour 2005, pp. 70, 108.

92 Reckwitz 2008, p. 154.

mensions.⁹³ In this way we preserve the tension between auto- and hetero-referential aspects of aesthetic events without assigning these aspects a normative character (in the original, juridical sense of “autonomy” and “heteronomy”).⁹⁴ Our thesis is that aesthetic acts and artifacts gain social impact and agency only by mediating between autological and heterological demands. This double orientation of aesthetic phenomena has often been described, but as a rule modeled in a divisive way with clearly hierarchical valuation: autonomy here, heteronomy there. While sociological and cultural-historical approaches have emphasized the heterological pole, the concept of aesthetic autonomy was often regarded as a historical “overcoming” of heteronomy. The CRC’s research program intends to undo such binary oppositions – which are among the favored descriptive modes of modernism⁹⁵ – and change them back into dynamic structures of tension and processes of transformation. It is our thesis that in this way, an apparatus can be developed that can comprehend the distinctiveness of premodern aesthetic phenomena. The following figure is a graphic representation of the basic heuristic model (Fig. 4).

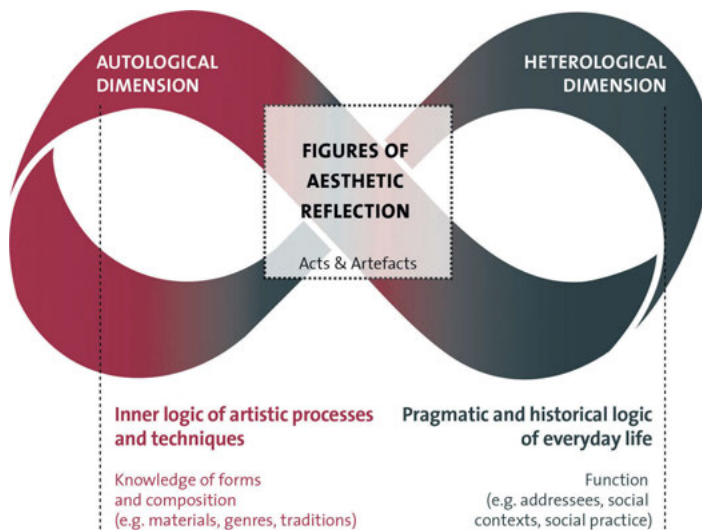


Fig. 4. The praxeological model of the CRC *Different Aesthetics*.

93 Here the CRC redefines a pair of concepts already in use in other contexts, for example, in medicine (autological tissue, autological transplant) or in linguistics and philosophy (words are autological if they share the characteristic they describe). In journalism, “autologization” occurs when one’s sources become increasingly other journalistic texts. In the context of modern subject constitution, the concept is used by Lobsien 1996.

94 Cf. the concise presentation in Vollhardt 2007.

95 E.g., Latour 1993 [1991].

Different Aesthetics assumes that aesthetic phenomena are not autonomous in relation to their concrete environments, whereby an environment can be a discursive context (e.g., theology, medicine, religion) as well as a social one (locations of aesthetic performance: a hymn in a church, ornaments in a Roman commercial building). Thus aesthetic agents, acts, and artifacts always operate in a relation between knowledge of form and knowledge of function, a tension that they reflect in some cases. We define their autological dimension as the available knowledge of form and design (in the sense of technical skills) that converges in the concept of *ars* (in the sense of a rules-based knowledge of the appropriate action or fabrication). The autological aspect can be understood as a reservoir that stores the knowledge of form and design. To this sphere belong not only explicit theories of art (poetics, rhetoric, rules of proportion) but also the entire fund of prior or implicit rules, models, topoi, and traditions that can be thought of as the ineluctable practical and technical point of reference for aesthetic production. Their heterological dimension, on the other hand, relates to the pragmatic determination of a goal and purpose and to the social environment where discursive competition plays a central role (e.g., the relationship of poetry, music, architecture to religion, politics, etc.). While the autological dimension is related to technical, artistic production (*poiesis*), the heterological dimension constitutes the exchange processes of the aesthetic act or artifact with the relevant historical, pragmatic, everyday world, the societal context, and social practices. Our model is praxeological⁹⁶ because it assumes that societal processes are not just “mirrored” in aesthetic acts and artifacts (“Widerspiegelung”), but that the latter themselves represent societal acts performed by concrete agents in concrete social environments, and are therefore always performative and oriented to those environments (e.g., occasional poetry). Aesthetic phenomena are part of a socio-cultural reality; they spring from the imagination of a society and leave their mark in return (as, for example, the Middle-High German courtly romances led to discussions of new values in knightly behavior, while *Minnesang* led to a new ideal of love).⁹⁷ In the societal network, the aesthetic is an important, energetic factor.⁹⁸

What is important is the basic permeability and continuous, dynamic interaction of both dimensions. This accounts for the fact that in premodern aesthetic processes, it is

96 The concept of praxeology as the “theory of praxis” was developed especially by Pierre Bourdieu in debate with ethnology and the social sciences. The decisive point is that social action is not attributed to structures, but to the interaction of “bodies” in a defined space. Culture is “made” or “done” (“doing culture”) in everyday processes. Cf. Bourdieu 1977 [1972]. This approach converges at important points (everyday knowledge, centering the agent) with epistemological approaches in the tradition of Berger/Luckmann 1966. Cf. Reckwitz 2008; Hillebrandt 2014; Schäfer 2016.

97 Cf. Müller 2004.

98 Instead of emphasizing the “circulation of social energy” (cf. Greenblatt 1989, pp. 1–20), the CRC will focus on the circulation of aesthetic energy; see Gerok-Reiter 2022.

often hard to distinguish between aspects of artistic technique (e.g., in poeology) and non-technical aspects; questions of pragmatic function are often a genuine component of the formation of artistic norms (e.g., questions of *decorum*, choice of genre, use of precious materials, etc.). Conversely, knowledge of form and design can become part of the social performance of the aesthetic (e.g., stylistic modes, color choices, spatial proportions, rhetorical figures such as metaphor and personification, strategic reflections on encomiums, deliberations on artistic theory in treatises). In addition, elements of the autological dimension itself can be at the same time aesthetic acts (e.g., Horace's *Ars Poetica* is an influential resource of poeological knowledge and at the same time an aesthetic artifact – an epistle in verse). The specific intention of our model is founded on this participatory openness of the dimensions, in which – as in a reversible figure – foreground and background can change, or in which there are constant, dynamic processes of shifts, translations, and transformations. Thus the model, which will be constantly under development in the course of our analyses, offers a chance to dismantle the rigid and “rules-based” dichotomy autonomous / heteronomous, in favor of a flexible, scalable dynamic of relationships and feedback. This is central to a differentiated and adequate description of aesthetic phenomena in their historical diversity in the framework of a praxeological approach.

6. Apparatus II: Figures of Aesthetic Reflection

6.1. Figurations of Aesthetic Reflection

Just as praxeology in its sociological conception reconstructs the implicit knowledge of the everyday world, *Different Aesthetics* intends to reconstruct the implicit self-conception of aesthetic acts and artifacts by tracing and analyzing their knowledge of the connections between understanding “art” and social practice. While everyday objects like computers conceal their complex knowledge (which attracts attention only when they become “recalcitrant”), aesthetic processes tend to highlight, reveal, and reflect upon their complexity. Because of this highlighting, *Different Aesthetics* adopts the art-historical concept of the figure of reflection⁹⁹ to describe the references and configurations in which autological and heterological dimensions are mirrored, displayed, and discussed, but in a considerably expanded way. In art history, the figure of reflection usually refers to a concrete figure in a picture that offers identification and connection to the viewer (e.g., the painter himself gazing out at the viewer). Based on its use in art-historical studies on self-reflectivity in art,¹⁰⁰ the CRC will adopt a more abstract conception of

99 The foundational texts are Fried 1980 and Busch 1993.

100 Cf. i.a. Stoichita 1997 [1993]; Krüger 2001; Rosen/Krüger/Preimesberger 2003.

a “figuration of aesthetic reflection.” This can, but by no means must be a concrete human figure (e.g., the figure of the poet in a poem). Thus the concept will prove not just interdisciplinary for the CRC’s diverse acts and artifacts, but will also be able to capture their oscillation between autological and heterological dimensions.

In this broad sense, figures of aesthetic reflection become a key heuristic concept for our interdisciplinary research.¹⁰¹ By way of the figure of aesthetic reflection, our task is to comprehend how the dimensions of form and function, artistic technique and pragmatic purpose are inscribed in aesthetic acts and artifacts. We understand figures of aesthetic reflection to be configurations manifest or materialized in concrete objects, texts, practices, or institutions, in which the tension between the unique logic of aesthetic acts and artifacts and their interpenetration with nonaesthetic spaces and facts – i.e., the dynamic relation of autological and heterological dimensions – becomes visible.¹⁰² Figures of aesthetic reflection in this sense permeate aesthetic acts and artifacts on their surfaces as well as in their depths, in the form of exponentiations, choice of imagery, interaction with media structures, or in the semantic supercharging of individual concepts and in the adaptation of aesthetic norms, but also in the form of concrete figures. In and of themselves, acts and artifacts can represent a figure of aesthetic reflection (e.g., a musical performance in the interaction of musicians, audience, employers, imposing edifices, decorative excess, and in some cases, social or political intention).¹⁰³

Decisive is always the flexible character of the figures of reflection. They occur in aesthetic acts and artifacts without having to be part of a systematic theory or coherent narrative. For instance, a personification can be part of a plot and also reflect upon whether and why the narrated situation can be made plausible to a specific audience. At the same time, this can advance to a self-reflective commentary on the quality of the narrative in progress, including accounting for its actual, contemporary audience, without such multifarious considerations – relevant to the aesthetic discourse of the time – rising to the status of a literary or theoretical artistic judgment.¹⁰⁴ Thus an extremely fine-woven, reflective, expressive potential emerges next to a theoretically grounded, explicit aesthetics. Scholarship has again and again set its sights on this

101 Central aspects of this approach are already discussed in Gerok-Reiter/Robert 2019, pp. 19–23. Case studies of how to approach the figure of aesthetic reflection (without depending on the praxeological model, however) are present in the same volume. For the distinction from the concept of self-referentiality, see Braun/Gerok-Reiter 2019.

102 Via reference to the conceptual pair, the concept of the figure of aesthetic reflection gains a more precise heuristic character than in its earlier iteration (cf. Gerok-Reiter/Robert 2019, p. 21). Figures of aesthetic reflection are the heuristic apparatus we use to read from an aesthetic phenomenon a reflection on the relationship between its autological and heterological aspects.

103 Cf. the contribution of Silke Leopold in this volume, pp. 87–115.

104 Cf. the contribution of Sandra Linden and Daniela Wagner in this volume, pp. 227–264.

potential,¹⁰⁵ but it has hardly been comprehensively appreciated in its interdisciplinary relationships. The goal of the CRC is to map as broadly as possible the diversity and richness of premodern aesthetic reflection and systematize it as a *Different Aesthetics*.

