

NEWSLETTER DELLE RIVISTE DI ESTETICA

n° 16, aprile 2016

RIVISTE ITALIANE

Aesthetica Preprint, 100 (2015)

http://www.unipa.it/~estetica/_home.html

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Rivista di estetica, n.s. 60 (2015/3)

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Natura, libertà e giudizio estetico in Kant

Bernd Dörflinger, *Perché il bello piace con la pretesa di un consenso universale? Le motivazioni kantiane e il problema della loro unità*

The article deals with a very debated problem in Kant's studies: the universality of the aesthetic judgment. This essay analyzes three different foundations of this kind of universality: the disinteresting nature of the aesthetic judgment, its relationship with the faculty of knowledge and the interest of the practical reason in the disinterested judgment.

Reinhardt Brandt, *Historisches zum Erhabenen: Longinos, Burke, Kant*

The essay develops the notions of sublime in Pseudo-Longinus, Burke and Kant. The main thesis is that the Kantian sublime has got a systematic essence, which makes it impossible to employ this philosophical concept in the art criticism and production, as Barnett Newman tried to do in the '80s.

Heiner F. Klemme, *Kant und die Synthetische Biologie. Über das Verhältnis von reflektierender Urteilskraft und Vernunft in der Kritik der Urteilskraft*

The paper discusses the concept of synthetic biology from the perspective of the second part of Kant's *Critique of Judgement*. Does Kant's theory of reflective judgement provide room for understanding the epistemic preconditions and procedures of modern synthetic biology? As far as the self-conception of synthetic biology is concerned, I answer this question in the negative. Kant's concept of organism fits to the perspective of the power of reflective judgement which aims at understanding natural phenomena as determined by the principle of teleology. It fits to the perspective of an interpretation of nature, but not of making nature itself work according to ends human beings create and realize in nature by means of its manipulation.

Serena Feloj, *From "world" to "organism". The schematism of the regulative use of reason*

The aim of this article is to compare the two definitions of regulative idea, in the first and third *Critique*, and show the actual continuity in the two discussions. It shall also be argued that, while assessing the limits of the mathematical explanations of the world, a significant evolution within the above sketched continuity is achieved, shifting Kant's arguments from the idea of "world" to the idea of "organism". This shifting corresponds with the transition from the logic necessity of understanding the empirical multiplicity to the anthropological necessity to sort out some order in nature. Such transition has far from negligible consequences and, what is more, does not prevent the reflecting judgement and the teleological interpretation of the organism from being applied to natural sciences as cooperating elements to the constitutive activity of the logic judgement. In short, in order to explain nature the first requirement is to be able to think it. In this regard, the regulative use of the idea is made legitimate within the formulation of the judgement, be it logic or reflecting, through some sort of common schematism of the hypothetical use of reason.

Angelica Nuzzo, *How ideals are made: maximum, perfection, completeness*

In this essay, I place Kant's conception of the "ideal" as a special determination of the idea – i.e., as the individualized idea or the idea not only in concreto but in individuo – within the terminological and conceptual constellation in which Kant's critical and transcendental concerns intersect with the reference to Plato and scholastic metaphysics. In particular, I concentrate on the process whereby ideals are "made", i.e., on the logical process that constitutes ideals for different mental faculties (and not for reason alone). At the center is the issue of the "complete determination" of concepts

Simona Chiodo, *The ideal as an inclusive tool. From Kant's aesthetics to contemporary ethical puzzles*

The article (1) analyzes Kant's notion of ideal, in particular through the *Critique of the power of judgment* (paragraph 1) and the *Critique of pure reason* (paragraph 2), (2) proposes a reading of the notion of ideal through the notion of abstraction, the notion of mediocrity, the relationship between aesthetics and ethics and dualism (paragraphs 3 and 4), and argues for a promising use of the ideal as an inclusive tool when we legislate on ethics (paragraph 5).

Paul Ricoeur: Human, Antihuman, Posthuman

Alberto Martinengo, *La via lunga del soggetto*

Eileen Brennan, *Paul Ricoeur's Hermeneutics of the Self*

This paper sets out to reappraise Ricoeur's theory of the self, offering a critical commentary on three important theses regarding Oneself as Another: those of Domenico Jervolino, Johann Michel and Jean Greisch. It challenges the commonly held assumption that the "hermeneutics of the self," which Ricoeur introduces in that work, is continuous with his earlier works on a "reform" of subjectivity. It discusses three considerations which indicate that, from the mid to late 1980's onwards, Ricoeur did not view "the subject" and "the self" as one and the same. It argues that the "guiding thread" in Ricoeur's work is in fact a critical engagement with Descartes' Second Meditation. This sustained but evolving critique of the Second Meditation is almost always the occasion for innovation. However, when it occurs in Oneself as Another it gives rise to a revolution: a break with the "philosophies of the subject" and a rapprochement with Heidegger.

Gabriel Aranzueque, *Heterogeneidades sin síntesis. Del hombre falible al doliente*

Is it really possible to tell the suffered pain? What kind of storytelling could give an account of the uniqueness of the sorrow? The paper focuses on the description of the fragility of the human, as well as on the problems posed by the access to the symbolic field, in Paul Ricoeur's theory. It particularly his notion of "plot" as described in *Temps et récit*: from the point of view of transitional justice processes, Ricoeur's narrative seems unable to tell the singular person who suffers the pain, his irreducible difference and his possible – required maybe – silence.

Johann Michel, *Of Testimony and Confession: Two Paradigmas of the Subject*

The aim of this paper is to examine two modes of problematization, which shift the traditional examination of self-truth away from its initially Cartesian focus point. It analyses two new ways – those of Ricoeur and Foucault – of redefining the relationship between subjectivity and truth, two ways of challenging both the Cartesian veridiction mode (the evidence) and the resulting metaphysical offshoot of the subject (the *res cogitans*) and its self-positioning and founding nature (the *subjectum*). The first method finds a founding paradigm in testimony, while the second takes confession as its model.

Oreste Aime, *L'animale autobiografico e l'identità narrativa nel tempo della tecnoscienza*

The present paper compares and interlaces J. Derrida's and P. Ricoeur's reflection, particularly dealing with the "autobiographical animal" and the "narrative identity." The ethical issue enables an intersection between deconstruction and hermeneutic phenomenology, despite their insurmountable differences. Yet, the question is: does their "affirmative thinking" represent an answer to the issues of an epoch matching the supremacy of technoscience and acquiescence to nihilism?

