

## NEWSLETTER DELLE RIVISTE DI ESTETICA

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### RIVISTE ITALIANE

**Ágalma**, 34 (dicembre 2017)

<http://www.agalmaweb.org/sommario.php?rivistaID=30>

#### *Proteste, contestazioni, minoranze*

Mario Perniola, *Protestamur*

Angi Perniola, *Parva sed apta mihi..., ma reclamare licet*

Serge Moscovici, *Alla ricerca del riconoscimento sociale*

Daniela Angelucci, *Minorità come fabulazione. Deleuze e il popolo che manca tra letteratura e cinema*

Luigi A. Manfreda, *Una letteratura impossibile. Kafka minore e maggiore*

Milosh F. Fascetti, *Residuum. Un'ontologia minore*

Massimo Di Felice, *Il net-attivismo: le forme informatiche dell'abitare e la crisi della visione sociale del mondo*

Enea Bianchi, *Il dandismo o la grandezza senza convinzioni*

Micaela Latini, *La distruzione del pacifismo. Note sulla violenza in Gunther Anders*

Luigi Sala, *L'arte che pro-testa*

**Aisthesis**, 10, 2 (2017)

<http://www.fupress.net/index.php/aisthesis/index>

#### *Italian Aesthetics / Estetica italiana*

Paolo D'Angelo, *Giovanni Morelli e l'estetica positivista*

Bernard Berenson used to refer to Giovanni Morelli as «the founder of the Method». With these words, he meant that Morelli was the scholar who, first, transformed connoisseurship in a science, giving to the discipline a stringent method. Does Morelli's theory of painting really deserve this praise? To answer this question, this paper examines in the first part the philosophical and scientific background of Morelli's doctrine, showing how its original debt payed to romantic philosophy went replaced by a neat positivist orientation. In the second part, the Method itself is discussed, asking in which measure it was anticipated by the intuitions of art experts such as Giulio Mancini or Luigi Crespi and discussing the nature and epistemological relevance of the so-called "morellian details", that is the forms of the nails, of the ears, of the hair's curls in paintings. Are these details really sufficient for the attribution of a painting to an artist?

Which role play the documents in connoisseurship? And, more generally, how important is aesthetic value in the morellian "Method"?

### **Francesco Valagussa, *Il concetto corporale. De Sanctis e la "concezione" dantesca***

The present essay focuses on De Sanctis' Lectures on Dante, held during his exile in Turin and Zürich, in order to show how aesthetics, politics and religion converge in his works. De Sanctis reads Dante's journey throughout Hell, Purgatory and Paradise both as a diary and a drama, which reintroduces action, passions and a multitude of feelings in the peace and stillness that rule the kingdom of God after the final Judgment. De Sanctis tries to illustrate how Dante unifies body and concept, moving from allegories and personifications towards figures and real people, such as Beatrice, Francesca, Vanni Fucci and Ugolino. Dante's conception of the relationship between history and eternity plays a leading role in De Sanctis' reworking of Hegel's Aesthetics.

### **Giuseppe D'Acunto, *Alfred Baeumler: per un'estetica dell'individualità***

This paper, accompanying Baeumler's 1922 essay on Croce, illustrates the German philosopher's thesis that modern thought on beauty does lead to aesthetics only when, with Kant, it acquires a notion of taste, understood as the sensible manifestation of the concrete individuality of man.

### **Alfred Baeumler, *Benedetto Croce e l'estetica***

Written in 1922, the present essay by Baeumler on the aesthetics of Croce belongs to the period of the German philosopher's thought culminating with *Das Irrationalitätsproblem in der Ästhetik und Logik des 18. Jahrhunderts bis zur Kritik der Urteilskraft* (1923), in which he works on a systematic project about a "logic of individuality". This concept, which appears in the western world with the birth of modern aesthetics, when the notion of "judgment of taste" established itself in the third Critique by Kant, will find in Croce, during the twentieth century, one of the most attentive Philosophers to the problem it implies.

### **Luciano Mecacci, *Croce, Gemelli e l'estetica sperimentale***

The experimental approach to aesthetics, proposed by Gustav Fechner, was discussed in Italy at the beginning of the Twentieth century from different point of views. Benedetto Croce severely criticized experimental aesthetics by considering it as reductionist and naturalist. In contrast, the psychologist Agostino Gemelli stated the experimental validity and the theoretical relevance of this research perspective in determining the laws of aesthetic preference and judgment.

### **Rosalia Peluso, *Logica dei sensi. Estetica e teoria della conoscenza in Benedetto Croce***

This essay offers a general interpretation of Benedetto Croce's aesthetics as a theory of knowledge. It takes its title from Croce's famous work in the 1931, *Le Due Scienze Mondane; l'Estetica e l'Economica*, in which Croce describes the process of development of modern aesthetics as the affirmation of a *logica dei sensi* (logic of senses); a definition developed from the "poetic logic" in Vico's *Scienza Nuova*. The essay starts with a comparison with Gilles Deleuze's logic of sense, or thought of the surface, to propose the argument that Croce can be acknowledged as one of the authors of the Nietzschean reversal of Platonism. This argument is supported by the anti-metaphysical character of Croce's thought, who has always pursued the aim of overcoming cognitive dualism (body and mind, external and internal, nature and spirit) to give new dignity to the sense in all of its complexity and, by consequence, to the world. Aesthetics, in Croce's solution, possesses two philosophical meanings: because its better epistemological definition – particularly in the connection between intuition and expression – provides advantages in other fields of philosophy; in addition, aesthetics is the initial form of spiritual life.

### **Roberto Diodato, *Logos estetico in Gentile***

Through an analysis of some crucial passages from Giovanni Gentile's *Sistema di logica come teoria del conoscere*, *Filosofia dell'arte*, *Introduzione alla filosofia* and *Genesi e struttura della società*, the paper discusses the role and significance of the notion of "feeling" in Gentile's philosophy and offers some insights into the idea of "aesthetic logos", synthesis of logical immediacy and phenomenological immediacy, exhibition of a radical negativity beyond any conceptual understanding.

### **Domenico Spinosa, *Sull'intelligibilità del sensibile. Nota al contributo di Adelchi Baratono nell'estetica italiana del primo Novecento***

The contribution examines the notion of occasionalismo sensista, or also known by the expression of formalismo sensista, that the Italian philosopher Adelchi Baratono was proposing in the '30s and '40s of the twentieth century. Best known for his dense volume, *Il mondo sensibile. Introduzione all'estetica* (1934), Baratono is among the first thinkers of his time in Italy to start a confrontation with Kantian criticism in aesthetic context, looking groundwork for an alternative route to the one proposed by the Italian Neo-idealism. In fact, against the absolutization of the subject, which Baratono ascribes, in particular, to the thought of Giovanni Gentile, he affirms the profound otherness of subject and object in

front of which philosophy is bound to be wrecked. In this perspective, the "sensible world" for Baratono is in itself, regardless of the knowing subject, because everything is resolved in the "world within and around us". In this perspective, Baratono affirms that the feeling is all this, that is something without which are neither perception nor the concept and even the idea. The feeling, therefore, far from being considered the first stage of knowledge, is the real existence.

**David Micheletti, *Amara è la giustizia di Radamante. Carlo Michelstaedter e l'antica discordia tra poesia e filosofia***

What makes Carlo Michelstaedter's life and work (1887 - 1910) worthy of a reflection on Italian aesthetics is his erratic attitude when taking a stance in the ancient discord between Philosophy and Poetry. This, since Plato's times (Republic 607b-608b), as an original item, expects and transcends each historical chapter of the literary critique and each kind of philosophy of history. Michelstaedter juxtaposes names such as Parmenides, Sophocles, Socrates, Christ and the Ecclesiastes in an anti-genealogical manner, that is against fathers and masters as well as sons and disciples. Everything that, in his short life, he could read and study in Latin, Greek, German and Italian, was bound to death against institutions and codes, against the family and the University, against the audience and every literary genre attended by the world in which he was born. Michelstaedter reads Parmenides' *Carminum reliquiae* as a poetic emergency and sees in Socrates the one who becomes this poetry. The bold link between Parmenides' ontology and Socrates' dialectics constitutes the climax of an iconoclastic and anti-mimetic poesis. Rhadamanthus' justice (Gorgias 523e), results bitter to Michelstaedter. It discerns, that is, the original relationship of Socrates with death (a dreamless slumber) from that which was superimposed by Plato (the dream of a naked soul in the isles of the blissful); he distinguishes Socrates' beautiful death from that which was enticed by Hegesias, the death-persuader, in the naive; he places Socrates next to Sophocles and the Ecclesiastes, against the mortal event of the birth. Socrates, in case, did not die because of the "cicuta" which parted him from the pain of living, nor because of the eternal idea that he's been contemplating ever since with his immortal soul. He died, instead, after having become something divine and devilish, something that distracts him since his childhood from everything he is about to do, every time, and eventually leads him nowhere (Apology 31c-d). From this anti-contemplative perspective, Michelstaedter acknowledges in every philosophy intended to reconcile the absolute and relative, the rhetoric artifice aimed at concealing an original aporia which can only be dishonestly swayed, rather than overcome.

**Giacomo Fronzi, *Fausto A. Torrefranca e l'estetica musicale italiana d'inizio Novecento***

At the beginning of the XX century music's aesthetic is not an autonomous discipline with defined borders. Scholars dealing with it are neither philosophers in the strict sense nor merely historians or critics of music. In this paper, I wonder about the possibility of finding the traces of the first Italian aesthetics of music among the folds of a composite and ongoing reflection and through the study of some generally-considered musicological production also having some philosophical profile. Along this path, some figures of particular interest emerge such as that of Fausto Acanfora Torrefranca, a "non-aligned" intellectual, who firmly tried to give musical studies an aesthetic-philosophical basis, on the one hand, and a much needed rigor in the early twentieth century Italy on the other.

**Maria Antonietta Spinosa, *Teologia e kantismo nell'estetica di Mariano Campo***

Through the analysis of Mariano Campo's (1892-1976) published works and thanks to further insights offered by some unpublished manuscripts, the profile of a philosopher is outlined, whose main interest, throughout his academic and research activity, has been aesthetics. More specifically, Campo has focused on the centrality of feelings to human aesthetic experience: it is through feeling that we experience a transfiguration of reality, which happens paradigmatically when, in front of an artwork, we appreciate it as an integral whole, a totality.

*Varia*

**Gu Feng, Dai Wenjing, *What is Aesthetics in China?***

It could be said that Chinese aesthetics merges together three cornerstones (capisaldi) of the Western tradition. It might be intended as the study of beauty in the Platonic sense, because of the vast debate on the topic rooted back in Chinese's ancient times; it could match the sense of aesthetics as intended by Baumgarten, because of the long tradition of Chinese perceptual studies, and it may also be compared to the Hegelian philosophy of art, given the abundance of Chinese artistic manufactures and theories. Chinese aesthetics is distinctive and very different from the Western one. While the latter tries to grasp the inner beauty of things by breaking them and accounts for beauty as an object, Chinese aesthetics considers beauty as a subject, rather aiming at feeling the beauty of things for what they are. Compared to the Occidental tradition, which is rooted in sensation but deviates from sensation to pursue a rational goal,

chinese aesthetics originates from the sensation and adheres to it all the time. Therefore, the chinese stance makes for a unique and genuine approach to the discipline.

**Davide Sparti, *Improvviso. Etica e estetica dell'improvvisazione coreutica***

While all human agency unfolds with a certain degree of improvisation, there are specific cultural practices in which improvisation plays an even more relevant role. Argentine tango is one of them. If tango is the chosen field of reference, I do not attempt to sing the praises of the form, but rather to establish a set of categories which enable to analytically frame improvisation (understood as the capacity to produce, under the special conditions of performance, something new). My contribution, as Wittgenstein would say, has a "grammatical" design to it, proposing signposts and concepts to clarify the significance of the term "improvisation".

**Marianela Calleja, *Problems with Musical Signification: Following the Rules and Grasping. Mental States***

The reflections on music are crucial in the philosophy of language and the mind of the second Wittgenstein. These reflections go around the comparisons Wittgenstein did between meaning and understanding language, and meaning and understanding music. Musical passages show a language as independent from reality, i.e. objects, events or mental states, centered instead in intonations, conclusions, parenthesis, confirmations, questions and answers, a phenomenon enough studied in musicology. Two interpretations on the signification of musical meaning are analyzed: Ahonen's formalist view [2005], based in the following of rules, and Scruton's expressive view [2004], based on the comparison between the intuitive recognition of a mental state "hidden" behind the facial expressions. As a conclusion we arrive to a mixed argument: Either of the alternatives whether annulling the other, are possibly telling about Wittgenstein's conception but do not elucidate the problem itself.

**Alice Barale, *Baroque Sherlock: Benjamin's friendship between "criminal and detective" in its fore- and afterlife***

The starting point of this paper is a statement that Benjamin makes in a group of notes he writes for his project of a detective novel (1933). Benjamin writes here that «criminal and detective could be so friends [so befreundet sein] as Sherlock Holmes and Watson». We'll try to understand the meaning of this statement through the investigation of the detective topic in two moments of its fore and afterlife: its fore life in Benjamin's meditation on the baroque (why it is so will be apparent shortly) and its after life in Sherlock Holmes's most recent apparition, in the BBC series Sherlock. One of the most interesting elements of this series is in fact the relationship – which is barely sketched in Conan Doyle's stories – between Sherlock Holmes and his antagonist, the maths professor Jim Moriarty. We'll see that in Benjamin's notes for a detective novel the criminal is not a maths professor but a psychoanalyst. What is the difference, anyway, between professor Moriarty's knowledge and Sherlock's knowledge? In fact, we will find out that criminal and detective are closer to one other (more «befreundet») than what we may be induced to think – close but not coincident.

**Aut Aut**, 376 (2017)

<http://autaut.ilsaggiatore.com/>

*Fantasmie neoliberali*

William Davies, *Lo stato neoliberale*

S.M. Amadae, *Neoliberalismo e governamentalità*

Lapo Berti, *Ripartire da Foucault. Economia e governamentalità*

Massimiliano Nicoli, Luca Paltrinieri, *"It's still day one." Dall'imprenditore di sé alla start-up esistenziale*

Mauro Bertani, *Individui molecolari e trasformazioni della soggettività*

Rita Fulco, *Lotta disarmata. Politica e religione in Simone Weil*

Elettra Stimilli, *Jacob Taubes: genealogia di un percorso antinomico*

Emiliano De Vito, *Appunti di storia naturale. Warburg, Benjamin e Pauli*  
François Jullien, *Elena Nardelli Dialogo su una nuova etica della traduzione*

**De Musica**, XXI (2017)

<http://riviste.unimi.it/index.php/demusica/issue/view/635>

### Alessandro Arbo, *Sulla comprensione delle opere musicali*

Quanti presupposti implica la comprensione della musica in quanto opera? Per rispondere è necessario esaminare l'apparato categoriale che orienta l'attenzione dell'ascoltatore. Il "sentire come opera" sembra richiedere almeno due capacità fondamentali: 1) cogliere nei suoni che vengono ascoltati una struttura re-identificabile con valore normativo e 2) dirigere l'attenzione sulle proprietà artistiche sopravvenienti su una base costituita dalle proprietà espressive (a loro volta sopravvenienti sulle proprietà fisico-fenomeniche). Le conoscenze storico-artistiche e più generalmente contestuali costituiscono il principale catalizzatore in grado di rendere effettiva tale esperienza.

### Alessandro Bertinetto, *La sorpresa del suono*

In questo articolo entro in dialogo con le posizioni difese da Marcello La Matina nel suo libro *Note sul suono* e propongo alcune riflessioni concernenti la relazione tra improvvisazione e interpretazione. Per un verso, ogni singola performance musicale è "improvvisazionale" (per lo meno in un grado minimo) e l'improvvisazione musicale può essere di tipo "interpretativo". Inoltre, la riuscita di entrambe le pratiche dipende dal modo creativo ed espressivo in cui elaborano la "sorpresa del suono" emergente da ogni evento musicale. Per altro verso, tuttavia, mentre la performance interpretativa si cimenta con la restituzione di un senso musicale già stabilito dal testo della composizione, la performance d'improvvisazione genera intenzionalmente il suo proprio senso, dando forma al suono nel momento della performance.

### Antonio Grande, *Scenari d'ascolto e analisi trasformativa. David Lewin e l'approccio fenomenologico all'Analisi musicale*

La figura di David Lewin, finissimo e lungimirante teorico musicale, nonché analista e compositore, ha un ruolo non secondario, e ancora molto da indagare, nella costruzione di una sottile fenomenologia della musica nascosta al disotto dei suoi formalismi matematici. Nel nostro rapportarci alla musica è divenuta celebre la sua distinzione tra un'attitudine "cartesiana" (come l'ha chiamata) e una trasformativa. Quest'ultima viene studiata con gli strumenti della matematica dei gruppi, un approccio che consente a Lewin di leggere le strutture operative della composizione musicale come delle azioni più che delle relazioni, e il nostro coglierle (all'ascolto) come forme di un agire intenzionale che ci colloca "dentro" la musica più che "di fronte" ad essa. L'articolo riprende, in forma discorsiva, alcuni nodi teorici sollevati da Lewin sviluppandone gli aspetti fenomenologici, in un continuo confronto con l'analisi musicale declinata in senso neo-riemanniano. A sua volta l'analisi da questa indagine, proprio per la prospettiva trasformativa in cui si pone, è indotta a riflettere su se stessa ridefinendosi come disciplina. Rinunciando a puntare verso forme ultime di "spiegazione" teorica, essa si dispone ad accogliere una pluralità di sensi, diventando uno strumento di apertura di possibili e molteplici scenari d'ascolto.