6.2. An Example

To suggest the potential of the new approach, we select as an example the sociocultural phenomenon of language purity (*puritas linguae*, *puritas sermonis*, etc.) from the 16th to the 18th centuries.¹⁰⁶ Arguments about language purity in Italy, France, and Germany were intimately bound up with aesthetic questions – much more so than today’s reductive *Fremdwortpurismus* (a move to purify German of borrowed words from other languages, primarily English). In early 16th-century Italy, Pietro Bembo elevates Petrarch to the rank of *modello di lingua* (i.e., of Tuscan) and *modello di stile* (i.e., of Petrarchism). The codification of language is the prerequisite for the codification of poetry; both are closely related to a normative requirement of *imitatio*. It was the language academies (*Accademia della Crusca*, *Fruchtbringende Gesellschaft*) that attributed to aesthetic questions a clear societal, cultural, and identity-forming function. It is true that the figure of aesthetic reflection – the ideal of *puritas* so tangible in the texts – is in the first instance borrowed from the repertoire of rhetorical stylistics (*elocutio*), in which the demand for *puritas* is applied as an autological *terminus technicus*. In literary texts however – but also in grammars, dictionaries, treatises on language, encomiums, and their paratexts – the concept of *puritas* has a much wider range. It proves to be a bundle of metaphors that connect linguistic and aesthetic norm formation to grammatical, rhetorical, and courtly-societal norms. Connections to theology and science (“pure” understood as “clear” “shining,” and “innocent,” but also as “true,” “absolute,” and “perfect”) lead to ideological exponentiation, which in turn provokes contrary (“impure”) or alternative (“hybridity”) concepts. Not the concept itself in its autological dimension, but only its supercharging with such connotations and its acceptance into sociocultural and institutional contexts (academies, language societies) makes purism into an aesthetic ideal with societal influence. Think, for example, of the model courtier or the ideals of *sprezzatura* or *honnêteté*.

The praxeological model and the figure of aesthetic reflection provide an apparatus for following the trail of premodern conceptions of the aesthetic, in close contact with the era’s lived reality and on the basis of a multiplicity of sources. The latter do not need to be drawn exclusively from the traditional canon of the loftiest examples.

105 For example: Moog-Grünwald 2001; Schipperges 2003; Köbele 2012; Wesche 2004; Fricke 2007; Männlein-Robert 2007; Bauer 2010; Robert 2011; Wolkenhauer 2011; Strohschneider 2014; Gerok-Reiter 2015; Pawlak 2016; Schellewald 2016; Kellner 2018; Bleumer 2020.

106 See the contribution of Sarah Dessì Schmid and Jörg Robert in this volume, pp. 51–86.

Moreover, in this way we can trace functional mechanisms that connect aesthetic terms (such as “pure”) with larger social and cultural practices and thus make it possible for figures of aesthetic reflection to become topoi or even stabile concepts and aesthetic programs. It may be of particular interest that in the process, connections and analogies to theology, science (technical texts), nature, and handicrafts, or between various arts will play an important role. The concept of the figure of aesthetic reflection shows that aesthetic processes of reflection are by no means initiated only by self-reference, but to an important degree also by reference to other sources, i.e., by way of the heterological dimension. In this regard too, our aim is a “different” aesthetics.

7. Concepts – Systematics – Research Fields

7.1. Condensation of Aesthetic Markers

A methodological challenge, but also a basis of further differentiation, is the systematic inquiry into the various kinds and degrees of aesthetic reflection observable in acts and artifacts. The crucial question is, where is the border between aesthetically “relevant” art and the mass of mere things, actions, and everyday objects? Making that border fluid is a goal of our research group and an advantage of the heuristic instrument of the figure of aesthetic reflection. Art and non-art no longer stand in dichotomic relation to each other; the aesthetic becomes scalable and capable of differentiation. In a similar way, the kind of reflection we observe in aesthetic acts and artifacts is characterized by a significant spectrum of form and intensity, which can range from a mere earmarking of “madness” via questions of presentation that naturally occur in the manufacturing process (materiality, communicative situation, handicraft techniques), to an explicit “reflection on the artistic character of a work.”¹⁰⁷ Fundamentally, one can distinguish between implicit reflections in the process of execution¹⁰⁸ and explicit reflections in the sense of a direct “contemplation of art” (e.g., in prologues, epilogues, or excursus that expressly discuss the conditions of production and reception).¹⁰⁹ If the second variant can be understood (to varying degrees) as metaization¹¹⁰ and discursivation, that is usually not true of the first variant. The spectrum between the two possibilities, on a scale that measures how prominently the reflection is highlighted, is thus very broad and mostly characterized by fluid transitions.

107 Braun 2007, p. 5.

108 Cf., e.g., Freund 2019; Gropper 2019; Kiening 2019.

109 For literary studies, see for example Linden 2017 and the classic study by Haug 2006 [1985]. For meta-painting, see the foundational Stoichita 1997 [1993].

110 Cf. Hauthal et al. 2007.

For heuristic purposes, the CRC distinguishes three “condensation levels” in the earmarking of aesthetic reflection. These conceptual levels we label *practices*, *manifestations*, and *concepts*. Different methodological assumptions are associated with each condensation level, and their clarification will contribute to sharpening the praxiological model as well as the approach to the figure of aesthetic reflection. These heuristic distinctions also serve to systematize the wealth and diversity of the objects of study and their figures of reflection with a view to particular methodological challenges, and to adumbrate various fields of study.¹¹¹

7.2. Practices, Manifestations, Concepts

(1) *Practices*: Under *practices* we subsume objects of study that – with the understanding of *praxis* as acting – are firmly embedded in concrete historical acts of everyday life or in comprehensive sociocultural nexuses and active processes. Since in most cases these are aesthetic acts and agents in a public space, the sociocultural extent, scope, and visibility of these phenomena are especially pronounced. For that reason, in the praxeological model the heterological dimension of these objects of study emerges more strongly than their autological dimension. Their reflective assumptions, on the other hand, are often less strongly marked. To some extent, they can only be accessed from the heterological pole, while their autological criteria can be apprehended only vaguely and with a great deal of difficulty. Thus research on aesthetic acts and artifacts from the realm of practices – and their figures of aesthetic reflection – to some extent takes its soundings of the preconditions and horizons of a praxeology of the aesthetic from boundary zones. At the same time the realm of practices suggests a universality of the aesthetic, a sort of “everyday aesthetics.” This outline of a popular aesthetics as it is manifested, for instance, in ancient mercantile centers as well as in early modern event spaces such as spas and baths, shows our research project’s heuristic potential and interpretive field, as well as its topicality. Thus the realm of practices has the specific task of illuminating precisely the aesthetics of everyday processes neglected by both systematic aesthetic theory and research focused on a sub-aesthetic material turn.

(2) *Manifestations*: Our research program uses *manifestations* for aesthetic acts and artifacts in which the aesthetic figures of reflection are as a rule more easily discernable than in the realm of practices. Here we pursue on the one hand small-scale, reflectively designed units whose potential for concept formation is, on the other hand, not at all ensured. Proceeding from the literal meaning of “manifestation” – i.e., the actual process of making something tangible or visible – individual concretizations of

111 With the aid of these heuristic distinctions, the CRC structures its field of research in three project areas. We are interested in the methodological implications as well as the points of contact and transitions between these areas.

aesthetic reflection are investigated that only tentatively emerge within an artifact or group of artifacts or acts. To some extent, these tentative manifestations are quite capable of programmatic potential, but often make only isolated appearances in the acts and artifacts (e.g., in some lexemes, in inserted metaphors, in an incidental constellation of text and image). Thus only “indications” or “traces” of aesthetic reflection are at the center of a manifestation. Although they are quite visible and tangible as such, at first they appear fleeting and peripheral. They can occasionally (but not necessarily) establish themselves and become distinctly displayed rhetorical images or poetological statements. While these “indications” – on account of their occasional nature – struggle for status, as it were, it is especially appealing to analyze in what way they actualize the potential of the autological and/or the heterological dimension for their justification. The figures of reflection in the sense of manifestations have in common that they are reflections more *in statu nascendi* than fully formed concepts, so that only an exacting hermeneutic search for traces can decipher their potential, even from the periphery, to point the way to the center of *Different Aesthetics*.

(3) *Concepts*: The CRC reserves the term *concepts* for acts and artifacts that explicitly exhibit their (self-)reflection (e.g., in competitions between images and text), individuate themselves in debate with other concepts (e.g., aesthetic “appearance” versus theological “vision” as revelation) or announce their own conceptually consolidated claim, although often in heterological respects (e.g., “illusion” as a demonological, not an aesthetic, category). Compared to manifestations, concepts are the highest level of explicitly highlighted aesthetic reflection, although the term “concept” of course also alludes to a certain openness (cf. Italian *concetto*, English *conceit*, German *Einfall* [sudden idea] or *scharfsinnige Ausdrucksweise* [astute expression]). From this standpoint a direct path opens up to central problematic fields, traditions, and norms of historical poetics, aesthetics, and art theory. At the same time, however, well-known concepts can also appear in surprising contexts or in bewildering negation (the “original genius” as a category of autonomous aesthetics is called into question by forms of co-creativity and collaboration). The praxeological model seeks on the one hand to reveal these oppositions within the *autological* repertoire and on the other hand to call attention to their *heterological* circumstances and functions. The heuristic movement of *concepts* thus is a mirror image of *practices*, whose objects of study are anchored in the heterological realm. With this kind of figures of reflection as well, a glance at the autological-heterological relationship should lead us to inquire after the preconditions and mechanisms that influence, promote, or hinder conceptualization or conceptual shifts.

8. Challenges and Goals: Mapping and Coordinates

The CRC's research program hopes to demonstrate the potential and resources of pre-modern aesthetic acts and artifacts for aesthetic discourse. What is needed is a heuristic shift in direction. We circumscribe this shift with the search for a *Different Aesthetics*, initiated via the model of a praxeological aesthetics as well as access to figures of aesthetic reflection. Based on the approaches we have presented, the CRC assumes the following challenges and goals:

8.1. Differentiation and Evaluation of the Analytical Apparatus

The first step will be an interdisciplinary test of the model of a praxeological aesthetics as a research concept in order to differentiate it and to offer it for discussion as a valid, compatible apparatus for the analysis of premodern acts and artifacts. By way of the autological-heterological "double vision," we intend to work up a finely woven descriptive inventory. In addition to a new perspective on traditional attributions and evaluations of "art" and the painstaking search for evidence in methodologically difficult fields,¹¹² the CRC hopes to advance into realms of objects that have so far received too little attention in aesthetic discourse, indeed, as blind spots could often not even be located. So it is also the case that the source material of aesthetic acts and artifacts needs to be newly mapped via this "double vision." What this might mean can be demonstrated by research into spa music of the early modern period. Here music is bound up with the interactive space of the public bath. Numerous sources from the 15th to the 18th centuries refer to the socio-cultural presence of this phenomenon with its varied functions, from entertainment and healing to spiritual edification and associations with *Vanitas*. In view of the unmistakable presence of this phenomenon in its time, it is surprising that in the twenty volumes of the encyclopedic *Die Musik in Geschichte und Gegenwart* (Music in the Past and Present), there is not a single rubric such as *Bademusik* or *Bädermusik*. Spa music comes to the attention of music history only when the significance of fully composed and written out works increases, i. e., since the 18th century, and at the same time, the interactive potential of the communicative space "public bath" is relativized.¹¹³ It is due to this one-sided perception of autological aspects of the phenomenon that the spa music of the early modern period remains even today a blank space in the aesthetic-cultural archive. On the basis of the model of a praxeological aesthetics, however, it is exactly the interaction of musical reflection and dietetics, artistic performance, and

112 Supporting this search we will be using digital tools and instruments applied to larger corpora. Cf. the contribution of Anna Katharina Heiniger, Nils Reiter, Nathalie Wiedmer, Stefanie Gropper, and Angelika Zirker in this volume, pp. 265–288.

