

Newsletter delle riviste di Estetica

n° 10, aprile 2013

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Agalma, 24 (Ottobre 2012) – <http://www.agalmaweb.org/>

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Chiasmi, 14, 2013 – <http://filosofia.dipafilo.unimi.it/~chiasmi/>

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Engramma, 101 (novembre 2012) – www.gramma.it/

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Engramma, 102 (novembre 2012) – www.gramma.it/

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Engramma, 103 (gennaio-febbraio 2013) – www.engramma.it/

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Architettura e guerra. Distruzioni, ricostruzioni e politiche della memoria (XIX-XXI secolo). Un indice dei contributi sul tema pubblicati in Engramma

Engramma, 104 (marzo 2013) – www.engramma.it/

Immagini del mito, persone della storia, figure del pensiero

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Daniela Sacco, *Al di là delle colonne d'Ercole. Hillman erede infedele di Jung. Presentazione del volume Moretti&Vitali 2013*

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Fata Morgana, 18, 2013 – fatamorgana.unical.it/FATA.htm

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Giovanni Festa, *Tecnomorfi, libertini e congiurati di "Acéphale"*

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Lebenswelt. Aesthetics and philosophy of experience, 2 (2012) –
<http://riviste.unimi.it/index.php/Lebenswelt>

Gianluca Consoli, *Un modello cognitivo delle emozioni estetiche*

This essay proposes a cognitive model of aesthetic emotions. Their nature, forms, functions are explained on the basis of empirical and theoretical results of neurocognitive sciences about ordinary emotions, integrated with concepts selected from aesthetics. The proposed explanation confirms the essential role of aesthetic emotions in cultural learning and creation, dissolving the paradox of fiction.

Ina Goy, *Kant on formative power*

In this paper, I present a novel interpretation of the notion 'formative power' in Kant's "Critique of the Power of Judgment" (§65). I defend the view that for Kant the formative power is a fundamental, immaterial, intrinsic natural power in the organized being. It is a final cause that generates the purposive form of the materials of an organized being. Reading God's creation as the primary and nature's formative power as a secondary final cause of the purposive form of nature allows us to see the consistency of Kant's theological and philosophical views in the field of biology.

Manrica Rotili, *Le parole dell'arte. Ovvero quando l'opera, da sola, non basta*

This paper moves from those works of art that include the killing, the ill-treatment and the use of dead animals and therefore it starts from the artifacts whose status of art is difficult to understand in order to discuss the role and power of the theory in the art world. It considers in particular the philosophy of art of Arthur Danto to reflect on the necessity of the relationship between work and interpretation in contemporary art. If the current art has earned (hardly) the freedom from formal constraints, from the ethical and aesthetic standards that until the avant-garde art have regulated the activity of the artist, this art turns out to be, at the same time, a kind of art even more dependent from an exegesis, from an explanation and an interpretation that have to shed light on its meaning, its purpose, its intention. Yet if it is true that what makes something a work of art is its relationship with the context formed by the history and by theory of art and if it is true that an interpretation that is based on this type of knowledge allows a physical object to be seen as a work of art, it is also true that the frames that appeal to history

tend not to clearly define the "distinctive characteristics" of art, leaving unresolved, in essence, the question posed by the problem of the recognition criteria.

Marta Ubiali, *La fenomenologia del volere: Husserl, Pfänder e Geiger*

The will is one of the most consistent focuses of much of Husserl's work beginning with the *Logische Untersuchungen* and continuing through his reflections in the 1930s. Any phenomenology of experience must account for the fact that every moment of our lives is marked by tension of will. Such a study, therefore, combines many important and interrelated issues, such as the problematic relationship between the voluntary and the involuntary sphere of the ego's life. Over the history of the phenomenological movement, Husserl was not the only one to dedicate so much attention to the phenomenon of will. In addition to outlining Husserl's phenomenology, this paper explores the phenomenological analyses of Alexander Pfänder and Moritz Geiger. In the wake of the traditional philosophical concept of the will, Pfänder considers the will as a dimension of pure activity and self-determination, whose peculiar trait is the so-called *geistiger Schlag*. Instead, Geiger points out the complexity of the voluntary dimension and advances the paradoxical hypothesis of the existence of a non-experienced will. Husserl moves deeper into this latter direction when he highlights the overall dimension of the will, which permeates the entire life of the ego even in the form of the *Willenpassivität*.

S. Chiodo, with J. Hyman, W. Davies, Z. Adams, P. Spinicci, M. Budd, ed. by, *Forum on John Hyman, "The objective eye"*

Gottfried Boehm, *Iconic turn. Una lettera*

William J.T. Mitchell, *Pictorial turn. Una risposta*

Emanuele Alloa, *Iconic turn. Alcune chiavi di svolta*

Two decades after the "iconic turn" has been proclaimed, it still remains uncertain whether that expression catches a paradigm shift which has actually taken place or whether it only yet calls forth for it to happen. The essay takes a look at the different ways in which the expression might be understood, referring either to a kind of visual thinking, a disciplinary self-reflection or a epistemic meta-discourse. The success of the expression goes hand in hand, so it seems, with the uncertainty of its status, as still today, it is by no means evident to question the evidence of the image. Against the verdict of the philologist Ernst Robert Curtius, still echoing today, who claimed that, in contrast with the science of text, "the science of images is easy", the essay advocates for three 'turns of the screw' in order to make image theory 'more difficult': the turn from an iconology to a symptomatology, from extensive to intensive and from indicative to conjunctive.

Luca Vargiu, *Boehm, Mitchell e una storia ancora da scrivere*

Following the correspondence between Boehm and Mitchell, the paper discusses some focal points related to the so-called iconic, or pictorial turn: the difficulty in writing a history of the *Bildwissenschaft*, the role of the medieval studies, affinities and differences between the European and the American approach to image (and between Boehm's and Mitchell's approach), the Italian and French reception, the meaning to attribute to the word 'turn', and the relationship among the iconic or pictorial turn, the visual studies and more traditional disciplines such as aesthetics and art history.

Angela Mengoni, *Euristica del senso. Iconic turn e semiotica dell'immagine*

Taking cue from the epistolary exchange between Gottfried Boehm and Tom Mitchell, the article explores the relationship between the so-called *Bildkritik* and the visual semiotics. Rather than focusing on the explicit quotation of semiotic concepts or authors, the paper proposes to examine the heuristic approach to the image that characterizes both the analytical dimension of the *Bildkritik* and the semiotics of the image developed by the French generative semiotics. Taking into account the immanent approach of both traditions and some key-operators (such as 'iconic difference' and 'sémiotique plastique'), the acknowledgement of an active sense-generating capability of the 'visual' will emerge as a common feature.

Pietro Conte, *"Una sorta di intelligenza iconica". Immagine e conoscenza intuitiva*

After outlining some theoretical key points in the correspondence between Gottfried Boehm and Thomas Mitchell, this essay aims at examining how the act of seeing can lead to an intuitive form of knowledge. Particular attention will be paid to the concept of «iconic» developed by Max Imdahl and to Robert Rosenblum's attempt to apply Panofskian iconology to non-objectual art.

Michele Di Monte, *Pre-scritto alla logica di una scienza delle immagini*

According to Gottfried Boehm and W.J.T. Mitchell the science of images is not yet ready to write its own history. However, the present paper tries to focus and discuss some controversial points that we have to take as preliminary ontological and epistemological conditions for any kind of *Bildwissenschaft*: the close relationships between definition and identification of images, their theoretical and historical

identity, the cognitive status of their perception and content, the epistemic dimension of image experience.

