

and Pollock functioned for the Marxian Clark as an aesthetic brake on dominant ideologies operative in capitalist social order, then the “unproductive productiveness” of *Picasso and Truth* lies squarely in its own brilliantly articulate elision of what Theodor Adorno, discussing Beethoven’s late works, called the “subjective and objective. Objective is the fractured landscape, subjective the light in which—alone—it glows into life.”²

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Eli Friedlander, *Expressions of Judgment: An Essay on Kant's Aesthetics*. Cambridge, Mass.: Harvard University Press, 2015. 144 pp.

ROBERT S. LIEBMAN

Having previously published monographs on Ludwig Wittgenstein, Jean-Jacques Rousseau, and Walter Benjamin, Eli Friedlander has shown himself to be especially skilled at presenting in a systematic form the work of some of the most unsystematic thinkers in the canon of modern philosophy. In his most recent book, *Expressions of Judgment: An Essay on Kant's Aesthetics*, Friedlander sets his sights on one of philosophy's greatest builders of systemic Immanuel Kant, and more particularly on what Kant himself took to be the lynchpin of his critical project: *The Critique of the Power of Judgment* (1790). Friedlander presents his book—a slim 144 pages, including notes—both as an exposition of Kant's aesthetic theory and as an original argument concerning the role played by “meaning” in aesthetic judgment (p. x). As to the former goal, Friedlander succeeds admirably. *Expressions of Judgment* follows more or less closely the organization of the first division of the “Third Critique,” with the first chapter dedicated to the analytic of the beautiful, the second to the analytic of the sublime, and the third to the fraught relationship between natural beauty and man-made art. In the fourth chapter, Friedlander interrupts this progression to examine two cases where the distinction between the beautiful and the sublime becomes blurry, “where the beautiful touches upon the sublime” (p. 78): Kant's discussion in §17 of the human form as the “ideal of beauty,” and Kant's passing remarks in §14 on the sensation of color. Friedlander's readings of these two seemingly inconsequential moments in Kant's text are fascinating in their own right. They also illustrate one of *Expressions of Judgment*'s guiding principles: aesthetic judgment is best understood as a unifying activity, one that bridges the domains of beautiful and sublime, “subject and object, cognition and will, the natural and the artificial, intuition and concept, experience and idea, singular and universal, as well as the individual and the common” (p. 12).

As to Friedlander's other goal—to underscore the role of meaning in aesthetic judgment—I am not so certain that *Expressions of Judgment* hits the mark. I found myself wishing that Friedlander would explain in greater detail the meaning of “meaning” in his study. When he first introduces the term, it is as a bulwark against the “minimalist” conception of aesthetic judgment, according to which aesthetic judgment is simply a “deficient mode of the conceptual articulation of experience exhibited in cognition” (p. 13). To focus instead on the meaningfulness of aesthetic judgment is to

2. Theodor W. Adorno, “Late Style In Beethoven (1937),” *Essays in Music*, trans. Susan H. Gillespie, ed. Richard Leppert (Berkeley, 2002), p. 967.

Expressions Of Judgment An Essay On Kant S Aesthetics

**Greg Chase,Juliet Floyd,Sandra
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