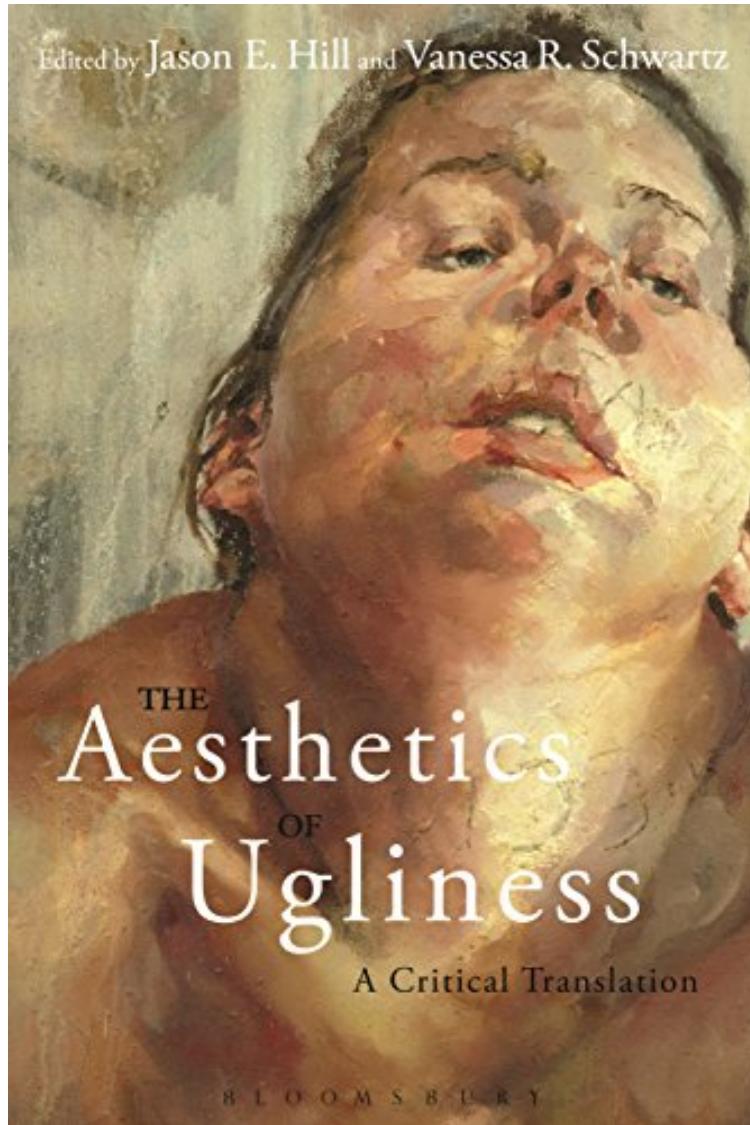


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## Aesthetics of Ugliness: A Critical Edition

*Karl Rosenkranz*

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**Karl Rosenkranz : Aesthetics of Ugliness: A Critical Edition** before purchasing it in order to gage whether or not it would be worth my time, and all praised Aesthetics of Ugliness: A Critical Edition:

In this key text in the history of art and aesthetics, Karl Rosenkranz shows ugliness to be the negation of beauty without being reducible to evil, materiality, or other negative terms used it's conventional condemnation. This insistence on the specificity of ugliness, and on its dynamic status as a process afflicting aesthetic canons, reflects

Rosenkranz's interest in the metropolis - like Walter Benjamin, he wrote on Paris and Berlin - and his voracious collecting of caricature and popular prints. Rosenkranz, living and teaching, like Kant, in remote Kouml;nigsberg, reflects on phenomena of modern urban life from a distance that results in critical illumination. The struggle with modernization and idealist aesthetics makes *Aesthetics of Ugliness*, published four years before Baudelaire's *Fleurs du Mal*, hugely relevant to modernist experiment as well as to the twenty-first century theoretical revival of beauty. Translated into English for the first time, *Aesthetics of Ugliness* is an indispensable work for scholars and students of modern aesthetics and modernist art, literary studies and cultural theory, which fundamentally reworks conceptual understandings of what it means for a thing to be ugly.

Rosenkranz's prose, given new life in this fine translation, sparkles with enlivening incident and wry asides ... Rosenkranz's essay is a text to linger over. \* Times Literary Supplement \* The great value of the concept of ugliness is dialectical. The contrast with the beautiful can be a distinct way of illuminating that notion, and with it the ideal of art as such. Karl Rosenkranz's *Aesthetics of Ugliness*, here carefully edited, lucidly introduced, and elegantly translated by Andrei Pop and Mechtilde Widrich, shows us in detail how one might understand this contrast, illuminating fundamental issues in aesthetics and in the self-understanding of modernity along the way - a very valuable contribution to any discussion. \* Robert Pippin, Professor, the Committee on Social Thought, Department of Philosophy, University of Chicago, USA \*About the AuthorKarl Rosenkranz (1805 – 1879) was a German philosopher. He followed Kant and Herbart as professor of philosophy in Kouml;nigsberg; in 1848-49 he took part in the reform government in Berlin. Andrei Pop is Associate Professor in the John U. Nef Committee on Social Thought at the University of Chicago. Mechtilde Widrich is Assistant Professor of Contemporary Art History in the School of the Art Institute of Chicago, USA.