Parol, 21, 2012 – <http://www.parol.it/home.htm>

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dossier 2: Un confronto sulle città storiche tra Italia e Giappone: conservazione e trasformazione

Antonio Bisaccia, *Editoriale*

Stelio Maria Martini, *taccuino*

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Jeffrey Schnapp, *Una prefazione al futurismo (per il centenario della pubblicazione del manifesto del futurismo)*

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Robert Haller, *L'impulso futurista dopo il Futurismo*

R. Bruce Elder, *I futuristi contro il chiaro di luna*

Giuliano Lombardo, *La propagazione del rumore nella musica contemporanea*

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Pietro Laureano, *Sulle tecniche tradizionali nel restauro della città dal caso Matera*

Giordano Conti, *La città del buon vivere*

Giovanni Guanti, *Edificare con musica, dalla "Magna Grecia" al Rinascimento Italiano*

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Alessia Glielmi, *"tempi moderni e il fazzoletto rosso". Intervista a Francisco Toledo*

Federico L. Silvestre, *L'estetica di Diderot. Il Salon del 1767 alla luce del trasformismo*

Annamaria Lossi, *Arte e bellezza nei dialoghi platonici : una rassegna*

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Aura

Luca Marchetti, *Aura, sguardo e intersoggettività*

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Elisabetta Cristallini, *Lo slittamento dell'aura nell'arte contemporanea*

Fabrizio Desideri, *Aura ex machina*

Roberto Diodato, *Aura, vita, morte*

Leonardo V. Distaso, *Possibilità dell'aura tra arte e musica. Appunti su Benjamin e Adorno*

Dario Evola, *L'esperienza estetica al supermarket dell'aura*

Maurizio Ferraris, *Opera d'aura*

Elio Franzini, *Aura, simbolo e metafisica dei corpi*

Simonetta Lux, *Di che aura parliamo? Aura, ovvero della meravigliosa modifica della nozione stessa di arte*

Giampiero Moretti, *Nimbus. Nota sulla questione dell'«aura» in Ludwig Klages*

Andrea Pinotti, *Sindrome cinese. Benjamin e la soglia auratica dell'immagine*

Giuseppe Pucci, *Dall'hic et nunc all'ubique et semper?*

Carla Subrizi, *Aura o non aura: l'opera d'arte tra choc ed emozioni*

Antonio Valentini, *Tra mercificazione e auratizzazione. Alcune osservazioni sull'opera di Baudelaire*

Stefano Velotti, *Aura e libero gioco*

Giuseppe Di Giacomo, *La questione dell'aura tra Benjamin e Adorno*

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Germana Pareti, *Percezione, spazio e azioni: le neuroscienze e le suggestioni dei filosofi*

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American Society for Aesthetics Graduate E-journal, 5, 1 (Fall 2012-Winter 2013) – www.asage.org/index.php/ASAGE

Matthew Lovett, *Rothko's Negative Theology*

This paper argues that the progression of Mark Rothko's painting, from his early, surrealist work to his more famous and more abstract Classical paintings, can be read as following the same structure as outlined by Pseudo-Dionysius' apophatic theology. In his *Divine Names* and *Mystical Theology*, Pseudo-Dionysius describes a process whereby one speaks, and fails to speak, the divine. He describes a process that begins in sensory experience and ends up, after ascending by way of negation, in an "unknowing" beyond the intellect, a "darkness beyond light". This ascension is motivated by what he describes as "yearning" and "beauty". I argue that both Rothko and Pseudo-Dionysius begin their accounts of beauty in corporeality and recognition only to, through negation, move beyond it. That is, I read Rothko's paintings' progress from specifically religious subject matter into almost pure monochromatic abstraction to mirror the progression of the mystic ascending towards God; Rothko, like Pseudo-Dionysius, *negates* the form of the body, the form of religious imagery, in his attempts to give the viewers of his painting an experience of transcendence.

Charles A. Prusik, *Rethinking Realism: A Critique of Georg Lukács*

In "The Ideology of Modernism," Georg Lukács proposes the following antithesis in order to critique the aesthetic condition of modern subjectivity: "Abstract potentiality belongs wholly to the realm of subjectivity; whereas concrete potentiality is concerned with the dialectic between the individual's subjectivity and objective reality" (24). The necessity of such an opposition resides in the aesthetic preservation of "Realism", i.e., the commitment to interrogating and discovering the true laws governing objective reality—in short, the uncovering of essence from the distorting images of appearance. Lukács identifies the emergence of Modernism as a symptom of the impossibility to negotiate, aesthetically, the difference between appearance and essence: "If the distinction between abstract and concrete potentiality vanishes, if man's inwardness is identified with an abstract subjectivity, human personality must necessarily disintegrate" (ibid). Despite his dialectical exhortations, my paper will be an attempt to demonstrate that Lukács' understanding of Realism effectuates an absolutization of "concrete potentiality" insofar as he reduces the relationship of the literary subject to an essentialized form, namely, an explicit recuperation of Aristotle's concept of man as a "*zoon politikon*" (31). The circumscription of the literary subject as an immutable absolute—renders eternal, what realist literature has always understood to be temporal. In other words, Lukács' aesthetic strictures have transformed the immanent forms of literary production into static forms of transcendence.

Boletín de Estética, 22 (dicembre 2012) – www.boletindeestetica.com.ar

Pablo A. Blitstein, *La literatura en cuestión: discursos sobre el texto en China imperial y contemporánea*

Daniel Omar Scheck, *El espectador y lo sublime: condiciones estéticas y exigencias éticas en Addison, Burke y Kant*

British Journal of Aesthetics, 53, 1 (gennaio 2013) – bjaesthetics.oxfordjournals.org/

Severin Schroeder, *Music and Metaphor*

Peter Kivy's contour theory provides a promising explanation of the way we describe instrumental music as expressive of emotions. I argue that if, unlike Kivy, we emphasise the metaphorical character of such descriptions, the contour theory, as a strategy for unpacking such metaphors, can be defended convincingly against common objections. This approach is more satisfactory than those of Scruton and Peacocke, who make much of metaphorical experiences, but leave the underlying metaphors

unexplained. Moreover, it gives the contour theory a wider scope than Kivy intended, for even very specific narrative descriptions of music in non-musical terms are perfectly legitimate as long as they are presented, and justified, as metaphors, that is, as mere comparisons, rather than as interpretative claims about the music's actual contents.

Samantha Matherne, *The Inclusive Interpretation of Kant's Aesthetic Ideas*

In the *Critique of the Power of Judgment*, Kant offers a theory of artistic expression in which he claims that a work of art is a medium through which an artist expresses an 'aesthetic idea'. While Kant's theory of aesthetic ideas often receives rather restrictive interpretations, according to which aesthetic ideas can either present only moral concepts, or only moral concepts and purely rational concepts, in this article I offer an 'inclusive interpretation' of aesthetic ideas, according to which they can present not only moral and purely rational concepts but also empirical concepts and emotions related to our ordinary experience. Although this latter class of experience-oriented aesthetic ideas has been neglected, I argue that recognizing the role it plays in Kant's account is crucial for understanding his views not only of artistic production and our experience of art but also of the value he takes art to have for our ordinary experience of the world, others, and our own selves. What is more, insofar as the inclusive interpretation brings to light Kant's acknowledgement of the close connection between experience and art, it reveals that his overall view of art is more plausible than is often thought, and recommends it as worthy of further consideration.

Andrea Sauchelli, *Functional Beauty, Perception, and Aesthetic Judgements*

The concept of functional beauty is analysed in terms of the role played by beliefs, in particular expectations, in our perceptions. After finding various theories of functional beauty unsatisfying, I introduce a novel approach which explains how aesthetic judgements on a variety of different kinds of functional objects (chairs, buildings, cars, etc.) can be grounded in perceptions influenced by beliefs.

Christopher Mole, *The Performative Limits of Poetry*

J. L. Austin showed that performative speech acts can fail in various ways, and that the ways in which they fail can often be revealing, but he was not concerned with understanding performative failures that occur in the context of poetry. Geoffrey Hill suggests, in both his poetry and his prose writings, that these failures are more interesting than Austin realized. This article corrects Maximilian de Gaynesford's misunderstanding of Hill's treatment of this point. It then explains the way in which Hill's understanding of the performative restrictions on poetry relate to his conception of poetry's role, analogous to that of the Saturnalian misruler, in establishing the authority of ordinary language.

Stephen Davies, *Performing Musical Works Authentically: A Response to Dodd*

A kind of musical authenticity Julian Dodd thinks has been neglected, interpretive authenticity, as he calls it, is intended to provide both an insightful and faithful understanding of the work. This kind of authenticity is distinguished from score compliance authenticity (a view I have defended) on grounds that an authentic musical interpretation can sometimes deliberately depart from the score. I argue that none of the four examples Dodd offers in favour of this hypothesis is uncontroversial. I have less faith than Dodd in the ability of wholesale departures from the composer's work specification to demonstrate performance insight or to be seen as unproblematically instancing all aspects of the work.

Catherine Wilson, *Grief and the Poet*

Poetry, drama and the novel present readers and viewers with emotionally significant situations that they often experience as moving, and their being so moved is one of the principal motivations for engaging with fictions. If emotions are considered as action-prompting beliefs about the environment, the appetite for sad or frightening drama and literature is difficult to explain, insofar nothing tragic or frightening is actually happening to the reader, and people do not normally enjoy being sad or frightened. The paper argues that the somewhat limited and problematic epistemological framework for dealing with the question of fiction-induced emotions has been enhanced by a better empirical understanding of the role of the emotions in social animals and in our individual hedonic economies, as well as by a more generous philosophical assessment of what counts as 'real'. Literary works can be understood further as monuments to experiences of loss that memorialize the highly pleasurable attachments associated with them.