113 See Probst 1971; Lins 1995; Herzog 2016.

social convention that is highly attractive as an object of research that now for the first time can be adequately apprehended.¹¹⁴

8.2. Coordinates of a *Different Aesthetic*

The second challenge is to identify and position the “coordinates” of a *Different* (premodern) *Aesthetics* in a broad historical and disciplinary spectrum. With the help of these coordinates, the goal is to determine the criteria of aesthetic self-understanding that have had a long-term impact without ever finding their way into discursive theory formation. The critical question motivating this effort is whether a *Different Aesthetics* is plausible and if so, how it can be concretely described. Based on results from both synchronic and diachronic levels, we are certain that between concrete, historically variable individual cases and an abstract theory, we need to envisage a third level of description that will not unduly fix the dynamic of fluid aesthetic negotiations while still allowing for systematization. With respect to this systematic third level, we will speak of the coordinates of aesthetic reflection.

Using these coordinates in the course of our research, the basic constituents of *Different Aesthetics* will be identified step by step. In a first step, the CRC investigated the following coordinates and discussed them in cross-sectional areas and conferences: 1. Individual and Collective,¹¹⁵ 2. Mediality and Materiality,¹¹⁶ 3. Norm and Diversity,¹¹⁷ 4. Shine and Semblance.¹¹⁸ In the second funding phase, we focused on new coordinates and categories, i.e., 1. Canonisation and Revision, 2. Reuse and Creativity, 3. Object and Performance. We are aware of operating with concepts of medium abstraction that should not be taken as static oppositions. “Individual” is not the opposite of “Collective,” “Diversity” not the inversion of “Norm,” etc. Instead, in the pairs of concepts there is mutual dynamic stimulus, continuous circulation, and dialectic feedback. The heuristic benefit is that the coordinates, through their sometimes asymmetrical relationships, highlight the latitude within which acts and artifacts negotiate and articulate their aesthetic identity. Since the search for and identification of further coordinates will be constantly underway,¹¹⁹ various polarities may emerge in which specific criteria of a *Different Aesthetics* can be identified without having to sacrifice flexibility with

114 Cf. the contribution of Lorenz Adamer and Thomas Schipperges in this volume, pp. 117–149.

115 Cf. Gropper et al. 2023; English translation: Gropper et al. 2025.

116 Cf. Stellmann / Wagner 2023.

117 Cf. Dessì Schmid / Linden 2025.

118 Cf. Gerok-Reiter et al. 2023; English translation: Gerok-Reiter et al. [forthcoming].

119 The CRC’s instruments for this search are above all cross-sectional areas where in our joint efforts and workshop discussions we hope to constantly identify new productive connections across the boundaries of practices, manifestations, and concepts. The cross-sectional areas will be constituted by highlighting and discussion of the pairs of coordinates.

regard to the diverse content or historical shifts of emphasis that such a comprehensive field of study demands. Concretely, the research – in its interdisciplinary cooperation in engagement with the conceptual pairs – will yield essential aspects of a *Different Aesthetics* for discussion in interdisciplinary and international exchange. If thereby our eyes are sharpened for systematic points of intersection in synchronous as well as diachronous perspectives, and individual significant coordinates emerge, this should prove a special gain.¹²⁰

8.3. Transcultural and Transhistorical Interchanges

A second challenge is to examine points of connection of a *Different Aesthetics* in transcultural and transhistorical perspective. It makes sense to begin the search for a *Different Aesthetics* in the European premodern period, since the examination of premodern acts and artifacts, because of their integration in functional situations, is especially suited for the necessary change of perspective. The particular density and controversial diversity of aesthetic artifacts, figures of reflection, technical-artistic traditions, and social interrelations from premodern Europe, that stretch in a chronological and topographic arc from the world of the Greek polis to the 18th century, make the premodern period particularly suited for the task of seeking a corrective to a one-sided narrative of European autonomy “on site” in its own space. Nevertheless, a third goal of the CRC is also to test the heuristic validity of the praxeological model beyond the bounds of premodern Europe. For the model is not in principle confined to premodern Europe. In other words, premodern Europe is the model’s paradigmatic starting-point but not its necessary limit.

Thus the model could doubtless prove useful for understanding phenomena of aesthetic reflection in transcultural or transhistorical contexts. Examples in modern times could be the Gomringer debate or the so-called cancel culture and the relationship between aesthetics, the arts, and ethics. Thus we need to clarify the extent to which the praxeological model allows us to describe developments, processes, dynamics, and transformations over and above historical snapshots and constellations. In any case, a temporal index is already inherent in the presentation of continuous negotiations that congeal in concrete acts and artifacts. Only when we succeed in including such temporal dynamics without slipping into a teleological winner- or conquest-narrative (e.g., “overcoming models of re-narration,” “overcoming multiple authorship,” “overcoming mimesis”) will the approach of *Different Aesthetics* become useful for a different history

120 Further conferences will discuss other coordinates the CRC is currently pursuing in interdisciplinary and international conversation. *Andere Ästhetik – Koordinaten*, the CRC’s monograph series, brings together this level of results and, we hope, in the long term be able to map out the spectrum of coordinates of *Different Aesthetics*.

of aesthetics. We must also ask to what extent the model can be usefully transferred as an instrument of analysis in more remote cultural spaces (e.g., prehistoric times or an Asian context). In such cases, will it enable a dialogue on equal terms without smoothing out differences or smuggling in hierarchies? Can we use it to work against a Eurocentric, hegemonic perspective on aesthetic reflection and definition? Or will it fail in that regard?

In a longer perspective, the geographic and diachronic expansion of the spectrum of sources offers a chance to test the praxeological model under changed circumstances and advance its conceptualization. In the same way, the choice of comparative perspective can focus attention on the historical and cultural specifics (or generalities) of the corresponding phenomena. In order to begin a comparison concisely, one could investigate whether and in what form already elaborated, concrete figures of reflection occur in other cultures and historical contexts. For example, how does the origin and development of puristic argumentation – which we will investigate in exchanges between Italian, French, and German programmatic works – appear in non-European cultures? Does Islamic mysticism, like medieval Christian mysticism, have recourse to a legitimizing metaphysics of light in the tension between light and appearance? Do models of collaborative authorship change between the premodern period and the literature of the 18th and 19th centuries? Beyond that, engagement and exchange with the present will be continuously pursued. This takes into account that many constituent aspects of premodern aesthetics are regaining importance and being discussed in the postmodern present. Numerous artistic movements, theoretical formulations, and research interests are reviving premodern figures of thought and reflection (e.g., the discussion of compilation and plagiarism, intertextuality / *imitatio*, the return of mimesis and illusion and their foundation in veristic sculpture, co-authorship in the production of modern television series, transmedial theories of narration, everyday design, etc.). Only in a broad investigative field can we finally clarify whether a *Different Aesthetics* will prove to be the “actual,” foundational aesthetics.

In regard to its cultural, historical, and social consequences, the research program of *Different Aesthetics* describes an extensive field of interdisciplinary research. Only in broad cooperation among disciplines that differ in the periods and media they study, and in graduated, long-term progress can this research accomplish its tasks of collecting, historically differentiating, and systematizing its material. The broadly interdisciplinary CRC 1391, which also includes disciplines such as history, theology, linguistics, and computational philology, emphatically and energetically assumes the challenges enumerated above. But we cannot master such a broad field of inquiry alone. The coordinates of a premodern – and not just premodern – *Different Aesthetics* can only be discovered successively, on the basis of and in constant exchange with international research. Thus it is the express desire of the CRC to seek intensive cooperation with individual scholars and research groups engaged in similar aesthetic inquiry. We are convinced that only

such a communal research effort can make visible and bring together the coordinates of a *Different Aesthetics*. This explanation of our research program is thus meant as an invitation, on the basis of scholarship far beyond the CRC alone, to seek those coordinates and reflect upon them by using, criticizing, expanding, or adapting the CRC's program.

Bibliography

Primary Literature

- Aristotle: Poetics = Aristotle: Poetics, ed. and trans. by Stephen Halliwell. Longinus: On the Sublime, trans. by W.H. Fyfe, revised by Donald Russell. Demetrius: On Style, ed. and trans. by Doreen C. Innes, based on W. Rhys Roberts, Cambridge, MA 1995 (Loeb Classical Library 199).
- Batteux: Les Beaux-Arts = Charles Batteux: Les Beaux-Arts réduits à un même principe, Paris 1746.
- Baumgarten: Aesthetica = Baumgarten, Alexander Gottlieb: Ästhetik. Latin / German, 2 vols., trans. with an introduction, notes, and index, ed. by Dagmar Mirbach, Hamburg 2007, vol. 1, Hamburg 2007 (Philosophische Bibliothek 572a).
- Crüger: Praxis pietatis melica = Crüger, Johann: Praxis pietatis melica. Editio X. Edition and Documentation of the History of the Work, 5 vols., ed. by Hans-Otto Korth and Wolfgang Miersemann, Halle 2014–2017.
- Geoffrey of Vinsauf: Poetria nova = Galfredus de Vinsauf: Poetria nova, in: Les Arts Poétiques du xii^e et du xiii^e siècle. Recherches et documents sur la technique littéraire du moyen âge par Edmond Faral, Paris 1924 [Reprint 1962], pp. 197–262.
- Gomringer: Poema = Gomringer, Eugen: Poema. Gedichte und Essays, ed. by Nortrud Gomringer, Wädenswil am Zürichsee 2018.
- Guido of Arezzo: Micrologus = Guido Aretinus: Micrologus, ed. by Joseph Smits van Waesberghe, Rome 1955 (Corpus scriptorum de musica 4).
- Hanslick: On the Musically Beautiful = Hanslick, Eduard: On the Musically Beautiful. A Contribution towards the Revision of the Aesthetics of Music, trans. by Geoffrey Payzant, Indianapolis 1986 [first ed. 1854, trans. from the eighth German ed. 1891].
- Hartmann von Aue: Erec = Hartmann von Aue: Erec, trans. with an introd. and commentary by Michael Resler, Philadelphia 1992 (University of Pennsylvania Press Middle Ages Series).
- Horace: Ars Poetica = Horace: Satires, Epistles and Ars poetica, with an English trans. by H. Rushton Fairclough, Cambridge, MA 1999 (Loeb Classical Library 194).
- Kant: Critique of the Power of Judgment = Kant, Immanuel: Critique of the Power of Judgment, trans. by Paul Guyer and Eric Matthews, Cambridge 2000.
- Lessing: Laocoön = Lessing, Gotthold Ephraim: Laocoön. An Essay on the Limits of Painting and Poetry, trans. by Edward Allen McCormick, Baltimore / London 1984.
- Matthaeus Vendôme: Ars versificatoria = Matthaeus Vindocinensis: Opera, ed. by Franco Munari, vol. 3: Ars versificatoria, Rome 1988 (Storia e letteratura 171).
- Moritz: An Attempt to Unify = Moritz, Karl Philipp: An Attempt to Unify All the Fine Arts and Sciences under the Concept of That Which Is Complete in Itself, trans. by Elliott Schreiber, in: PMLA 127.1 (2012), pp. 94–100.