### Piero Niro, *La problematica wittgensteiniana del "seguire una regola" e la molteplicità delle tecniche compositive del Novecento*

La notevole fioritura di scritti teorici, di riflessioni estetiche, di dichiarazioni poetiche che, dagli inizi del Novecento, ha animato il dibattito sulle tecniche compositive, può essere considerata come segno dell'apertura di una nuova fase nell'esperienza musicale che ancora oggi può costituire motivo di interesse. Nei periodi che hanno preceduto le svolte innovative avviate agli inizi del secolo scorso, era stata ampiamente prevalente la situazione in cui la teorizzazione sulle regole della composizione seguiva o al massimo affiancava l'opera musicale; difficilmente la precedeva. Dall'affermarsi delle avanguardie novecentesche, la teorizzazione preventiva ha finito per prendere in molti casi il sopravvento, determinando, nei casi estremi, esempi evidenti in cui l'opera d'arte musicale ha rischiato di esaurire gran parte della sua ragione d'essere nella pura e semplice fase di ideazione teorica e progettuale. La situazione che si è affermata nella proliferazione di regole e di linguaggi ad esse collegate, ha determinato spesso momenti di forte disorientamento nelle diverse esperienze, anche esse sempre più molteplici, che caratterizzano l'ascolto e la comprensione della musica. Spesso si è reso plausibile il sospetto che la velocità di trasformazione della grammatica della musica, nel suo versante compositivo,

sia stata troppo rapida rispetto alle possibilità di cambiamento ed evoluzione della percezione musicale. Fenomeni estremi di attività autonormativa, parcellizzata in una molteplicità di regole sempre più riferibili non solo ad un singolo compositore ma addirittura ad una singola opera di un compositore, hanno avuto non di rado l'effetto di proiettare, se è lecito adottare un punto di vista di derivazione wittgensteiniana, la grammatica della composizione musicale fuori dalla prospettiva antropologico-prassiologica e dalla prospettiva antropologico-comunitaria.

### **Stefano Oliva, *Perché la musica? Le quattro cause dell'estetica musicale***

Obiettivo del presente contributo è di reimpostare l'indagine sul senso del fenomeno musicale svincolando l'analisi dal paradigma linguistico che obbliga a interrogarsi sul significato delle «forme sonore in movimento». Al quesito sul senso si sostituisce la domanda sul perché, che trova in Berio e in Wolff due differenti trattazioni. Adottando uno schema di matrice aristotelica, la riflessione individua nelle quattro cause (materiale, formale, efficiente, finale) altrettante piste da percorrere per giungere a una comprensione non riduttiva del fenomeno musicale. In particolare, riannodando i fili del confronto con l'indagine sul linguaggio, il ricorso alle quattro cause consente di considerare la musica sotto i due aspetti di energia e ergon, di attività e prodotto. La musica non si riduce pertanto a un segno significante ma si mostra come un fenomeno complesso, il cui studio riguarda tanto l'estetica quanto l'etica, tanto la musicologia quanto l'antropologia e la filosofia.

### **Filippo Focosi, *Le emozioni nella musica contemporanea***

Il presente contributo è di natura insieme filosofica e storico-musicale, ed ha per oggetto il ruolo che le emozioni rivestono nell'opera dei compositori del nostro tempo. L'obiettivo che mi pongo è di far luce su una tendenza importante nella musica classica moderna e contemporanea (dal Novecento a oggi) ma troppo spesso oscurata dalla "narrazione dominante" della storiografia musicale ufficiale, e di rendere ad essa ragione a partire dalla prospettiva di una filosofia dell'arte in generale, e della musica in particolare. Cercherò di dimostrare come i compositori raggruppati sotto le etichette, talvolta restrittive, di new-simplicity, post-modernismo o minimalismo, nel lavorare con materiali (melodici, ritmici, armonici) carichi di potenzialità espressiva, siano in grado di costruire percorsi emotivi di una ricchezza unica e di una complessità formale che oltrepassa il puro livello della struttura sonora, raggiungendo risultati spesso superiori a quelli toccati dai più osannati autori che operano nell'alveo del serialismo e dell'atonalità più radicali.

### **Raffaele Tumino, *Il tango come esperienza artistica transculturale***

All'interno della cornice teorica tracciata dall'estetica fenomenologica e dai recenti orientamenti delle scienze etno-antropologiche che hanno messo in evidenza il processo di transnazionalizzazione delle culture e ad aver dato vita ai concetti di transculturalismo e transculturalità, la "scena del Tango" si presenta come prodotto di una transcultura. Pertanto la transculturalità come luogo di confine entro il quale la pedagogia deve attingere il suo statuto oggi. Questa, in breve, la linea direttrice del ragionamento che proporrò. Il tango, pertanto, diventa il testo-pretesto per mettere in luce come l'esperienza formativa di ogni soggetto sia l'esito di un métissage, cioè di un'ibridazione e di un mescolamento di culture, di esperienze e di valori, cioè transcultura.

### **Marcello La Matina, *Il dono delle muse. Mitologemi e pronomi personali nell'enunciazione musicale***

L'invenzione della musica presso i Greci è legata al canto delle Muse, mitologema denso e, insieme, inarrivabile arcievento. Ritornare a una vocazione "musaica" della filosofia richiede che il senso di questo dono antico sia portato alla luce. Si tratta di raccogliere i materiali per sviluppare una piccola archeologia della Musa, capace di ripensare l'incontro originario del poeta con le "datrici del canto" attraverso gli strumenti – in buona parte ancora da costruire – di una teoria dell'enunciazione. Costruire tale filosofia dell'enunciazione comporta, per un verso, l'abbandono della centralità della nozione di "teoria del significato" come forma privilegiata per lo studio della verità che è data nel linguaggio. Per altro verso, richiede la riscoperta del suono come corpo e significante che diventa luogo di una relazione indessicale – quella dell'io col suo tu mitico – che ancora abbisogna di chiarimento. Esiodo, Alcmane, la ninfa Eco, le pernici, sono soltanto alcune delle figure che occorre interpellare in questo cammino. La posta in gioco non è solamente la riscoperta di un modo di articolazione in cui voce e lingua convergono ipostatizzandosi, ma anche la sopravvivenza di una civiltà e di una filosofia che rischiano oggi di divenire quasi del tutto insensibili alla Musa, perdute nell'amousia della lingua senza discorso.

### **Jacopo Leone Bolis, *Giuseppe Mazzini e il sogno della musica europea. Analisi dei contenuti e storia della ricezione del pensiero musicale mazziniano***

Analisi dei contenuti e storia della ricezione del pensiero musicale mazziniano.

### **Matteo Ruffo, *Il Concerto per violino e orchestra di Philip Glass e la nascita del post-minimalismo***

Nel 1987 Philip Glass pubblica il Concerto per violino e orchestra. Nel 2009 ne seguirà un secondo, intitolato *The American Four Seasons*, ma la centralità di quello precedente è rimasta tale da non mutarne la denominazione in Concerto n. 1 per violino e orchestra. Si trattava, infatti, della prima composizione di ampio respiro di Glass che prevedesse la presenza, oltre a quella dello strumento solista, di un'orchestra sinfonica medio-grande. Eppure segna anche l'inizio di una nuova fase della storia stilistica di uno dei massimi esponenti del minimalismo americano. Con quest'opera ci si pone infatti al di fuori di quella corrente musicale, per aprire una via verso quello che, nel mezzo di un'epoca caratterizzata dai post-, si potrebbe definire "post-minimalismo". Dopo un'analisi del brano in questione, obiettivo di questa discussione sarà porre alcuni quesiti relativi al rapporto tra avanguardie e minimalismo, sulla loro supposta contrapposizione e sui limiti che riteniamo insiti in tale impostazione teorica. Sarà così più agevole interrogarsi sulle ragioni che possano aver indotto una presa di distanza da parte di Glass nei confronti della corrente in cui, per molti anni, aveva militato in prima persona.

Mario Guido Scappucci, *Vers une "harmonie" informelle*

La "musica informale" a partire da Adorno.

Simone Di Benedetto, *Ritmicità nella musica vocale di Luigi Nono*

**Engramma. La tradizione classica nella memoria occidentale**, 150 (ottobre 2017)

<http://www.gramma.it/eOS2/index.php>

*Zum Bild, das Wort*

Sara Agnoletto, *La leggenda del re morto. I figli che saettano il padre come exemplum di calunnia e d'empietà. Recupero di una leggenda medievale nel settimo rilievo dell'architrave del loggiato della Calunnia di Apelle*

In the tractate Baba Bathra (Last Gate) in the Babylonian Talmud, legend is told concerning the conflict between brothers fighting over which one should be their father's successor. The arbiter in their case urges them to remove their father's corpse from its grave and to shoot arrows at him: the status of legitimate heir would be granted to the archer who hits closest to the father's heart. Only the youngest of the sons refuses to take part in this procedure out of reverence for his father, whereupon the arbiter decides to award the inheritance to him. Since the thirteenth century, when the legend reappeared in Christian literature, it has changed (although the essence of the story remains the same), and the theme was intended as a moral exemplum of filial piety or blasphemy. The purpose of this essay is to argue that one of the reliefs around the room in the Calumny of Apelles by Sandro Botticelli (A7) contains a depiction of this medieval legend, interpreted as an amoral exemplum both of calumny and impiety.

Alda Anymonino, *La figura della città nuova. Il Piano per Tokyo 1960 Tange Lab*

In 1957, the Tokyo Regional Plan proposed to decompress the pressure on the centre of the capital, the population of which had risen from 3 million and a half in 1945 to almost 10 million in the 1960s – tripling the number of inhabitants in 15 years – by creating a series of satellite cities around the edge of the urban sprawl. Ten alternative projects were proposed over the next four years by various interested parties ranging from high state bureaucrats and business executives to well-established professionals and young up-and-coming Japanese architects. All these solutions, contrary to the official project, focus future development of the conurbation on the bay facing the city. By far the best-known and the most interesting, for the repercussions it will have on epistemological and disciplinary debate in years to come, is the second proposal presented by Kenzo Tange and his group of collaborators, formed by young architects who will soon become some of the preeminent figures of Metabolism.

Cristina Baldacci, *Re-enactment e altre storie. Dall'archivio alla contro-narrazione per immagini nell'arte contemporanea*

This text is intended to serve as an introduction to 're-enactment', one of the key concepts of the research on Visual Errancy. The Wandering Image and Its Multiple Temporalities that the author is conducting at ICI Berlin as part as the biennial core project ERRANS, in Time (2016-2018). By 'visual errancy' Baldacci means the travelling of certain images or forms over time, which contemporary artists appropriate by grasping them from the archives tout court, as well as the archive understood in a broader sense, as a heterotopic space where all cultural images (past, present, future, utopian...) potentially converge and remain in a state of flux. This appropriation is then followed by a reactivation – which usually also undergoes a process of manipulation and/or migration on different media and in new

contexts – providing the images with other values, meanings, and conformations. It is in this way that (cultural) history is put in motion and knowledge re-circulated often as a counter-narrative made of 'chains of images' that challenges the traditional idea of heritage and at the same time renovates the modalities of conservation, presentation/representation, and distribution. Filipa César's *Conakry* (2013) and Rosa Barba's *From Source to Poem* (2016) are taken as two representative filmworks to show how the artistic re-enactment and montage of visual material, both appropriated from the archive and produced ex novo, can give rise to 'other histories'.

### **Kosme de Barañano, *Las obras de arte como bildnerisches Denken (Visual Thought)***

In his *Historia Naturalis* (XXXV, 12) Pliny (23-79 AD) relates the origin of all graphic representation with the absence or invisibility of the model, as well as with the distance that will imply the loss of the model. What the line opens or encloses is something new, something that starts from the desire, something between the form and the emotion "in the limit of the visible". To see a painting or a sculpture - as in the first place to do it - is to know to think it, to understand the ideas that it generates, to understand what is called the visual thought; that is, the pictorial ideas of the artist. Paul Cezanne does not say that he thinks and then he paints, but "he thinks with painting." Eugène Delacroix had already stated in this respect that the painting did not express a narrative thought, but was itself a thought. These ideas appear in Paul Klee: visual thinking (*das bildnerischen Denken*), because for him writing and image are united in their root, specifying "art does not reproduce the visible, but makes visible." These ideas remind us of the ideas of Aby Warburg (1866-1929) and those of D.H. Lawrence (1885-1930) when he says that it is the poet's words that form the vision and that grow from that visionary awareness. The painter's task is not "how to represent" but "how to know".

### **Giuseppe Barbieri, *Fate questo in memoria di me. Antichi codici e nuove tecnologie***

Today, Information and Communication Technologies provide the tools to better understand the meaning of visual arts, to restore the original context of a sign, but also to help us better understand the logic of a code that is significantly different from the verbal code. They have to be employed with a rigorous approach derived from the history of art. At its origin, this discipline has claimed its own scientific accuracy, while losing several necessary empirical components in the spectator's reception of the visual sign. To some extent, such components have been restored only in recent decades, with the theories of response, spectatorship, interaction, gaze, and with Visual Studies. Today, this process has not yet been fully clarified. I intend to investigate it starting from the theory of Yuri Lotman's *Iconic Rhetoric*, and from a series of field experiments, which have revealed the relevance of a specific visual narrative for which I propose the name "Visualtelling".

### **Stefano Bertezzaghi, *Chiari e scuri del rebus***

The art of composing rebuses (in the sophisticated Italian form) implies an analysis of the letteral composition of words and a study of global images. Since the time of Artemidorus' *Oneirocritica* (2nd century CE), rebuses have been linked with dreams, as Sigmund Freud, François Lyotard, Jacques Lacan later confirmed. A semi-secret episode in the life of Primo Levi allows us to explore this enigmatic boundary between words and figures.

### **Maddalena Bassani, *Immagini di Auguste nei luoghi di culto domestici. Note per una ricerca***

In recent years, studies dedicated to domestic religion in the Roman world have proposed new approaches and methods for interpreting several indicators related to private cults. In fact, it is clearly necessary to consider not only the paintings or the statuettes of the deities of the most famous families, the Lares, already well known and studied, but also all other ritual tools, cult indicators and divine images attested in the different parts of the home. This study aims at presenting some data from the results of research performed in Roman houses in central Roman Italy and other sites of the Roman empire, and it will focus on a class of materials found in some surveyed houses that appear particularly interesting from an interpretative point of view: these are statues and portraits of Augustae found in specific sacred places, which could be tangible proof of forms of imperial cult carried out "privately", attested also by some literary sources discussed in this study.

### **Elisa Bastianello, *Horologium Sancti Marci Venetiarum***

The number of documents available through digital archives is increasing daily. Not all the data connected is reliable, despite coming from reputable institutions like national libraries or museums. The object of this short paper is an almost unknown engraving of St Mark's Clocktower, which, according to the catalogue description in the *Bibliothèque Nationale de France*, was printed as early as the first half of the sixteenth century, and is part of an *Atlas* by Antoine Lafréry. Further research proves that the image was intended as part of a book on bells, *De Campanis Commentarius*, published in 1612 by Angelo Rocca.

### **Anna Beltrametti, *Tra-scritture antiche. Αντιγράψαι τῆ γραφῆ***

This study is motivated by the strong influence that Attic theatre had on other forms of communication and ceramography. Retracing the line that from Longus' Romance (2nd – 3rd century CE) goes back to Homer, we find some important contexts in which the word is determined by images or interacts with them (Iliad. III 121-129 and XVIII 468-607; Aeschylus, Agamemnon 242; Euripides, Hecuba 560). We thus highlight the visual component of the paradigmatically logocentric Greek culture.

### **Guglielmo Bilancioni, *Nāmārūpa नामरूप. Nome è Forma***

The foundation of all reflection on image and word is the joint thinking of Name, Nāmā, and Shape, Rūpa. In Vedic texts, Upanishad, and Buddhist texts, Theravada and Mahayana, this is a recurring thought. Originally, the two terms were formulated in clear separation; in a slow, logical and philosophical process, they offered themselves to intermingled thought and interdependence. A psycho-physical complex. Nāmā Rūpa. Namarupa. In the fusion of the two terms lies a great cosmogonic question. Co-existent in namarupa: the Everyday-Dawn, the Universe-multiplicative chiliocosms-archetypes, underlying forms, all processes of perception, all layers of ideation, and the very foundations of thought, mysterious processes of their own formation. Because it is in the body, as in transcendental yoga, the place of the transfusion of body and mind, of Name and Form. Nama is the dressee and Rupa is what is dressed. No unnamed form or unformed name is given. The name expresses the intimate essence of the thing, and perception is in the of the subject with the object, of the psychic aspect with the sensitive aspect of contingent reality. All thoughtfulness and all perceptibility gravitate around this body-to-body exchange between the body and the incorporeal. Rune Edvin Anders Johansson studies the bonds between consciousness and name-and-form: "Consciousness is the necessary condition of the namarupa part of us. Without an agency of consciousness, no conscious process can take place". In conditioning the growth towards form as the growth towards formlessness, Namarupa is a mental device that gives substance to Appearance and Appearance to Substance. It combines a vital dialectical contrast between idea and perception. The psychophysical complex, name and form, opens to the sphere of infinite space. And to knowledge of pain. The Buddha declared, "I said that name-and-form is a condition of contact. All sensations are dependent on contact. The world is tormented by contact". All things dependent on other things are impermanent. The linguistic, cognitive and ontological essence of namarupa is summarised by Johansson in two fundamental concepts: "Without psychological functions there would be no bodily expression [...]. Nama is thus the function of meaning and consciousness, and rupa the function of expression". Asanga says all: "What is the place of Truth? Name and form. नामरूप Nāmārūpa". Svāhā: Well said, so be it.

### **Marco Biraghi, *Tre Meduse di Arnold Böcklin***

In the three images of Medusa's face by Arnold Böcklin, painted in different phases of his life, the Swiss painter creates that mysterious conjunction between the legacy of tradition and the spirit of initiative, which for Aby Warburg was the real core of the symbol. Whether it remains apparently the same, or is unavoidably transformed, the symbol is the result of the uncertain struggle for representation, the dramatic claim to existence, the fruit of a personal or supra-personal conquest. In the greater or lesser distance that separates (but simultaneously connects) every single image, every Medusa's face from the original "phobic repercussion", to use Warburg's expression, is therefore not the mere degree of autonomy or dependence from a tradition, but the greater or lesser ability to resurrect, through the power of images, the energies contained in the image itself: the ability to leave them, and therefore, nevertheless definitively, to conquer them.