Christopher Ricks, *Our Grief*

Susan James, *Fruitful Imagining: On Catherine Wilson's 'Grief and the Poet'*

Jonathan Gilmore, *Grief and Belief*

James Russell, *The Intersubjective and the Poetic*

Kendall L. Walton, *Comment on Catherine Wilson, 'Grief and the Poet'*

Catherine Wilson, *Fiction and Emotion: Replies to My Critics*

British Journal of Aesthetics, 53, 2 (aprile 2013) – bjaesthetics.oxfordjournals.org/

Aaron Meskin, Mark Phelan, Margaret Moore, Matthew Kieran, *Mere Exposure to Bad Art*

Andrew McGonigal, *Truth, Relativism, and Serial Fiction*

This paper presents a novel explanandum for a theory of fictional truth. I explore a range of theoretical treatments of the data, and argue that it motivates the adoption of a distinctive style of relativism about truth-in-fiction.

Sandra Shapshay, *Contemporary Environmental Aesthetics and the Neglect of the Sublime*

Discussion of sublime response to natural environments is largely absent from contemporary environmental aesthetics. This is due to the fact that the sublime seems inextricably linked to extravagant metaphysical ideas. In this paper, I seek to rehabilitate a conception of sublime response that is secular, metaphysically modest and compatible with the most influential theory of environmental aesthetics, Allen Carlson's scientific cognitivism. First, I offer some grounds for seeing the environmental sublime as a distinctive and meaningful category of contemporary aesthetic experience of nature. Next, from historical and contemporary sources, I reconstruct two philosophical accounts of what I call 'thin' and 'thick' sublime response. Finally I show how these responses are compatible with scientific cognitivism, though the latter more so than the former.

Alix Cohen, *Kant on the Possibility of Ugliness*

Joseph J. Tinguely, *Kantian Meta-Aesthetics and the Neglected Alternative*

In this article, firstly, I begin by articulating four logically different positions Kant has been argued to hold concerning the nature and meaning of 'aesthetic judgement' so that, secondly, I may endorse the alternative that has been almost entirely neglected: that is, aesthetic judgement should be understood to be both 'internalist' in that the pleasure of taste is a constitutive element of the judgement itself (rather than its external effect or prior referent) and 'objective' insofar as the pleasure of taste not only reflects the mental state of the judging subject but discriminates features or properties of the object judged. Ultimately I believe that this 'internal objectivism' is a compelling meta-aesthetic position in its own right with interesting parallels to recent trends in aesthetic theory, but presently I am concerned to demonstrate that one way to get clear about how such judgements are possible and to become comfortable with their significance is to see how this position arises and is resisted in the *Critique of Judgment* and, accordingly, in the contemporary scholarship on Kantian aesthetics.

Jon Robson, *Appreciating the Acquaintance Principle: A Reply to Konigsberg*

What is the relationship between acquaintance and aesthetic judgement? Wollheim's acquaintance principle (AP) is one answer. Amir Konigsberg—the most recent critic of AP—has produced a number of examples which he claims will require us to restrict AP even further than has previously been suggested. I argue that Konigsberg is mistaken and that his examples do not necessitate any further restrictions on AP. This failure, however, is not the result of some specific flaw in Konigsberg's argument; rather it is an artefact of a deeper problem at the heart of the current debate over AP (and its successors). I conclude by arguing that this problem—the absence of any satisfactory reformulation of AP itself—has far-reaching consequences for our theorizing in aesthetics.

Contemporary Aesthetics, 11 (2013) – www.contempaesthetics.org

Sheryl Tuttle Ross, *The Propaganda Power of Protest Songs: the Case of Madison's Solidarity Sing-Along*

The aim of this paper is to examine the propaganda power of Madison's Solidarity Sing-Along. To do so, I will modify the Epistemic Merit Model of propaganda so that it can account for a broader spectrum of propaganda. I will show how this is consistent with other accounts of musical pragmatics and the potential political function of songs and music. This will provide the ground for a robust interpretation of the political meanings of the Solidarity Sing-Along. I will assume the Madison protests and the Solidarity Sing-Along can be considered a paradigm case of peaceful protest as it has been claimed that the

Madison protest and the role of art within those protests set the stage for the Occupy Movement protests later in the same year.

Laura T. Di Summa-Knoop, *Hegel's Symbolic Stage: An Old Perspective on Contemporary Art*

This paper proposes an evaluation of contemporary art works in light of some of the concepts embedded in Georg Wilhelm Friedrich Hegel's symbolic stage. My belief is that an analysis of Hegel's conditions for the affirmation of art opens the door to a discussion of contemporary artistic trends, a discussion that also takes distance from the (perhaps) abused question of what defines art. Art does more than question itself; art questions, and challenges, the nature of our perception.

Heinz Paetzold, *The Aesthetics of City Strolling*

This paper concentrates on an eminently urban phenomenon, with the accent on *urban*. The phenomenon in question plays an important role in theories of modern urban culture. City strolling refers to the way we move along while walking through the city. City strolling often is understood exclusively under the hegemony of an optical regime, but this is one-sided. City strolling is related just as much to the bodily experience of the atmosphere of an area in the city. The paper first traces the origins of city strolling. Then it gives a phenomenological description of the phenomenon itself. A rough genealogy of city strolling follows, along with some hints for concepts of urban planning. Then the thesis is developed that city strolling is especially devoted to the exploration of the atmosphere of the city. This leads to a discussion of Michel de Certeau's "rhetoric of walking" before drawing some conclusions and hinting at a phenomenon closely related to city strolling that has become current in contemporary discussions of urban culture: street art.

Kate M. Daley, *Crafty Entanglements: Knitting and Hard Distinctions in Aesthetics and Political Theory*

Many theoretical writings on aesthetics and politics rely on hard distinctions between what is and is not art, and what is and is not political. In this article, I draw on the work of theorists, knitters, and fiber artists to argue that hand knitting provides a lens through which to unsettle some of these distinctions. I illustrate some of the ways in which aesthetic theory relies on hard distinctions between art and not-art and politics and not-politics, with particular focus on the work of Kant, Hegel, Heidegger, and Rancière. I explain how knitting is often seen as falling clearly outside the definitions of art and politics, and explore the surprising ways in which knitting shows the instability of these categories and expectations. I show that common social traditions and practices that often go unanalyzed can provide insight into the limitations and complexities of prevalent theoretical assumptions.

Giuseppe Patella, *The Aesthetics of Resistance*

Talking about resistance means raising the question of opposition, of denying all attempts at neutralizing opposites, which would be typical of ideological construction, either political or aesthetic. This essay investigates the meaning and the reasons of resistance according to a theoretical, aesthetic, and cultural point of view. The thesis is that resistance has to be considered as an articulation of difference, and that means following a different logic of thought, no longer rigid or monolithic but plural, like a new grammar, syntax, and practice of creativity, challenge, provocation, multiplicity, and pluralism. In this sense the aesthetics of resistance is an art of difference, the capability of creating cultural formations that provide elegance and refinement.

Kevin Melchionne, *The Definition of Everyday Aesthetics*

This article responds to recent controversy in the aesthetics of everyday life with a succinct definition designed to clarify the domain of study. The article is intentionally designed for brevity and accessibility in order to facilitate usage.

Critical Inquiry, 39, 2 (Winter 2013) – <http://criticalinquiry.uchicago.edu>

Thomas Elsaesser, *The "Return" of 3-D: On Some of the Logics and Genealogies of the Image in the Twenty-First Century*

Robert Pippin, *Vernacular Metaphysics: On Terrence Malick's "The Thin Red Line"*

Ina Blom, *The Autobiography of Video: Outline for a Revisionist Account of Early Video Art*

Siraj Ahmed, *Notes from Babel: Toward a Colonial History of Comparative Literature*

Jerome McGann, *Philology in a New Key*

Alexander R. Galloway, *The Poverty of Philosophy: Realism and Post-Fordism*
Christopher S. Celenza, *What Counted as Philosophy in the Italian Renaissance?*
The History of Philosophy, the History of Science, and Styles of Life
Jeffrey J. Williams, *The Little Magazine and the Theory Journal: A Response to Evan Kindley's "Big Criticism"*
Evan Kindley, *Response to Jeffrey J. Williams*

Critique, 787 (décembre 2012) – www.leseditionsdeminuit.com/f/index.php

Retour à Dewey

John Dewey, *Le postulat de l'empirisme immédiat*
Christiane Chauviré, *Expérience et Nature. Wittgenstein lecteur de Dewey ?*
Stéphane Madelrieux, *Méthode ou métaphysique ? L'empirisme pragmatique de John Dewey*
Thierry Hoquet, « *D'où sors-tu ?* » *Femmes et femelles au prisme de la génération*
Anoush Ganjipour, *La philosophie comme expérience de l'immortalité*
Jean-Michel Rabaté, *Entre jubilation et mélancolie, le soleil noir de Solène*
Christian Godin, *L'autre panthéon de Malraux*