- Regino von Prüm: *De harmonica institutione* = Regino Prumiensis: *Epistola de harmonica institutione ad Rathbodum*, in: *Scriptores ecclesiastici de musica sacra potissimum*, 3 vols., ed. by Martin Gerbert, St. Blasien 1784 [Reprint: Hildesheim 1963], vol. 1, pp. 230–247.
- Rosenkranz: *Aesthetics of Ugliness* = Rosenkranz, Karl: *Aesthetics of Ugliness. A Critical Edition*, trans. by Andrei Pop and Mechtild Widrich, London et al. 2015.
- Schiller: *Letters* = Schiller, Friedrich: *Werke*. Nationalausgabe, 43 vols., ed. by Norbert Oellers and Siegfried Seidel, Weimar 1943 ff., vol. 29: *Briefwechsel. Schillers Briefe*. 1.11.1796–31.10.1798, Weimar 1977.
- Schiller: *On the Aesthetic Education of Mankind* = Schiller, Friedrich: *On the Aesthetic Education of Man*, in a Series of Letters, ed. and trans. with an introduction, commentary and glossary of terms by Elizabeth M. Wilkinson and L. A. Willoughby, Oxford 1982.
- Suger: *Œuvres* = Suger von St. Denis: *Œuvres*, ed. by Françoise Gaspari, 2 vols., Paris 1996/2001.
- Sulzer: *Allgemeine Theorie der schönen Künste* = Sulzer, Johann Georg: *Allgemeine Theorie der schönen Künste*, in einzelnen, nach alphabetischer Ordnung d. Kunstwörter aufeinanderfolgenden Artikeln abgehandelt, Reprograf. Reprint of the second, expanded edition, Leipzig 1792/1793, 4 vols., Hildesheim 1967.
- Thomas Aquinas = S. Thomae de Aquino: *Opera omnia iussu Leonis XIII edita cura et studio Fratrum Praedicatorum*, Rom 1882 ff., vol. IV–XII ('Editio Leonina').
- Vitruvius: *De architectura libri decem* = Vitruvius: *Ten Books on Architecture*, trans. by Ingrid D. Rowland, commentary and ill. by Thomas Noble Howe, with additional commentary by Ingrid D. Rowland and Michael J. Dewar, Cambridge, UK 1999.

Secondary Literature

- Allesch 2006 = Allesch, Christian G.: *Einführung in die psychologische Ästhetik*, Wien 2006 (UTB 2773).
- Althoff 2003 = Althoff, Gerd: *Die Macht der Rituale. Symbolik und Herrschaft im Mittelalter*, Darmstadt 2003.
- Althoff 2019 = Althoff, Gerd: *Rules and Rituals in Medieval Power Games*, Leiden 2019.
- Ames 2000 = Ames, Roger T. (ed.): *The Aesthetic Turn. Reading Eliot Deutsch on Comparative Philosophy*, Chicago/Lasalle, IL 2000.
- Appadurai 1986 = Appadurai, Arjun (ed.): *The Social Life of Things. Commodities in Cultural Perspective*, Cambridge et al. 1986.
- Arlt 2001 = Arlt, Gerhard: *Philosophische Anthropologie*, Stuttgart 2001 (Sammlung Metzler 334).
- Arweiler/Gauly 2008 = Arweiler, Alexander H./Gauly, Bardo M. (eds.): *Machtfragen. Zur kulturellen Repräsentation und Konstruktion von Macht in Antike, Mittelalter und Neuzeit*, Stuttgart 2008 (Geschichte).
- Assunto 1982 [1961] = Assunto, Rosario: *Die Theorie des Schönen im Mittelalter*, trans. by Christa Baumgarth, Cologne 1982 (DuMont-Taschenbücher 117) [Italian original: Milano 1961].
- Auerochs 2006 = Auerochs, Bernd: *Die Entstehung der Kunstreligion*, Göttingen 2006 (Palaestra 323).
- Bachmann-Medick 1996 = Bachmann-Medick, Doris (ed.): *Kultur als Text. Die anthropologische Wende in der Literaturwissenschaft*, Frankfurt a.M. 1996 (Fischer-Taschenbuch 12781. Kultur & Medien).
- Baisch 2013 = Baisch, Martin: *Alterität und Selbstfremdheit. Zur Kritik eines zentralen Interpretationsparadigmas in der germanistischen Mediävistik*, in: Klaus Ridder/Steffen Patzold (eds.): *Die Aktualität der Vormoderne. Epochenentwürfe zwischen Alterität und Kontinuität*, Berlin/Boston 2013 (Europa im Mittelalter 23), pp. 185–206.
- Barck/Heininger/Kliche 2000 = Barck, Karlheinz/Heininger, Jörg/Kliche, Dieter: *Ästhetik/ästhetisch, in: Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden*, ed. by Karlheinz Barck,

- Martin Fontius, Dieter Schlenstedt, Burkhard Steinwachs und Friedrich Wolfzettel, Stuttgart/Weimar 2000–2005, vol. 1: *Absenz – Darstellung*, Stuttgart/Weimar 2000, pp. 308–400.
- Barner 1997 = Barner, Wilfried: Kommt der Literaturwissenschaft ihr Gegenstand abhandeln? Vorüberlegungen zu einer Diskussion, in: *Jahrbuch der Deutschen Schillergesellschaft* 41 (1997), pp. 1–8.
- Bauer 2010 = Bauer, Matthias: *Eating Words. Some Notes on a Metaphor and its Use in Much Ado About Nothing*, in: Marion Gymnich/Norbert Lennartz (eds.): *The Pleasures and Horrors of Eating. The Cultural History of Eating in Anglophone Literature*, Göttingen/Bonn 2010 (*Representations & Reflections* 1), pp. 45–58.
- Beer 2009 = Beer, Beate: *Lukrez und Philodem. Poetische Argumentation und poetologischer Diskurs*, Basel 2009 (Schwabe Epicurea 1).
- Belting 1994 = Belting, Hans: *Likeness and Presence. A History of the Image before the Era of Art*, trans. by Edmund Jephcott, Chicago 1994.
- Berger/Luckmann 1966 = Berger, Peter L./Luckmann, Thomas: *The Social Construction of Reality. A Treatise in the Sociology of Knowledge*, New York 1966.
- Berghahn 2012 = Berghahn, Cord-Friedrich: *Das Wagnis der Autonomie. Studien zu Karl Philipp Moritz, Wilhelm von Humboldt, Heinrich Gentz, Friedrich Gilly und Ludwig Tieck*, Heidelberg 2012 (*Germanisch-romanische Monatsschrift. Beiheft* 47).
- Bernstein 2006 = Bernstein, Jay: *Against Voluptuous Bodies. Late Modernism and the Meaning of Painting*, Stanford 2006 (*Cultural Memory in the Present*).
- Bertram 2019 = Bertram, Georg W.: *Art as Human Practice. An Aesthetics*, trans. by Nathan Ross, London/New York 2019.
- Beyer/Cohn 2012 = Beyer, Andreas/Cohn, Danièle (eds.): *Die Kunst denken. Zu Ästhetik und Kunstgeschichte*, Berlin/München 2012 (*Passagen* 41).
- Bielfeldt 2014 = Bielfeldt, Ruth (ed.): *Ding und Mensch in der Antike. Gegenwart und Vergegenwärtigung*, Heidelberg 2014 (*Heidelberger Akademie der Wissenschaften. Akademie-Konferenzen* 16).
- Boehm 2006 = Boehm, Gottfried: *Die Wiederkehr der Bilder*, in: Gottfried Boehm (ed.): *Was ist ein Bild?*, 4th ed., München 2006, pp. 11–38.
- Boehm/Pfotenhauer 1995 = Boehm, Gottfried/Pfotenhauer, Helmut (eds.): *Beschreibungskunst – Kunstbeschreibung. Ekphrasis von der Antike bis zur Gegenwart*, München 1995 (*Bild und Text*).
- Boschung/Kreuz/Kienlin 2015 = Boschung, Dietrich/Kreuz, Patric-Alexander/Kienlin, Tobias L. (eds.): *Biography of Objects. Aspekte eines kulturhistorischen Konzepts*, Paderborn 2015 (*Morphomata* 31).
- Bourdieu 1977 [1972] = Bourdieu, Pierre: *Outline of a Theory of Practice*, trans. by Richard Nice, Cambridge, UK 1977 [French original: Paris 1972].
- Bleumer 2020 = Bleumer, Hartmut: *Ereignis. Eine narratologische Spurensuche im historischen Feld der Literatur*, Würzburg 2020.
- Braun 2007 = Braun, Manuel: *Kristallworte, Würfelworte. Probleme und Perspektiven eines Projekts „Ästhetik mittelalterlicher Literatur“*, in: Manuel Braun/Christopher John Young (eds.): *Das fremde Schöne. Dimensionen des Ästhetischen in der Literatur des Mittelalters*, Berlin/New York 2007 (*Trends in Medieval Philology* 12), pp. 1–40.
- Braun 2013 = Braun, Manuel (ed.): *Wie anders war das Mittelalter? Fragen an das Konzept der Alterität*, Göttingen 2013 (*Aventiuren* 9).
- Braun/Gerok-Reiter 2019 = Braun, Manuel/Gerok-Reiter, Annette: *Selbstbezüglichkeit und ästhetische Reflexionsfigur als Bausteine einer historischen Literarästhetik. Einige grundsätzliche Überlegungen aus Sicht der germanistischen Mediävistik*, in: Annette Gerok-Reiter/Anja Wolkenhauer/Jörg Robert/Stefanie Gropper (eds.): *Ästhetische Reflexionsfiguren in der Vormoderne*, Heidelberg 2019 (*Germanisch-Romanische Monatsschrift. Beiheft* 88), pp. 35–66.