### **Alberto Giovanni Biuso, *Heidegger e Sofocle: una metafisica dell'apparenza***

This paper proposes a reading of the 1935 Heideggerian course – Einführung in die Metaphysik – and focuses on the way the philosopher translates and interprets some fragments of Heraclitus and the 332-375 lines of Sophocles's Antigone. The fundamental metaphysical question, 'Why is there something rather than nothing?' is the background to the Heracliteian dynamic of identity and difference, and to the meditation of the Sophoclean chorus on mankind, his nature, and his destiny. The hypothesis I propose is that the translation of τὸ δεινότερον as das Unheimlichste doesn't simply mean the canonical 'more disturbing' but relates to Heimat, the home, the place where Man once lived but lost becoming Unheimlichste, the most restless of entities because the farthest from the origins he lost but constantly feels nostalgia for. The way back to Heimat consists of full acceptance of Erscheinen – appearing - as the shape and the way of Sein, of being. An apology of the image which confirms Heidegger's loyalty to Nietzsche and phenomenology.

### **Renato Bocchi, *Ut architectura poësis. Tre esperimenti di associazione fra poesia e architettura***

This essay seeks to establish a strict dialogue between images and words belonging to different fields through an unusual parallel between architecture and literary narration and techniques. The theory which underlies the act of composing architecture looks for design-lines, strategies and tools of action outside the disciplinary field of architecture itself and aims to build up spaces and objects taking into deep

consideration the (perceptive, emotional, empathic, embodied) reactions of the user. The relationship between architectural, artistic and literary research spans three different duos: the devices of the architecture of Palazzo Te in Mantua by Giulio Romano read by Manfredo Tafuri compared with the literary devices of the poem Orlando Furioso by Ludovico Ariosto; the derelict lands of the Venetian lagoon described by using some evocative lines and the literary structures from T. S. Eliot's The Waste Land; the intent of summing up in a synthetic "impression" or "evocation" (through the device of haiku in Japanese poetry) the secret inner sense of the landscapes of different artistic and architectural pieces.

**Federico Boschetti, *Estrarre parole dalle immagini nell'era digitale. Alcune osservazioni sull'Ocr storico***

This article discusses techniques and practices aimed at the extraction of textual content from images related to printed editions. Optical Character Recognition (Ocr) applied to scholarly editions of classical texts or applied to early printed editions is a challenging task, due to material issues, such as the bad quality of papers damaged by time, or due to linguistic issues, such as the lack of linguistic models suitable to a specific linguistic variety. This article illustrates some common strategies aimed at improving historic Ocr accuracy, such as the alignment of the textual sequences generated by different Ocr engines and the incremental enrichment of suitable linguistic models. Finally, some practices of collaborative Ocr proof-reading are described and discussed.

**Lorenzo Braccesi, *D'Annunzio ad Arezzo. Cristo, Maddalena e la metamorfosi pagana***

In Elettra and in Città del Silenzio – the series of sonnets by Gabriele D'annunzio dedicated to Arezzo – an evocation of Classical Antiquity through the overlapping of Christian and pagan figures can be identified: Jesus transfigured as Orpheus, and Mary Magdalene as Athena deprived of her warlike attributes. As D'Annunzio – impressed by Piero della Francesca's fresco in Arezzo – writes, "the flower of Magdala", i.e. Mary Madgdalene herself, animates the switching of images.

**Giacomo Calandra di Roccolino, *Peter Behrens e l'America***

Starting with the Louisiana Purchase Exhibition in St. Louis, in which he took part with three interior design projects, moving on to the touring exhibition of German Applied Arts and the exhibition of his Masterschool in Vienna, and concluding with his final project for the German embassy in Washington in 1938, the relationship between Peter Behrens and America can be seen as a red thread that intertwines with all most important phases of his artistic activity. If, on the one hand, we can say that his relationship with the United States was not always successful, on the other, the exhibitions, projects and especially the writings that connect him with America nonetheless played a significant role in his theories and reflections, and are worthy of further study.

**Alessandro Canevari, *Esistono tanti Pantheon***

Description exists in almost all human linguistic acts and has a special relationship with Architecture. It represents an unlimited cognitive achievement. Description allows us to influence and to increase a reality which cannot be entirely known, and it confers on this reality a personal point of view, preserving a lasting trace of the thoughts of who said or wrote it. Architecture is anchored in words, and it is due to the spoken word that Architecture achieves significance and existence. Talking about Architecture dispels every difference between substance and narration. Language depicts an undeniable shortcut to wander amid what can be seen and what can be said. A description can reveal communicable fragments of changing spaces of the conveyance of meaning of architectural works. Every time these objects are expressed, they exist in another way and they are re-ontologised. The Pantheon of Rome is not only a famous locus for many books, but it's also a model for generations of architects, painters and poets from all over the world. The Pantheon, with the help of time, fame and its splendour, is the perfect example to demonstrate the expansion of its possible interpretations from the different words used to refer to it. Every time words are used to depict the Pantheon, it achieves a new existence under different aspects.

**Guido Cappelli, *Maiorum imagines. Politica e visione nel pensiero del Rinascimento***

Politics and Vision (from the title of a famous book by Sheldon Wolin) are a controversial and indissoluble duo in the Western tradition. Vision can take place from above or below, for propaganda or representation, love or fear, and each of these alternatives affects modes of life and thought. This essay attempts to highlight their intertwined relationship at a crucial time: the transition from the Middle Ages to Modernity or, in other words, the Humanistic Age.

**Andrea Capra, *Da Dioniso a Socrate. Intervisualità del divino fra teatro e dialogo***

Scholars have long been discussing the theatrical entanglements of Plato's dialogues. However, such discussions are typically limited to textual and intertextual facts, with little or no regard to the quintessentially visual nature of theatre. By contrast, this paper explores the visual potential of the iconography of Dionysus and Socrates as two parallel phenomena. The beardless Dionysus placed in the

east pediment of the Parthenon proved a major influence for both Aristophanes' *Frogs* and Euripides' *Bacchae*, as both plays toy with the image of the patron god of theatre as well as with his mythological background. Plato, I argue, appropriates this pattern. An image of Socrates-Silenus was placed in the Mouseion of the Academy at the beginning of the 4th Century, presumably as a foundation act. Plato's dialogues were likely 'published' and delivered in this venue, so it can be argued that the Symposium's celebrated description of Socrates-Silenus toys with the founding hero of the Academy in much the same way as playwrights do with Dionysus: in both cases, the literary image of the genre's patron points to, and plays with, an actual statue that was visible to the audience. Plato's intervisual affair with theatre, however, is even deeper: on the one hand, the image of Socrates-Silenus is arguably modelled on Aristophanes' *Clouds*; on the other, Plato's *Symposium* depicts Alcibiades in such a way as to conjure up the image of the 'new', beardless Dionysus as found in *Frogs* and *Bacchae*. Much like Dionysus in the *Frogs*, Plato's Alcibiades intends to award a prize to a poet, but ends up changing his mind: Socrates' seriocomic logoi, which are clearly meant to foreshadow Plato's dialogues. Thus, Alcibiades-Dionysus passes the baton to Socrates as the patron of a new genre, which should be understood in and against the tradition of Attic theatre, by way of (inter)visual no less than (inter)textual references.

### **Franco Cardini, *Teste tagliate e santi cefalofori tra Cristianesimo e Islam***

From Damascus to Samarkand, Paris and Florence, looking for the myth of the kepalophoroi: Saints, Kings, Executioners and Heroes with their heads in hand.

### **Olivia Sara Carli, *Immagine come documento? Di alcuni restauri a Spalato nel secondo dopoguerra***

At the end of the Second World War, an important step in the history of preservation of Diocletian's palace began in Croatia in the city of Split; this moment was one in which the iconographic tradition of the palace played a very special role. Few buildings around the world have a history as complex as that of this ancient palace: the palace was transformed in a city, and recognized as an extraordinary monument by archeologists as well as art and architectural historians. Few buildings have inspired a comparable mass of images. The iconographic fortune of the Palace, disseminated thanks to the books of Adam and Cassas, had a strong influence on modern conservation policies regulating care of the Palace, addressing architectural choices both in terms of general planning and in terms of design details. In this context, the paper proposes to study the use of images (intended as historic sources between 1945 and 1979) by Cvito Fisković, director of the Split Conservation Department. The paper discusses two examples of Fisković's method, both unique in certain respects, but not without contradictions if compared to the previous Austrian administration's approach. Fisković's method deeply influenced subsequent developments in cultural heritage management in Split. The first example is the restoration of the monumental facade of the Peristyle (1946), in which a graphic device, seen by Fisković in one of the plates published by Robert Adam, is used to create the new façade of the Prothyron, where antiquity was emphasized to dampen the effects of historical stratification. The second example is the restoration of the north wall of the palace, which began in 1947 with the demolition of an Austrian military hospital that pressed against the western external side of the wall. Even in this case, some details were taken directly from 19-century depictions and transferred to the reality, modifying the substance of the actual building.

### **Alberto Giorgio Cassani, *Winged Eye. Fortuna e sfortuna dell'impresa di Leon Battista Alberti nell'arte pop***

This essay explores the theme of the 'winged eye', perhaps at a distance from the device of Leon Battista Alberti, in the pop culture of the 20th and 21st centuries (posters, comics and cartoons). The image almost always assumes dark valences, only partially present and with rare exceptions in the Alberti prototype, where irony prevails. Authors analysed include Kenny Howard (aka Von Dutch) and Rick Griffin, protagonists of Kustom Kulture and musical psychedelics of the sixties and seventies; Jesse Jacobs, a young Canadian author of graphic novels; the cult cartoon "Dylan Dog", created by Tiziano Scalvi, and some Japanese manga and cartoons (Hoshi no Ko Chobin, by Shun'ichi Yukimuro, Yu Yu Hakusho, by Yoshihiro Togashi, and Mahoujin Guru Guru, by Hiroyuki Etō).

### **Paolo Castelli, *Le parole e le immagini / Le parole e le cose. Il triangolo parola-immagine-cosa in René Magritte e Michel Foucault***

From the outset, Magritte's works have been populated with words, in both an explicit and implicit, mystified manner. This article attempts to draw an itinerary through the artist's production in order to highlight the source and the operating principles of this "verbal urgency", as partly pointed out by Michel Foucault in his well known essays on Magritte himself, and his relationship with words and things.

### **Maria Luisa Catoni, *Immagini e parole, invisibile e indicibile***

This paper hints at the theoretical reflections on the relationship between images and words in the context of a debate that took place in Athens in the first half of the 4th century BCE, and focussed on the

superiority of oral over written discourse. Quintilian's use of the famous example of Timanthes' Sacrifice of Iphigenia in the context of the comparison between verbal and visual languages is recalled.

### **Monica Centanni, *Fulgor ille. Costruzione di un'impresa***

The revolution we call the 'Renaissance' is the invention of a new theory of individuality. As a new centrality is conferred upon the singular profile of each individual, the heraldic emblems of 'family', the arms of nobility, retreat into the background. What triumphs is the 'impresa' which celebrates one, and only one, clearly identified and inimitable, subjectivity. According to Renaissance treatists Paolo Giovio, Andrea Alciato and Filippo Piccinelli, the 'impresa' is built on the relationship between 'body' and 'soul', between image and word, and is called to compete in the quest for a new horizon of meaning. The date of the 'impresa' invented for Engramma is the year 2000, also the birth year of the journal "La Rivista di Engramma". The 'body' is composed by a symbolic snake that winds on a stone ring on which a passage of *De vinculis* in genere by Giordano Bruno is inscribed: "Nothing binds itself unless it is predisposed to the best form of binding, because it is a spark that is not transmitted to all things in the same way" (*De vinc in gen II*).

### **Giovanni Cerri, *La parola e l'immagine della 'materia'***

Why did Ionian Pre-Socratic thinkers strangely persist on searching for just one primeval element from all the substances which form our world, e.g. water or infinity or air or being or fire, and so on? Was it an irrational tic of the archaic mind? Historical and anthropological reconsideration demonstrate that it was an early attempt to single out what is common to all real things, as opposed to their immaterial reflections in the human mind – a prenotation of 'matter'. This cognitive progression had already been accurately described by Aristotle, who saw in those στοιχεῖα the most ancient prefigurations of the modern concept of ὄλη.

### **Gioachino Chiarini, *Parola e immagine nel SATOR: sinergie dinamiche***

The so called 'Magic Square' (Sator/Arepo/Tenet/Opera/Rotas) was created under Nero, the Emperor of Rome. Read correctly, it will be plain that Sator is the Sun, that is, the god Mythras, the 'Deus Invictus' of Roman military initiations; in the second half of the 4th century, Jesus Christ (the Nazarene) began to be referred to as the "New Sun".

### **Luca Ciancabilla, *Dal Grigio di Blu a un Blu molto grigio***

Bologna: between late evening on the 11th March 2016 and the morning of the day after, the famous street artist Blu erased all the works he had painted in the city in the previous 15 years. The murales were covered in grey in protest against an exhibition where some of his paintings previously removed from two abandoned buildings were to be exhibited. Blu, with this performance, would write a new chapter in his career, thanks to conceptual art and to Blu's gray, his masterpiece.

### **Maria Grazia Ciani, *Il cane sulla soglia***

An epic full of stories, and of extraordinary facts and deeds such as those in the *Odyssey*, left its mark on ancient art. In fact, its unusual tales have been a great source of inspiration for artists, beginning with the blinding of Poliphemus, undoubtedly the most impressive episode of those told at the court of Alcinous or, in the archaic age, the episode of Circe and the transformation of men into animals. Strong, dramatic images, at the limits of reality, as are almost all the actions of Ulysses during his adventures. The second part of the *Odyssey* was preferred by classical art: the return of Ulysses to Ithaca, Penelope, Argos, Euryclea, the weaving of the shroud, and especially the massacre of the Suitors - while the Hellenistic age returned to a preference for adventure, it included the episode of the dog Argos. It is a famous scene, especially for the pathetic sentiment it arouses, but which passes as a sentimental and secondary digression at an extreme moment as when Ulysses is about to return to his home. It is a 36-line episode, a digression that appears and disappears without leaving traces in the sequel of the epic. The episode of Argos' last farewell to Ulysses is at the heart of this essay. Images of Argos' recognition are, generally speaking, quite rare. This essay does not aim to present a complete review, only those images that seem to suggest something different, like a secret message, are taken into consideration. However, some scenes appear to be placed in another light: the Campana relief of the 1st century CE); the Apulian crater located in the Museum of Lecce; the Roman sarcophagus located in Naples (Museo Nazionale di San Martino, 180 CE).

### **Claudia Cieri Via, *Zettelkasten: Aby Warburg und Ikonologie***

At the beginning of the 20th century, the Zettelkästen were not only document collectors, but they sometimes reflected the mental shape of some intellectuals. They often put their thoughts in notes, reflections, quotes, and materials of all kinds, while trying to face two opposing impulses: the search for order and the inexhaustible need for knowledge. The aim of The "Niklas Luhmann - Theory as a Passion" research project was to build a theoretical image of the author, so that it could be considered as his intellectual autobiography. Moreover, the Zettelkästen besides showing a specific organisation aimed at

the development of his social theory, which is based on interdisciplinarity, has proved itself to be interesting for the history of science. Aby Warburg's Zettelkästen, preserved at the Warburg Institute Archive in London, have been defined as an "iconological synthesis". In fact, the multifaceted documentation gathered in the Zettelkästen allows us to see his research as something between chaos and cosmos, between a need for order – which comes from his youthful stage during which he tended to organise his research into schemes – and the Mnemosyne-Atlas system. It is characterised by the fact that a mental image is translated into a meaningful visual image, that is merged into the time and space of memory.

**Victoria Cirlot, *Zwischenraum/Denkraum. Oscilaciones terminológicas en las Introducciones al Atlas de Aby Warburg (1929) y Ernst Gombrich (1937)***

This study consists of a comparative study of the two Introductions to the Mnemosyne Atlas, one by Aby Warburg (1929) and the other by Ernst Gombrich (1937), starting from the concept of Zwischenraum (space between) that only appears in Warburg's. This essay starts out from the peculiar importance given to this concept by philosophers like Henry Corbin who, following Iranian texts, named it mundus imaginalis. The concept of Zwischenraum is linked with another, frequently used by Warburg, Denkraum, which appears in Gombrich's Introduction and is also present in Ernst Cassirer, Ludwig Binswanger or Martin Heidegger. From the theoretical concept of Zwischenraum as the necessary space for all acts of civilisation to take place, Warburg passes to the expression Ikonologie des Zwischenraumes (iconology of the interval), in which he lays the foundations of the Mnemosyne Atlas, where the space between images, always different, acquires meaning. This article concludes with a quick reference to the sense given to the space between in contemporary architecture.

**Silvia De Laude, *La curiosità di Carlo Magno. Le Virtù, le loro parti e il loro albero***

Taking the first meeting between Alcuin and Charlemagne as a starting point (it seems the Emperor, after a few preambles, asked Alcuin how many and which are the parts of Prudentia), this paper considers the medieval obsession with dividing the Virtues into partes, giving them a name and showing hierarchical relationships between Virtues and Vices through mnemonic trees and other "Images classificatrices" (J.-C. Schmitt). The sample text examined is the 1349 Canzone delle Virtù e delle Scienze by Bartolomeo de' Bartoli from Bononia, illuminated by Bartolomeo's brother, the painter Andrea, and dedicated to Bruzio Visconti (Chantilly, Musée Condé, ms 1426 [cat. 599]).

**Fernanda De Maio, *L'occhio stanco. L'enigma delle immagini come testi e dei testi come immagini***

Starting with the one act play Locutorio (Counterpoint for Two Tired Voices or The Visiting Room) by the Chilean playwright, Jorge Diaz, directed by the young director Cristián Plana with the stage design by the architect Sebastián Irarrázaval, this short essay investigates the links between images and words in the light of the famous motto "zum Bild das Wort". In the world of contemporary visual arts, choosing a Chilean outlook to the holistic questions posed by the conceptual approach to the idea of art in the 21st century seems appropriate because Latin America is presently one of the most fertile places to encounter interesting perspectives and outcomes.

**Marcella De Paoli, *Ancora sulla fortuna delle gemme Grimani***

What do the stucco works of a Venetian palace staircase, two Renaissance maiolica dishes and a French painting of the 17th century have in common? Their ancient models, the cameos of the Grimani collection, and their possible source of inspiration, the engravings designed by Battista Franco and Enea Vico. This paper focuses on the images of the Grimani gems, revealing how artists and men of learning "re-used" them in their works of art and treatises, from the mid 16th the early 18th centuries. The reader will meet famous painters, engravers, editors, collectors, scholars, and discover some new examples of the survival and revival of the Antique.