Paolo Furia, *Identità e narrazione. La posizione ricoeuriana alla prova dei social network*

The paper makes a comparison between Paul Ricoeur's theory of narrative identity of the self and the new forms of self-representation, developed by the social networks. The aim is twofold: on one hand, is ricoeurian theory of the self still appropriate, based on the implications of social networks practices for personal identity? On the other hand, can ricoeurian theory of identity provide some critical tools for the identity models conveyed by the social media? My hypothesis is that Ricoeur's model provides tools to understand some aspects of the social network's ways of building personal identity.

Alberto Romele, *Digital Traceability and the Right to be Forgotten: Ricoeurian Perspectives*

The goal of this article is to show how Ricoeur's perspective on traces could be used in the current debate on digital traces and the "right to be forgotten" – the recent ruling by the Court of Justice of the European Union according to which people have the right, under certain conditions, to ask search engines like Google to remove results for queries that include their name. In the first section, the author discusses Ricoeur's unexpected "love for technology." In particular, he shows how externalizations – i.e. methods, techniques and technologies – have been at the heart of Ricoeur's hermeneutical reflections. In the second section, he takes into account Ricoeur's considerations on traces and memory in *Memory, History, Forgetting* as potential replies to the several issues posed by digital traceability. The hypothesis is that Ricoeur's perspective, and especially his motto "you are better than your actions," could represent an ethical integration of both the juridical imposition of the European Court of Justice and the technical-moral solutions suggested by authors such as Luciano Floridi and Viktor Mayer-Schönberger.

Angela Michelis, *Una prospettiva di emancipazione socratica dalla città globale della retorica*

The emancipation from the conventional relationships and the rhetoric discourses is a preferential entry-point to interpret Carlo Michelstaedter's philosophy. His thought aims at a revolution of individual thinking and praxis towards a new way of living, more aware of our condition of human beings. The acceptance of our fragile destiny of life and death, love and pain, is the first step to find a truth that makes us free as individuals, but compassionate with other human beings and natural entities of world. This path demands a critical dialectic, an overcoming of social prejudices, a revolution in the languages, a relativization of the perspectives in order to understand each other and change the social and natural fight for survival into a condition of dialogue and peace.

Alessio Rotundo, *Phantasy, Picture-Consciousness and the Phenomenological Method*

The paper deals with questions related to the method of Husserl's phenomenology. It is argued that Husserl's analysis of different kinds of intuitional consciousness (*anschauendes Bewusstsein*) should be regarded as functional towards the elaboration of the method of phenomenology as a science of essences. The paper especially focuses on Husserl's analyses of phantasy – and picture – consciousness and highlights the specific relevance of such analyses for the phenomenological method.

Kresten Lundsgaard-Leth, *Anxiety, freedom, and the Future of the Past*

In this article I present a close reading of Section 5 in Søren Kierkegaard's *The Concept of Anxiety*. After an introduction which alludes to the literary fiction of Jonathan Franzen, the article turns directly to Section 5, in which Kierkegaard's pseudonym, Vigilius Haufniensis, unfolds the phenomenon of anxiety as the original experience of existential freedom. In the first step of the argument, I argue that the transition of the human being from its natural state into an existence of ethically qualified freedom is a process which must be understood as a peculiar self-disturbance at the heart of subjectivity. In a second step, I claim that this self-disturbance is connected to the essential normativity of language that human beings always already find themselves in. In a concluding discussion, I suggest the interpretation that the linguistic self-disturbance of a human self implies an ethical requalification of the possibilities of one's past as well as of one's future.

RIVISTE STRANIERE

American Society for Aesthetics Graduate E-journal, 8,1

(Fall 2105-Winter 2016)

<http://www.asage.org/index.php/ASAGE>

Luke J. Kallberg, *From Restoration to Redemption*

Boletín de estética, 33 (estate 2015-2016)

<http://www.boletindeestetica.com.ar/>

Mercedes Ruvituso, *Giorgio Agamben y la destrucción de la estética*

Este trabajo se propone hacer una relectura de la primer obra de Giorgio Agamben, *L'uomo senza contenuto* (1970), desde la perspectiva del concepto de imagen, con el fin de analizar en qué medida la cuestión de una "destrucción de la estética" implica un problema ontológico sobre la imagen que trasciende la esfera del arte para interrogar la propia relación del hombre con su pasado cultural. En este desplazamiento de la estética a la imagen, mostramos que Agamben plantea conceptos ontológicos que estarán en el centro de sus investigaciones futuras: potencia (potenza) y estado de excepción (*stato di eccezione*). El trabajo busca llevar a cabo este análisis sobre la imagen recuperando la importancia que tienen en la argumentación ciertos autores de referencia: Maurice Blanchot, Giovanni Urbani y Beda Allemann.

Federico Burdman, *Palabras como golpes: en torno a la concepción causal de la metáfora de Donald Davidson*

En este trabajo analizo el entramado conceptual de la concepción causal de la metáfora (Davidson 1978). Para ello me enfocaré en primer lugar en su discusión con las concepciones semánticas, lo que nos llevará a discutir el tratamiento davidsoniano de la noción de significado y su distinción entre significado de la oración y significado del hablante. Luego plantearé un problema interno a este enfoque, en términos de cómo entender esta última distinción dentro del marco nominalista del pragmatismo davidsoniano. Finalmente, analizaré las consecuencias de adoptar este enfoque a la hora de pensar a las metáforas como vehículos para la transmisión de contenido cognitivo.

British Journal of Aesthetics, 56, 1 (January 2016)

<http://bjaesthetics.oxfordjournals.org/>

Errol Lord, *On the Rational Power of Aesthetic Testimony*

Can one know aesthetic facts on the basis of testimony? Optimists say that we can. Pessimists say that we cannot. Daniel Whiting has recently put forth a new argument for pessimism about the epistemic power of aesthetic testimony. He seeks to establish pessimism by arguing that testimonial beliefs cannot justify the downstream reactions that would otherwise be justified if one had aesthetic knowledge. In this paper, I will show that there is a plausible alternative explanation of the data that Whiting appeals to. The views that provide this explanation are not only compatible with optimism, but they also provide a nice explanation of why it is plausible that we often know aesthetic facts on the basis of testimony.