- Braun/Young 2007 = Braun, Manuel/Young, Christopher John (eds.): *Das fremde Schöne. Dimensionen des Ästhetischen in der Literatur des Mittelalters*, Berlin/New York 2007 (Trends in Medieval Philology 12).
- Bredenkamp 2004 = Bredenkamp, Horst: *Die Fenster der Monade. Gottfried Wilhelm Leibniz' Theater der Natur und Kunst*, Berlin 2004 (Acta humaniora).
- Bredenkamp 2005 = Bredenkamp, Horst: *Darwins Korallen. Die frühen Evolutionsdiagramme und die Tradition der Naturgeschichte*, Berlin 2005.
- Bredenkamp 2007 = Bredenkamp, Horst: *Galilei der Künstler. Der Mond, die Sonne, die Hand*, Berlin 2007.
- Bürger 1983 = Bürger, Peter: *Zur Kritik der idealistischen Ästhetik*, Frankfurt a.M. 1983 (suhrkamp taschenbuch wissenschaft 419).
- Büttner 2006 = Büttner, Stefan: *Antike Ästhetik. Eine Einführung in die Prinzipien des Schönen*, München 2006 (Beck'sche Reihe 1674).
- Burkert 1996 = Burkert, Walter: *Creation of the Sacred. Tracks of Biology in Early Religion*, Cambridge, MA 1996.
- Busch 1993 = Busch, Werner: *Das sentimentalische Bild. Die Krise der Kunst im 18. Jahrhundert und die Geburt der Moderne*, München 1993.
- Bychkov/Sheppard 2010 = Bychkov, Oleg V./Sheppard, Anne (eds.): *Greek and Roman Aesthetics*, Cambridge 2010 (Cambridge Texts in the History of Philosophy).
- Cassirer 2009 = Cassirer, Ernst: *The Philosophy of the Enlightenment*, trans. by Fritz C.A. Koelln and James P. Pettegrove, with a new foreword by Peter Gay, Princeton 2009.
- Conard 2016 = Conard, Nicholas J.: *The Vogelherd Horse and the Origins of Art*, Tübingen 2016 (Brief Monographs by MUT 6).
- Cordez et al. 2018 = Cordez, Philippe/Kaske, Romana/Saviello, Julia/Thürigen, Susanne (eds.): *Object Fantasies. Experience & Creation*, Berlin/Boston 2018 (Object Studies in Art History 1).
- Curtius 2013 [1948] = Curtius, Ernst Robert: *European Literature and the Latin Middle Ages*, trans. by Willard R. Trask, Princeton 2013 [first ed. 1948, trans. 1953].
- Danto 2014 [1997] = Danto, Arthur Coleman: *After the End of Art. Contemporary Art and the Pale of History*, Princeton 2014 [first ed. 1997].
- Dessì Schmid/Linden 2025 = Dessì Schmid, Sarah/Linden, Sandra (eds.): *Norm und Diversität. Ästhetisches Aushandeln in der Vormoderne*, Berlin/Boston 2025 [forthcoming] (Andere Ästhetik – Koordinaten 4).
- Destrée/Murray 2015 = Destrée, Pierre/Murray, Penelope (eds.): *A Companion to Ancient Aesthetics*, Malden/Oxford/Chichester 2015 (Blackwell Companions to the Ancient World).
- Dorschel 2002 = Dorschel, Andreas: *Gestaltung. Zur Ästhetik des Brauchbaren*, Heidelberg 2002 (Beiträge zur Philosophie. Neue Folge).
- Dresler 2009 = Dresler, Martin (ed.): *Neuroästhetik. Kunst – Gehirn – Wissenschaft*, Leipzig 2009.
- Dürr et al. 2019 = Dürr, Renate/Gerok-Reiter, Annette/Holzem, Andreas/Patzold, Steffen (eds.): *Religiöses Wissen im vormodernen Europa. Schöpfung – Mutterschaft – Passion*, Paderborn 2019.
- Eco 1984 [1979] = Eco, Umberto: *The Role of the Reader. Explorations in the Semiotics of Texts*, Bloomington 1984 (Advances in Semiotics) [Italian original: Milan 1979].
- Eco 1986 = Eco, Umberto: *Art and Beauty in the Middle Ages*, trans. Hugh Bredin, New Haven/London 1986.
- Eibl 2004 = Eibl, Karl: *Animal Poeta. Bausteine der biologischen Kultur- und Literaturtheorie*, Paderborn 2004 (Poetogenesis 1).
- Eibl 2009 = Eibl, Karl: *Kultur als Zwischenwelt. Eine evolutionsbiologische Perspektive*, Frankfurt a.M. 2009 (edition unseld 20).

- Elsner 2007 = Elsner, Jaś: *Roman Eyes. Visuality and Subjectivity in Art & Text*, Princeton/Oxford 2007.
- Elsner/Hernández Lobato 2017 = Elsner, Jaś/Hernández Lobato, Jesús (eds.): *The Poetics of Late Latin Literature*, New York 2017 (Oxford Studies in Late Antiquity).
- Erhart 2004 = Erhart, Walter (ed.): *Grenzen der Germanistik. Rephilogisierung oder Erweiterung?*, Stuttgart/Weimar 2004 (Germanistische Symposien-Berichtsbände 26).
- Fechner 1871 = Fechner, Gustav Theodor: *Zur experimentalen Aesthetik. Erster Theil*, Leipzig 1871 (Abhandlungen der Mathematisch-Physischen Classe der Königl. Sächsischen Gesellschaft der Wissenschaften 9.6).
- Fischer 2008 = Fischer, Joachim: *Philosophische Anthropologie. Eine Denkrichtung des 20. Jahrhunderts*, Freiburg i.Br./München 2008.
- Fischer 2018 = Fischer, Joachim: *Ästhetisierung der Gesellschaft. Zu einer realistischen Theorie moderner Gesellschaft*, in: Aida Bosch/Hermann Pfütze (eds.): *Ästhetischer Widerstand gegen Zerstörung und Selbstzerstörung*, Wiesbaden 2018 (Kunst und Gesellschaft), pp. 505–518.
- Floss 2017 = Floss, Harald: *Homo metaphysicus. Zu den Ursprüngen von Kunst, Religion und Musik. Homo metaphysicus. The Origins of Art, Religion, and Music*, in: Frank Duerr/Ernst Seidl (eds.): *Ursprünge. Schritte der Menschheit. Origins. Steps of Humankind*, Tübingen 2017 (Schriften des Museums der Universität Tübingen 15), pp. 64–77.
- Freund 2019 = Freund, Stefan: *Von Hahnenschrei und Osterspeise. Zur Entstehung und Gestalt von Reflexionsfiguren in der christlichen lateinischen Dichtung*, in: Annette Gerok-Reiter/Anja Wolkenhauer/Jörg Robert/Stefanie Gropper (eds.): *Ästhetische Reflexionsfiguren in der Vormoderne*, Heidelberg 2019 (Germanisch-Romanische Monatsschrift. Beiheft 88), pp. 159–184.
- Fricke 2007 = Fricke, Beate: *Ecce fides. Die Statue von Conques, Götzendienst und Bildkultur im Westen*, Paderborn/München 2007.
- Fried 1980 = Fried, Michael: *Absorption and Theatricality. Painting and Beholder in the Age of Diderot*, Berkeley/Los Angeles/London 1980.
- Gehrke 2016 = Gehrke, Hans-Joachim: *Zwischen Politik und Ästhetik. Das Klassische in der Zeit der griechischen Klassik*, in: Tobias Leucker/Christian Pietsch (eds.): *Klassik als Norm – Norm als Klassik. Kultureller Wandel als Suche nach funktionaler Vollendung*, Münster 2016 (Orbis antiquus 48), pp. 52–65.
- Gell 1998 = Gell, Alfred: *Art and Agency. An Anthropological Theory*, Oxford 1998.
- Gerok-Reiter 2015 = Gerok-Reiter, Annette: *Die 'Kunst der vuoge'. Stil als relationale Kategorie. Überlegungen zum Minnesang*, in: Elizabeth Andersen/Ricarda Bauschke-Hartung/Nicola McLelland/Silvia Reuvekamp (eds.): *Literarischer Stil. Mittelalterliche Dichtung zwischen Konvention und Innovation. XXII. Anglo-German Colloquium Düsseldorf*, Berlin/Boston 2015, pp. 97–118.
- Gerok-Reiter 2019 = Gerok-Reiter, Annette: *Maria als Reflexionsfigur zwischen Religion, Minnediskurs und Ästhetik. Semantische Traversalen im Werk Frauenlobs*, in: Renate Dürr/Annette Gerok-Reiter/Andreas Holzem/Steffen Patzold (eds.): *Religiöses Wissen im vormodernen Europa. Schöpfung – Mutterschaft – Passion*, Paderborn 2019, pp. 321–351.
- Gerok-Reiter 2022 = Gerok-Reiter, Annette: *Aesthetic energeia – An Outline*, in: Anna Katharina Heiniger/Rebecca Merkelbach/Alexander Wilson (eds.): *Þáttasyrpa. Studien zu Literatur, Kultur und Sprache in Nordeuropa. Festschrift für Stefanie Gropper*, Tübingen 2022 (Beiträge zur nordischen Philologie 72), pp. 59–69.
- Gerok-Reiter/Mariss/Thome 2020 = Gerok-Reiter, Annette/Mariss, Anne/Thome, Markus (eds.): *Aushandlungen religiösen Wissens – Negotiated Religious Knowledge. Verfahren, Synergien und produktive Konkurrenzen in der Vormoderne – Methods, Interactions and Productive Rivalries in Premodern Times*, Tübingen 2020 (Spätmittelalter, Humanismus, Reformation 115).

- Gerok-Reiter/Robert 2019 = Gerok-Reiter, Annette/Robert, Jörg: Reflexionsfiguren der Künste in der Vormoderne. Ansätze – Fragestellungen – Perspektiven, in: Annette Gerok-Reiter/Anja Wolkenhauer/Jörg Robert/Stefanie Gropper (eds.): *Ästhetische Reflexionsfiguren in der Vormoderne*, Heidelberg 2019 (Germanisch-Romanische Monatsschrift. Beiheft 88), pp. 11–33.
- Gerok-Reiter et al. 2019 = Gerok-Reiter, Annette/Wolkenhauer, Anja/Robert, Jörg/Gropper, Stefanie (eds.): *Ästhetische Reflexionsfiguren in der Vormoderne*, Heidelberg 2019 (Germanisch-Romanische Monatsschrift. Beiheft 88).
- Gerok-Reiter et al. 2023 = Gerok-Reiter, Annette/Kovacs, Martin/Leppin, Volker/Männlein-Robert, Irmgard (eds.): *Schein und Anschein. Dynamiken ästhetischer Praxis in der Vormoderne*, Berlin/Boston 2023 (Andere Ästhetik – Koordinaten 3).
- Gerok-Reiter et al. [forthcoming] = Gerok-Reiter, Annette/Kovacs, Martin/Leppin, Volker/Männlein, Irmgard (eds.): *Shine and Semblance*, Berlin/Boston [forthcoming].
- Gess et al. 2017 = Gess, Nicola/Schnyder, Mireille/Marchal, Hugues/Bartuschat, Johannes (eds.): *Staunen als Grenzphänomen*, Paderborn 2017 (Poetik und Ästhetik des Staunens 1).
- Gludovatz/Noth/Rees 2015 = Gludovatz, Karin/Noth, Juliane/Rees, Joachim (eds.): *The Itineraries of Art. Topographies of Artistic Mobility in Europe and Asia*, Paderborn 2015 (Berliner Schriften zur Kunst).
- Göttler/Mochizuki 2017 = Göttler, Christine/Mochizuki, Mia M. (eds.): *The Nomadic Object. The Challenge of World for Early Modern Religious Art*, Leiden/Boston 2017 (Intersections 53).
- Goldstone 2013 = Goldstone, Andrew: *Fictions of Autonomy. Modernism from Wilde to de Man*, Oxford/NY 2013 (Modernist Literature and Culture).
- Gombrich 1962 = Gombrich, Ernst H.: *Art and Illusion. A Study in the Psychology of Pictorial Representation*, 2nd rev. ed., London 1962.
- Graevenitz 1999 = Graevenitz, Gerhart von: *Literaturwissenschaft und Kulturwissenschaften. Eine Erwiderung*, in: *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 73 (1999), pp. 94–115.
- Graver 1990 = Graver, Margaret: *The Eye of the Beholder. Perceptual Relativity in Lucretius*, in: Martha C. Nussbaum (ed.): *The Poetics of Therapy. Hellenistic Ethics in its Rhetorical and Literary Context*, Edmonton 1990 (Apeiron 23.4), pp. 91–116.
- Greenblatt 1989 = Greenblatt, Stephen: *Shakespearean Negotiations. The Circulation of Social Energy in Renaissance England*, Berkeley/Los Angeles 1989 (The New Historicism: Studies in Cultural Poetics 4).
- Gropper 2019 = Gropper, Stefanie: *Hrærð dikt með ástarorðum. Die Lilja als Synthese zwischen skaldischer Tradition und Innovation*, in: Annette Gerok-Reiter/Anja Wolkenhauer/Jörg Robert/Stefanie Gropper (eds.): *Ästhetische Reflexionsfiguren in der Vormoderne*, Heidelberg 2019 (Germanisch-Romanische Monatsschrift. Beiheft 88), pp. 329–356.
- Gropper et al. 2023 = Gropper, Stefanie/Pawlak, Anna/Wolkenhauer, Anja/Zirker, Angelika (eds.): *Plurale Autorschaft. Ästhetik der Co-Kreativität in der Vormoderne*, Berlin/Boston 2023 (Andere Ästhetik – Koordinaten 2).
- Gropper et al. [2025] = Gropper, Stefanie/Pawlak, Anna/Wolkenhauer, Anja/Zirker, Angelika (eds.): *Multiple Authorship. Aesthetics of Co-Creativity in the Pre-Modern Era*, Berlin/Boston [forthcoming 2025].
- Gruben 2001 = Gruben, Gottfried: *Griechische Tempel und Heiligtümer. Aufnahmen von Max und Albert Hirmer*, 5th rev. and exp. ed., München 2001.
- Grüner 2017 = Grüner, Andreas: *Schönheit und Massenproduktion. Die Ästhetik der Terra Sigillata*, in: Manuel Flecker (ed.): *Neue Bilderwelten. Zu Ikonographie und Hermeneutik italischer Sigillata*. Colloquium of April 16–18, 2015 in Tübingen, Rahden 2017 (Tübinger archäologische Forschungen 23), pp. 25–36.