**Agostino De Rosa, *"In obscurum coni ... acumen": sui termini skenographia e skiagraphia nel mondo classico***

This essay reconstructs the intimate meaning of two Greek words, skenographia and skiagraphia, and their literary use in the Ancient World. These two homophonic expressions, are characterised by very different meanings. Their history is intertwined in specialised texts on architecture (see Vitruvius, De architectura libri decem) but also in some philosophical works (see Plato, The Republic and The Sophist; and Titus Lucretius Carus, De Rerum Natura). The comparison between the various meanings that these terms have assumed over time has given rise to a rush of critical hypotheses on their influence in the world of pictorial (now lost) and vascular (partially available) representation, in the Greek and Latin world: here we will try to summarise and compare them, with particular attention to the history of shadow theory in the figurative culture of the West. This is indissolubly linked to the origins of drawing,

through the renowned myth told by Pliny the Elder in his *Naturalis Historia*, where it appears to be linked to an act of love.

**Georges Didi-Huberman, *Le Message des Papillons***

Leaflets and butterflies rise towards the clouds, without it yet being known whether their message will be lost in the emptiness of the sky, or whether it will be there that their overwhelming power of expansion will be made manifest. Leaflets in the political arena are like fireflies on a summer night or butterflies on a bright sunny day. On the one hand, they are short treatises, a literary genre that since the 15th century has given rise to numberless pamphlets, raising political, moral or religious issues, and on the other simple sheets of political propaganda disseminated by hand. In both cases, the phenomenon survives etymologically in the Latin word *tractatus*, which means the action of handling a subject, but also – and above all – the action of touching, grabbing, or dragging something or someone out of its or his usual place.

**Massimo Donà, ... o è dell'assoluto o non è. Notazioni sullo statuto dell'immagine**

The author attempts to discover an underground path, which continues to flow, like a karst river, among the lines of the dominant discourse that, from Plato onwards, the West has developed about works of art. Or rather, about their ontological status. Starting from the great metaphor of Pygmalion and his living sculpture, and the sublime pages left to us by Ovid, the author outlines an idea of artistic creation not anchored to a mere imitative requirement. An idea thanks to which art can find a sense, or rather, a strong reason, far from the conviction that we should create an objectivity as similar as possible to the eternal. Nor do we have to follow the opposite path: that is, to free the excessive rigidity delivered to things by the concepts through which we experience them, and to find again, through art, the imbalance of a chaotic life marked by excess. Between Ovid to Balzac, an idea evolved to the effect that the artistic image is not a simple image of truth (through the concept of truth we can represent both the icy constance of the eidetic world of sensitivity and the mobile vitality of the world of sensitivity and the corporeal), but rather the presence itself, tangible and far from worn-out, of the Absolute.

**Valerio Eletti, "DA1A1". 1980, un viaggio tra immagini e associazioni di idee**

In 1980, in the post-modern mood, a book (entitled *From 1 to 1*) was planned – but never published – consisting of 80 plates: some of the 50 realised plates are presented in this article. The book was based on the idea that images and words resonate with each other, when connected by a thread of associations of ideas. As far as the images are concerned, in the book they were all extracted from the repertory of the figurative tradition of the past, and were re-created by means of graphic elaboration. The author discusses the creative process of that project.

**Alberto Ferlenga, *Tradizioni, immagini, identità***

"Identity" as well as "Tradition" are wrongly misunderstood as necessarily immobile; to be protected, preserved and reproduced in the same forms they have been handed down to us. In neither case, "identity" or "tradition", should one refer to states of fixity, but, rather, to changing and articulated paths, which, from continuous mutations and switchings, draw the essence of their nature. On the contrary, excessive permanence of forms forced into unnatural immobility, misrepresents their most intimate *raison d'être*. Neither identity nor tradition are qualifiable in unique and linear paths; rather, they consist of multiple and discontinuous behaviours, operating simultaneously, intertwining or at variance with each other. The prevalence of the image over other components that determine the specificity of a place – or building or territory – causes a progressive slowdown of that indispensable movement, of the collaboration between many factors, which give everything depth and meaning. However, we can grasp some traces of those interrupted paths, of those broken relationships: they never entirely vanish. This kind of involuntary memory is one of the properties that every site has within itself, and makes it unlike any other.

**Kurt W. Forster, *Tempo del teatrino. The Untimeliness of Aldo Rossi***

Disregard for custom and practice in typology is the door through which ideas can be transported from one time into another, from one category into another, as if seen in a mirror and yet out of reach. Rossi's architecture was both untimely and placeless. Time, however, has a way of warping our experiences and our memory, and these experiences are all related to fleeting manifestations that have nonetheless left their trace in memory. Rossi's *Teatro del mondo* of 1979 recalled Venice before Sansovino and Palladio, its wooden hull a ghost, its silhouette a momentary companion of the city's skyline, its inevitable disappearance as much a part of its existence as the changing cloudscape. Here, at dusk, "time" was one and the same with "tempo", independent of custom and practice, and unheeding of techniques and conventions in order to give to architecture a sense of timelessness and spacelessness.

### **Susanne Franco, *Salti e scatti. L'immagine dell'Ausdruckstanz fra storia e fotografia***

This essay investigates the act of leaping in two photographs, dating respectively from the 1910s and in the 1920s, representing the two modern German dancers Gertrud Leistikow and Gret Palucca. The anonymous photographer and one of the most famous dance photographers of her time, Charlotte Rudolph, do not show us how these dancers were actually performing their movements as much as the subjectivities of the observers and the aesthetic ideals and notion of movement informing that leap, and the ways in which these dancers wanted to be represented. Using these case studies as starting points, this essay offers a historical contextualisation of the use of photography to document and transmit modern German dance. It examines the documentary value of photography, its ability to convey the constitutive elements of the new artistic language while creating a tension with the historiography of the same tradition based on different sources. In particular, I dwell on how the photographic device, as an instrument of vision, shows the ways in which various strands of research within modern German dance strived to achieve abstraction without necessarily taking a choreographic form.

### **Massimo Fusillo, *Allusioni, ellissi, dettagli. Sul narrare pittorico di "Lady Macbeth" (UK, 2016)***

This paper examines a specific case of the dynamics of word/image, cinematic adaptation, and in particular connection with a recent movie, William Oldroyd's *Lady Macbeth*, taken from a short story by Leskov. The movie offers a significant example of a pictorial and elliptical style, which deeply exploits the narrative force of details, single pregnant shots, and short sequences, activating an uncanny negative empathy towards the protagonist.

### **Paolo Garbolino, *Mappe logiche. Dai ponti di Eulero alle reti di Bayes***

Drawings and sketches representing reasoning processes or links between concepts or images have always been widely used. The mathematical theory of graphs, born in the 18th century with Euler, along with the developments of artificial intelligence in the 20th century, offers today the possibility to draw diagrams that visually represent schemes of inferences and incorporate algorithms capable of performing complex logical calculations: Bayesian networks.

### **Maurizio Ghelardi, *Edgar Wind su Aby Warburg. Un esercizio ermeneutico***

At the Warburg Archive in London some still unpublished notes by Edgar Wind, dated 1930, are preserved under the code WIA 11.1.9, . In these notes, the author addresses some key topics in the thinking of cultural historian Aby Warburg. From the analysis of these notes, which focus on the relationship between Warburg's texts Sandro Botticelli's 'Birth of Venus' and 'Spring', the 4 Thesis on Botticelli, as well as relevant revisions made by Warburg up to the year 1906, the main premises of Wind's theoretical reflection on Warburg emerge. Wind highlights how Warburg's studies on the relationship between Renaissance art and Antiquity experienced a shift from aesthetic concerns to literary concerns and then, beginning in 1906, to the anthropological sphere, where the word-image (Wort-Bild) binomial extends to art-life. Wind's notes bring attention to the evolution of Warburg's thought through his studies on Botticelli and Antiquity, and outline the wider issue of the artwork's function in Warburg's thinking.

### **Anna Ghiraldini, *Un caso di narrazione spaziale. La metrica di César Manrique a Lanzarote***

César Manrique Cabrera (1919-1992) was a multi-faceted character of the 20th century international art scene: painter, sculptor, architect, politician and ecologist, his figure is linked to the experience of the native territory, the island of Lanzarote, whose fate has been actively engaged for over twenty years of his life. His eclecticism emerges in the ongoing investigation that, from his first pictorial experiences, leads him to overcome the imposed limits of the canvas and to take possession of the space dimension: the transversal integration of different arts is the result of his passion for holistic renewal and research of new compositional formulas. Thanks to his interest and to the progressive deepening of his relationship with nature, he was able to make his works feel in echoes of the shapes and rhythms dictated by the landscape. His determined will to integrate art into a valued and transformed nature leads him to elaborate a poetic similar to that of the Gesamtkunstwerk.

### **Maurizio Guerri, *"Farla finita con la fine". Per un nuovo rapporto tra immagini e parole***

What is the relationship between words and images? How has it changed since the birth of photography and cinema? How do words and images work when we use social networks? In the first half of 20th century, philosophers and artists acknowledged that the new media could represent an aesthetic and political opportunity. Nowadays, we can watch the ruinous consequences of the expanding, non-stop process of 21st century hyperreality. Should we think that photography, cinema and the new media are instruments of the contemporary intensified, ubiquitous consumerism and of the emerging strategies of control and surveillance? We probably have to look back at artists and philosophers like Moholy Nagy and Walter Benjamin in order to learn how to find new relationships between words and images.

**Antonella Huber, *Vermeer is back! Il peso dell'assenza misurato in parole: Sophie Calle per Isabella Stewart Gardner***

Two men, dressed as policemen, walked into the Isabella Stewart Gardner Museum in Boston and walked out with thirteen works, among which a Vermeer, two Rembrandts and five sketches by Degas. It took place on 18 March 1990 and almost thirty years since the most important art robbery in the history of the United States, the case remains unresolved. In the Dutch Room of the museum, in accordance with the founder's will and her stipulations whereby nothing can be changed, the empty frames of the Rembrandts and the Vermeer have been restored and put back in their original positions creating on the wall a new work of art, like a window open only to a view of the brocade wall coverings or an even more disturbing black background. In her 1991 "Last Seen" and 2012 "What Do You See?", the French artist Sophie Calle reflects on the significance of this loss and on the unusual practice of considering the empty frames as a part of the works as well as the irreplaceable parts of the museum space. Through this rendering of absence, silently witnessing the violence suffered, the artist suggests the idea of the frame as a magic space to be filled in a different way by using words instead. Not those, however, of a structured and formal description but rather those procured from the viewers, Hypomnemata borrowed from them to measure the traces of this emptiness, obtained by involving their eyes and various glances and how they experienced the works before their disappearance. Acting instinctively, "Last Seen" was put on immediately after the robbery, not least because of the artist's particular affection for the stolen Vermeer. In contrast, after a long period of analysis "What Do You See?" was a follow-up, a result of the awareness of the likelihood of the stolen works being found becoming more and more remote. Both provoke very current reflections on the experiences of the museum's viewers, on the physical aspect and quality of perception in space, on the relationship formed by a viewer with a work of art, and on the redeeming action of the artist who is capable of raising the importance of memory to the sublime.

**Raoul Kirchmayr, *Ninfa diabolica. Sulla revenance dell'immagine***

In Jensen's story as it is interpreted by Freud, the romanesque figure of Gradiva displays a peculiar kinship to Warburg's Nymph. Both Gradiva and the Nymph are subjects of a polarity which reveals their double meaning as figures of life, on the one hand, and as lieutenants of the devil (that is, as figures of death), on the other. In other words, the Nymph is the paradigm of what Warburg conceived not only as Pathosformel, but also as Nachleben, "survival" in the sense of the image's "posthumous life". As Warburg hunted the Nymph in his famous correspondence with Jolles on the "Ninfa fiorentina" project, Freud hunted Gradiva all the way through Jensen's text, in order to define the meaning of such an image in his theory of repression. Through this search, Freud fell victim to double blindness: he did not recognize the presence of the Nymph in Rops' painting The Temptation of the Saint Anthony, which he took as a visual example of the repression process, consequently missing the truth of the image. However, if we follow the thread of another Temptation of the Saint Anthony, that painted by Pieter Brueghel the Younger, it leads to a different textual source; Gustav Flaubert's tale. This work allows us to understand the figure of the devil in its connection to the Nymph, and links it to the themes both of the pagan gods' dawn, and of the conflict between science and faith, bringing a nihilistic vision of the modern age. Whereas the devil plays a pivotal role in Flaubert's Temptation, in George Méliès' short film version of the tale, dated 1894, it completely disappears, giving room to the Nymph as its substitute. The footage clearly shows a constant appearing-disappearing movement of the Nymph, its multiplication into three feminine figures surrounding Saint Anthony in a round dance reproducing that of the Graces, and the replacement of Christ on the cross by the Nymph, as seen in Rops' Temptation. The reconstruction of these intertextual links allows us to better understand the meaning of the Nymph as an iconological figure that fully represents Warburg's concept of Nachleben. In an in-depth confrontation with two essays by Giorgio Agamben, according to which the Nymph is conceived as the "image of the image" as well as a phantom haunting the history of Western culture, the hypothesis of this essay moves towards a contemporary theory of the simulacrum which encompasses every form of a dualistic and metaphysical concept of the Nymph's image. From this point of view, the Nymph is not a simple image but a figural and invisible force belonging to a fundamentally non-representational domain.

**Chiara Lagani, *Immagini, parole e ritornanze mitiche nei Libri di Oz di L. Frank Baum***

In the 14 Oz books by L. Frank Baum, words and images are deeply related: archetypes are, so to speak, directly translated through the iconic frame of narrative. The mythology of classical culture becomes an effective rhetorical context for the readers' experience; myths enter language in dialectical relation with the actions of characters. In this way, mythology not only generates new narrative images through existing myths, but also puts into play the well-known mechanism of "myth creating myth".

**Laura Leuzzi, *Mappe, liste e classificazioni. L'opera di Luca Vitone sulle tracce di Joseph Cornell e George Perec***

This article examines the fundamental relationship between word and image in Luca Vitone's artistic research and practice. In particular, it analyses and tries to assess the relationship between images

(including photographs and maps) and specific verbal forms like lists, classifications and categories, and suggests that in contemporary artworks, these verbal forms are employed as artistic techniques that converse with traditional artistic genres (portrait, landscape and genre-painting). The article traces two fundamental sources of inspiration in Vitone's use of the list and classification: the American artist Joseph Cornell and the Oulipo writer Georges Perec. The author focuses on the relationship between verbal lists and images in some of Vitone's most renowned artworks including *Wide City* (1998), *Wider City* (2006), *Liberi tutti!* (1996, 1997, 2008), *Nulla da dire solo da essere* (2004) and *Nel nome del padre* (with Cesare Viel, 2001).

#### **Fabrizio Lollini, *"Chi te po rfigurare". Immagini e scritte***

The paper considers two case studies of connection between word and image. The first concerns a group of 14th century paintings in the Pinacoteca Nazionale in Bologna: the artists of these paintings provide a variety of scripta inside the paintings, ranging from mere identificatory elements (i.e., the names of saints portrayed) to more complicated examples (i.e., the sources from which the subject of the painting is derived). The second case study is a remark found in a Lombard illumination of the middle 15th century, which can be related to a very complex theological problem: the representation of light as symbol of God.

#### **Sergio Los, *Architettura Esemplificante (exemplifying architecture)***

The text is a reflection upon the modern aesthetization of images and its consequences with respect to modern architectural culture and its contribution to the present problematic of climate change. The naturalized internationality of architecture, which comes from the Illuministic(?) interpretation of images – an interpretation that eludes to related symbolic communities (?) – has very serious practical consequences that point to political responsibilities. The distinction between 'nomadic' and 'sedentary' cultures concerns the role of architecture in the destruction of cities and highlights issues that have become increasingly crucial in the present day. The text discusses ways of dealing with these questions. It is more concerned with clarifying their complex implications than suggesting easy solutions.

#### **Giancarlo Magnano San Lio, *Immagini e parole. Tra esperienze vissute e percorsi ermeneutici***

Through the important concept of 'whole man' developed by Wilhelm Dilthey in the second half of the nineteenth century, the essay schematically retraces some links between the history of philosophy and culture. It offers definition and discussion of the multiformity, and irreducible complexity, of human expression in its various forms and formulations.

#### **Barnaba Maj, *Montaggio 'surreale' del rapporto parole-immagini: Atemkristall di Paul Celan***

From the 'paradigmatic' point of view characteristic of Celan's poetical language, is a kind of rigorous referentialness (Bezüglichkeit) in the relationship 'words-things'. But the 'syntagmatic cutting' of this language gives rise to estranging images with a final surrealistic effect. Celan's 'referentialness' is a salient feature that shares much in common with Kafka's parable style, an incomparable synthesis of metonymic devices and allegorical meaning far from the traditional use of metaphors. Celan's poetic style makes frequent recourse to rhetorical tropes but isn't itself allegorically intended. The blind God in front of human history's catastrophe can never more be the last reference of allegory. Celan's poetic language is therefore intended both to name things with surgical accuracy and to cut their images into a surrealistic framework. His style is not at all abstract and allegorical. The twenty-one poems of the cycle *Atemkristall* offer a wide variety of examples in this cutting style with its particular relationship between words and images in the realm of Its Majesty the Absurd.

#### **Sara Marini, *L'architettura dell'autobiografia scientifica***

The text proposes a reading of the book *A Scientific Autobiography* by Aldo Rossi in search of links and dissonances between the space of the world and that of the image. Through a comparison between the first English edition of the volume and the second Italian edition, it tries to reconstruct a path of transformation in the architecture of the book. The structure evolves from a double and distinct construction – where the scroll of the written story and its images does not intervene upon the autonomous section of the drawings – to a single tale crossed by glitter(?) and figured(?) thoughts. The Italian version of 1999, which is proposed as an autobiographical and scientific manifesto, is also analysed based on the links and dissonances produced between the explicit epiphanies (?) and the ones represented. The purpose is to look at the construction tools used in the architecture of the book by highlighting the scientific translation of memories into fragments.