Ingvild Torsen, *Disinterest and Truth: On Heidegger's Interpretation of Kant's Aesthetics*

In this article, I aim to interpret and contextualize Heidegger's short interpretation of Kant's *Critique of the Power of Judgement*. I provide a more accurate picture of Heidegger's interpretation of Kant, showing that his reading is both appreciative and original, if speculative. I argue that Heidegger's analysis of Kant's aesthetics is surprisingly at odds with his general characterization and criticism of modern aesthetics. The latter can be captured by two basic theses—art is determined by a subject's experience and art reveals metaphysical truth—but neither of these theses applies to Heidegger's Kant. Instead, Heidegger understands Kant and the third *Critique's* notions of disinterestedness and purposiveness as sources of insight, offering an interpretation of Kantian disinterestedness as analogous to his own notion of 'letting be'. The seeming inconsistency between Heidegger's general story and his interpretation of Kant is revealing of Heidegger's twofold use of history, as allowing for a diagnosis of the present, as well as positive inspiration for a future aesthetics.

Scott Walden, *Transparency and Two-Factor Photographic Appreciation*

In his classic paper 'Transparent Pictures: On the Nature of Photographic Realism', Kendall Walton highlights the special sense of contact with their subjects that photographs typically engender and argues that we must postulate photographic transparency in order to explain their capacity to do so. He also downplays the epistemic advantages historically associated with the medium and instead finds the source of our medium-specific appreciation of photographs largely in their transparency. I argue that Walton errs in both these respects. I offer a simpler, deflationary means of explaining the contact phenomenon, one that does not mandate that we see through photographs, and I show how an epistemic advantage associated with the medium can be brought together with this deflationary understanding to yield a two-factor analysis of our experiences in looking at photographs. I conclude with an application of this two-factor approach to an iconic photograph from the modernist canon.

William D'Alessandro, *Explicitism about Truth in Fiction*

The problem of truth in fiction concerns how to tell whether a given proposition is true in a given fiction. Thus far, the nearly universal consensus has been that some propositions are 'implicitly true' in some fictions: such propositions are not expressed by any explicit statements in the relevant work (or works), but are nevertheless held to be true in those works on the basis of some other set of criteria. I call this family of views 'implicitism'. I argue that implicitism faces serious problems, whereas the opposite view ('explicitism') is much more plausible than has previously been thought. After mounting a limited defence of explicitism, I explore a difficult problem for the view and discuss some possible responses.

Wesley D. Cray, *Unperformable Works and the Ontology of Music*

Some artworks – works of music, theatre, dance, and the like – are works for performance. Some works for performance are, I contend, unperformable. Some such works are unperformable by beings like us;

others are unperformable given our laws of nature; still others are unperformable given considerations of basic logic. I offer examples of works for performance – focusing, in particular, on works of music – that would fit into each of these categories, and go on to defend the claim (perhaps counterintuitive to some) that such ‘works’ really are (i) genuine works, (ii) musical works and (iii) works for performance. I then argue that the very possibility of such works is ontologically significant. In particular, the possibility of these works raises serious problems for type-theoretic accounts of the ontology of music as well as certain mereological or constitution-based accounts.

Víctor Durà-Vilà, *Attending to Works of Art for Their Own Sake in Art Evaluation and Analysis: Carroll and Stecker on Aesthetic Experience*

Noël Carroll denies and Robert Stecker affirms that it is a necessary condition of aesthetic experience that it should be valued for its own sake. I make use of their controversy to argue for the psychological impossibility of discharging very common practices of art evaluation and analysis without undergoing an aesthetic experience valued for its own sake. By way of supporting my thesis and also making progress in Stecker and Carroll’s dispute about aesthetic experience, I analyse their methodological assumptions and develop further our understanding of negative, indifferent and unexpected aesthetic experiences. The article provides a defence of Stecker’s position based on my contention regarding art evaluation and analysis.

Critical Inquiry, 42, 3 (Spring 2016)

http://criticalinquiry.uchicago.edu/current_issue/

Catherine Malabou, *One Life Only: Biological Resistance, Political Resistance*

That a resistance to what is known today as biopower—the control, regulation, exploitation, and instrumentalization of the living being—might emerge from possibilities written into the structure of the living being itself, not from the philosophical concepts that tower over it; that there might be a biological resistance to the biopolitical; that the bio- might be viewed as a complex and contradictory authority, opposed to itself and referring to both the ideological vehicle of modern sovereignty and to that which holds it in check: this, apparently, has never been thought.

Georges Didi-Huberman, *Of Images and Ills*

What can I say today about *Invention of Hysteria*, my first book, published over thirty years ago? Never have I reread it. I might even say that I have never read it. Of course, I developed, constructed, wrote, and then discussed it in detail with Jean Clay, the publishing magus of Éditions Macula. Until, finally, I let the book go to its fate. I soon found its style insufferable, at once too strange and too familiar. I recognized far too quickly, far too clearly, the anxious voice of the searching young man, in search of a style, a style which sought a response – as to a psalm – to its formidable object, this feminine terrible of hysteria at the Salpêtrière. Mine was a painstaking and highly dramatized search. During my research, I sometimes heard the cries of pain of the female and male patients admitted to the wings adjacent to the Bibliothèque Charcot where I was exploring the archive of all these pains past. That very place where Michel Foucault died in 1984; it is he to whom my book is indebted; and it is he who endorsed its publication in 1982. Unbearable those shrieks heard now, imagined then; unbearable, the weakness of my voice in their wake. Glancing over the first few lines of the book, I am caught up in the same excruciating feeling, as if hearing a recording of my own adolescent voice grappling with the difficulty of entering the world of adult discourse. It is a first book, a coming of age book. And it has its moments of daring and gaucheness. Consequently, I am utterly incapable of judging the book today – or even rereading it – from any improbable overlook achieved in the meantime. All I know is that my work began here, in this initial fork in the road, with the decision that determined everything.

John Williams, *World Futures*

In the 1950s and 1960s a vast number of Anglo-American institutions and strategic planners began turning more aggressively to the question of the future. This new field was called futurology. But as recognizable as the future might have been conceptually to the new discipline (and as common as it is for us today to remember how deeply these institutions were concerned with predicting it), to frame the period in these terms may actually conceal the most transformative quality of the discipline’s discursive practice. I want to argue, rather, that we can more productively refer to this period as having initiated a new mode of ostensibly secular prophecy in which the primary objective was not to foresee the future but rather to schematize, in narrative form, a plurality of possible futures. This new form of projecting forward – a mode I will refer to as World Futures –posited the capitalizable, systematic immediacy of

multiple, plausible worlds, all of which had to be understood as equally potential and, at least from our current perspective, nonexclusive.