Critique, 788-789 (gennaio-febbraio 2013) – www.leseditionsdeminuit.com/f/index.php

Georges Bataille. D'un monde l'autre

Denis Hollier, *Pour le prestige. Hegel à la lumière de Mauss*
Georges Didi-Huberman, *La colère oubliée*
Dominique Kunz Westerhoff, *Face au nazisme. Faire image*
Philippe Roger, *Caillois : la guerre aux trousseaux*
Pierre Antoine Fabre, *Les jésuites au Collège*
Laurent Jenny, *Le principe de l'inutile ou l'art chez les insectes*
Muriel Pic, *Penser au moment du danger. Le Collège et l'Institut de recherche sociale de Francfort*
Nakaji Yoshikazu, *De l'émerveillement à la recherche. Georges Bataille au Japon*
Elena Galtsova, *Georges Bataille en Russie. De la révolution sexuelle à l'invasion sacrificielle*
Marcus Coelen, *Une hétérologie de la réception. Bataille en Allemagne*
Stefanos Geroulanos, *Champs de Bataille dans le monde anglophone*
Yves Hersant, *En Italie : Bataille métaphysicien ? Suivi d'un entretien entre Franco Rella et Susanna Mati*
Jean-François Louette, *Georges Bataille, du dégoût au sublime ?*

Critique, 790 (marzo 2013) – www.leseditionsdeminuit.com/f/index.php

Le patient questionnement de Jean-Louis Chrétien

Camille Riquier, *Jean-Louis Chrétien ou la parole cordiale*

Patrick Kechichian, « *La patience du questionnement est le chemin de la réponse* »

Marc Cerisuelo, *Le roman, vu de l'intérieur*

Jean-Louis Chrétien, « *Essayer de penser au-delà de la subjectivité* »
Robert Morrissey, *Chateaubriand entre le « démon de la publicité » et le démon de son cœur*

Thierry Hoquet, *La noirceur disséquée*

Serge Margel, *Marcel Hénaff, lecteur des essais sur le don*

Critique, 791 (april 2013) – www.leseditionsdeminuit.com/f/index.php

Le beau triptyque de Jean Starobinski

Yves Hersant, *Poétique mélancolique*

Jean-Claude Bonnet, *Ce diable de Diderot*

Martin Rueff, *Ethos et logos. La parole de Rousseau dans l'œuvre de Jean Starobinski*
Jean Starobinski, *Le devoir d'écouter*

Jean-Marie Schaeffer, *L'engagement critique de Rainer Rochlitz*
Olivier Beaud, « *Soyez dur Pompidou !* ». *L'homme d'État et son double*

Stéphane Haber, *Moi et mes personnages. Figures du cogito contemporain*

Andrei Minzétanu, *Pour une théorie des phrases sans texte*

François Pouillon, *Une expédition anachronique*

Figures de l'art, 22 (2012) – www.presses-univ-pau.fr/cart/Details/108/1/figures-de-lart/entre-code-et-corps.html

Entre code et corps. Tableau vivant et Photographie mise en scène

Christine Buignet, Arnaud Rykner, *Tableau vivant et photographie mise en scène, interférences, transactions, transgressions*

Arnaud Rykner, *Nature pas morte, vie pas tranquille : du tableau vivant à la photographie mise en scène*

Jean Arrouye, *A propos d'Annonciations. Représentations photographiques et picturales de tableaux vivants. Esquisse d'une définition élargie du genre*

Laurent Darbellay, *De la stase au mouvement : les attitudes de Lady Hamilton*

Valentine Robert, *La pose au cinéma : film et tableau en corps à corps*

Bernard Vouilloux, *Le tableau vivant, entre genre et dispositif*

Yannick Butel, *De l'égard au regard*

Claude Amey, *De la « terreur » photographique*

Carole Halimi, *Tableau vivant et turbulence des corps, dans les images de Pierre Klossowski et de Bill Viola*

Danièle Méaux, *Entre chorégraphie et calligraphie : les mises en scène du photographe japonais Shoji Ueda*

Muriel Plana, « *L'instant juste avant le meurtre* » : la séquence du « tableau vivant » dans *Généalogies d'un crime de Raoul Ruiz*

Marek Dębowski, *Tableaux « vivants » et vérité dramatique : la recherche de l'illusion dans les représentations du Théâtre National de Varsovie, 1794-1815*

Francesco Panese, *Mises en scène photographiques des corps en médecine*

Frédéric Guerrin, *L'attestation du tableau vivant*

Elise Van Haesebroeck, *L'esthétique du tableau vivant dans Coda et Ricercar du Théâtre du Radeau*

Michèle Galéa, *Entre corps-territoire et corps-signature : le cas d'une photographie d'Anna Malagrida*

Christine Buignet, *Irréels réalisés, réalités exacerbées ? La photographie mise en scène comme dispositif de détournement*

Lori Pauli, *Le Premier Négatif : O.G. Rejlander et l'art de la photographie mise en scène dans la Grande-Bretagne du XIXe siècle*

Daniel Grojnowski, *D'une Chapelle à l'autre. Le Déluge*

Pascal Navarro, *Les tableaux vivants d'Édouard Levé*

Michelle Debat, *La mise en scène comme motif dans les représentations photographiques et chorégraphiques*

Serge Tisseron, *Éloge de la réalité métissée. Quand le numérique révèle la photographie à elle-même*

Image & Narrative, Vol 13, No 4 (2012) – www.imageandnarrative.be/

Figurations iconographiques de l'écrivain. Iconographic figurations of the writer

David Martens, *Anne Reverseau, La Littérature dévisagée. Figurations Iconographiques de l'écrivain au XXe siècle*

Alexander Dickow, *The Eye of the Hare. Photographic Portraits of Max Jacob*

Anne Reverseau, « *Toi mon sublime moi réalité de mon image dans la réalité du poème* ». À propos des autoportraits de Pierre Albert-Birot

Klaus Speidel, *Realistic distortions, subject specific style, and the relative representational range of drawing and photography. Oskar Kokoschka on Karl Kraus (and vice-versa)*

Noémie Suisse, *Qui se ressemble se rassemble-t-il? Lecture de quelques portraits d'André Breton, entre fragment et totalité*

Matthieu Sergier, *À quoi pourraient servir une sorcière, un diable et un peintre ?*

Figurations autoriales dans les journaux expérimentaux flamands de Maurice Gilliams (1900-1982) et Gaston Burssens (1896-1965)

Anouck Cape, *Portraits de l'écrivain en peintre, ou du peintre en écrivain Abraham Schwarz-Abrys*

Magali Nachtergaele, *Vers l'autobiographie New Look de Roland Barthes. Photographies, scénographie et réflexivité théorique*

David Martens, *Une galerie de glaces aux reflets qui bifurquent. Iconographies de Benjamin Jordane*

David Martens, Anne Reverseau, *Iconographies de l'écrivain au XXe siècle. Usages et enjeux : un portrait en pied*

Audrey Lemieux, *Švankmajer, Sade et les possibilités infinies de la viande. Une lecture de Lunacy*

Janina Wildfeuer, *More than WORDS. Semantic Continuity in Moving Images.*

Sandra Singer, *The Slow Demise of Modernism, Aleatory Keepsakes, '70s Trauma and Looking through the Glass Darkly in Colum McCann's Let the Great World Spin*

Maria Giulia Dondero, *Picturing Transcendence*

Image re-vues, hors-série 4 (2013) – <http://imagesrevues.revues.org/>

Survivance d'Aby Warburg. Sens et destin d'une iconologie critique

Micol Forti, *Art public et mémoire collective. Warburg et le Monument à Bismarck de Hambourg (1906)*

Eduardo Mahieu, *Warburg et Binswanger : le savoir dans la fuite*

Silvia Ferretti, *Pathosformel et mythe du progrès dans l'œuvre de Warburg*

Audrey Rieber, *Oppositions kantienne / polarités warburgiennes*

Adi Eyal, *Le « regard philologique » de Warburg*

Spyros Papapetros, *Warburg, lecteur de Semper : ornement, parure et analogie cosmique*

Karl Sierek, *Image-Animism. On the History of the Theory of a Moving Term*

Davide Stimilli, *Aby Warburg's Impresa*

Georges Didi-Huberman, *Science avec patience*

Aurora Fernández-Polanco, *Mnemosyne à l'époque de la digitalisation globale (Tavola des chocs modernes)*

Roland Recht, *L'iconologie avant Warburg. L'orientaliste Charles Clermont-Ganneau et la mythologie des images*

