

The essay concebrates around the thinking of french philosopher Georges Didi-Huberman and his reception of Walter Benjamin's term aura, which is strongly connected to the critique of classical art history and re-thinking colour and material as stain, it's symptomal nature and not only compositional, but also de-compositional features. One of the centres of this essay is interpretation of Titian's painting Apollo and Marsyas, painting, which sophisticatedly problematizes viewing the painting as pure illusion or manifestation of ideas in matter. The second milestone are works of american minimalism, which are places of radiating aura, but aura in stae of her own decay. We tried to show, that if the original meaning of aura was connected to cultic works of art and their presented inaccessibility, in case of american minimalists it is surviving as a experience of turn-arounded vertigo.