Chiara Ambrosio, *Composite Photographs and the Quest for Generality: Themes from Peirce and Galton*

In "The Body and the Archive," now a classic study of visual culture, Allan Sekula concludes his comparative study of the uses of photography by Alphonse Bertillon and Francis Galton with a brief remark invoking two semiotic categories originally proposed by Charles Sanders Peirce. Bertillon and Galton's respective approaches to photography, Sekula suggests, follow this distinction relatively well. With his extended system of card catalogs containing information about individual characters—notoriously, criminals—and by subordinating the singular image to the explicative function of language in the annotations accompanying the cards, Bertillon "remained wedded to an indexical order of meaning."

Rochona Majumdar, *Art Cinema: The Indian Career of a Global Category*

What was the Indian "art film"? In answering this question, this essay tracks the career of the term in India while analyzing the aspirational nature of the global category of "art cinema." "Art cinema" did not reference any specific set of style or filmic devices in India; rather, it expressed a desire to see films articulate a distinction between high and low art. The category received a degree of stability in a historical conjuncture where a middle-class project of creating "good" cinema coincided with the new Indian state's project of forging a national cinema in an unmanageably diverse country. What rendered the category both national and cosmopolitan was the promise that cinema held out, due to its particular relationship to sound and image, of superseding the heterogeneity of Indian language-worlds. This desire for universality, present in early Indian writings on cinema, resonated with the activism of Marie Seton, an English film society activist, biographer, and filmmaker who visited India and worked with missionary zeal to establish "art cinema" as a universal idiom through formal lessons on "film appreciation." These different tendencies coalesced to give "art cinema" a provenance in the 1950s and 1960s but not before the diversity of Indian filmic practices had actually rendered the ascribed universality of the category impossible to achieve.

Daniel Jütte, *Window Gazes and World Views: A Chapter in the Cultural History of Vision*

Looking out the window – a practice that might now seem monotonous and even trivial – was a favorite pastime in premodern times. This article explores how a history of this cultural practice can open, quite literally, a new window on the history of vision. An inquiry of this kind requires close attention not only to the culture of everyday life, but also to legal and social history, material culture, and the history of art and architecture. The exploration begins in the ancient Near East and ends with the modern West, linked through the story of medieval and early modern Europe, where the practice of looking out the window became a particularly contested issue and sparked larger questions about the relation between urban space and the individual, as well as about human perception and religious world views.

Kevin M. F. Platt, *Secret Speech: Wounding, Disavowal, and Social Belonging in the USSR*

In 1953, the Soviet Union met the death of Joseph Stalin with both official and spontaneous outpourings of sorrow. In schools, on the streets, and at their workplaces, Soviet men, women, and children cried openly and gave voice to their loss. Although some privately exulted at the demise of a murderous dictator who had caused the deaths of millions, public response to this event took the form of mass mourning for a beloved father figure, following a script that Stalin himself might have approved. Three years later, in his opening address at the Twentieth Congress of the Communist Party, General Secretary Nikita Khrushchev led the assembled delegates in a restrained yet respectful gesture honoring the memory of Stalin, whose embalmed body still lay beside Lenin's in a mausoleum on Red Square. However, at the conclusion of the congress, in a closed hall before a restricted audience, Khrushchev delivered his denunciation of Stalin's "Cult of Personality and Its Consequences"—mass repressions, extrajudicial killings, interrogations under torture, and other expressions of state terror. Within a few months, the text of the speech was made known to all Communist Party members and to many other members of Soviet society. Most other adult Soviets soon learned of its general content and import. Leaked to Western intelligence services, the speech soon ricocheted around the world in translations published in major newspapers. It may have seemed in the aftermath of the party congress that the murderous nature of the Stalinist social order, comparable only to Hitler's rule in Germany and occupied Europe, had been revealed once and for all.

Baidik Bhattacharya, *On Comparatism in the Colony: Archives, Methods, and the Project of Weltliteratur*

Recent debates on World Literature (or "new" Comparative Literature) have routinely ignored colonial histories to secure both its internal coherence and pure European origin. This essay suggests that attention to colonial archives reveals a more complex genealogy of comparatism as a paradigm and literature as an object of knowledge. Using the case of British India, this essay charts a chequered history of the comparative method from William Jones to George Abraham Grierson and proposes that by the

end of the nineteenth century the colonial state in the subcontinent produced fundamental rules of comparative literary studies. This happened through two different notions of comparatism—chronological and territorial—and both emerged in the course of myriad contingencies and needs of colonial governance. The monumental Linguistic Survey of India, this essay concludes, synthesized these different methodological approaches to produce a field that was later institutionalized as the discipline of Comparative Literature after the Second World War and that is being resurrected as World Literature after the Cold War.

Critique, 824-825 (2016)

<http://www.cairn.info/revue-critique-2016-1.htm>

Pierre Guyotat

Pierre Guyotat, *La prison*

Pierre Guyotat, *Parlerie du rat*

Donatien Grau, *L'enfance de l'art*

Alain Badiou, *Pierre Guyotat, prince de la prose*

Ray Brassier, « *Le plus de noirceur, le plus d'éclat* » : *l'inhumanité de Pierre Guyotat*

Michaël Ferrier, *La prose à vif*

Tristan Garcia, *Une épopée non hégémonique*

Catherine Brun, *L'inextricable*

Catherine Malabou, « *Ce que j'ajoute à l'embryon n'est peut-être pas de ce monde* »

Emanuele Coccia, *La cosmologie du souffle*

Pierre Brunel, *Le compositeur et ses doubles*

Tiphaine Samoyault, *Les portulans de l'écriture*

Ann Jefferson, *Pierre Guyotat : formations en langue normative*

Edmund White, *Les corps pratiqués*

Michel Zink, *Pierre Guyotat et l'aura de l'oral*

Critique, 826 (2016)

<http://www.cairn.info/revue-critique-2016-3.htm>

Un siècle de génocides. Mémoire, histoire, témoignage

Nicolas Weill, *De la mémoire à l'histoire, une identité arménienne par-delà le génocide*

Jean-Louis Jeannelle, *Marc Nichanian : le témoignage malgré tout*

Claude Mouchard, *L'avenir de la mémoire*

Emmanuel Salanskis, *Émile Meyerson : une épistémologie anthropologique*

Jean-Loup Bourget, *Sanglantes fragmentations*

Critique, 827 (2016)