- Gumbrecht 2015 = Gumbrecht, Hans Ulrich: Die ewige Krise der Geisteswissenschaften – und wo ist ein Ende in Sicht? Keynote Address at the Annual Conference of German University Presidents (HRK), May 11, 2015 in Kaiserslautern, Bonn 2015 (Beiträge zur Hochschulpolitik 4/2015).
- Hahn 2015 = Hahn, Hans Peter (ed.): Vom Eigensinn der Dinge. Für eine neue Perspektive auf die Welt des Materiellen, Berlin 2015.
- Haug 2020 = Haug, Annette: Decor-Räume in pompejanischen Stadthäusern. Ausstattungstrategien und Rezeptionsformen, Berlin/Boston 2020 (Decor. Decorative Principles in Late Republican and Early Imperial Italy 1).
- Haug/Kreuz 2016 = Haug, Annette/Kreuz, Patric-Alexander (eds.): Stadterfahrung als Sinneserfahrung in der römischen Kaiserzeit, Turnhout 2016 (Studies in Classical Archaeology 2).
- Haug 1998 = Haug, Walter: Kulturgeschichte und Literaturgeschichte. Einige grundsätzliche Überlegungen aus mediävistischer Sicht, in: Ingrid Kasten/Werner Paravicini/René Pérennec (eds.): Kultureller Austausch und Literaturgeschichte im Mittelalter. Transferts culturels et Histoire littéraire au Moyen Age, Sigmaringen 1998 (Francia, Supplements 43), pp. 23–33.
- Haug 2006 [1985] = Haug, Walter: Vernacular Literary Theory in the Middle Ages, trans. by Joanna M. Catling, Cambridge 2006 (Cambridge Studies in Medieval Literature) [German original: Darmstadt 1985].
- Hauthal et al. 2007 = Hauthal, Janine/Nadj, Julijana/Nünning, Ansgar/Peters, Henning (eds.): Metaisierung in Literatur und anderen Medien. Theoretische Grundlagen – Historische Perspektiven – Metagattungen – Funktionen, Berlin/New York 2007 (spectrum Literaturwissenschaft 12).
- Hempfer 2016 = Hempfer, Klaus W.: “Sur des penseurs nouveaux faisons des vers antiques”. Zum Verhältnis von ‘Aufklärung’ und ‘Klassizismus’ in der französischen Literatur des 18. Jahrhunderts, in: Frieder von Ammon/Cornelia Rémi/Gideon Stiening (eds.): Literatur und praktische Vernunft. Festschrift für Friedrich Vollhardt zum 60. Geburtstag, Berlin/Boston 2016, pp. 233–251.
- Herrmann 2011 = Herrmann, Karin (ed.): Neuroästhetik. Perspektiven auf ein interdisziplinäres Forschungsgebiet. Beiträge des Impuls-Workshops am 15. und 16. Januar 2010 in Aachen, Kassel 2011 (Studien des Aachener Kompetenzzentrums für Wissenschaftsgeschichte 10).
- Herzog 2016 = Herzog, Vera: Der fürstliche Badepavillon als zweckmäßige und repräsentative Bauaufgabe im späten 17. und 18. Jahrhundert, Berlin/München 2016 (Kunstwissenschaftliche Studien 188).
- Hillebrandt 2014 = Hillebrandt, Frank: Soziologische Praxistheorien. Eine Einführung, Wiesbaden 2014 (Soziologische Theorie).
- Holtmeier et al. 1997 = Holtmeier, Ludwig/Kiem, Eckehard/Klein, Richard/Mahnkopf, Claus-Steffen: Editorial. Zum Erscheinen dieser neuen Zeitschrift, in: Musik & Ästhetik 1.1 (1997), pp. 5–12.
- Holzem 2013 = Holzem, Andreas: Die Wissensgesellschaft der Vormoderne. Die Transfer- und Transformationsdynamik des ‘religiösen Wissens’, in: Klaus Ridder/Steffen Patzold (eds.): Die Aktualität der Vormoderne. Epochenentwürfe zwischen Alterität und Kontinuität, Berlin 2013 (Europa im Mittelalter 23), pp. 233–265.
- Huß 2016 = Huß, Bernhard: Diskursivierungen von Neuem. Fragestellungen und Arbeitsvorhaben einer neuen Forschergruppe, in: Working Papers der FOR 2305 *Diskursivierungen von Neuem* 1 (2016), FU Berlin. URL: <https://refubium.fu-berlin.de/handle/fub188/18445> (last accessed: June 7, 2024).
- Imdahl 1980 = Imdahl, Max: Giotto. Arenafresken. Ikonographie, Ikonologie, Ikonik, München 1980 (Theorie und Geschichte der Literatur und der schönen Künste 60).
- Ingarden 1989 [1962] = Ingarden, Roman: Ontology of the Work of Art. The Musical Work, The Picture, The Architectural Work, The Film, trans. by Raymond Meyer and John T. Goldthwait, Athens, OH 1989 (Series in Continental Thought) [German original: Tübingen 1962].

- Iser 1966 = Iser, Wolfgang (ed.): Immanente Ästhetik. Ästhetische Reflexion. Lyrik als Paradigma der Moderne. Kolloquium Köln 1964, Vorlagen und Verhandlungen, München 1966 (Poetik und Hermeneutik 2).
- Iser 1974 = Iser, Wolfgang: *The Implied Reader. Patterns of Communication in Prose Fiction from Bunyan to Beckett*, trans. by David Henry Wilson, Baltimore 1974.
- Iser 1993 = Iser, Wolfgang: *The Fictive and the Imaginary. Charting Literary Anthropology*, Baltimore / London 1993.
- Jauß 1968 = Jauß, Hans Robert (Hg.): *Die nicht mehr schönen Künste. Grenzphänomene des Ästhetischen*, München 1968 (Poetik und Hermeneutik 3).
- Jauß 1979 = Jauß, Hans Robert: *The Alterity and Modernity of Medieval Literature*, trans. by Timothy Bahti, in: *New Literary History* 10 (1979), pp. 181–229.
- Jernudd / Shapiro 1989 = Jernudd, Björn H. / Shapiro, Michael J. (eds.): *The Politics of Language Purism*, Berlin / New York 1989 (Contributions to the sociology of language 54).
- Kablitz 2012 = Kablitz, Andreas: *Alterität(en) der Literatur. Überlegungen zum Verhältnis von Geschichtlichkeit und Ästhetik poetischer Rede (nebst einem Fallbeispiel: Der zehnte Gesang des *Inferno* aus Dantes *Divina Commedia* und die Geschichte seiner Deutung)*, in: Anja Becker / Jan Mohr (eds.): *Alterität als Leitkonzept für historisches Interpretieren*, Berlin 2012 (Deutsche Literatur. Studien und Quellen 8), pp. 199–242.
- Kablitz 2013 = Kablitz, Andreas: *Kunst des Möglichen. Theorie der Literatur*, Freiburg i.Br. / Berlin / Wien 2013 (Rombach Wissenschaften Reihe. Litterae 190).
- Keisinger et al. 2003 = Keisinger, Florian / Lang, Timo / Müller, Markus / Seischab, Steffen / Steinacher, Angelika / Wörner, Christine (eds.): *Wozu Geisteswissenschaften? Kontroverse Argumente für eine überfällige Debatte*, Frankfurt a. M. / New York 2003.
- Kellner 2018 = Kellner, Beate: *Spiel der Liebe im Minnesang*, Paderborn 2018.
- Kern 2013 = Kern, Margit: *Transkulturelle Imaginationen des Opfers in der Frühen Neuzeit. Übersetzungsprozesse zwischen Mexiko und Europa*, Berlin / München 2013.
- Kiening 2015 = Kiening, Christian: *Literarische Schöpfung im Mittelalter*, Göttingen 2015.
- Kiening 2019 = Kiening, Christian: *Ästhetik der Struktur. Experimentalanordnungen mittelalterlicher Kurzerzählungen (*Fleischpfand*, *Halbe Birne*)*, in: Annette Gerok-Reiter / Anja Wolkenhauer / Jörg Robert / Stefanie Gropper (eds.): *Ästhetische Reflexionsfiguren in der Vormoderne*, Heidelberg 2019 (Germanisch-Romanische Monatsschrift. Beiheft 88), pp. 303–328.
- Kimmich 2011 = Kimmich, Dorothee: *Lebendige Dinge in der Moderne*, Konstanz 2011.
- Kliche 2000 = Kliche, Dieter: *VI. Ästhetik / ästhetisch. Ästhetik des Schönen / Ästhetik des Hässlichen. Akademisierung und Neuansätze im 19. Jahrhundert*, in: *Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden*, ed. by Karlheinz Barck, Martin Fontius, Dieter Schlenstedt, Burkhard Steinwachs und Friedrich Wolfzettel, Stuttgart / Weimar 2000–2005, vol. 1: *Absenz – Darstellung*, Stuttgart 2000, pp. 369–383.
- Köbele 2012 = Köbele, Susanne: *Die Illusion der 'einfachen Form'. Über das ästhetische und religiöse Risiko der Legende*, in: *Beiträge zur Geschichte der deutschen Sprache und Literatur* 134 (2012), pp. 365–404.
- Köbele 2017 = Köbele, Susanne: *Registerwechsel. Wiedererzählen, bibelesch (Der Saelden Hort, Die Erlösung, Lutwins Adam und Eva)*, in: Bruno Quast / Susanne Spreckelmeier (eds.): *Inkulturation. Strategien bibeleschen Schreibens in Mittelalter und Früher Neuzeit*, Berlin / Boston 2017 (Literatur – Theorie – Geschichte 12), pp. 167–202.
- Köhler 1976 = Köhler, Erich: *Vermittlungen. Romanistische Beiträge zu einer historisch-soziologischen Literaturwissenschaft*, München 1976.
- Kompridis 2014 = Kompridis, Nikolas: *The Aesthetic Turn in Political Thought*, New York / London 2014.