Michela Passini, *Eugène Müntz : un interlocuteur français d'Aby Warburg*

Marie Tchernia-Blanchard, *Résonances warburgiennes en France dans les années 1930. La survivance de l'antique chez Jean Adhémar et Jean Seznec*

Katia Mazzucco, *Bild und Wort dans la conférence d'Aby Warburg sur les tapisseries Valois : méthode pour une Bildwissenschaft*

Sigrid Weigel, *Epistemology of Wandering, Tree and Taxonomy. The system figuré in Warburg's Mnemosyne project within the history of cartographic and encyclopaedic knowledge*

Andrea Pinotti, *Archéologie des images et logique rétrospective. Note sur le « Manétisme » de Warburg*

Filippo Fimiani, *Lieux communs cinétiques. De nymphas, nymphettes et sylves*

Bertrand Prévost, *Direction-dimension : Ninfa et putti*

Claudia Cieri Via, *Menschenopfer. Qualche riflessione su Rembrandt*

Journal of Aesthetics and Art Criticism, 70, 3 (Summer 2012) – www.temple.edu/jaac/

Berys Gaut, *Creativity and Rationality*

Nicholas F. Stang, *Artworks Are Not Valuable for Their Own Sake*

A. W. Eaton, *Robust Immoralism*

Anna Christina Ribeiro, *Aesthetic Attributions: The Case of Poetry*

John Spackman, *Expressiveness, Ineffability, and Nonconceptuality*

Journal of Aesthetics and Art Criticism, 70, 4 (Fall 2012) – www.temple.edu/jaac/

Jenefer Robinson, *On Being Moved by Architecture*

Robert Stecker, *Artistic Value Defended*

Stephanie Ross, *Comparing and Sharing Taste: Reflections on Critical Advice*

Darren Hudson Hick, C. Derksen, *Righteous Art Anger*

Katerina Bantinaki, *The Paradox of Horror: Fear as a Positive Emotion*

Journal of Art Historiography, 7 (December 2012) – arthistoriography.wordpress.com/

Milena Bartlová, *Czech art history and Marxism*

Jim Berryman, *Exhibiting Western Desert Aboriginal painting in Australia's public galleries: an institutional analysis, 1981-2002*

Rachel Dedman, *The importance of being Ernst: a reassessment of E. H. Gombrich's relationship with psychoanalysis*

Eric Garberson, *Art History in the University II: Ernst Gohl*

Francis Halsall, *Making and matching: aesthetic judgement and the production of art historical knowledge*

Amy K. Hamlin, *"A heuristic event": reconsidering the problem of the Johnsian conversation*

Peter R. Kalb, *Picturing Pollock: Photography's Challenge to the Historiography of Abstract Expressionism*

Jenni Lauwrens, *Welcome to the revolution: The sensory turn and art history*

John Mack, *Making and seeing: Matisse and the Kuba decorative "system"*

Jeanne Nuechterlein, *Location and the experience of early Netherlandish art*

Alina Payne, *Wölfflin, Architecture and the Problem of Stilwandlung*

Rebecca Rice, *Transforming the "unimaginative and literal" into an art for the nation: writing and exhibiting New Zealand's art history in the twentieth century*

Francesco Russo, *Medieval Art studies in the Republic of Letters: Mabillon and Montfaucon's Italian connections between travel and learned collaborations*

Jenny H. Shaffer, *Restoring Charlemagne's chapel: historical consciousness, material culture, and transforming images of Aachen in the 1840s*

Barbara Stoltz, *Disegno versus Disegno stampato: printmaking theory in Vasari's Vite (1550-1568) in the context of the theory of disegno and the Libro de' Disegni*

Marja Väättäin, *From Ringbom to Ringbom: The art of art history of Lars-Ivar Ringbom and Sixten Ringbom: A mythmaker and a myth-breaker in Åbo, Finland*

Ian Verstegen, *The "Second" Vienna School as Social Science*

Journal of Visual Culture, 11, 3 (December 2012) – <http://vcu.sagepub.com/>

Joshua Malitsky, *Science and Documentary: Unity, Indexicality, Reality*

This article serves as an introduction to this Special Issue and explores in depth three concepts integral to the links between science and documentary: unity, indexicality, and reality. After outlining how and why the 'scientific' has been conceived as a problem in scholarship on documentary, the author offers an alternative framework based on recent scholarship in science and technology studies. This model seeks to account for the value of critiques of scientific approaches while recognizing the ways in which scientists have developed methods of image management that maintain the usefulness of their evidence while simultaneously recognizing the contingency of their truth claims. The author proposes that a conception of indexicality as both trace and deixis provides one tool for understanding the multiple strategies that scientists employ to figure reality.

James Leo Cahill, *Forgetting Lessons: Jean Painlevé's Cinematic Gay Science*

The French scientific and documentary filmmaker and para-Surrealist Jean Painlevé (1902–1989) established his reputation as the author of over 200 films, as well as an accomplished film programmer and activist. During the 1930s he made a series of critically ambivalent remarks about the pedagogical vocation of documentary films, describing film's primary function in the classroom as causing spectators to 'forget' or 'unlearn' their lessons and expressing the desire to contribute to the total abolition of secondary education. Reflecting upon the relationship between Painlevé's often overlooked pedagogical interventions and his films (particularly the documentaries *Sea Urchins*, 1929, and *The Seahorse*, 1935), this article develops a reading of the scientific documentary's 'forgetting function' as part of an elaboration of a cinematic 'gay science': a film practice and theory regarding the epistemological and pedagogical stakes of documentary through both critical negation and an ethos of committed, creative experimentation.

Hanna Rose Shell, *Cinehistory and Experiments on Film*

This article considers what time-based audio-visual media can bring to historical scholarship in science and visual culture studies. The author argues that the history and critical analysis of cinematography and other time-based optical research methods used in the social, life and physical sciences, are productively accomplished through a simultaneously theory- and practice-bound model of multimedia history. She introduces the concept and term *cinehistory* through analysis of her own film and video installation work, focusing specifically on her *Experiments on Film* project (2004–2011), a series of multisensory, filmic histories of physiologist and inventor Étienne-Jules Marey's development of underwater chronophotography in the 1890s.

Oliver Gaycken, *'Beauty of Chance': Film ist*

A lesser-known aspect of André Bazin's film criticism is his love of science films. Bazin's key reflection in this regard, 'Le film scientifique: beauté du hasard', argues that the science film is not just another kind of filmmaking; rather, placed under the scrutiny of Bazin's cinephilic, Surrealist gaze, the science film is revealed as the repository of true cinematic beauty. A similar approach to the science film is evident in contemporary avant-garde practice. Gustav Deutsch's *Film ist. 1–6* (1998), the first part of an ongoing compilation project, reveals an affinity with Bazin's appreciation of the science film. Taken together, these approaches suggest an alternative strand of documentary history that is located at the intersection of scientific and avant-garde filmmaking practices.

Orit Halpern, *Perceptual Machines: Communication, Archiving, and Vision in Post-War American Design*

This article examines historical transformations in the relationship between the image, time, and knowledge after the war. One site to investigate these changes in representation is at the locus of science, design, film and architecture in the works of Charles and Ray Eames and Gyorgy Kepes for the

Center for Advanced Visual Study at MIT and in the interests of science education. In these works, including many science education and pedagogy films, the nature of the image, the materiality of vision, and the relationship between documentation and communication were being aggressively rethought. All these projects were deeply invested in the emergent terms of cybernetics and electronic media. Ontology, documentation, and representation were seemingly replaced by discourses of communication, performance, and modularity; the world as interface for the mediation of ongoing, lively communicative exchanges. The work of Charles and Ray Eames and Gyorgy Kepes provides evidence of a more global reformulation of the work of the document, the relationship between abstraction and materiality, and among science, aesthetics, and visuality.

Kirsten Ostherr, *Operative Bodies: Live Action and Animation in Medical Films of the 1920s*

This article examines the role of animation in early instructional medical films through close analysis of the films produced by the collaboration between the American College of Surgeons (ACS) and Eastman Kodak in the late 1920s. The ACS placed medical motion pictures at the center of surgical training and thus established moving images as fundamental to the practice of medicine. These films made extensive use of animation to present surgical sequences that were otherwise impossible to capture on film. By adopting the motion picture as an educational tool, the physician-filmmakers actively constructed medical reality through representations that depended on artifice to convey objective scientific truths. 'Actual photography' and animation were blended to visualize the invisible and simplify explanations by reducing the information contained in the visual image. The films simultaneously demonstrate how the motion picture camera served as a tool for medical documentation, training both their objects (the patients) and their subjects (the doctors) in the process.