<http://www.cairn.info/revue-critique-2016-4.htm>

Langue française : le chagrin et la passion

Xavier North, *Shiak, silures et métaplasmes*

Laurent Jenny, *Politique de la langue ou dissolution de la langue ?*

Thierry Hoquet, *Rêver le monstre d'une langue sans genre*

Tiphaine Samoyault, *De la langue mondiale à la langue-monde*

Pascale Casanova, « *Tous ceux qui pratiquent un bilinguisme collectif sont dominés* »

Philippe Roussin, *Journées du quotidien*

Éléonore Devevey, *Les échappées romaines d'un historien foucauldien*

Jean-Yves Potel, *L'imaginaire antisémite chrétien en Pologne*

Image & Narrative, 17,1 (2016)

<http://www.imageandnarrative.be/>

Illustration and Narrative Construction Pt. I

Carole Cambray, Xavier Giudicelli, *Illustration et construction narrative - Avant-propos*

Lauren Beck, *Visualising the Cid and his Enemies in Print: The Matamoros Effect*

Christina Ionescu, *Narrative Form and Iconographic Sequence: Rockwell Kent's Candide (1928) in Text and Image*

Marie-Laure Delmas, «*Images Obliques*», *un biais pour une histoire des illustrations de Sade*

Maurice A. Geracht, *Race in W.M. Thackeray's Vanity Fair and The Virginians*

Giorgio Bacci, *Fiction and Reality: text and image in two novels by Elisabeth Werner and Carolina Invernizio*

Ece Aykol, "We Must be Still and Still Moving:" *Reimagining and Reimagining the Past in Adam Thorpe's Still*

Jan Baetens, *Tintin in America, or How to Describe a Place You've Never Been. A Medium Analysis*

Mikko Keskinen, *Facsimile: The Makings of the Similar in Graham Rawle's Collage Novel Woman's World*

Image & Narrative, 17,2 (2016)

<http://www.imageandnarrative.be/>

Illustration and Narrative Construction Pt. II

Hélène Martinelli, *L'illustration comme narration concurrente dans le livre auto-illustré (Bruno Schulz)*

Anne Isabelle François, *Un juste retour des choses? Or the process in reverse: "Illustrating" texts, "textualising" illustrations (Moers and Doré)*

Claire Larssonneur, *Weaving myth and history together: illustration as fabrication in David Mitchell's Black Swan Green and The Thousand Autumns of Jacob de Zoet*

Yannick Bellenger-Morvan, *Dissected Narration in From Hell: a Graphic Translation of R. L. Stevenson's Dr Jekyll and Mr Hyde?*

Patricia Viallet, *Mise en images, mise en récit : le conte d'E. T. A. Hoffmann Le Petit Zachée surnommé Cinabre1 (re)vu par Steffen Faust*

Peter Verstraten, *Theatrical Films and Cinematic Novels: De dans van de reiger and L'Année dernière à Marienbad*

Sébastien Conard, *Lively letters and the graphic narrative. Revisiting comics theory on word and image through the lens of two avant-garde children's books*

Journal of Aesthetics and Art Criticism, 73, 4 (Fall 2015)

<http://onlinelibrary.wiley.com/doi/10.1111/jaac.2015.73.issue-4/issuetoc>

Stephen Davies, *Defining Art and Artworlds*

Most art is made by people with a well-developed concept of art and who are familiar with its forms and genres as well as with the informal institutions of its presentation and reception. This is reflected in philosophers' proposed definitions. The earliest artworks were made by people who lacked the concept and in a context that does not resemble the art traditions of established societies, however. An adequate definition must accommodate their efforts. The result is a complex, hybrid definition: something is art (a) if it shows excellence of skill and achievement in realizing significant aesthetic goals, and either doing so is its primary, identifying function or doing so makes a vital contribution to the realization of its primary, identifying function, or (b) if it falls under an art genre or art form established and publicly recognized within an art tradition, or (c) if it is intended by its maker/presenter to be art and its maker/presenter does what is necessary and appropriate to realizing that intention. Meanwhile, artworlds – historically developed traditions of works, genres, theories, criticism, conventions for presentation, and so on – play a crucial but implicit role in (b) and (c). They are to be characterized in terms of their origins.

Gary Iseminger, *Aestheticized Institutionalism and Wollheim's Dilemma*

In *The Aesthetic Function of Art* (2004), I was mainly concerned to show how my "new aestheticism" can meet standard objections to aestheticism, but I have come to realize that, since it is as much a new institutionalism as it is a new aestheticism, its institutionalist aspect requires defense as much as its aestheticist aspect does. In this article, I show how a judicious aestheticizing of George Dickie's second version of the institutional theory of art, incorporating fundamental features of my own view, can meet what seems to me to be the most serious objection to institutionalism in general, the dilemma famously proposed by Richard Wollheim.

Hanna Kim, *Metaphor-Proof Expressions: A Dimensional Account of the Metaphorical Uninterpretability of Aesthetic Terms*

In this article, I start with the observation that aesthetic terms resist metaphorical interpretation; that is, it makes little sense to say that something is beautiful metaphorically speaking or to say something is metaphorically elegant, harmonious, or sublime. I argue that aesthetic terms' lack of metaphorical interpretations is not explained by the fact that their applicability is not limited to a particular category of objects, at least in the standard sense of 'category.' In general, I challenge category-based accounts of metaphorical interpretability and instead offer an alternative explanation for aesthetic terms' lack of metaphorical interpretations, one that involves the notion of context shifts rather than category violations. I argue that what is required for metaphorical interpretability is the joint satisfaction of two conditions: (i) multidimensionality and (ii) the presence of a default dimension. Aesthetic terms lack metaphorical readings because they fail to satisfy (ii), even though they satisfy (i). I argue that the alternative account I offer is predictively adequate, more parsimonious, less subject to counterexamples, and hence preferable to the category-based one.

Daniel Wilson, *Can Levinson's Intentional-Historical Definition of Art Accommodate Revolutionary Art?*

In this article, I examine whether Jerrold Levinson's intentional-historical definition of art can successfully accommodate revolutionary art. For Levinson, an item is art if it was intended to be regarded as some prior art was regarded. But revolutionary art involves a regard that is "completely distinct" from

preexisting art regards. I consider and reject Levinson's proposed solutions to the problem of accommodating revolutionary art. I then defend an alternative account of transgressive art regard. Unfortunately for the intentional-historical definition, the acceptance of transgressive art regard in conjunction with some recent theories of the development of human behavioral modernity may commit the definition to including nonart, prehistoric tools.