#### **Peppe Nanni, *"La bellezza è un taglio". Jünger e Rancière: immagini e parole per una estetica politica***

"Beauty is the result of a lesion": so says Lucius, protagonist of *Heliopolis* by Ernst Junger. "Beauty is a cut." The aphorism reminds us that any design to decode reality does not make sense without a renewed

theory of conflict as a mode of action, both artistic and intellectual. The aesthetic intention, if moved by desire, can feed the transformative design that emerges thanks to energies that arise from conflicting frictions. Jacques Rancière has provided the clearest definition of the relationship between aesthetics and politics, by arming a look able to see boundaries that exclude subjects who have no effective citizenship from the field of social visibility. Their languages are also excluded - questions, interdicted by the order of speech and from the dominant structure of imagination. As aesthetics sharpens systemic breaks, every new beginning - an image that makes art differently, or a word inventing the world, cutting it differently - determines the visibility of epochal prospects and retrospectives, that before were unmaskable.

### **Clio Nicastro, *La rappresentazione cinematografica dei disturbi alimentari***

How can fiction films represent the experience of mental disorder? Eating disorders (Ed), whose presence in our society have dramatically increased in the last twenty years, seem to be one of the most challenging and controversial issues to be visually explored. The external corporeal symptoms are, indeed, neither sufficient, nor always 'visible' enough to account for the story of those who are effected. In this paper, I will focus on one of the missing dimensions in the cinematic narrative of this pathology, namely the peculiar temporality of Ed.

### **Nicola Pasqualicchio, *Morte e resurrezione delle maschere. Fantasmi della commedia dell'arte nel teatro musicale di Gian Francesco Malipiero***

Commedia dell'Arte masks play an important role in Gian Francesco Malipiero's compositions for theatre. Their presence, however, is surrounded by an aura of mystery, which the few declarations of the composer on the subject do not help to dispel. Some critics attributed an allegorical value to Malipiero's masks, though not specifying to what their meaning could refer. This paper proposes a different interpretation of these figures, based on the active role they play in Malipiero's project to create a musical theatre antithetical to opera. In order to free musical theatre from the prison of its inveterate conventions and from its thorough identification with singing, the composer replaces the traditional opera character with the Commedia mask, which acts as a 'rhythmical-gestural-verbal' figure. From this perspective, Malipiero aims at a revolution in opera theatre that can be compared in some respects to the revolution against 'bourgeois drama' of many avant-garde directors, such as Meyerchol'd. On this theoretical basis, the paper aims at emphasizing the influence of Callot's etchings and Hoffmann's novels on the development of Malipiero's conception of masks, the peculiar tragicomic role that the masks play in his work, and the symbolic process of death and resurrection in which they are involved.

### **Alessandra Pedersoli, *Ares vs Ares. Pathosformeln e ipostasi marziali dal video No Church in The Wild***

The music video No Church in the Wild by Jay-Z and Kanye West directed by Greek-French director Romain Gavras was released on May 29, 2012. It features neither Kanye West or Jay Z but shows two groups - police and rioters - fighting each other. There is no plot or story within the violence and the guerrilla images are similar to a news broadcast. The article discusses Graeco-Roman reliefs shown in the film-editing as quotations of the classical tradition into late Neoclassicism and Romanticism; they focus on some specific Pathosformeln in the video as the fight with no end.

### **Marina Pellanda, *La Cosa di John Carpenter ovvero il sex appeal del disorganico***

The "Thing" for John Carpenter, is an extra-terrestrial entity that can suddenly 'be born' of any of the scientists who live on the Antarctic base that is the main location of the film. This fact provides an interesting key to studies of the dynamic of reification and the distinction between an object and a thing. Despite the fact that the extra-terrestrial entity created by Carpenter does not have its own form, it is nonetheless able to modify experience of the world. The Thing created by the American director, is a concrete element that tries to make a deal with any form of life it runs into. Only in this moment is it a concrete object. The purpose of this essay is to exploit The Thing by Carpenter both as an indeterminate object and as heavy matter occupying space.

### **Rolf Petri, *L'allegoria dell'Occidente***

The unsigned polychrome print *Les mortels sont égaux*, most probably engraved in 1791, may be considered one of the numerous pieces of visual and textual propaganda disseminated during the days of the French Revolution. This paper argues that the print nevertheless stands out for an unequalled capacity to condense the core meanings of secularized eschatology and the West's self-attributed apostolate, in a single allegory. The iconological analysis provided in the paper focuses in particular on the divinized figures of Nature and Reason, and the attributes of the white man and the black man that the image contains. It then proceeds to discussion of what is likely the erroneous dating of the print, dating that inaccurately connects it to debates over the abolition of slavery and, in so doing, underlines the Revolution's universal message of liberation. In the last part of the paper, the author focuses on the analysis of the text placed under the image, in particular on Voltaire's distich, which gave the image its title. The distich places the human species within the dialectics of equality and virtue and can be

interpreted as a reference to 'Humanity', that is, to the species' transcendent purpose in the Western philosophy of history.

**Gianna Pinotti, *"E se tal serpe ultra la usanza onoro". Il Cupido dormiente di Michelangelo alla corte di Urbino***

This essay addresses an underappreciated aspect of the history of Michelangelo's Sleeping Cupid, now conserved in the Civic Museum of St. Sebastiano Palace in Mantua. It reveals the esoteric and mysterious meanings of the work in relation to Buonarroti's universe. The paper examines the reasons why Cesare Borgia, after having bought the Sleeping Cupid in 1496 as an ancient marble, gave the sculpture to Duke Guidobaldo da Montefeltro, after which it remained in Urbino until 1502. In this neoplatonic and hermetic ambit, the literary description found of Michelangelo's Cupid by Serafino Aquilano, poet at the court of Urbino, resonates: in Aquilano's verses, the Sleeping Cupid suggests the reader not be surprised seeing Love with its hand on a divine snake. At the beginning of the 16th-century, when the famous marble arrived at the court of Mantua, Isabella d'Este realized that it was a modern work, and the sculpture is described with mortuary characteristics. The paper argues that Michelangelo's 'queer' Sleeping Cupid with two snakes, a platonic daimon with oracular, nightly, and hermetic attributes—a demigod go-between earth and sky, chaste hermaphroditus born of fusion of masculine and feminine principles—is a key work through which to discover the secret visual and poetic developments of Michelangelo's universe. In this universe, Love is felt as poisonous strength, but is also the only celestial way of elevating the soul and caring for its earthly passions.

**Elena Pirazzoli, *Un'ingombrante presenza marginale. Il prigioniero sulla scala di Mauthausen***

The punctum of a photograph triggers research into a series of pictures of the Mauthausen concentration camp. Beginning with the discovery of one hundred photographs describing (Heinrich?) Himmler's visit to the camp and its related quarries, closer study of the subject raises questions about what it means to have and see these images now. This series of photographs taken by Nazis, were not meant to leave the camp, thus, they had to be stolen to be seen. In this way, the story of Francesco Boix comes to light, Boix was a Spanish inmate of the camp who worked in the Erkennungsdienst (the photographic section), and in this function, was able to save thousands of negatives and prints. After the war, he was called to the Nuremberg trial as a particular kind of eyewitness who did not 'see' facts, but who saw the images of facts developing from photographic emulsion.

**Alessandro Poggio, *Versatilità delle immagini del mito. L'impiego di schemi iconografici in Licia nel IV se. a.C.***

The paper addresses the theme "Zum Bild das Wort" by exploring the use of mythological images in art of the Eastern Mediterranean before the Hellenistic period. Special attention is devoted to Lycia, a region in southwest Anatolia characterised by a peculiar artistic language between the 6th and 4th centuries BC. This region was highly receptive to external cultural trends. In particular, Greek culture and art were very influential, especially in the 4th century BC when mythological images played an important role in the decoration of dynastic and elite tombs. Moving from case studies of Bellerophon and the Chimera, to another of Caeneus, the paper explores the changing use of iconographic schemes in Lycia and specific visual choices used to convey local messages. Moreover, it sheds light on Lycia's place in the broader cultural and artistic horizon of the Eastern Mediterranean.

**Sergio Polano, *Γράφω***

In the history of hominization, the tracing of graphisms (first abstract, rhythmic-geometric, then depictive) is a highly specific aptitude, and can be dated to some tens of thousands of years before Christ. In other words, the marking of graphic, visible signs characterized the diffusion of man on earth and still marks human presence. Indeed, the anthropization of the planet corresponds to an ever wider and more pervasive artificialization through the invention, both rare and intermittent, of technical individuals, and the progressive construction and specialization of artifacts families, both prosthetically-utilitarian and communicative-symbolic. It would be advisable to give up the term image (far from being inappropriate for graphisms but too easily applicable to any visible matter), in order to avoid terminological and interpretative confusion Image – because of its relationship to the etymon of imago, which directly refers to imitation, and whose root is [yem], with the meaning of double product, double fruit – implies a theory of mimesis and the reflection of a supposed objective reality, at least perceptually suspect, that would be analyzed, historicized and discussed, even for contemporaneity, to avoid ingenuousness. An investigative perspective on the relationship between word and image that aims not to be short-sighted with regard to its own fundamentals, must be exposed to comparison with highly varied and variable graphical artifacts. In this very broad field, one can recognize a progressive distancing (not even separating) of the complementary polarities of writing and painting, which, instead, the Greek γράφω still encompasses in one. Γράφω - from which we derive our graphic - in fact means (between various complementary meanings) to write and to paint.

**Lionello Puppi, "Repliche". *Quesiti aperti, e sospesi, su due inediti di Guido Reni e Antoon van Dyck***

The essay discusses production of replicas in workshops of the 16th and 17th-centuries, analyzing two unpublished works by Guido Reni and Antoon van Dyck. The first is a figure of Saint Catherine (private collection) attributed to Reni as a result of its resemblance with a painting now at the City Art Gallery of Manchester. The author reconstructs the genealogy of the two works, assuming that the unpublished was that recorded by Carlo Cesare Malvasia in his *Felsina pittrice* (ed. 1778), seen paired with a St. Margaret at Palazzo Colonna in Rome. Radiographs of the Manchester painting, on the other hand, reveal that a first version as the St. Margaret described by Malvasia, may be a copy of the Colonna painting executed by Reni and subsequently modified as St. Catherine. The second example is a subject elaborated by Antoon van Dyck around 1624-25. The painting depicting a Virgin with Child is brought to the master's hand through analysis of different replicas of the same subject carried out by van Dyck and his workshop.

**Marie Rebecchi, *Cinema astratto e sinestesia. Dal ritmo colorato alla musica audiovisiva***

This paper aims at analyzing the concept of "synaesthesia" – a simultaneous mix of sensations normally experienced separately – as a phenomenon at the roots of the genealogy of abstract cinema. It approaches this body of animated abstract images from its origins in Germany after World War I, to the rise of National Socialism and the escape to the United States of some of the key members of the German school (Walter Ruttmann, Oskar Fischinger), to computer art in the 1960s and beyond. The aim is to present the role of the cinematic abstract culture in the historical and political context that saw the birth of both the European avant-gardes and mass commercial culture in the US. One of the main goals is to show how the works of abstract cinema, realized between the 1920s and '40s, were at the origins of the experiments with electronic animation during the '60s (carried out, among others, by John and James Whitney), and of the studies in computer art and synthetic sound developed in the Bell Telephone Laboratories in the early '70s.

**Giorgio Reolon, *Dalla parola all'immagine, dall'immagine alla parola***

Through various examples, the article investigates the complex relationship between words and images, studying the processes involved in turning a written text into an art work, or when an art work becomes the source of inspiration for a piece of writing, as in the literary device known as ekphrasis. The first part of the paper works with examples of Christian art works and deals with the issues involved in translating and interpreting the Holy Scripture's vast imagery. In the second part, two descriptions of a painting by Titian (written respectively by Vasari and Goethe) are compared, showing the different approach to visual perception and, consequently, to their translation and address.

**Stefania Rimini, *Un teatro senza paraventi. Bestie di scena di Emma Dante***

Emma Dante is one of the most radical stage directors of the Italian contemporary theatre scene. With *Bestie di Scena*, which does not follow the traditional rules of staging, she has provoked ambiguous reactions among critics. This essay focuses on the theme of nudity as an expressive value and tries to identify the most evident links with painting and cinema.

**Maria Rizzarelli, *Una rabbia "non catalogabile". Pasolini e il montaggio di poesia***

In the artistic research of Pasolini, it is easy to recognize a specific interest in the interplay between images and words. Pasolini's experimental documentary *La rabbia* ("The anger", 1963) develops a special method of refraction between images and sound commentary that still goes unnoticed by film scholars. This paper aims to investigate a series of patterns of visual rhetoric such as examples of a so called 'poetical cut'.

**Marco Romano, *L'aria della città rende liberi***

Our Europe is the Europe of cities. Cities have taken the liberty of every desire in the food sphere and in the clothing industry, giving shape to that vigorous technical progress at the root of their rule over the world. The citizens of cities share the conviction that their bond is made of beauty, the beauty of their city's monumental buildings, but also of their homes, thus making the whole city a work of art.

**Antonella Sbrilli, *La parola all'immagine: facciamo il nostro gioco***

Many board games deal with art, art history, famous painters and art images: they can be strategy games where players participate in auctions, negotiate to trade works of art and deal works through galleries; they can also be quiz games, where players have to answer questions or guess the names of artists by interpreting visual clues. Art images are involved also in games where description and story-telling are required. In every case, the "translations" of images in words is a pivotal activity. This article analyses two examples of recently released games, where the relationship between images and words is fundamental. The first one is *Guess the Artist*. The Art Quiz Game (Laurence King Publishing 2017) where the players have to guess 60 artists, "reading" and interpreting three visual clues sketched on cards by

Craig Redman and Karl Maier. The second example is the French board game Dixit (Libellud 2008), designed by Jean-Louis Roubira. In this game, based on a set of visionary cards drawn by illustrator Marie Cardouat, the player acting as the storyteller gives a word or a sentence to describe one of the images. In order to succeed, the description has to be clear to most of the other players, but not to all of them, leaving a degree of uncertainty between the realm of the image and the realm of words.

**Alessandro Scafì, *La sopravvivenza della tradizione classica nella geografia medievale***

According to Jean Seznec, the ancient gods survived through the Christian Middle Ages as historical figures transformed into gods, as symbols of cosmic forces, as allegories. This paper suggests the importance of the geographical tradition for this survival. Because of the continued influence of Graeco-Roman geographies and histories on medieval learning, world maps of the period included several references to classical lore. On medieval mappae mundi there are Roman settlements, the boundary lines of Roman provinces like Gallia, Germania, Achaëa and Macedonia, or towns such as ancient Troy in Asia Minor, and Leptis Magna and Carthage in North Africa. A case in point is the myth of Hercules, recorded in classical sources, which had a Christian afterlife in medieval cartography.

**Simona Scattina, *Tempesta. L'ekphrasis performata nel teatro di Anagoor***

Anagoor is a theatre company founded in 2000 that has only achieved recognition in the last few years, now considered part of the Pantheon of contemporary theatre. Its research and investigation work results in creations that mix the classical tradition with dance, music and video installation with the aim of investigating important themes. In some instances, the ultimate objective of the actions of the company is the creation of an image which can be, as the article will show, a reference to art history. In 2009, the group made an imaginary journey through Giorgione's pictorial and symbolic universe. Giorgione is a painter who comes from Castelfranco Veneto. The journey was realized with two shows, *Tempesta* and *Rivelazione. Sette meditazioni intorno a Giorgione* (a previous piece reworking). Their creations are influenced by the cultural historian Aby Warburg and they always tell a story through words, documents, poetic verses and images. *Tempesta* starts from the mysterious allegories found in Giorgione's pictures. The paper presents an analysis of the show and manifests an attempt shared by contemporary theatre: to make time visible.

**Amparo Serrano de Haro, *Palabra y Pintura en la obra de la artista surrealista Remedios Varo***

As is often the case with women artists of the Surrealist movement, Remedios Varo's art and her personal image, that of a beautiful bird-like woman whose art is quirky and mysterious, has, for a long time, undermined a more intellectual perspective. However, a number of studies, some quite recent, have been dedicated to a more in-depth analysis of her work: this includes research into her iconography, her writings, her interest in the alchemical, the esoteric and mystical. Varo's image and work can also be traced in the world of fiction where she manages to exist in a complex web of signifiers. The article maps the territory of her discovery and investigates how the new framework of writing about her practice permits a better understanding of her art.

**Claudia Solacini, *Le metamorfosi di Diane de Poitiers***

Diane de Poitiers has always been identified by artists and poets with Diana, goddess of hunt. The crescent moon, quiver, and arrows became symbolic attributes of the duchess of Valentinois who embodied the authority and prestige of the female deity, and raised herself to the status of demigod. This essay addresses how the iconography of Diane de Poitiers is used as a metaphor for political propaganda. The emblem of chastity with a strong dislike for men, the virgin goddess who never got married or had children, Diana surprisingly became the most appropriate alter-ego of the maîtresse-en-titre of the king of France. As the moon replaces the sun and lights up the world by night, the royal favorite assumes the political role to intercede between king and people. In other words, she represents the hidden side of the absolute monarchy. From politics to political satire, Diane de Poitiers is also represented as Venus (diametrically opposed to Diana) in a controversial and still debated fresco cycle at the castle of Tanlay, where French Catholics and Huguenots are dressed-up as Olympians in a contemporary and original way.

**Oliver Taplin, *The Siracusa Tragedy-Vase: Oedipus and his Daughters***

The pottery fragments that were reassembled as Museo Archeologico Regionale "Paolo Orsi" inv. 66557, present a scene that, as has been widely recognized, is a particular moment in a canonical surviving play, Sophocles' *Oedipus the King*. This consensus has recently been seriously contested: Edith Hall goes as far as to dub this "the Not-Oedipus Vase". The key argument in this contra-interpretation is a condemnation of the assumption that the two children in the scene are girls. But, in the corpus of tragedies that have survived to the present, there is only one episode that fits this situation: the scene of *Oedipus Tyrannos* already identified by Trendall in 1971. This paper asserts that the most probable explanation for the presence of the two children on Siracusa 66557 is that they are the daughters of Oedipus – Antigone and Ismene.