Journal of Visual Culture, 12, 1 (April 2013) – <http://vcu.sagepub.com/>

Emmanuel Alloa, *Visual Studies in Byzantium: A Pictorial Turn avant la lettre*

As Hegel once said, in Byzantium, between homoousis and homoiouosis, the difference of one letter could decide the life and death of thousands. As this article seeks to argue, Byzantine thinking was not only attentive to conceptual differences, but also to iconic ones. The iconoclastic controversy (726–842 AD) arose from two different interpretations of the nature of images: whereas iconoclastic philosophy is based on the assumption of a fundamental 'iconic identity', iconophile philosophy defends the idea of 'iconic difference'. And while the reception in the Latin West of the controversies over the image as a mere problem of referentiality of the letter explains why its originality has remained underestimated for centuries, re-examining Byzantine visual thinking in the light of today's 'pictorial turn' reveals its striking modernity.

Lev Manovich, *Media After Software*

While earlier reproduction technologies such as woodblock printing, moveable type printing, lithography, and photography represented media in ways accessible to bare senses, the media technologies of the late 19th century abandoned these formats in favor of an electrical signal. Simultaneously, they also introduced a fundamentally new dimension of media – interface (i.e. the ways to represent and control the signal). And this in its turn changed how media functions – its 'properties' were no longer solely contained in the data but were now also dependent on the interfaces provided by technology manufacturers. The shift to digital data and media software a hundred years later extends this principle further. With all types of data now encoded as sets of numbers, they can only be efficiently accessed by users via software applications. As a result, the 'properties' of digital media (how it can be edited, shared, and analyzed) are now defined by the particular software as opposed to solely being contained in the actual content (i.e. digital files).

David Cunningham, *Floating on the Same Plane: Metropolis, Money and the Culture of Abstraction*

This article argues that the emergence of a trans-disciplinary discourse of 'visual culture' must be understood as, above all, a constitutively urban phenomenon. More specifically, it is in the historically new form of the capitalist metropolis, as described most famously by Simmel, that the 'hyper-stimulus' of modern visual culture has its social and spatial conditions. Paradoxically, however, it is as a result of this that visual culture studies is also intrinsically 'haunted' by a certain spectre of the invisible: one rooted in those forms of 'real abstraction' which Marx identifies with the commodity and the money form. Considering, initially, the canonical urban visual forms of the collage and the spectacle, these are each read in a certain relation to Simmel's account of metropolitan life and of the money form, and, through this, to what the author claims are those forms of social and spatial abstraction that must be understood to animate them. Finally, the article returns to the entanglement of the visible and invisible entailed by

this, and concludes by making some tentative suggestions about something like a paradoxical urban 'aesthetic' of abstraction on such a basis.

Erkki Huhtamo, *(Un)walking at the Fair: About Mobile Visualities at the Paris Universal Exposition of 1900*

This article is a contribution to urban media archaeology. It sheds light on 'mobile visualities' by concentrating on the Paris Universal Exposition of 1900. After discussing theories and practices of walking, it focuses on a specific technological prosthesis for the pedestrian: the *Trottoir roulant*, or the moving walkway that circled the exposition grounds. Even though it was not the first of its kind, the extent, location, and function of the one in Paris made it special. The *Trottoir roulant* not only connected two major parts of the exposition, but traveled along normal boulevards on an elevated platform. This turned it into a panoramic viewing machine of sorts for observing the city as a spectacle. The article analyzes the materiality and history of the system, but it also discusses its discursive dimensions, such as the 'accidental imagination' it inspired and the topos traditions it activated. The *Trottoir roulant's* relationship to photographic and cinematographic activities at the 1900 fair are also highlighted.

Joanne Morra, *Seemingly Empty: Freud at Berggasse 19, A Conceptual Museum in Vienna*

In this article, the author posits and argues for a new category of museums: the conceptual museum. By taking the Sigmund Freud Museum Vienna and its Contemporary Art Collection as a case study, she suggests that museums that are seemingly empty, for instance, without objects, are, in fact, filled with their own histories, contingencies and epistemological confluences, which, when they come into contact with the personal histories, fantasies, knowledge, expectations and longings of their visitors produce a rather full encounter.

Jane Chin Davidson, *Affirmative Precarity: Ai Weiwei and Margarita Cabrera*

Ai Weiwei's *Sunflower Seeds* (2010) and Margarita Cabrera's *Florezca* (2011) are two performative works that exemplify a change in priorities in terms of the ways in which art conveys beauty and truth within the conditions of precarious life. In these works, the subject of the artisan/labourer is staged to complicate the mainstream views of China and Mexico as the derogated zones of labour, whereby the outsource worker and the undocumented worker are perpetually blamed for the loss of jobs in the United States. Ai's production of millions of ceramic sunflower seeds exported from the 'porcelain capital' of Jingdezhen, and Cabrera's thousands of copper butterflies, created by volunteers enlisted to work in her makeshift *maquiladora*, depict an 'affective labour' that has real consequences. The perspective from the new dialectics of precarity – intervening in art, labour and life – can be viewed in association to Lauren Berlant's return to 'affirmative culture', adapted from Herbert Marcuse's cultural ideal for happiness, goodness, and solidarity that coexisted with its negation by the material processes of life. Berlant's emphasis on the 'sociality of emotion' as a form of 'optimism of critical thought' aligns with the idea that, amidst the oppression of global empire, precarity offers the potential for new socialities and subjectivities.

Henrik Gustafsson, *Foresight, Hindsight and State Secrecy in the American West: The Geopolitical Aesthetics of Trevor Paglen*

This article relates the current discourse on image wars to the interdisciplinary practice of 'experimental geography' in the writings and photographs of Trevor Paglen. In his ongoing project to map the dark geographies of covert military activity in the American southwest, Paglen engages a dialectical method that turns the imperial apparatus of surveillance against itself. Performing his photographic campaigns as a series of interventions into the aesthetic traditions of American landscape art, Paglen solicits a critical exploration not only of the power of military technology, but also of the power of imagination.

Paul Antick, *Bhopal to Bridgehampton: Schema for a Disaster Tourism Event*

This experimental essay is a documentary-fiction account of two research trips undertaken in 2010 to Bhopal, India, and Bridgehampton, USA, by a photographer called Smith and an anthropologist called Willing. Their purpose was to investigate the social, cultural and environmental aftermath of the 1984 Union Carbide gas disaster in Bhopal, with a view to proposing ways in which the disaster might be exploited for commemorative, educational and entertainment purposes. Smith and Willing enumerate here on the ways in which photography and ethnography, as well as the disaster's 'materiality' – its routes and objects – could be used to generate a disaster tourism event in both Bhopal and Bridgehampton, the home of Union Carbide's former CEO, Warren Anderson. Part fantasy, part political and cultural critique, *Bhopal to Bridgehampton* also represents a meditation on authorship and the limits of the autobiographical gesture in ethnography. While their experiences are loosely based on some of the author's own, Smith and Willing are emphatically fictional characters.

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Giovanni Lista, *Le geste et le corps*

Julie Crenn, *Oskar Schlemmer - Mesures de l'espace*

Ivan Matousek, *De la couleur et du verre* (entretien avec Danièle Monmartre et Jean-Gaspard Palenicek)

Sergio Benvenuto, *Événement Cage*

Emmanuelle Ollier, *Le corps à l'épreuve de la performance*

Claire Perrin et Maëlle Guerry, *Dans et corps hors norme : une performance artistique de la vulnérabilité*

Virginia Scott, *L'improvisation et le jeu naturel : Riccoboni et Visentini à Paris, 1716-1720*

Janig Bégoc, *L'histoire de la performance selon Marina Abramovic ou « l'art de faire parler les fantômes en public »*

Anne Creissels, *Le corps du mythe : performances du génie créateur*

Sabine Zaalene, *Mémoire de la pratique sportive, l'action dans l'engagement artistique*

Franz Anton Cramer, *Le discontinu et l'appropriation : à propos d'une histoire performative de la performance art*

Mathilde Roman, *Performer l'espace du musée*

Clélia Barbut, *Logiques de l'incarnation à l'oeuvre dans les images de performance de année 70, ou les avant-gardes et la contradiction*

Anne Bénichou, *La fabrique des vexations de Rober Racine des expositions qui créent des oeuvres avec des restes*

Aurore Desprès, *Performances américaines des années 60/70 : les enjeux d'une autre relation à la gravité*

Bartolomé Ferrando, *Des premiers faits performants en Espagne*

Francis O'Shaughnessy, « *La structure souple de Bartolomé Ferrando* », entretien

Jozef Bury, *Performance et temps : temps performé et temps performatif*

Monica Klingler, *Corps présents*

Pierre Chazaud, *Arthur Cravan, poète et boxeur précurseur de l'art-performance*

Juliette Evezard, *Mathieu, un art autre selon Michel Tapié*

Sandrine Meats, *Le corps comme territoire du féminin : la performance dans l'oeuvre des artistes femmes des années 1970 en Grande-Bretagne*