James Grant, *Artistic Value and Copies of Artworks*

In a recent paper, Nicholas Stang argues that (i) artworks are not valuable for their own sake in virtue of their artistic value, (ii) artworks have artistic value in virtue of the final value of the experiences they afford, and (iii) the only appropriate objects of appreciation are worktypes. All of these arguments rest on claims about the artistic value of copies of artworks that provide a radical challenge to the views that many philosophers have about copies. Here I argue that Stang's arguments are unsuccessful. The argument for (i) is mistaken about what one is committed to if one thinks artworks are valuable for their own sake in virtue of their artistic value. The defense of (ii) fails to explain what it is supposed to explain. The argument for (iii) overgeneralizes from one kind of case. Finally, the basic claim Stang makes about the artistic value of copies is false. I defend an alternative view. I conclude by discussing the implications of my arguments for experientialism (thesis (ii)). Reflection on the cases Stang considers, far from leading us to embrace experientialism, in fact reveals problems that experientialists need to confront.

Eran Guter, *The Good, the Bad, and the Vacuous: Wittgenstein on Modern and Future Musics*

This article explains Wittgenstein's distinction between good, bad, and vacuous modern music which he introduced in a diary entry from January 27, 1931. I situate Wittgenstein's discussion in the context of Oswald Spengler's ideas concerning the decline of Western culture, which informed Wittgenstein's philosophical progress during his middle period, and I argue that the music theory of Heinrich Schenker, and Wittgenstein's critique thereof, served as an immediate link between Spengler's cultural pessimism and Wittgenstein's threefold distinction. I conclude that Wittgenstein's distinction between bad and vacuous modern music is analogous to Schenker's distinction between the compositional fallacies of the progressive and the reactionary composers of his time. Concomitantly, Wittgenstein's philosophically problematic notion of good modern music transcended the conceptual framework of both Schenker and Spengler. In this context, I examine Wittgenstein's remarks on Gustav Mahler as well as his remark on the music of the future as monophony, which, I conclude, should be understood ultimately as an ellipsis of his much later view of musical meaning and intelligibility.

Frank Boardman, *Back in Style: A New Interpretation of Danto's Style Matrix*

A number of objections to the style matrix that Arthur Danto introduced in "The Artworld" seem to have quelled most discussion of it. So telling have these arguments been that Danto himself later recanted the idea entirely. This situation is somewhat unfortunate. It may be that Danto's own interpretation of the style matrix is not tenable, but I believe we can articulate an alternative reading of it that escapes the aforementioned objections. While the interpretation I suggest cannot provide all that Danto initially imagined for his style matrix, it does maintain much that was theoretically beneficial in it.

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<http://onlinelibrary.wiley.com/doi/10.1111/jaac.2016.74.issue-1/issuetoc>

Andreas Elpidorou, *Seeing the Impossible*

I defend the view that it is not impossible to see the impossible. I provide two examples in which one sees the impossible and defend these examples from potential objections. Theories of depiction should make room for impossible depictions.

Nicholas Diehl, *Socratic Film*

This article is about a relationship between the Socratic practice of philosophy and the aesthetic practice of watching and appreciating film. The conclusion that I defend is that certain narrative films, like the elenctic method in the hands of Socrates, are philosophical tools for examining our cognitive and emotional life and thus for gaining insight into aspects of our character. In the early sections of the article I construct an analogy between the practice of watching narrative film and the practice of self-examination through dialogue and reflection. I argue that good aesthetic practice in film appreciation is analogous to good philosophical practice in the manner of Socrates, and I treat the elenchus as a method of self-examination rather than of conceptual analysis and Socrates himself as an examiner of people rather than of abstract concepts. In the later sections I discuss three films directed by Christopher Nolan—*Memento* (2000), *The Prestige* (2006), and *Inception* (2010)—as paradigm cases of Socratic film.

I argue that these films show us something about ourselves by prompting extemporaneous emotional responses and cognitive judgments that we come, reflectively, to reject.

Thomas J. Mulherin, *Is a kantian Musical Formalism Possible?*

In this article, I consider whether a suitably stripped-down version of Kant's aesthetic theory could nevertheless provide philosophical foundations for musical formalism. I begin by distinguishing between formalism as a view about the nature of music and formalism as an approach to music criticism, arguing that Kant's aesthetics only rules out the former. Then, using an example from the work of musicologist and composer Edward T. Cone, I isolate the characteristics of formalist music criticism. With this characterization in mind, I conclude by showing that even if Kant's aesthetic theory is reduced to its most fundamental claims, the logic of formalist music criticism precludes its practice within even a kantian perspective.

Owen Hulatt, *The Problem of Modernism and Critical Refusal: Bradley and Lamarque on Form/Content Unity*

This article presents a new aesthetic of the improvised jazz solo, an aesthetic grounded in the premise that a solo is an act indivisible from the actor (the soloist) and the context. The solo's context includes the local and large-scale conventions of jazz performance as well as the soloist's other work. The theme on which a solo is based serves not as a "work," but as part of the solo's stylistic context. Knowledge of this context inheres directly into proper apprehension of the musical surface; it does not constitute a separate plane of appreciation. I begin by examining the improvisational error. This examination supports the position that the solo is an act, not a work. From this position, I detail a new aesthetic of the improvised solo, grounded in the soloist's virtues. In a successful solo, the soloist's actions display a balance of two aesthetic "virtues": compositional skill and a commitment to the spirit of improvisation. Compositional skill manifests in a solo as coherence. The improvisational spirit manifests as courage, spontaneity, and related qualities. These virtues often come into conflict; each soloist negotiates this conflict differently.

Stefan Caris Love, *The Jazz Solo as Virtuous Act*

This article presents a new aesthetic of the improvised jazz solo, an aesthetic grounded in the premise that a solo is an act indivisible from the actor (the soloist) and the context. The solo's context includes the local and large-scale conventions of jazz performance as well as the soloist's other work. The theme on which a solo is based serves not as a "work," but as part of the solo's stylistic context. Knowledge of this context inheres directly into proper apprehension of the musical surface; it does not constitute a separate plane of appreciation. I begin by examining the improvisational error. This examination supports the position that the solo is an act, not a work. From this position, I detail a new aesthetic of the improvised solo, grounded in the soloist's virtues. In a successful solo, the soloist's actions display a balance of two aesthetic "virtues": compositional skill and a commitment to the spirit of improvisation. Compositional skill manifests in a solo as coherence. The improvisational spirit manifests as courage, spontaneity, and related qualities. These virtues often come into conflict; each soloist negotiates this conflict differently.