### **Stefano Tomassini, *Danze fuori dal buco. Sulla fortuna coreografica de La giara di Pirandello***

The essay describes the ballet *La giara* as the result of a summer encounter in Montelucio, between Luigi Pirandello, the composer Alfredo Casella, and the dancer and modernist choreographer Jan Börlin in 1924. In 1923, Rolf de Maré (a Swedish art collector and patron of the Ballets Suédois based in Paris) had assisted in building the notoriety of Pirandello with the staging of *Six Personnages en quête d'auteur* by Serge Pitoëff in Paris. Meanwhile, de Maré and Börlin had the opportunity to travel in Sicily and collect many original materials (visiting the Museo Etnografico in Palermo) for the choreographic work. The ballet, *La Jarre*, premiered in Paris, at the Théâtre des Champs-Élysées, on November 19, 1924. Casella illustrated (and restored) the main characteristics of the music and of the choreographic event, which was for him based on "Sicilian folklore", "Southern music" and "picaresque narrative". The décor and costumes were by the Italian painter Giorgio de Chirico. Despite the success of the ballet at the première, troubles 'danced' out of 'the Jar' just weeks later. The controversy concerned the effeminacy of the male dancer, the aesthetic of the ballet, the length of the libretto, the modernism of the choreography and the nationalism of the score. In the end, the performativity of animality in representations of Southern Italy in this novel by Luigi Pirandello, with his long fortune in dance, is not only an anthropological myth or a genealogical model, but mainly a cultural response to a still threatening alienation from modernity of the region.

### **Mario Torelli, *Favete linguis e molto altro***

Non-verbal communication is entirely bound to history, and, in this respect, is radically different from spoken language, which tends to be preserved despite various modifications occurring in time. To illustrate this concept, the present paper deals with a series of gestures present in representations of Roman art that were extremely significant in the eyes of all contemporary onlookers, but were lost with the end of ancient civilization. For instance, the gesture of the right hand, intended to ask for silence, and encountered in famous Roman statues like the equestrian bronze of Marcus Aurelius, and even the Etruscan masterpiece known as the "Arringatore", was not reproduced by the "replicas" of the Italian Renaissance like the *Gattamelata* by Donatello or *Colleoni* by Verrocchio. In 15th century, the gesture had no significance. The paper analyses other examples of similar gestures, from the oath to the expression of looking at a distance (in Greek *apospokein*) found in the so-called "Altar of Domitius Ahenobarbus", and other very peculiar examples like the so-called "Altar of C. Manlius" from Caere.

### **Silvia Veroli, *Il romanzo grafico di Eric Drooker***

Graphic novels can be considered mute storytelling that subverts Alice's question - 'what is the use of a book without pictures?' - by answering: yes, one can get interested in a book without words. This is particularly true for the work of Eric Drooker. The painter, born in New York in 1958, is author of two powerful silent books: *Flood!* and *Blood Song: A Silent Ballade*, and is also frequent cover artist for *The New Yorker*. In technique, chromatic intensity and social commitment, his work is influenced by German Expressionism; in content, it is chiefly focused on the city of New York, its life and politics. Nevertheless, Drooker often works on current events in general (i.e. the Ferguson shooting and the North Korea crisis).

### **Hartmut Wulfram, *Dalla preistorica del fumetto. L'odometro di Vitruvio nell'edizione di Cesare Cesariano***

This paper presents an instance of serendipity experienced while flipping through the first printed translation of Vitruvius' *De architectura*, published in Como in 1521. In an engraving that illustrates the odometer for carriages, described in the tenth book of the treatise, the primitive core of a comic strip can be detected.

### **Matteo Zadra, *Il linguaggio come virus. The Alphabet di David Lynch***

"If Bacon had shot a movie, how would he have done it?" *The Alphabet* by David Lynch proposes an answer to this question in a disturbing, voiceless tale of childhood, socialization, and coercion. The subject stems from a nightmare in which the letters of the alphabet become the symbol of painful learning. What seems familiar turns suddenly into its opposite, revealing its threatening and deadly side, unpredictable but not without its own dark logic. The animated sequences intertwined with filming throughout the movie, show the influence of Francis Bacon's painting on the young Lynch and mark the beginning of his narrative method.

(novembre/dicembre 2017)

<http://www.engramma.it/eOS2/index.php>

*Mnemosyne contesa*

**Seminario Mnemosyne, Ernst Gombrich, *Geburtstagsatlas (1937): una prima edizione digitale***

In 1937, Ernst Gombrich, who had just joined the Warburgkreis in London, was commissioned to produce a private edition of the Bilderatlas. Geburtstagsatlas für Max M. Warburg for 70th birthday of Aby Warburg's brother. The operation, conceived as a private gift, was probably initiated by Gertrud Bing and Fritz Saxl, or Max himself: the undertaking was intended to satisfy the family's wishes as they continued to believe that the Mnemosyne project could be published. Preserved in two typewritten copies - one kept in London, the other in Hamburg - the Geburtstagsatlas, was for decades consigned to oblivion and still remains unpublished (see the dedicated page in The Warburg Institute website). Gombrich's modus operandi is very clear: he selects 24 panels (out of the 63 of the latest version of the Bilderatlas of 1929); removes many images from each of the panels; lays out the surviving images on a white background, in a well-balanced and hierarchical order, by modifying original formats and space relations; each of the 24 panels is furnished with a brief but condensed explanation of its main topics. Gombrich introduces his version of the Atlas with a short but charged premise; although a copy of the Einleitung to Mnemosyne to the Bilderatlas written by Warburg in 1929 is available to him, he firmly disassociates himself from it, both formally and conceptually. An analysis of Gombrich's Geburtstagsatlas makes it possible to throw light on the introduction to his theoretical reflections on Warburg that would be included in his seminal publication: Aby Warburg. An Intellectual Biography (London, 1970). Engramma 151 presents: a first digital edition of the Geburtstagsatlas by Gombrich, from the collation of the two typewritten specimens preserved at The Warburg Institute in London and the Warburg-Haus in Hamburg.

**Seminario Mnemosyne, Ernst Gombrich, *Zur Mnemosyne (1937). Testo originale e traduzione italiana (con Note e appunti di lessico)***

In this page, we present the original German text with a translation into Italian of Gombrich's Zur Mnemosyne, introduction to the Geburtstagsatlas, curated by Seminario Mnemosyne, which highlights their different ways of thinking, and elements for a first attempt to compare Warburg's methodology with Gombrich's. This translation is the result of a collective work by Seminario Mnemosyne, at Scuola Normale Superiore in Palazzo di Cortona (June 2017), and at the Warburg-Haus in Hamburg (November 2017).

**Salvatore Settis, Alessandra Pedersoli, Simone Culotta, *Esercizi di confronto tra le tavola 7, 30, 37 del Geburtstagsatlas e le corrispondenti tavole del Mnemosyne Atlas***

Since the bibliographic survey carried out for a study of the Geburtstagsatlas composed by Ernst Gombrich for Max Warburg in 1937 (see in this issue of Engramma, A first digital edition of the Geburtstagsatlas materials), no important contributions have come to light that compare the compositional rationale of the plates that Gombrich proposed in his selection for the "Birthday Atlas" with the panels of the prototype by Warburg and his collaborators (Mnemosyne Atlas 1929). In recent years, several essays have marginally touched on the subject from the point of view of the state of the materials of the Atlas, the relationship between Gombrich and Warburg, and the context of Gombrich being commissioned for the Geburtstagsatlas. By selecting targeted papers, which contain methodologically valuable information and notations on the relationship between Gombrich's version of the Atlas and Warburg's, we have collected and here suggest three exercises in comparing and reading the panels: a paper by Salvatore Settis on the history and compositional criteria of the Bilderatlas with a particular focus on Panel 7, which the scholar took as the starting point to reflect on the polythetic series of Warburg's method (completely neglected in Gombrich's version); Alessandra Pedersoli's reading of the two versions of Panel 30; Simone Culotta's presentation of the "Birthday Atlas", and in particular, the comparison of the two different versions of Panel 37. These three readings constitute a first contribution for a systematic comparison between the 24 panels of Gombrich's version (1937), and the 63 panels of the Bilderatlas by Warburg & collaborators (1929).

**Victoria Cirlot, *Zwischenraum/Denkraum. Oscillazioni terminologiche nelle Introduzioni all'Atlante di Aby Warburg e di Ernst Gombrich***

This study consists of a comparative study of the two Introductions to the Mnemosyne Atlas, one by Aby Warburg (1929) and the other by Ernst Gombrich (1937), starting from the concept of Zwischenraum (space between) that only appears in Warburg's. This essay starts out from the peculiar importance given to this concept by philosophers like Henry Corbin who, following Iranian texts, named it mundus

imaginalis. The concept of Zwischenraum is linked with another, frequently used by Warburg, Denkraum, which appears in Gombrich's Introduction and is also present in Ernst Cassirer, Ludwig Binswanger or Martin Heidegger. From the theoretical concept of Zwischenraum as the necessary space for all acts of civilisation to take place, Warburg passes to the expression Ikonologie des Zwischenraumes (iconology of the interval), in which he lays the foundations of the Mnemosyne Atlas, where the space between images, always different, acquires meaning. This article concludes with a quick reference to the sense given to the space between in contemporary architecture.

**Matias Nativo, Alessia Prati, Ronald Brooks Kitaj. *Warburg/Gombrich: due ritratti a confronto***

Aby Warburg and Ernst Gombrich, two of the most influential personalities of the 20th century, are compared through the personal point of view of Ronald Brooks Kitaj, an American painter who studied Art in Europe. An indirect relationship binds the artist – who belongs to the environment close to the British Pop Art movement – and Aby Warburg: Edgar Wind, heir to the Warburgian tradition and, at the same time, Oxford University's first professor of Art history – at the end of '50s Kitaj attended his lessons there – was a mediator between Warburg and the painter. An unmediated relationship was established between Kitaj and Gombrich, of whom the artist made a portrait which was commissioned by the National Portrait Gallery in 1986. The "Pictorial Interpretation" of these two scholars has become an opportunity to examine the comparison which actually featured Warburgian thought, and the tradition and the fate of The Warburg Institute itself.

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*Geografie meridiane. Pensare a Sud*

**Pieter Vanhove, «Forme cinesi»: Gramsci's Translatability in Italian Third-Worldism**

Antonio Gramsci's "Prison Notebooks" are a crucial reference for postcolonial thought. What is perhaps less known outside of Italy, is that Gramsci's writings were also instrumental for the development of historical Italian Third-Worldism, or what is known in Italy as "terzomondismo". In this essay, I show how, during the Cold War, Gramsci's writings became central for Italian writers and politicians in their engagement with the geopolitics of Decolonization. I examine in particular how Gramsci's writings shaped Palmiro Togliatti and Pier Paolo Pasolini's encounter with Maoist anticolonial politics in the wake of the Sino-Soviet Split. My analysis is framed by a reading of Gramsci's notes on education, language learning, and translatability ("traducibilità"). The question I put forward is to what extent Gramsci's thought was «translatable» into the discursive context of "terzomondismo". I argue that, along with his reflections on translatability, Gramsci's aesthetic of the unfinished Notebook complicated these ulterior discursive translations.

**Evan Calder Williams, Alberto Toscano, *The Southern Line. The «Meridione» and the Limits to Periodisation***

Anti- and post-colonial critiques have frequently had occasion to note how a Eurocentric imaginary projects the temporal axis of civilizational or industrial retardation onto a geographical scale of latitudes and biomes. This essay revisits the stakes of this tendency through a concrete material and political prism, the Italian meridione, which not only signified a developmental problem for the modernist and fascist project of nation- and state-making but also became a crucial political touchpoint in two distinct ways. First, its supposedly «archaic» or «pre-political» dimensions could be envisaged by anthropologists and militants alike as a reservoir of anti-systemic energies, as in Ernesto de Martino's engagement with the subaltern debate. Second, the difference of the South was articulated in terms of a «Southern technics» visible in ad hoc and counterintuitive uses of objects, especially as delineated in the 1920s writings of Walter Benjamin and Alfred Sohn-Rethel.

**Toni Hildebrandt, *Allegories of the Profane on Foreign Soil in Pasolini's Work after 1968***

As a political artist, director, theoretician and writer, Pier Paolo Pasolini engaged, on a variety of levels, with non-European cultures and the ways they were shaped by the forces of western late capitalism and modern globalization. In Pasolini's confrontation with the foreign, his work after 1968 opens up the discursive space of modernity and puts trust in novel constellations in the form of allegory. That Pasolini had worked since the early 1970s on an allegorization of the profane in a foreign context had two consequences for both the concept of allegory and Pasolini's idea of profanation: firstly, that as a critical form of confrontation, the allegory draws on an alternative store of text and image; secondly, that in the

foreign context, the profane as such may only possibly be conceived as allegory. This transmission becomes evident in a short film that has received little attention till now: "Le mura di Sana'a".

#### **Luca Caminati, *Pasolini's Southward Quest(ion)***

The current "postcolonial condition", as defined by Sandro Mezzadra (2008) has placed the sea, the border, and the crossing at the center of XXI century struggles - as paradoxically foreshadowed by Pasolini in his own heretical belief in a non-bipolar world order, and the revolutionary potential of Third World liberation struggles. In this essay, I intend to reconstruct Pasolini's own geopolitical stance vis-à-vis the Third World by reconnecting it to the multifaceted constellation clustered around Italian Southern thought. I piece together this genealogy of revolutionary thought, from Antonio Gramsci and Ernesto de Martino to "négritude" and Franz Fanon, through an analysis of Pasolini's Third World essay-films (specifically, "Sopralluoghi in Palestina", and "Appunti per un'Orestiade Africana") medium-length features shot in Africa between 1964 and 1968. I will conclude the article by looking at two «subaltern responses» to Pasolini's own films in order to open up the debate on the political potential of Pasolini's political and artistic afterlife.

#### **Alessia Ricciardi, *Can the Subaltern Speak in Ferrante's Neapolitan Novels?***

Can the Subaltern Speak in Ferrante's "Neapolitan Novels?" examines subalternity in Elena Ferrante's "My Brilliant Friend", "The Story of a New Name", "Those Who Leave and Those Who Stay", and "The Story of the Lost Child". Starting with the two protagonists' friendship, in which Elena perpetually regards herself as Lila's inferior, the language and experiences of the subaltern shape Ferrante's depiction of her characters and Neapolitan culture. Yet if the novels envision any corrective to the dilemma that Gayatri Chakravorty Spivak famously dubs «the immense problem of the consciousness of the woman as subaltern», it paradoxically consists in the friends' mutual «entrustment», as the term is defined in the feminist thinking of difference (il pensiero della differenza). Ferrante's Neapolitan Quartet in this light may be seen to represent a complex, self-questioning investigation of «female difference», to borrow a phrase from the author herself.

#### **Giovanbattista Tusa, *Geografie. Della frontiera occidentale***

My essay will investigate the question of Europe and philosophy, and its other side, which is not elsewhere but rather consists in the concrete gesture of inscribing here a division between an inside and an outside. I will explore its philosophical and political beginnings and oblivion, which condition the realization of Europe in a paradoxical separation, with an indebtedness to another side, by which it engenders its own orientation. From its inception "per differentiam" from the East, Europe becomes this very project of techno-scientific-rationalization, of unrelenting assimilation, which presumes to manage and organize in its horizon of realization any new event in its history, any intrusion. But this same project or constitutive relationship with the other side puts Europe and philosophy, as borderlands, into question.

#### **Roberto Esposito, *Fuori del pensiero***

The relation of thought to the outside is both the object of this study and the theoretical framework within which it is inscribed. Moreover, thought always comes from the outside when it is a matter of questioning a vision of things that is no longer representative of current events. Although tied to its homeland, philosophical thought needs equally to be deterritorialized in order to acquire momentum and breadth: the outside is always what illuminates the inside, and never vice versa. This essay analyzes the concept of offside, starting from the works of Averroes, Bruno, Spinoza, Nietzsche, Foucault and Deleuze.

### *Varia*

#### **Enrica Lisciani Petrini, *Il tempo dell'estetica***

In this essay, I take my cue from the double meaning of the genitive case in the phrase «the time of the aesthetics». My aim here is double. On the one hand, from a genealogical perspective, I show that there is a time that is proper to sense perception, a time of aisthesis, pertaining to the sensorial and corporeal realm, and I argue that this sense of time has been mostly forgotten or marginalized by the dominant philosophical tradition in favor of a chronological, logicist notion of time. On the other hand, I show that renewed attention to the sensorial dimension, particularly in recent decades, qualifies our own time as the time of the aesthetics, that is to say, a time for the re-evaluation of the sensorial and corporeal dimension, and this marks a radical break with a past tradition of disembodied thought.

#### **Mario Farina, *Il giudizio e la vita. Sulla logica dell'estetica di Hegel***

The aim of this paper is to investigate the logic, and therefore conceptual, determination of the Hegelian philosophy of art. In the last thirty years, the most part of the Hegelian scholars has tried to defeat the old image of Hegel as the «philosopher of aesthetic classicism». That image was based on the Hegelian

alleged connotation of «beauty» as sort of empiric realization of the category of «appearance», explained by Hegel in the "Science of Logic". For that reason, Hegel's classicism was considered as part of the logic and systematic determination of art and his conception of beauty was understood as a kind of aesthetic Platonism. After the successful criticism of this position, however, the scholars tried to put aside all kind of discussion regarding the logic of the Hegelian philosophy of art. Instead, in this paper I aim to investigate the possibility of a logic, and in Hegel's sense a speculative, determination of art. At first, I will stress the connection between the Hegelian definition of the artwork and Kant's conception of reflecting judgement, in order to rule out the possibility of a relativistic conception of art. The art, in fact, can be justified only through the non-abstract relation between universal and particular, whose model is based on Kant's definition. Secondly, I will focus on the affinities between the aesthetic conception of beauty and the logic determination of «life». In this sense, the category of life, as it appears in the "Science of Logic", seems to explain the particular-universal relation exposed by the artwork in Hegel's "Encyclopedia". Then, for that reason, I'll propose to understand «life» as the non-abstract model able to explain the logic justification of the artwork. At the end, I'll specify the position of Hegel's philosophy of art in the context of the aesthetic thought of the so called "Goethezeit".