- Kondylis 2002 = Kondylis, Panajotis: Die Aufklärung im Rahmen des neuzeitlichen Rationalismus, Hamburg 2002.
- Krüger 1997 = Krüger, Klaus: Geschichtlichkeit und Autonomie. Die Ästhetik des Bildes als Gegenstand historischer Erfahrung, in: Otto Gerhard Oexle (ed.): Der Blick auf die Bilder. Kunstgeschichte und Geschichte im Gespräch, Göttingen 1997 (Göttinger Gespräche zur Geschichtswissenschaft 4), pp. 53–86.
- Krüger 2001 = Krüger, Klaus: Das Bild als Schleier des Unsichtbaren. Ästhetische Illusion in der Kunst der frühen Neuzeit in Italien, München 2001.
- Krüger 2015 = Krüger, Klaus: Politik der Evidenz. Öffentliche Bilder als Bilder der Öffentlichkeit im Trecento, Göttingen 2015 (Historische Geisteswissenschaften. Frankfurter Vorträge 8).
- Krüger 2018 = Krüger, Klaus: Bildpräsenz – Heilspresenz. Ästhetik der Liminalität, Göttingen 2018 (Figura 6).
- Latour 1993 [1991] = Latour, Bruno: We Have Never Been Modern, trans. by Catherine Porter, Cambridge, MA 1993 [French original: Paris 1991].
- Latour 2005 = Latour, Bruno: Reassembling the Social. An Introduction to Actor-Network-Theory, Oxford/New York 2005 (Clarendon Lectures in Management Studies).
- Linden 2017 = Linden, Sandra: Exkurse im höfischen Roman, Wiesbaden 2017 (Münchener Texte und Untersuchungen zur deutschen Literatur des Mittelalters 147).
- Lins 1995 = Lins, Heinz Maria: Geschichte und Geschichten um Wasser – Ärzte – Bäder vom Altertum bis zum Mittelalter, Frankfurt a. M. 1995.
- Lobsien 1996 = Lobsien Olejniczak, Verena: Heterologie. Konturen frühneuzeitlichen Selbstseins jenseits von Autonomie und Heteronomie, in: Zeitschrift für Literaturwissenschaft und Linguistik 26.1 (1996), pp. 6–36.
- Lönnroth 1978 = Lönnroth, Lars: Den dubbla scenen. Muntlig diktning från Eddan till ABBA, Stockholm 1978.
- Luhmann 1981 = Luhmann, Niklas: Geschichte als Prozeß und die Theorie sozio-kultureller Evolution, in: Luhmann.: Soziologische Aufklärung, vol. 3: Soziales System, Gesellschaft, Organisation, Opladen 1981, pp. 178–197.
- Luhmann 1986 = Luhmann, Niklas: Das Kunstwerk und die Selbstreproduktion der Kunst, in: Hans Ulrich Gumbrecht/Karl Ludwig Pfeiffer (eds.): Stil. Geschichten und Funktionen eines kulturwissenschaftlichen Diskurselements, Frankfurt a. M. 1986 (suhrkamp taschenbuch wissenschaft 633), pp. 620–672.
- Luhmann 2000 = Luhmann, Niklas: Art as a Social System, trans. by Eva M. Knodt, Stanford 2000 (Meridian, Crossing Aesthetics).
- Männlein-Robert 2007 = Männlein-Robert, Irmgard: Stimme, Schrift und Bild. Zum Verhältnis der Künste in der hellenistischen Dichtung, Heidelberg 2007 (Bibliothek der klassischen Altertumswissenschaften. N.F., 2. Reihe 119).
- Meier/Ott/Sauer 2015 = Meier, Thomas/Ott, Michael R./Sauer, Rebecca (eds.): Materiale Textkulturen. Konzepte – Materialien – Praktiken, Berlin/Boston 2015 (Materiale Textkulturen 1).
- Mellmann 2006 = Mellmann, Katja: Emotionalisierung. Von der Nebenstundenpoesie zum Buch als Freund. Eine emotionspsychologische Analyse der Literatur der Aufklärungsepoche, Paderborn 2006 (Poetogenesis 4).
- Menninghaus 2003 = Menninghaus, Winfried: Das Versprechen der Schönheit, Frankfurt a. M. 2003 (suhrkamp taschenbuch wissenschaft 1816).
- Menninghaus 2019 = Menninghaus, Winfried: Aesthetics after Darwin. The Multiple Origins and Functions of Art, trans. by Alexandra Berlina, Boston 2019 (Evolution, Cognition, and the Arts).

- Misselhorn et al. 2014 = Misselhorn, Catrin/Schahadat, Schamma/Wutsdorff, Irina/Döring, Sabine A. (eds.): Gut und Schön? Die neue Moralismusdebatte am Beispiel Dostoevskijs, Paderborn 2014 (Ethik – Text – Kultur 9).
- Moog-Grünewald 2001 = Moog-Grünewald, Maria: Der Sänger im Schild – oder: Über den Grund ekphrastischen Schreibens, in: Heinz J. Drügh/Maria Moog-Grünewald (eds.): Behext von Bildern? Ursachen, Funktionen und Perspektiven der textuellen Faszination durch Bilder, Heidelberg 2001 (Neues Forum für allgemeine und vergleichende Literaturwissenschaft 12), pp. 1–19.
- Mühlherr et al. 2016 = Mühlherr, Anna/Quast, Bruno/Sahm, Heike/Schausten, Monika (eds.): Dingkulturen. Objekte in Literatur, Kunst und Gesellschaft der Vormoderne, Berlin/Boston 2016 (Literatur – Theorie – Geschichte 9).
- Mühlmann 2013 = Mühlmann, Heiner: Kants Irrtum. Kritik der Neuroästhetik, Paderborn 2013.
- Müller 2004 = Müller, Jan-Dirk: Die Fiktion höfischer Liebe und die Fiktionalität des Minnesangs, in: Albrecht Hausmann (ed.): Text und Handeln. Zum kommunikativen Ort von Minnesang und antiker Lyrik, Heidelberg 2004, pp. 47–64.
- Müller 2007 = Müller, Jan-Dirk: Rules for the Endgame. The World of the Nibelungenlied, trans. by William T. Whobrey, Baltimore 2007 (Parallax, Re-visions of Culture and Society).
- Müller-Tamm/Schmidgen/Wilke 2014 = Müller-Tamm, Jutta/Schmidgen, Henning/Wilke, Tobias (eds.): Gefühl und Genauigkeit. Empirische Ästhetik um 1900, Paderborn 2014.
- Neff 2018 = Neff, Benedict: Adios *avenidas*, oder: Weshalb sich Berliner durch Poesie sexuell belästigt fühlen (published in the culture section of the *Neue Zürcher Zeitung*, January 24, 2018). URL: <https://www.nzz.ch/feuilleton/adios-avenidas-oder-weshalb-sich-berliner-durch-poesie-sexuell-belaestigt-fuehlen-ld.1350865> (last accessed: June 7, 2024).
- Nelting 2016 = Nelting, David: 'Hybridisierung' als Strukturprinzip. Überlegungen zu Poetologie und Epistemologie in Torquato Tassos *Gerusalemme liberata*, in: Working Papers der FOR 2305 *Diskursivierungen von Neuem* 2, 2016, FU Berlin. URL: <https://refubium.fu-berlin.de/handle/fub188/17994> (last accessed: June 7, 2024).
- Niehaus 2009 = Niehaus, Michael: Das Buch der wandernden Dinge. Vom Ring des Polykrates bis zum entwendeten Brief, München 2009 (Edition Akzente).
- Opondo/Shapiro 2012 = Opondo, Sam Okoth/Shapiro, Michael J. (eds.): The New Violent Cartography. Geo-Analysis after the Aesthetic Turn, London/New York 2012 (Interventions).
- Pawlak 2016 = Pawlak, Anna: Imago et Figura Mortis. Visuelle Reflexionsfiguren in Pieter Bruegels d. Ä. *Triumph des Todes*, in: Anna Pawlak/Lars Zieke/Isabella Augart (eds.): Ars – Visus – Affectus. Visuelle Kulturen des Affektiven in der Frühen Neuzeit, Berlin/Boston 2016, pp. 160–181.
- Peponi 2012 = Peponi, Anastasia-Erasmia: Frontiers of Pleasure. Models of Aesthetic Response in Archaic and Classical Greek Thought, Oxford et al. 2012.
- Peters 2007 = Peters, Ursula: Texte vor der Literatur? Zur Problematik neuerer Alteritätsparadigmen der Mittelalter-Philologie, in: *Poetica* 39.1/2 (2007), pp. 59–88.
- Porter 2010 = Porter, James I.: Why Art Has Never Been Autonomous, in: *Arethusa* 43.2 (2010), pp. 165–180.
- Probst 1971 = Probst, Irmgard: Die Balneologie des 16. Jahrhunderts im Spiegel der deutschen Badeschriften, Münster 1971 (Münstersche Beiträge zur Geschichte und Theorie der Medizin 4).
- Rancière 2009 [2004] = Rancière, Jacques: Aesthetics and its Discontents, trans. by Steven Corcoran, New York 2009 [French original: Paris 2004].
- Rauterberg 2015 = Rauterberg, Hanno: Die Kunst und das gute Leben. Über die Ethik der Ästhetik, Frankfurt a. M. 2015 (edition suhrkamp 2696).
- Rauterberg 2018 = Rauterberg, Hanno: Wie frei ist die Kunst? Der neue Kulturkampf und die Krise des Liberalismus, Berlin 2018 (edition suhrkamp 2725).