Nouvelle revue d'esthétique, 10 (2012) –
www.puf.com/Revue:Nouvelle_revue_d%27esth%C3%A9tique

Corps amoureux

G. Guétemme, *Alix cléo et Jacques Roubaud : l'amour, la mort*

B. Fouilhoux, *Nouvelles poétiques du corps amoureux en danse*

N. Thiéry, *Éclipses du corps amoureux, Sur quelques films de Jean Eustache*

J.-B. Chantoiseau, *Une chair cinématographique ? L'étrange esthétique du corps amoureux dans l'oeuvre de Robert Bresson*

V. Foloppe, *Une chaire exangue, Le silence de Lorna des frères Dardenne*

Ch. Cosker, *La vaporisation du corps amoureux dans Le Sylphe de Crébillon fils*

C. Vorger, *Poésie slamoureuse : expression du désir et explosion néologique dans le slam français*

A. Lévêque, *Lucy Vines : l'attrait et l'effroi*

Y. Bonnefoy, *Nisida*

M. Butor, *Et l'or de leurs corps*

Ch. David, *Eros au miroir*

D. Heissler, *Le corps amoureux sur sa couche*

E. Scott, *Deux*

J. Milly, *Entretien avec Éric Rondepierre*

R. Duval, *Le formalisme contre les formes*

J. Balibar, *Moralité et distinction morale chez Proust : entre sincérité et duplicité*

É. Toussaint, *Jorge Oteiza, Plier et déplier l'espace*

Recherches en Esthétique, 18 (gennaio 2013) – berthetdominique.wix.com/site-du-cereap#!page4/cfvq

Transgression(s)

Marc Jimenez, *L'art de la transgression, entretien avec Dominique Berthet*

Dominique Chateau, *Autopsie d'une transgression*

Michel Guérin, *Expérience des limites / Crise de l'expérience*

Dominique Berthet, *Au risque de la transgression*

Sébastien Rongier, *Scatologie et transgressions contemporaines Sentier, Les formes mises à nu*

Jean-Marc Lachaud, *Brefs commentaires sur les images transgressives de Joël-Peter Witkin*

Samia Kassab-Charfi, *Traversées, transgressions de Marianne Catzaras. Portraits et Déluges*

Isabel Nogueira, *Image photographique, aura et transgression*

Aline Dallier-Popper, *Le transgresseur des confins de l'art. Hommage à Yves Klein (1928-1962)*

Frank Popper, *Grégory Chatonsky et la transgression des codes esthétiques contemporains*

Gisèle Grammare, *La Maison de l'Armateur, un lieu transgressif*

Scarlett Jesus, *Marron'art en Guadeloupe*

Christian Bracy, *Transgression(s) – Avancées et / ou régressions*

Sophie Ravion D'ingiani, *De quelques transgressions dans l'art cubain*

Myrna Guerrero Villalona, *La transgression dans les Arts visuels en République Dominicaine*

Hugues Henri, *Transgression et anthropophagie brésiliennes*

Linda Goddard, Artists' writings, 1850–present: introduction

John House, Working with artists' letters

Artists' letters are often cited as if giving privileged access to artists' intentions or even their personal feelings. This article argues that, rather, they need to be viewed strategically, in the light of the specific relationship between artist and correspondent, and the purposes that particular letters served. Indeed, seemingly private communications might serve a significant public function, in constructing the artist's public image and in seeking to direct the reception and interpretation of particular works of art. The letters of a number of nineteenth-century artists are discussed, including those of Gustave Courbet, Jean-François Millet, Paul Gauguin and Vincent van Gogh.

Peter Maber, Painted letters: the later writings of Roger Hilton

This essay focuses principally on the illustrated letters Roger Hilton wrote from his sickbed during his final years (1973–1975). Known as the 'Night Letters', these works are renowned for their fusions of word and image; though mostly addressed to his wife Rose, they anticipate a wider readership. Hilton once wrote that artists should remain silent on their work, but in these letters he not only discourses on the nature of art, but attempts to unify the act of writing with the act of spontaneous painting. Hilton's letters may be taken to be at once honest and deceptive, private and public, specific and general. On first inspection they appear to give a remarkably frank account of his opinions and the sources of his creativity; yet this forthrightness also owes something to Hilton's notoriously rebarbative personality, and the letters equally reveal him to be just as inclined towards obfuscation, braggadocio, and prejudice as towards self-knowledge and honesty, whilst revealing too the debilitating effects of his alcoholism. With recourse to performative theory, the concept of action painting, and the notion of Confessionalism in poetry, the author suggests ways in which Hilton's writings and paintings can both re-evolve and transcend the immediate moment of composition, and how they may ultimately be seen to exceed the limitations of the single self. He argues that the letters' combination of writing, drawing, and painting amounts to a breaking down of generic boundaries that presents a challenge to distinctions between word and image.

Rachel Sloan, Word into image: Maurice Denis, 'Les Amours de Marthe', and *Amour*

Maurice Denis is unusual as an artist known and respected as much for his writings as for his art. However, the scholarly attention paid to his work as a theoretician has overshadowed another facet of his writing: a section of his journal penned during his courtship of his first wife, which amounts to a symbolist prose poem and later served as the basis of his celebrated suite of lithographs, *Amour*. Although *Amour* is considered the acme of Denis's achievements as a printmaker, it remains understudied, with most examinations focusing on formal issues. Little attention has been paid to its negotiation of issues of word and image; still less to the original text. This essay examines *Amour* in the light of Denis's reading and writing of symbolist poetry, as well as his writings on the subject of illustration. *Amour*, the only illustrative work in his oeuvre for which he supplied both text and images, is perhaps the richest application of his theories. By considering *Amour* from several angles — its place in Denis's illustrative oeuvre; its relation to the narrative strategies and use of text employed by Edouard Vuillard, Pierre Bonnard and Félix Vallotton in their contemporaneous print albums; the symbolist interest in secret languages and the suppression of meaning; the concept of writing as art and Denis's response to the work and ideas of Stéphane Mallarmé, Arthur Rimbaud and Dante Gabriel Rossetti; and, finally, its status as a transitional work — the author hopes to demonstrate that Denis was a writer (and artist) of considerably more complexity than has been previously thought.

Grace Brockington, Rhyming pictures: Walter Crane and the universal language of art

This paper examines the idea of 'art as writing' in the work of Walter Crane (1845–1915). It explores his belief that art has the potential to become a universal language, and it relates it to his interest in social anarchism and the quest for a common language. Anarchism emerges as the thread connecting different aspects of his work with art and language: his association with the Esperanto movement, his polemical writings about the 'language' of design, and his educational collaborations with teachers who were prepared to use art to teach literacy. The paper pays close attention to two such collaborations: *The Golden Primer* (1884), co-authored with Professor J.M.D. Meiklejohn; and *The Walter Crane Readers* (1898–1902), co-authored with Miss Nellie Dale; projects which, in their different ways, enabled Crane to put his ideas about 'art as writing' into practice.

Anna Lovatt, The mechanics of writing: Sol LeWitt, Stéphane Mallarmé and Roland Barthes

Sol LeWitt's text 'Sentences on Conceptual Art' is one of the most cited artists' writings of the 1960s, a decade when the stagnation of modernist criticism prompted an increasing number of practitioners to theorise their work. Since then, art historians have deployed LeWitt's 'Sentences' to interpret his artistic

practice, seeking access to the artist's intentions in these terse pronouncements. Others have highlighted the contradictory nature of LeWitt's writings, not least when they address the relationship between art and language (see above). But for LeWitt, the 'Sentences' were neither a key to understanding his work, nor a deliberate foil to that endeavour. Instead, he described them cryptically as: 'an operational diagram to automate art'. This article takes seriously LeWitt's playful suggestion that his 'Sentences' are a kind of diagram which, rather than simply explaining his practice, might enable it to function mechanically. Although LeWitt's interest in the machine has been previously noted, the author traces his vocabulary to an article on 'Mallarmé and Serialist Thought' LeWitt read during the mid-1960s. Stéphane Mallarmé's description of his *Book* as a 'mechanism' set in motion by an 'operator' proved highly influential for LeWitt, who adopted similar language in his writings on conceptual art. By exploring this encounter the author will highlight their shared, mechanical vocabulary, and a common urge to displace the author by constructing a permutational system. Another text by LeWitt took the form of an instruction manual, published alongside Roland Barthes's 'The Death of the Author' in a 1967 issue of *Aspen* magazine dedicated to Mallarmé. Issues of authorship, appropriation and homage were paramount during this prolific moment in the recent history of artists' writings.