#### **Maria Teresa Catena, *Eutopie sensibili. Primi appunti per altre utopie***

If today you need to go back to utopia, it is even more necessary to try to rethink it. These short considerations try to do so by reflecting on the bond that is present in every utopia: the sensitive/over-sensitive relationship. From a relationship of separation and subordination of sensibility to the ideal world, in fact, only "ou-topies" - projects that have no regard for sensitive life - can arise. Thus, following a tradition of thinking found in Kant, it is necessary to re-evaluate the contribution of the senses in order to identify the phenomenal world as the only possible place from which an "eu-topical" project can emerge: a project of «good life». But to do this, it is necessary to take another step: come back to take care of sensitive life and, following Marcuse's signs, discover again its active and constitutive character in the world we live in. Not only eu-topies then, but sensitive "eu-topies", whose object is liberation, a revolt of the life of the senses to lead it, using Mumford's words, «right now, here or anywhere, to the limits of its ideal possibilities».

#### **Guido Brivio, *Psychanodia. Vie di eros e della bellezza in «El libro dell'Amore» di Marsilio Ficino***

Exploring the Ficino's Commentary to Plato's "Symposium", this paper aims to reveal the non-dualistic nature of the love experience through the paradoxical, dialectical relationship between the lover and the beloved and the enjoyment of the beauty. Starting from the neoplatonic henology and the erotic-cosmogonic movement of the One as creation of forms - and in that way of the apparition of love and beauty - and the opposite movement of ascension of the soul through forms toward the One, an aesthetic overcoming of all forms of duality - God/world, intelligible/sensible, transcendent/immanent - is settled. The inextricable double bind between love and authentic beauty - which is the opposit of the aesthetic "hybris" of desire to possess forms without any recongnition of their true origin - drives to the exorbitant experience of the dissolution of the ego, producing that gnoseological rapture which the henological experience of the One ultimately is.

#### **Raffaele Milani, *Conversazione con Alain Roger, maestro di filosofia e letteratura***

**Fata Morgana**, 32 (2017)

<http://fatamorgana.unical.it/wp/home>

#### *Popolo*

Giacomo Manzoli, *Gli umori del popolo*

Alessandro Faccioli, Luca Mazzei, *"Gloria - Apoteosi del Milite Ignoto" e la cinematografia-popolo*

Diego Battistini, *Un popolo di conquistatori. Gli italiani nei film dell'Impero*

Gabriel Bortzmeyer, *L'idea francese di popolo, tra repubblica e realismo*

Nicola Turrini, *"Nous sommes hantés par un peuple d'images": su Fernand Deligny*

Michele Fadda, Costanza Salvi, *I Contain Multitudes: Berkeley, Vidor e il cinema della Grande Depressione*

Giuseppe Panella, Silverio Zanobetti, *Share the Wealth: la parabola di Huey Long nella letteratura e al cinema*

Andrea Rabbito, *Gli zombie e le interpretazioni contemporanee del popolo*

Pierandrea Amato, *L'evento e gli spettri. Note su cinema e plebe*

Daniela Angelucci, *Un altro popolo. Il divenire minore tra Kafka e Rossellini*

Alessio Scarlato, *Prigioni, navi e stazioni di servizio. A partire da "Europa '51" e "Film Socialisme"*

#### Rifrazioni

Claudio Di Minno, *"La Marsigliese" di Renoir e il popolo come nazione*

Francesco Affronti, *La negazione dell'anti-popolo: "Der ewige Jude" di Fritz Hippler*

Sergio Navarro Mayorga, *Raúl Ruiz e il concetto di popolo*

Luca Bandirali, *"Pizzicata". Il Salento prima di De Martino*

Claudia Barolo, *In nome del popolo cileno: "Post Mortem" di Larraín*

Luca Acquarelli, *Il contagio delle immagini-corpo: "Pays Barbare" di Gianikian e Ricci Lucchi*

David Bruni, *In frantumi. Elegia e memoria in "Vidros partidos" di Erice*

Agnès Pellerin, *Il canto del popolo: i cacciatori di fringuelli in "Arabian Nights" di Gomes*

**Lebenswelt. Aesthetics and philosophy of experience**, 11 (2017)

<http://riviste.unimi.it/index.php/Lebenswelt>

Scott A. Olsen, *Golden ratio beauty as scientific function*

Normally when one is considering the golden ratio in the history of ideas, one is often looking at it as an aesthetic principle – usually associated with Greek art, sculpture and mathematics. However, in recent years the prevalence of the golden ratio within a broad range of scientific disciplines has brought its role in the perfection of science to the forefront. I would like to collapse these two areas by proposing a somewhat novel way of looking at the aesthetics of the golden ratio: its pervasive expression in scientific form and function is the basis of the aesthetics in the world. Therefore, science contains the same mathematical beauty as found in artistic expression. The golden ratio guides the Chaos Border of Kolmogorov, Arnold, and Moser (KAM theorem) and it can be found hidden in all elementary particles, and even in the proportions of dark matter and energy relative to visible matter and energy. It is evident in the structure and growth functions of plants and animals and it can be found in the physiological functions of humans. It now appears that without the golden ratio, we would not have the form or function of the proton, cell, athlete, horse, species, planet, solar system or galaxy.

Franco Ghione, *La prospettiva scientifica*

In this article we expose the Euclidean theory of vision and, in particular, those theorems that deal with prospective representation. Our aim is to show how the central perspective was known in the Hellenistic era both from a theoretical and practical point of view as evidenced by the analysis of some imperial period frescoes found in Rome. In the second part of this article we look at the Euclidean perspective theorems, using the Cartesian coordinates and the limit idea.

Simona Chiodo, *Mathematics and geometry towards ideality in «Domus»'s ideal houses*

Between 1942 and 1943 the editor of the journal «Domus» invited the most important Italian architects to design their ideal houses: fifteen projects designed by seventeen architects were published. They are most instructive to try to understand, firstly, what the philosophical notion of ideal means and, secondly,

why mathematical and geometric tools are extensively used to work on ideality, namely, to design ideal houses. The first part of the article focuses on the philosophical foundations of ideality and, after an overview of the fifteen projects, on the use of the golden ratio in two particularly meaningful cases. The second part of the article focuses on the cases in which there is a hidden use of the golden ratio, on the use of the modulus and on the use of the number 2.

**Giulio Magli, *From symbols to written landscapes. The role of astronomy in ancient Egyptian architecture***

Architecture of ancient Egypt is criss-crossed by a series of giant projects whose aim was to celebrate the divine nature of the Pharaohs and their rights to eternal afterlife. In many of such projects a complex interplay between idealization of symbols in hieroglyph writings and shaping of built objects and cultural landscapes can be seen. Since the afterlife destination of the Pharaohs was in the sky, astronomy plays a relevant role in understanding this interplay, as it occurs, in particular, in the Khufu project at Giza and in the planning of Akhenaten's capital at Amarna.

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<http://labont.it/rivista-di-estetica>

***Law and the faculty of judgement***

**Jean-François Lyotard, *Judicieux dans le différend***

Kant describes a conflict among the different theories of knowledge. A productive conflict whose emergence is the origin of a renewal: it awakens the spirit and it leads it to think critically. Philosophy becomes critique, Kant says, when it is not focused on the doctrines and on their demands, but on the relationship between general rules (the "sense") that coordinates all the faculties – and their particular expression, that is to say the specific cases. Similarly operates the judge, that, in court, has to invent (ausdenken) the rule capable of corresponding to the single case: a judge that, in order to decide (jus dicere) and utter the decision, tries to compensate the absence of adequate legal rules and often decides without the adapt general rule. The problem of the différend does not concern, thus, anthropology. It concerns language. Exemplary cases provide analoga of the sensitive data and are devices that allow the dialectic between different systems of value by connecting their core meaning, the proper names involved and what Kant defines the Darstellung. Nevertheless, against this background, a change of paradigm becomes necessary – a change that entails the break with hegelian philosophy of law and with a thought built on mediation, that is to say with the kantian Zusammenstimmung. It is not possible, nor desirable, to substitute the battle field with the court and to subordinate the individual interests to the general logic of argumentation, because the synthesis of the different voices might imply totalitarianism and the end of the différend might correspond to the beginning of terror.

**Jean-Luc Nancy, *Dies Irae***

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**Tiziana Andina, *Contemporary Art: Judgments and Normativity***

Is judgement still possible in art? The present paper tries to answer this question, exploring the two-main forms of judgement in the domain of art: the ontological-artistic judgment (regarding the identity of

works of art) and the aesthetic judgement (regarding their aesthetic properties). Arguing that the most philosophically interesting cases are those in which judgment seems impossible, the article explores the elements necessary for the formulation of the two judgements that make up the domain of art.

**Andrea Baldini, *Beauty and the Behest: Distinguishing Legal Judgment and Aesthetic Judgment in the Context of 21st Century Street Art and Graffiti***

Street art and graffiti are on the rise and their problematic relationship with the law is becoming an increasingly pressing issue. This paper considers a series of high profile street art controversies involving famous street artists Banksy and Alice Pasquini as cases studies for illuminating such a relationship. First, by discussing the "Banksy's Law" – a "law" protecting street artworks in the style of Banksy while condemning graffiti – and its perceived arbitrariness, I investigate what I call the structural differences between aesthetic and legal judgments. While not denying some continuity in reasoning about the law and the arts, I argue that legal judgments possess a degree of formality that cannot be found in their aesthetic counterpart. Second, in expanding my discussion, I also maintain that aesthetic considerations should not function as overriding reasons in legal determinations. By being illegal, many street artworks and graffiti acquire subversive power. If deprived of the possibility of challenging the law because of their aesthetic value, these art forms would lose much of their political value. And, more generally, a world where artworks cannot challenge the law is a world where the arts are rather superficial forms of entertainment.

**Angela Condello, *Regole per applicare le regole. Giudizio, Diritto, Esempio***

In the present article I analyze the relationship between law and judgement through the connection between the inclusiveness of the abstract norm and the infinite possibilities of the concrete cases that constitute reality. I aim at discussing law and judgement beyond their intuitively natural, juridical, bond – i.e. judgement understood as the act of judging in court performed by a judge. I aim at extending the problem of judgement also to an analysis of legal reality and normativity. The present paper consists of three sections: i. in the first section I recall the main philosophical theories on judgement and in particular those relevant from the juridical perspective; ii. in the second section I discuss the idea of *différend*, the disagreement described by Lyotard, and I evidenciate its importance in relation to juridical normativity; iii. in the third section I connect judgement and the *différend* in order to draw an innovative perspective on juridical normativity based not only on positive norms, but also and above all on the intrinsic conflictuality of contemporary societies. A conflictuality that emerges, presents itself and is resolved in and by the exemplary case.

**Carlo Grassi, *Dissidio, stasis e società dipolari***

Jean-François Lyotard s'interroga sulla forma delle organizzazioni sociali e ne identifica la problematica principale nell'eterogeneità che esse veicolano tra i differenti regimi di frasi: si sofferma, in particolare, sull'incompatibilità tra il regime della conoscenza e quello della libertà. A partire da tale riflessione, l'articolo esamina come le società attuali, multiculturali e globalizzate, siano chiamate oggi a compiere una scelta: abbracciare la sintesi dell'eterogeneo oppure rispettare e far rispettare la presenza inevitabile del dissidio. Nella prima occorrenza si corre il rischio di trasformare il diritto in succedaneo dell'ordalia e di accendere la guerra di tutti contro tutti. Nella seconda, invece, si sperimenta la costruzione d'interazioni di tipo dipolare le quali, pur non potendo garantire contro lo scatenamento smisurato della violenza, riescono potenzialmente ad arginarlo. Queste ultime, infatti, spostano la misura della sopravvivenza dall'esclusione delle ostilità alla loro elusione, dal rifiutare il conflitto all'addomesticarlo, dal rinunciare allo sforzo muscolare al calibrarlo.

**Stefano Oliva, *Dal nonsense al gesto: Wittgenstein e il giudizio di valore***

The aim of this paper is to examine Wittgenstein's reflections about the judgment of value. The purpose is to trace a line of continuity between the investigation about the criteria to distinguish propositions from nonsense, which is the main philosophical endeavour of the "first" Wittgenstein, and the subsequent philosophy of language games, presented in the *Philosophical Investigations*. According to the picture theory of language, as it is formulated in the *Tractatus logico-philosophicus*, the judgments of value do not represent facts of the world and therefore they lack of sense. In this perspective, the attempt to express experiences of "absolute value", as Wittgenstein says in the *Lecture on Ethics* (1929), is condemned to nonsense, even though it testifies a typical human tendency to force the limits of language. About ten years later, in the *Lessons of Aesthetics* (1938) Wittgenstein analyzes the use of aesthetic adjectives in the judgments of value and he underlines the proximity of these expressions with the gesture, intended as a way to convey the feeling of the speaker in reaction to a specific experience. In the expressivity of nonsense it is possible to foresee the importance of the notion of use, a central concept in Wittgenstein's "second" philosophy; in the analysis of aesthetic adjectives, used as gestures, it remains a link with the early investigation about the limits of language. Through the reflection on nonsense and gesture Wittgenstein develops an idea of non-communicative and expressive use of language that we can find all along his philosophical work.

## Varia

### Ernesto Sferrazza Papa, *Teoria del muro. L'articolazione materiale del potere*

In this paper the author analyzes the issue of the statal wall through an interdisciplinary perspective which connects ontology, philosophy of technology and political philosophy. The main argument of the paper is that there is an ontological difference between a statal wall and the border on which it is inscribed. After a brief discussion of some well-known ontological theories, the author argues that a wall is not a social object, but rather an artifact. More specifically, a wall is a political artifact, because it is an instrument that materially inscribes on the space a complex relation of power. In order to conceptualize an emerging global political rationality, a new term has been coined by french scholars Florine Ballif and Stéphane Rosière: teichopolitics. The term comes from the ancient greek teichos, which literally means "the wall of the city". Therefore, teichopolitics is the politics of building walls, most of the time for security purposes. The paper deals with some aspects of contemporary teichopolitics from a philosophical point view. In the first part of the paper, the author criticizes the postmodern idea of a virtual and fluid global space, and the connected idea of an historical and political consummation of modern categories (e.g. State, territory, sovereignty); in the second part, he analyzes thoroughly the ontological difference between wall and border and some phenomenological aspects related; in the third part, he shows how and why a wall studied as an apparatus (dispositif) implies the acknowledgement of different forms of power (e.g. sovereign, disciplinary, governmental); in the last part, he argues that the issue of statal walls should be analysed through what he calls a political ontology of the artifacts.

### Adam Andrzejewski e Marta Zaręba, *Theatrical Scripts*

We analyse the role of a theatrical script and its relation to the literary work and the theatrical performance. We put forward an Argument from Modality, which demonstrates structural and functional differences between literary works and theatrical scripts. Next, we answer some potential challenges to our argument. We demonstrate that the failure to realize the far-reaching consequences of a clear distinction between the literary work and the theatrical script is a source of confusion in the debate on the relation of the relation of interpretation. In particular, we show that the relation of interpretation does not hold directly between the literary work and the theatrical performance. It is mediated by the script. The script interprets the literary work by filling in its places of indeterminacy and adjusting it for stage purposes. Moreover, the script, which is a set of instructions, is executed rather than interpreted in a theatrical performance.

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<http://mimesisedizioni.it/journals/index.php/studi-di-estetica/index>

## *Sensibilia 10 Embodiment*

### Stefano Bevacqua, *Le corps au milieu: du désir au mouvement*

In this paper I claim that desire is essentially the movement through which the individual tends to detach himself from his oneness and homogeneity, and address the world and other individuals. This movement is what makes possible a relation with the world, and forms the individual himself. Such formation is never static and is rather a dynamic, continuous re-elaboration and change: both as adaptation of the individual to the world or as conditioning of the world by the individual.

### Maria Sole Cardulli, *Tra spiritus e mundus: la politica delle reliquie nell'azione di Udalrico vescovo-conte di Fermo*

Relics are the tangible aspect of the sacred: the saint's physical remains convey a spiritual dimension, which gives value to the body itself. In the Middle Ages, marked by a deep gap between mundus and spiritus, relics put these opposites into contact, becoming receptive to secular religiousness. As a counterpart of corporal humiliation, the veneration of holy remains is the mean through which body can be glorified. The worship of relics is also a political instrument at the time of the XIth century Reformation trends, as demonstrated by several acts of transfer and consecration made by Udalricus, bishop of Fermo.

### Elio Franzini, *Ma quanti corpi abbiamo? Sulla mitologia della corporeità*

This paper will attempt a chrono-spatial, empirical and organic foundation of metaphysics from a phenomenological perspective. I will argue that Valéry's theory of the four bodies highlights the layered

complexity of the body as a paradoxical unity of reality and imagination, that further brings to the field of art embodiment and to the question of myth, through a deep dialogue with the aesthetic debate on art, from Winkelmann to Herder and beyond.

**Federica Frattaroli, *Corpo della parola, corpo del senso: espressione e pensiero in M. Merleau-Ponty***

My paper investigates the relation between the field of language and the field of meaning in M. Merleau-Ponty's thought. Its main purpose is to show the phenomenological origin of the notion of embodiment as it appears into the theory of embodied cognition. As we analyze the role of expression and body in relation to thought and ideality, a question becomes urgent: does the reflection on embodied cognition include the transcendental core of phenomenology?

**Tonino Griffero, *Felt-bodily communication: a neophenomenological approach to embodied affects***

According to the pathic aesthetics the atmospheric perception should be understood as the first affective-synaesthetic impression of the expressive qualities (or affordances) ontologically rooted in things and quasi-things of the surrounding space. Through its specific dynamics, whose poles are narrowness and vastness, the felt (and not physical) body appears as the precise sounding board (also) of these atmospheric feelings widespread in the (lived) space. The paper a) retraces the neophenomenological theory (Hermann Schmitz) of the ubiquitous communication (incorporation/excorporation) that the felt body constantly generates with the outside world, and b) suggests the thesis that atmospheres are a great example of extended emotions, that is, of embodied affects exactly generated by one of the many forms of felt-bodily communication.