Benjamin L. Curtis, *Darrin Baines, What Is an Antique?*

Antiques are undoubtedly objects worthy of aesthetic appreciation, but do they have a distinctive aesthetic value in virtue of being antiques? In this article we give an account of what it is to be an antique that gives the thesis that they do have a distinctive aesthetic value a chance of being true and suggests what that distinctive value consists in. After introducing our topic in Section I, in Section II we develop and defend the Adjectival Thesis: the thesis that the concept of being an antique is an adjectival concept. This provides us with the means to formulate our definition, which we do in Section III. In Section IV we further explicate and defend our definition. In Section V we conclude by briefly saying where we think our definition could be improved, by making a few comments about the aesthetics of antiques and by stating an interesting consequence of our definition: that it is not analytic that antiques are old.

Ligeia, 145-148 (Janvier-Juin 2016)

<http://vcu.sagepub.com/>

Art et animalité

Giovanni Lista, *L'Artiste, la « race » et l'art*

James Thrall Soby, *Futurisme et surréalisme vus d'Amérique*

Giovanni Lista, *Nature et culture chez Kris Ruhs : « Hanging Garden / Jardin Suspendu »*

Laurence Debecque-Michel, *Anselm Kiefer ou l'art face à l'histoire*

Hélène Singer, *De la satire politique au bestiaire artistique*

Catherine Bouko, Karel Vanhaesebrouck, *De Carl Hagenbeck à Brett Bailey : mettre en scène la problématique des zoos humains aujourd'hui*

Yves Gagneux, *Balzac et l'animalité : inspiration iconographique et classification des espèces sociales*

Philippe Piguet, *J.J. Grandville, la comédie animale*

Judith Henon, *De l'objet de curiosité théâtralisé à l'animal érotisé et transmuté. Retour sur l'exposition « Animatement vôtre »*

Bertrand Dommergue, *Human mask ou le dernier singe. À propos d'une vidéo de Pierre Huyghe*

Franck Knoery, *Le bestiaire de Weimar. Sources et modèles des procédés d'animalisation dans les arts graphiques allemands de l'entre-deux-guerres*

Héloïse Conesa, *Le bestiaire photographique de Joan Fontcuberta*

Eric Andrieu, *Les animaux tombés dans l'art et saisis par le droit*

Lorraine Verner, *Abject et petites bêtes : l'honnie *Periplaneta americana* selon Catherine Chalmers*

Gérard L. Pelé, *Bestiae. Bruce Nauman et l'animal sonore*

Raphaël Abrille, « *Where is the unknown ?* ». Entretien avec Tania Mouraud

Chloë Théault, *Le Centaure mourant de Bourdelle : autoportait de l'artiste en bête*

Cécilie Champy-Vinas, *Les sculpteurs au zoo ! Sculpter les animaux sauvages, de Barye à Pompon*

Mael Bellec, *La « tigresse » du musée Cernuschi : mère de lait ou dévoreuse d'hommes ?*

François Michaud, « *Do you like black animals ?* »

Rose-Hélène Iché, *L'étrange cas de Jacques Hérold. Les créatures hybrides d'un bestiaire surréaliste (1930-1938)*

Alain Quemin, *Omar Ba : l'animal peint, entre figuration et hybridation, métaphore de la vie et du pouvoir*

Myriam Bloedé, *De l'énergie du fauve à la présence des oiseaux. Le bestiaire de Josef Nadj*

Vincent Delaury, *À la vitesse d'un cheval au galop. Entretien avec Milène Guermont*

Olivier Lussac, *Animalités et performances. Retour aux affects*

Hélène Singer, *L'espace magnétique, le comportement animal. À propos de l'œuvre cinématographique de Pierre Coulibeuf*

Giovanni Lista, *Les animaux imaginaires de Pino Pascali*

Juliette Singer, Hélène Singer, « *Sous le plus grand chapiteau du monde* ». Entretien avec Claude Lévêque

Raúl C. Sampaio Lopes, *Quand domine un art mineur. Des difficultés soulevées par l'étude de la réception de la rocaille dans la province de Braga*

Cet article ne cherche pas tant à réhabiliter la sculpture décorative (la *talha*, en portugais), habituellement considérée comme un art mineur, qu'à apporter les différents témoignages de sa domination dans un lieu particulier, le Minho (le nord-ouest portugais), au moment notamment de l'adoption du rococo, domination a priori impensable dans le contexte occidental autrement qu'en termes de périphérie. Il s'agit ensuite de comprendre les nuances qu'une telle domination introduit corollairement dans les concepts artistiques (notamment dans celui de paternité) et, enfin, d'examiner en quoi cette situation permet de remettre en question de l'intérieur quelques modèles théoriques passés et contemporains.

John T. Hamilton, *Les deux oreilles du roi Son, image et souveraineté dans Un re in ascolto d'Italo Calvino*

Les œuvres musicales et les sons semblent devoir résister aux tentatives faites pour leur attribuer un sens stable et clairement défini. Historiquement, le flou sémantique qui les caractérise a toujours compliqué la tâche de ceux qui se sont efforcés de leur attribuer une « valeur » esthétique, par exemple au sein d'une hiérarchie des genres. Il s'agit toujours d'endiguer leur dangereux excès asymbolique en les déchiffrant, en leur imposant symboles et prédicats. Le présent essai propose une analyse d'*Un re in ascolto* [*Un roi à l'écoute*] d'Italo Calvino (1976), redéfinissant à nouveaux frais la notion de souveraineté afin de mieux comprendre la nature d'une telle stratégie herméneutique, et les raisons de son échec. Le souverain tel que nous le décrit Calvino est-il en mesure de conférer un sens à la musique et au chant en les intégrant au sein d'un système sémantique clos ? Ou l'expérience musicale doit-elle au contraire être décrite comme fondamentalement incompatible avec une telle herméneutique totalisante, appelant une analyse fondée sur une vision pluraliste, horizontale, et non-hiérarchique des relations entre les différents modes d'expression artistique ?