Richard Hobbs, *Sonnets: Edgar Degas, Claudius Popelin, and the poetry of generic constraints*

In 1889, Degas embarked on a brief literary venture by writing a number of sonnets. This episode has been interpreted as an offshoot of his contacts with Stéphane Mallarmé. Degas dedicated one of these poems to José-Maria de Heredia, thereby seeming to acknowledge another literary criterion: Parnassian poetry. This literary context is arguably excessively narrow. This article aims to broaden the debate about Degas' engagement with sonnet form in order to re-evaluate his achievements as a poet. In doing this, it also examines the sonnets of a neglected artist writer: Claudius Popelin (1825–1892). In 1888, Popelin published *Un Livre de sonnets*, a collection of 230 sonnets preceded by an extended homage to sonnet form, itself written as poetry. Although there is an intriguing coincidence of timing between this publication and the composition of Degas' sonnets, this article will be concerned above all with the choice by both artists of the sonnet as a form, generically among the most conventional and difficult in contemporary literature. In the dichotomy that forever confronts visual artists who write literature, between generic transgression in the name of the visual and a stricter literary conformism, they leaned emphatically towards the richness of a conventional form. Degas' skills as a sonneteer, admirably identified by Paul Valéry in his *Degas, danse, dessin* (1938), allowed him to add a verbal dimension to topics we find in his visual works: dance, theatre, the racetrack, modernity.

Alistair Rider, *Carl Andre's poetry and the mapping of media*

This paper examines Carl Andre's relationship to different artistic media in the light of the fact that he has always maintained a commitment to writing poetry, in addition to producing sculpture. For various institutional reasons, it has been difficult to recognize these two activities as of equal significance. In the art world he enjoys a reputation as one of the most significant sculptors of minimalism, while among literary circles his poetry has received only nominal levels of legitimization. This has had a substantial impact on the ways in which his poetry has been discussed. It has been approached largely via his sculpture, either as a means of explaining his three-dimensional work, or as mirroring 'sculptural' qualities in textual form. While it is impossible to ignore the degree to which Andre's standing as a sculptor has forced his poetry into a subsidiary, supporting position, it is argued here that his interest in engaging with different media deserves further attention in its own right. Along with other artists of his generation, Andre has always been interested in mapping and defining how the arts relate to one another, a concern that gained additional relevance in the context of the rise in new media technologies in the late 1960s. It is this theme that provides the terms for a reading of his little-known poem from 1972, *Stillanovel*.

Linda Goddard, *Artists' writings: word or image?*

Word & Image. A Journal of Verbal/Visual Enquiry, 29, 1 (2013) –
www.tandfonline.com/toc/twim20/current

Ulrich Keller, The iconic turn in American political culture: speech performance for the gilded-age picture press

The advent of the illustrated press changed the nature of American presidential oratory and contributed to a major rearrangement of the political power structure, helping the presidency to usurp "imperial" dimensions. Until the Civil War, American politics took the form of juridical, argumentative text/speech contests. After the war, the emerging illustrated press (i.e. picture reportage and editorial cartoons) favored dramatic visual performances in lieu of programmatic declarations. And by providing a stream of

imagery, which made the American polity imaginable as a unified theater of iconic action unobstructed by the constitutionally mandated separation of powers and persons, the picture press created a virtual space with presidents at the steering wheel, at the expense of the traditionally predominant legislative branch. Thus aided by the picture press, Wilson and his successors were able to transform the virtual rearrangement of power relations into a real one, without any change in the Constitution.

Paul Duro, *Observations on the Burkean sublime*

This paper argues that Edmund Burke, author of *An Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1757), privileges word over image as the vehicle for the communication of the sublime. Basing his argument on his own distinction between "clearness" and "obscurity" in representation, he observes that painting can do no more than reproduce appearances, whereas language, particularly epic poetry, allows for an experience of the subject that is not tied to mimetic referentiality. The paper also considers the writings of Joseph Addison, G. E. Lessing and Immanuel Kant, and the work of artists and poets including James Barry, John Milton, Henry Fuseli, John Martin and William Shakespeare.

Katie Scott, *Edme Bouchardon's 'Cris de Paris': crying food in early modern Paris*

This article takes as its subject the set of sixty drawings made by the sculptor Edme Bouchardon between 1737 and 1746 depicting *Cris de Paris*, now at the British Museum in London. Focusing especially on the food vendors it makes a case for the orality and performativity of their portrayal via an analysis of the sculptor's manipulation of red chalk and his composition and arrangement of the five suites that constitute the work. Drawing on the anthropological writing of Marcel Jousse on oral culture and on the ethnographic record of Paris Cries made by Georges Kastner it makes a case for the drawings as sounding images. The connoisseur, antiquarian and writer of 'low' fiction, Caylus, noted that Bouchardon had drawn like he played the cello. The essay asks whether and to what end Bouchardon's *Cris* can be considered not just auditory but musical. It ends with an analysis of the reproductive prints Caylus made after the drawings and considers their 'aura' or lack of it, in light not of Benjamin's writing on mechanical reproduction but of Adorno's on sound recording and light music.

Johanna Malt, *Leaving traces: surface contact in Ponge, Penone and Alÿs*

This article considers surface contact in the poetry of Francis Ponge and the work of two artists, Giuseppe Penone and Francis Alÿs, in relation to aspects of recent French philosophy and phenomenology. Ponge, Penone and Alÿs are all interested in the surface of things as the site of a coming to form, where human consciousness intervenes to divide matter up into objects. Each, in his different way, is drawn to the borderline between objects which can be identified, categorised and understood, and things which just *are*. Ponge's poetry sets out to encounter the thing in its thing-ness, but always ends up making it signify. Penone's endless examination of the leaving of traces offers another form of phenomenological encounter that explores human intervention in the world of things, whereas Alÿs's work often entails the failure to leave a trace. Through an exploration of the relation between surface and depth, and between signification and 'mere' being in the works of these three figures, the author explores how the 'contact image' might offer us a way of thinking about our position in relation to the being of things. It will be argued that a genealogy within French thought, from Sartre through Derrida to Jean-Luc Nancy, is shadowed in poetry and particularly in visual art, which, through the contact-image, offers us a particularly telling figure of the relationship between being and meaning.

Christopher Braider, *Groping in the dark: aesthetics and ontology in Diderot and Kant*

The essay develops the implicit dialogue between the aesthetic theories of Denis Diderot and Immanuel Kant. The key to the dialogue is recognition of the underlying ontological grounds of the two philosophers' respective systems of aesthetics and of their different yet related reasons for turning to aesthetics in the first place. I argue that we reach a deeper grasp of what at once links and opposes Diderot and Kant by unpacking the ontological as well as aesthetic stakes of Michael Fried's classic portrayal of the rise of an aesthetic of "absorption" in eighteenth-century France — a phenomenon to which Fried's central period guide is the new-model art writing featured in Diderot's Salons. Where Fried interprets the "absorptive" pictorial effects of painters like Chardin, Greuze, or Vernet as laying the ontological foundation of modern art, the author claims that the prior condition for this transformation lies in the ontology of the modern itself as a whole. The consequences of this revision of Fried's insight are then worked out by linking Diderot's Salon criticism to the metaphysics of sense perception articulated in the *Lettre sur les aveugles*, and both to the way the contrast between scientific "limits" and metaphysical "bounds" in Kant's *Prolegomena* illuminates the German's motives for the aesthetic turn he takes in the *Critique of Judgment*. The result is to show that Diderot and Kant represent twin horns of the same historical dilemma addressed less from antithetical than from dialectically complementary sides.

Bernadette Collenberg-Plotnikov, *>Zoologen und Physiker als die berufensten Forscher in Sachen der Aesthetik<? Zur Bestimmung der experimentellen Ästhetik in der Allgemeinen Kunstwissenschaft*

Dirk Westerkamp, *Der dramatische Moment – Fünf Reflexionen über ikonische Prägnanz*

Christian Grüny, *Übergangsobjekte – Kunsttheoretische Überlegungen*

René Thun, *Was macht der Realist in der Galerie? Bemerkungen zur metaphorischen Verwendung des Gelingensprädikats im ästhetischen Diskurs*

Boris Voigt, *Musikästhetik für den Homo oeconomicus – Adam Smith über Gefühle, Markt und Musik*

Bernhard Greiner, *Evidenz des Dionysos-Mythos als Begründung der Tragödie – Die Vision der Tragödienschrift Nietzsches und deren Erfüllung in Hofmannsthals Elektra*

Jens Kulenkampff, *Dieter Henrichs Arbeitsweise – Am Beispiel seiner Auseinandersetzung mit Nelson Goodman*