- Reckwitz 2008 = Reckwitz, Andreas: *Unscharfe Grenzen. Perspektiven der Kulturosoziologie*, Bielefeld 2008 (Sozialtheorie).
- Reckwitz 2016 = Reckwitz, Andreas: *Kreativität und soziale Praxis. Studien zur Sozial- und Gesellschaftstheorie*, Bielefeld 2016 (Sozialtheorie).
- Reckwitz 2017 = Reckwitz, Andreas: *The Invention of Creativity. Modern Society and the Culture of the New*, trans. by Stephen Black, Cambridge, UK / Malden, MA 2017.
- Richert 2011 = Richert, Susann: *Eines der größten Gedichte an öffentlicher Wand* (press release of the Alice Salomon Academy Berlin, October 27, 2011). URL: <https://idw-online.de/de/news448070> (last accessed: June 7, 2024).
- Ridder / Patzold 2013 = Ridder, Klaus / Patzold, Steffen (eds.): *Die Aktualität der Vormoderne. Epochenentwürfe zwischen Alterität und Kontinuität*, Berlin / Boston 2013 (Europa im Mittelalter 23).
- Riedel 2019 = Riedel, Wolfgang: *Ästhetische Distanz. Auch über Sublimierungsverluste in den Literaturwissenschaften*, Würzburg 2019.
- Robert 2007 = Robert, Jörg: *Vetus Poesis – nova ratio carminum*. Martin Opitz und der Beginn der *Deutschen Poeterey*, in: Jörg Robert / Jan-Dirk Müller (eds.): *Maske und Mosaik. Poetik, Sprache, Wissen im 16. Jahrhundert*, Berlin / Münster 2007 (Pluralisierung & Autorität 11), pp. 397–440.
- Robert 2011 = Robert, Jörg: *Vor der Klassik. Die Ästhetik Schillers zwischen Karlsschule und Kant-Rezeption*, Berlin / Boston 2011 (Quellen und Forschungen zur Literatur- und Kulturgeschichte 72).
- Robert 2013 = Robert, Jörg: *Laokoon oder: Krieg und Frieden im Reich der Künste*, in: Jörg Robert / Friedrich Vollhardt (eds.): *Unordentliche Collectanea. Gotthold Ephraim Lessings Laokoon zwischen antiquarischer Gelehrsamkeit und ästhetischer Theoriebildung*, Berlin / Boston 2013 (Frühe Neuzeit 181), pp. 9–40.
- Robert 2020 = Robert, Jörg: *Natural Science and Religious Knowledge. Martin Opitz's Didactic Poem Vesuvius (1633)*, in: Annette Gerok-Reiter / Anne Mariss / Markus Thome (eds.): *Aushandlungen religiösen Wissens / Negotiated Religious Knowledge. Verfahren, Synergien und produktive Konkurrenzen in der Vormoderne / Methods, Interactions and Productive Rivalries in Premodern Times*, Tübingen 2020 (Spätmittelalter, Humanismus, Reformation 115), pp. 223–243.
- Robert 2024 = Robert, Jörg: *Freiheit der Kunst. Genealogie und Kritik der ästhetischen Autonomie*, Berlin / Boston 2024 (Andere Ästhetik – Studien 7).
- Rosa 2019 = Rosa, Hartmut: *Resonance. A Sociology of Our Relationship to the World*, trans. by James C. Wagner, Cambridge / Malden, MA 2019.
- Rosen / Krüger / Preimesberger 2003 = Rosen, Valeska von / Krüger, Klaus / Preimesberger, Rudolf (eds.): *Der stumme Diskurs der Bilder. Reflexionsformen des Ästhetischen in der Kunst der Frühen Neuzeit*, München / Berlin 2003.
- Savoy 2015 = Savoy, Bénédicte (ed.): *Tempel der Kunst. Die Geburt des öffentlichen Museums in Deutschland 1701–1815*, 2nd ed., Köln / Weimar / Wien 2015.
- Schäfer 2016 = Schäfer, Hilmar (ed.): *Praxistheorie. Ein soziologisches Forschungsprogramm*, Bielefeld 2016 (Sozialtheorie).
- Schatzki 1996 = Schatzki, Theodore R.: *Social Practices. A Wittgensteinian Approach to Human Activity and the Social*, Cambridge / New York / Oakleigh 1996.
- Schellewald 2008 = Schellewald, Barbara: *Johannes Chrysostomos und die Rhetorik der Bilder im Bema der Sophienkirche in Ohrid*, in: Martin Wallraff / Rudolf Brändle (eds.): *Chrysostomosbilder in 1600 Jahren. Facetten der Wirkungsgeschichte eines Kirchenvaters. Conference, January 25–27, 2007 at Landgut Castelen near Basel*, Berlin / New York 2008 (Arbeiten zur Kirchengeschichte 105), pp. 169–192.
- Schellewald 2016 = Schellewald, Barbara: *Gold, Licht und das Potenzial des Mosaiks*, in: *Zeitschrift für Kunstgeschichte* 79.4 (2016), pp. 461–480.

- Schipperges 2003 = Schipperges, Thomas: Vom leeren Schein der Musik. Paradoxa der *effectus musicae* in Heinrich Cornelius Agrippa von Nettesheims “*Declamatio*” *De incertitudine et vanitate scientiarum et artium* (1530), in: Zeitschrift für Religions- und Geistesgeschichte 55.3 (2003), pp. 205–226.
- Schlaffer 2002 = Schlaffer, Heinz: Die kurze Geschichte der deutschen Literatur, München/Wien 2002.
- Schmidt 1985 = Schmidt, Jochen: Die Geschichte des Genie-Gedankens in der deutschen Literatur, Philosophie und Politik 1750–1945, 2 vols., Darmstadt 1985.
- Schmitt 2002 = Schmitt, Jean-Claude: Le corps des images. Essais sur la culture visuelle au Moyen Âge, Paris 2002 (Le temps des images).
- Schulze 1992 = Schulze, Gerhard: Die Erlebnisgesellschaft. Kultursoziologie der Gegenwart, Frankfurt a.M./New York 1992.
- Shapiro 2013 = Shapiro, Michael J.: Studies in Trans-Disciplinary Method. After the Aesthetic Turn, London/New York 2013 (Interventions 29).
- Speer 1990 = Speer, Andreas: Thomas von Aquin und die Kunst. Eine hermeneutische Anfrage zur mittelalterlichen Ästhetik, in: Archiv für Kulturgeschichte 72 (1990), pp. 323–345.
- Speer 1994 = Speer, Andreas: Kunst und Schönheit. Kritische Überlegungen zur mittelalterlichen Ästhetik, in: Ingrid Craemer-Ruegenberg/Andreas Speer (eds.): In: *Scientia* und *ars* im Hoch- und Spätmittelalter. 2nd half-volume, Berlin/New York 1994 (Miscellanea Mediaevalia 22.2), pp. 945–966.
- Speer 2009 = Speer, Andreas: Kunst ohne Kunst? Interartifizialität in Sugers Schriften zur Abteikirche von Saint-Denis, in: Susanne Bürkle/Ursula Peters (eds.): Interartifizialität. Die Diskussion der Künste in der mittelalterlichen Literatur, Berlin 2009 (Zeitschrift für deutsche Philologie, special issue 128), pp. 203–220.
- Stellmann 2022 = Stellmann, Jan: Artifizialität und Agon. Poetologien des Wi(e)derdichtens im höfischen Roman des 12. und 13. Jahrhunderts, Berlin/Boston 2022 (Andere Ästhetik. Studien 3).
- Stellmann/Wagner 2023 = Stellmann, Jan/Wagner, Daniela (eds.): Norm und Diversität. Ästhetisches Aushandeln in der Vormoderne, Berlin/Boston 2023 (Andere Ästhetik – Koordinaten 4).
- Stoichita 1997 [1993] = Stoichita, Victor I.: The Self-Aware Image. An Insight into Early Modern Meta-Painting, trans. by Anne-Marie Glasheen, Cambridge, UK 1997 (Cambridge Studies in New Art History and Criticism) [French original: Paris 1993].
- Strohschneider 2014 = Strohschneider, Peter: Höfische Textgeschichten. Über Selbstentwürfe vor-moderner Literatur, Heidelberg 2014 (Germanisch-Romanische Monatsschrift. Supplement 55).
- Tadday 1997 = Tadday, Ulrich: Systemtheorie und Musik. Luhmanns Variante der Autonomieästhetik, in: Musik & Ästhetik 1.1 (1997), pp. 13–34.
- Tatarkiewicz 1970 = Tatarkiewicz, Władysław: History of Aesthetics, vol. 2.: Medieval Aesthetics, ed. by J. Harrell, trans. by Adam and Ann Czerniawski, The Hague/Paris 1970.
- Venske 2017 = Venske, Regula: PEN-Zentrum Deutschland für Erhalt des Gedichts *Avenidas* des Lyrikers Eugen Gomringer an Südfassade der Alice-Salomon-Hochschule, Berlin (press release of the PEN-Center, September 5, 2017, Darmstadt). URL: <https://www.pen-deutschland.de/de/2017/09/05/pen-zentrum-deutschland-fuer-erhalt-des-gedichts-avenidas-des-lyrikers-eugen-gomringer-an-suedfassade-der-alice-salomon-hochschule-berlin/> (last accessed: October 7, 2020).
- Vollhardt 2007 = Vollhardt, Friedrich: Autonomie, in: Reallexikon der deutschen Literaturwissenschaft. Revised edition of the Reallexikon der deutschen Literaturgeschichte, 3 vols., ed. by Georg Braungart, Harald Fricke, Klaus Grubmüller, Jan-Dirk Müller, Friedrich Vollhardt and Klaus Weimar, Berlin/New York 2007, vol. 1: A – G, Berlin/New York 2007, pp. 173–176.
- Wald-Fuhrmann 2017 = Wald-Fuhrmann, Melanie: Ursprungsmythen als Wesensbestimmungen in der Musik, in: Sascha Wegner (ed.): Über den Ursprung von Musik. Mythen, Legenden und Geschichtsschreibungen, Würzburg 2017, pp. 39–48.

- Welsch 1987 = Welsch, Wolfgang: *Aisthesis. Grundzüge und Perspektiven der Aristotelischen Sinneslehre*, Stuttgart 1987.
- Wesche 2004 = Wesche, Jörg: *Literarische Diversität. Abweichungen, Lizenzen und Spielräume in der deutschen Poesie und Poetik der Barockzeit*, Tübingen 2004 (Studien zur deutschen Literatur 173).
- Wirth 1988 = Wirth, Jean: *La représentation de l'image dans l'art du Haut Moyen Age*, in: *Revue de l'Art* 79 (1988), pp. 9–21.
- Wölfflin 1932 [1915] = Wölfflin, Heinrich: *Principles of Art History. The Problem of the Development of Style in Later Art*, trans. by M.D. Hottinger, New York 1932 [first ed. 1915, trans. from the 7th German ed. 1929].
- Wolfzettel/Einfalt 2000 = Wolfzettel, Friedrich/Einfalt, Michael: *Autonomie*, in: *Ästhetische Grundbegriffe. Historisches Wörterbuch in sieben Bänden*, ed. by Karlheinz Barck, Martin Fontius, Dieter Schlenstedt, Burkhard Steinwachs and Friedrich Wolfzettel, Stuttgart/Weimar 2000–2005, vol. 1: *Absenz – Darstellung*, Stuttgart 2000, pp. 431–479.
- Wolkenhauer 2011 = Wolkenhauer, Anja: *“Ein Zweiter sein”*. Zur Geschichte einer römischen Stil- und Denkfigur, in: *Antike und Abendland* 57 (2011), pp. 109–128.
- Zeki 2009 = Zeki, Semir: *Splendors and Miseries of the Brain. Love, Creativity, and the Quest for Human Happiness*, Chichester/Malden 2009.
- Zelle 1995 = Zelle, Carsten: *Die doppelte Ästhetik der Moderne. Revisionen des Schönen von Boileau bis Nietzsche*, Stuttgart/Weimar 1995.