Isabelle Rieusset-Lemarié, *Le libre jeu de l'effet d'art. De la charis de l'art élargi au plaisir libre kantien*

Cet article analyse l'incidence du découpage art / non-art sur la hiérarchie implicite des expériences qui sous-tend la hiérarchie explicite des arts. Parmi la diversité des expériences prédisposées par un « effet d'art », il se focalise sur l'expérience privilégiée du « libre jeu du plaisir libre » dont il met à jour l'évolution historique, de la *charis* (dans la période antique de l'« art élargi ») à ses nouveaux enjeux spécifiques dans l'esthétique de Kant.

Christophe Genin, *Les arts martiaux japonais comme art de la concorde*

Face à l'extension d'un art disséminé, nous nous arrêtons sur un registre de pratiques et de notions malentendues, les arts martiaux japonais, confondus avec des « sports de combat ». Par « art » nous entendons une conduite soucieuse de mener une pratique et une production à la perfection, et foncièrement à la perfection de soi, quelle que soit la manière culturelle locale d'envisager cet état d'accomplissement. En regard de l'art du bouquet (*ikebana*), de pratiques shintoïstes (comme le *kototama*), nous examinons des notions comme celle d'art martial ou *bugei*, littéralement l'art (*gei*) d'arrêter la lance (*bu*). Ce que les Occidentaux ont interprété comme un « art de la guerre » se voulait un « art de la paix ». Les arts martiaux japonais mobilisent en ce sens des notions et des expériences parfois connues en Occident comme le *ki*, l'énergie, ou méconnues comme le *shin* (le cœur-esprit), le *ma* (l'espace-temps) ou l'*ai* (l'un). Nous nous proposons de démonter un malentendu à partir d'une pratique artistique, le *kino-michi*, élaboré par Masamichi Noro, dérivée de l'aïkido, en vue de comprendre en quoi ces *bugei* sont une éducation, une élévation de l'âme et du corps au même titre que la musique ou la danse.

Hélène Sirven, *Comparer les arts à l'aune d'une esthétique du divers ? Retour vers Victor Segalen et ses ouvertures actuelles*

Dans son *Essai sur l'Exotisme. Une Esthétique du Divers (Notes)*, Victor Segalen (1878-1919) évoque les arts et l'émergence de la *sensation* d'exotisme, c'est-à-dire du divers. Il semble que dans cette posture, chaque art apparaisse comme une entité autonome, qui n'a nul besoin d'être comparée à une autre pour exister. L'esthétique du divers pulvériserait le mode comparatif pour privilégier l'altérité, une pensée poétique en archipels dans laquelle les formes artistiques sont des relations imprévisibles, avant d'être peut-être encore des entités pyramidales. L'esthétique du divers et de l'insatisfaction ouvre-t-elle véritablement, dans un monde globalisé, un réseau critique de rapports, de tensions, où toute comparaison serait apparemment vaine ? Cependant, à défaut d'être comparés, les différents arts

pourraient-ils être traversés par un élément commun ? La sensation segalenienne comme principe esthétique voyageur qui traverse tous les arts sans les égaliser fait écho aux attitudes artistiques actuelles.

Olivia Crough, *Les Salles de Projection d'El Lissitzky*

Cet essai se penche sur un aspect méconnu de l'œuvre d'El Lissitzky : ses relations avec le cinéma. Il propose une analyse détaillée des deux salles d'exposition conçues entièrement par El Lissitzky, les *Demonstrationsräume* [Salles de démonstration] construites respectivement à Dresde (1926) et Hanovre (1927), fondée sur ses écrits théoriques du milieu des années 1920, ainsi que sur les notions de « cinéma élargi » et de « cinéma par d'autres moyens ». En soulignant l'importance de la matérialité du dispositif cinématographique, cet essai décrit ces salles d'exposition modernistes comme des lieux d'expérimentation radicale visant à renégocier les relations entre les différents médias artistiques.

Ruth Johnston, *Archéologie du cadre cinématique. Meurtre dans un jardin anglais de Peter Greenaway (1982)*

Les spécialistes de l'archéologie des médias défendent une conception non-linéaire de l'histoire du cinéma, en analysant la façon dont les avancées technologiques et les dispositifs concrets contribuent activement à modifier nos modes de perception. *Meurtre dans un jardin anglais* de Peter Greenaway constitue un exemple remarquable de « métacinéma » mettant en pratique l'archéologie des médias dans le corps même du film, par le biais de citations visuelles renvoyant à d'autres médias ou d'autres pratiques artistiques, comme la peinture de la Renaissance italienne ou la peinture hollandaise. Le présent essai offre donc une analyse détaillée de *Meurtre dans un jardin anglais* comme archéologie du cadre cinématique. Le cadre est pour Derrida « la structure décisive de l'enjeu » en ce qu'il renvoie au *parergon*, marquant ainsi les limites de l'œuvre d'art. Nous nous attacherons donc à décrire les différents types de cadrages appliqués aux nombreux médias présents ou « cités » dans le film : pellicules cinématographiques, écrans, dessins de paysages, miroirs plats ou convexes, tableaux, etc. Ces différents « cadrages » nous fourniront autant de clés de lecture pour comprendre les transformations que subit un médium artistique donné quand il est « re-présenté » par un autre.

Henry Bowles, *Une mixture empoisonnée. Le paragone et la polémique antique contre l'enargeia*

Cet article démontre que le spectre d'une « intermédialité » ou d'une « transversalité » esthétique entre les arts verbaux et les arts « silencieux » est la source d'une angoisse profonde et la cause d'une polémique tenace dans la poétique gréco-romaine. À la ressemblance du discours aux arts « spatiaux » est attribuée continûment la corruption de vérité référentielle dans la littérature. Néanmoins, comme les interventions canoniques sur la question du visuel de Plutarque, Démétrios et Quintilien dans la littérature le révéleront, ce rejet témoigne d'une inquiétude déplacée. Dans la capacité d'assouvir le monde temporel à l'œil de l'esprit au moyen de l'artifice, les arts spatiaux forment le miroir où le poétique reconnaît et refoule l'inventivité ontologique au cœur de la discursivité. Le fait que le dix-neuvième siècle marque la fin de la polémique classique contre la transversalité esthétique n'est pas contingent : la modernité esthétique est déterminée non seulement par une conciliation entre les arts mais également par une prise de possession consciente du potentiel ontologique du discours.