**Chiara Guidi, Carmela Morabito, *The new forms of embodiment between philosophy and cognitive neurosciences***

The term "embodiment" is normally used as a generic label to indicate a series of new approaches in the studies of mind. Focusing on the common grounds of these approaches, we will analyse the core meaning of "embodiment", highlighting its intrinsic interdisciplinary attitude. More specifically, we will focus on its connection with the evolutionary perspective as well as the cognitive and relational neurosciences. We will therefore underline the highly heuristic value of embodiment as a neuro-biologically grounded epistemological paradigm for the study of the mind.

**Lorenzo Marinucci, *Structures of breathing: East Asian contributions to a phenomenology of embodiment***

What is the role and structure of breathing within embodiment? The topic here is explored in a comparative, phenomenological approach. While the traditional mind-body divide and the Greek idea of an internal, disembodied psyche have been dominant in European thought, in the Chinese-Japanese cultural nexus air-like phenomena and breathing are acknowledged as essential aspects of human experiences. The aim of this paper is presenting a first sketch of such a pheno-meno-logy of breathing through premodern and modern non-Western (mostly Japanese) sources, ultimately showing how such an aesthetic attunement to the breathing body was a central element of Homeric sensibility as well.

**Tiziana Migliore, *Embodiment theories and alternative perspectives on the body***

Embodiment theories have overcome the doctrine of intellectus archetypus without ever discussing the notion of body on which that particular kind of intellect was based. Indeed, the model of the body underlying embodiment theories remains an a priori: anthropomorphic, independent and "self-contained". This paper sheds light on the problematic points of this vision and explores the anthropology of the "ontological turn", looking for alternative modes of body knowledge – seeing it as the result of "affects", "affections" and habitus – more effective in justifying the corporeal dimension of cognition.

**Giulio Piatti, *Il campo dell'esperienza: mente, corpo e percezione in Gilbert Simondon e Gilles Deleuze***

Between 1956 and 1976, cognitive science led the philosophical debate, claiming that mind and body are separated and that mind is located inside the body. The more recent speculations on embodied, situated and external cognition have challenged these assumptions. Core of my work is to enlighten Gilbert Simondon's and Gilles Deleuze's intuitions on perception, body and mind in order to suggest the possibility of giving to the externalist field an original ontological framework.

**Pina De Angelis, *La Maddalena penitente: un ritrovato dipinto di Paolo de Matteis***

Lo studio attribuisce al pittore Paolo de Matteis (1662-1728) un dipinto appartenente alla collezione del Museo della Reale Accademia di Belle Arti di San Fernando, di Madrid. Il dipinto, raffigurante la Maddalena penitente, emerge in documenti d'archivio che hanno permesso di delineare e perfezionare alcune notizie tradizionalmente ribadite nelle fonti.

**Elvira D'Amico, *La perduta decorazione a fresco della facciata della chiesa della Magione di Palermo. Un inedito del 1718***

L'articolo presenta un inedito documento del 1715 per una perduta decorazione affresco della chiesa medievale della Magione a Palermo.

**Giuseppe Giugno, *La Sicilia e la Grande Guerra. Il monumento ai Caduti di Francesco e Cosmo Sorgi a Caltanissetta***

Il saggio inquadra nel contesto culturale dell'immediato primo dopo guerra la nascita del monumento ai Caduti di Caltanissetta, realizzato dal 1920 al 1922 su volontà di un comitato appositamente costituito. Attraverso l'organizzazione di un concorso, cui prende parte nella qualità di commissario e di direttore della Regia Accademia di belle arti di Palermo Ernesto Basile, viene selezionata dal comitato l'idea artistica che condurrà alla nascita del monumento. L'idea sviluppata nell'opera dagli scultori Francesco e Cosmo Sorgi raffigura l'immagine di un guerriero tra le braccia della 'Gloria': personificazione della patria. Il contributo analizza anche il rapporto stabilito dal monumento con la città a partire dalla definizione del suo primitivo assetto insediativo al suo trasferimento nel sito attuale nel 1964, col progetto di costruzione in quella circostanza, ma di fatto mai realizzato, di una esedra in cui collocare il gruppo scultoreo.

**Iolanda Di Natale, *Protection and safeguard of the cultural heritage & landscape in the eastern Sicily of XX century: a case of civil commitment by the pages of the magazine "Le vie d'Italia"***

È noto come, in tutta Italia, le vicende urbanistiche cominciate a partire dagli anni '50, si caratterizzano per una progressiva devastazione delle risorse storiche e culturali, connessa da un alto all'abbandono dei centri storici; dall'altro alla crescita incontrollata e, spesso, abusiva delle periferie e delle aree periurbane. Anche nella Sicilia orientale, la città di Siracusa interessata dal processo di ricostruzione post-bellica, vede accelerare tale fenomeno di espansione caratterizzato dall'occupazione massiva di tutte quelle aree che, già dall'età classica avevano reso «Urbem Syracusas maximam esse Graecorum, pulcherrimamque omnium saepe audisti». Contro tale deturpamento criminoso del Patrimonio culturale e paesaggistico italiano, si scaglieranno numerosi studiosi e intellettuali, protagonisti di accese campagne di denuncia, lanciate dalle pagine della stampa periodica e delle riviste specializzate. Tra questi, Giuseppe Agnello, il cui impegno civile a favore della salvaguardia e protezione del territorio, verrà qui ricostruito attraverso lo spoglio di tre articoli apparsi sulla rivista mensile del Touring Club Italiano "Le vie d'Italia", negli anni venti e sessanta del '900.

**Angela Giardina, Roberta Priori, *Inter-Art-in-GAM: un progetto di accessibilità museale. L'opera d'arte come strumento di riabilitazione dei disturbi dell'autismo***

La fruizione dell'opera d'arte assume un ruolo centrale per la programmazione dell'attività educativa di un museo, soprattutto per quella rivolta alle persone con disabilità fisiche, motorie, sensoriali e cognitive. Negli ultimi anni la Galleria d'Arte Moderna "Empedocle Restivo" di Palermo ha avviato una fitta programmazione rivolta all'accessibilità, dalla quale nasce il progetto *Inter-Art-in-GAM* con lo scopo di indagare l'influenza delle opere d'arte sulla dimensione spaziale-corporea di adolescenti con autismo a medio funzionamento. L'ipotesi dello studio fu che l'osservazione delle opere d'arte e la loro rielaborazione cognitiva potesse intervenire in termini terapeutici su alcune aree considerate disfunzionali nell'autismo; in altre parole, che le arti visive inserite in percorsi didattici potessero incrementare le competenze relazionali di soggetti con autismo. Lo studio rappresenta, a nostra conoscenza, il primo lavoro interdisciplinare operato in Italia in questo ambito d'intervento.

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<http://www.boletindeestetica.com.ar/uncategorized/boletin-de-estetica-n%C2%BA-41/>

Viviana Suñol, *La educación musical en Aristóteles: su correspondencia con la vida mejor en el mejor régimen*

La mousiké ocupa un lugar central en el programa educativo que Aristóteles diseña para el mejor régimen en Política VII-VIII. En concordancia con el desprecio que tradicionalmente ha recibido el estudio de la educación en su obra, la literatura académica tampoco reconoce la relevancia de esta disciplina (salvo escasas excepciones). Sin embargo, la mousiké es una pieza clave para comprender el pensamiento práctico aristotélico, puesto que es una parte esencial de la respuesta que el filósofo ofrece ante las preguntas ético-políticas fundamentales, que plantea al inicio de Política VII. El propósito del presente artículo es analizar la importancia filosófica del programa de educación musical que Aristóteles propone en el marco de su reflexión sobre la vida mejor en el mejor régimen, para lo cual se investigarán las correspondencias que pueden establecerse entre su proyecto político y el currículo musical que bosqueja.

Cécile Michaud, *Para los sentidos y el espíritu. El lugar de la sensibilidad en los debates sobre la finalidad de la pintura en la Academia Real Francesa.*

El artículo estudia la presencia del concepto de sensibilidad en los debates de la Academia Real Francesa de Pintura y Escultura en el último tercio del siglo XVII, en el contexto de la llamada Querelle du Coloris. Detrás de la discusión sobre la primacía del dibujo o del color en la pintura, se expresa una cuestión más profunda: ¿qué parte del ser humano debe ser atendida en prioridad por el acto pictórico: la mente o los sentidos? El estudio de estos peculiares debates, tanto desde los textos como desde los artistas involucrados, revela la imagen de una Francia que busca posicionarse ante el resto de Europa, no solamente a nivel artístico sino también teórico e intelectual.

Ricardo Ibarlucía, *Mariano Antonio Barrenechea: Cursos de Estética 1922-1930*

El presente estudio es una contribución documental a la historia de la estética en Argentina. Recopila, comenta y contextualiza los programas de los cursos impartidos por Mariano Antonio Barrenechea como Profesor Titular de Estética en la Facultad de Filosofía y Letras de la Universidad de Buenos Aires entre 1922 y 1930.

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

Jenefer Robinson, *The Missing Person Found. Part I: Expressing Emotions in Pictures*

In Sight and Sensibility Dominic Lopes argues that expressiveness in pictures should be analyzed on the model of the "contour" theory of musical expressiveness, according to which an "expression" need not express anything about the inner psychological states of a person. According to his "contour theory of pictorial expression," expression by scenes and designs requires "no being to whom the expressed emotion is attributable" (the "missing person problem"). However, on this account expression has lost its fundamental *raison d'être*, that of manifesting somebody's actual emotional states. By contrast, I argue that successful works of pictorial expression depict the way the world appears to someone (the artist or his/her persona) when in some emotional state. Moreover, the emotional attitude thus expressed by the work is an important unifying principle for pictures, and hence an important artistic value.

Jerrold Levinson, *Peter Kivy and the Philosophy of Music (1980-2002)*

In the beginning—or more exactly, the seventies, when I was in graduate school at the University of Michigan—was the void, and darkness was upon the face of the waters. Philosophical reflection on the experience, meaning, and powers of music by analytic philosophers was almost non-existent. And then, as the 1980s dawned, came Peter Kivy. Suddenly there was light, and analytic philosophy of music was

born. In this piece I summarize the substance of the successive instalments in the astounding series of books on the philosophy of music that Peter published between 1980 and 2002, allowing myself some critical reflections in a few cases.

### **Kevin Melchionne, *Aesthetic Choice***

Our lives are filled with aesthetic choices, that is, choices of objects for aesthetic experience. Choice is crucial to having a fulfilling aesthetic life. Our immediate satisfaction and long term flourishing require the ability to generate rewarding aesthetic opportunities. A good aesthetic life is one of good aesthetic choices. Given the centrality of choice to a good aesthetic life, aesthetic theory is in need of an account of choice. However, aesthetic choice has gone unexamined. This paper considers how choice helps to make us who we are as aesthetic persons. I situate aesthetic choice within debates in contemporary choice theory. The paper also examines whether the recommenders on websites like Amazon or Netflix pose a risk to our aesthetic flourishing. Aesthetic choice is mostly constructive and conditional, in other words, ad hoc and easily influenced. Aesthetic choices tend to be small choices, with low stakes and relaxed deliberation. The effect of our choices is cumulative, and the import of individual choices is best judged by seeing them in the context of other choices, especially the plans to which they belong.

### **Anthony Cross, *Art Criticism as Practical Reasoning***

Most recent discussions of reasons in art criticism focus on reasons that justify beliefs about the value of artworks. Reviving a long-neglected suggestion from Paul Ziff, I argue that we should focus instead on art-critical reasons that justify actions—namely, particular ways of engaging with artworks. I argue that a focus on practical rather than theoretical reasons yields an understanding of criticism that better fits with our intuitions about the value of reading art criticism, and which makes room for a nuanced distinction between criticism that aims at universality and criticism that is resolutely personal.

### **Mark Sagoff, *Art and identity: A reply to Stopford***

Richard Stopford, in criticizing my defense of purist restoration, attributes to me and refutes a metaphysical view I do not have concerning the identity and persistence conditions of an art work. I took for granted the ordinary idea of identity as continuity-in-space-and-time-under-a-sortal-concept, such as statue. I argued that Michelangelo's Pietà remained the same statue after it was disfigured but that the damage was irreparable. By fixing molded prosthetics to the ruined work of art, the Vatican introduced a macaronic element into one's aesthetic attitude toward the Pietà by making one attend simultaneously, without any visual guidance as to which is which, to (1) parts of the statue that were completed by Michelangelo's hand and intended to be a work of art and (2) pieces added in the twentieth century for an different purpose, e.g., to make viewing the statue less disconcerting than a recognition of the damage would demand. An integral restoration, in contrast, allows one both to envision the art work as created and to grieve for what has been lost.

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

### **Jenefer Robinson, *The Missing Person Found. Part II: Feelings for Pictures***

According to Dominic Lopes, expressiveness in pictures should be analyzed solely in terms of "expression looks" of various sorts, namely the look of a figure, a scene and/or a design. But, according to this view, it seems puzzling that expressive pictures should have any emotional effect on their audiences. Yet Lopes explicitly ties his "contour theory" of expression in pictures to empathic responses in spectators. Thus, despite his deflationary account of pictorial expression, he claims that pictures can give us practice in various "empathic skills." I argue that Lopes's account of empathic responses to pictures, while interesting and enlightening, nevertheless ignores the most important way in which pictures exercise and enhance our empathic skills, namely, by giving us practice in taking the emotional perspective of another person.

### **Gerald Vision, *'Call Me Ishmael': Fiction and Direct Reference***

Whereas it appears that direct, or causal, theories dominate philosophy's theories of reference, and it is widely held that they present an insuperable obstacle for a fictional character's name to refer, I attempt to show not only that they can be easily made compatible with such theories, but that reference to the fictional fits rather smoothly into the distinctive articles of current theories of direct reference. However, the issues about reference to fictional characters goes well beyond those points, so its compatibility with direct referential theories is not a demonstration that names of fictional things in fact refer. This essay

argues only that certain popular objections to fictional reference are unsound. Moreover, if those references were to occur, it would remove a serious self-inflicted conundrum over negative existentials, one from which those raising it seem unable to extract themselves credibly.

#### **Ioan-Radu Motoarcă, *A Bad Theory of Truth in Fiction***

William D'Alessandro has recently argued that there are no implicit truths in fiction. According to the view defended by D'Alessandro, which he terms explicitism, the only truths in fiction are the ones explicitly expressed therein. In this essay, I argue that explicitism is incorrect on multiple counts. Not only is the argument D'Alessandro gives for it invalid, but explicitism as a theory of truth in fiction fails drastically to account for a number of phenomena that are crucial to our understanding and interpretation of fiction, such as pragmatic implicatures and speech acts occurring in fiction, psychological profiles of fictional characters, and fictional truths determined by literary conventions.

#### **Christian Folde, *Non-Fictional Narrators in Fictional Narratives***

This paper is about non-fictional objects in fictions and their role as narrators. Two central claims are advanced. In part 1 it is argued that non-fictional objects such as you and me can be part of fictions. This commonsensical idea is elaborated and defended against objections. Building on it, it is argued in part 2 that non-fictional objects can be characters and narrators in fictional narratives. As a consequence, three fundamental and popular claims concerning narrators are rejected. In particular, it is shown that some fictional narratives have non-fictional internal narrators, some have no internal fictional narrator, and, most controversially, that the author of a fictional narrative can be identical to its internal narrator.

#### **Paul Guyer, *One Act or Two? Hannah Ginsborg on Aesthetic Judgement***

Hannah Ginsborg rejects my 'two-acts' interpretation of Kant's conception of aesthetic judgement as untrue to Kant's text and as philosophically problematic, especially because it entails that every object must be experienced as beautiful. I reject her criticisms, and argue that it is her own 'one-act' interpretation that is liable to these criticisms. But I also suggest that her emphasis on Kant's 'transcendental explanation' of pleasure as a self-maintaining mental state suggests an alternative to the common view that pleasure is a distinctive feeling, even if Ginsborg herself does not draw that conclusion.

#### **Hannah Ginsborg, *In Defence of the One-Act View: Reply to Guyer***

I defend my 'one-act' interpretation of Kant's account of judgments of beauty against recent criticisms by Paul Guyer. Guyer's text-based arguments for his own 'two-acts' view rely on the assumption that a claim to the universal validity of one's pleasure presupposes the prior existence of the pleasure. I argue that pleasure in the beautiful claims its own universal validity, thus obviating the need to distinguish two independent acts of judging. The resulting view, I argue, is closer to the text and more phenomenologically plausible than Guyer's two-acts alternative.

### **Contemporary Aesthetics, 16 (2018)**

<http://www.contempaesthetics.org/newvolume/pages/journal.php?volume=59>

#### **María del Carmen Molina Barea, *Rhizomatic Mnemosyne: Warburg, Serres, and the Atlas of Hermes***

This essay aims to examine Aby Warburg's Mnemosyne Atlas according to two conceptual perspectives that seem deeply interwoven, Deleuze and Guattari's notion of rhizome and Michel Serres's metaphor on Hermes. Both theoretical approaches cast light on the epistemological implications of the Mnemosyne Atlas and explore its intriguing composition from an innovative point of view. Specifically, this paper excavates the disrupted nature of the Warburgian Atlas, paying particular attention to the schizophrenic proliferation of unexpected connections. In this scenario, it will be necessary to elucidate the terminological opposition between 'atlas' and 'archive,' as studied by Boris Groys, Foucault, and Derrida, without leaving aside Didi-Huberman's pioneering research on Warburg.

**Bruno Latour, *On a Possible Triangulation of Some Present Political Positions***

When entering a recent exhibition called *Reset Modernity!* at the Center for Art and Media Karlsruhe (ZKM), visitors were requested to follow a series of specific procedures to reset the instruments that allow them to find their way in this highly complex question: Where is modernity heading, and how can we orient ourselves through its metamorphosis? Visitors were handed a precious little booklet that was called a field book because they were invited, really, to play an active role in surveying the quickly transforming political landscape. At the end of each procedure, a cryptic message was provided about a somewhat mysterious triangle. The curators seemed to be arguing that once this triangle had been understood things would become much clearer. It is this claim that I would like to comment on by detailing what this triangle could mean and how it has been drawn.

**Jacques Rancière, *Auerbach and the Contradictions of Realism***

To address the issue of realism in *Mimesis* I will use the same method that Erich Auerbach used when he addressed the issue of "the representation of reality in Western literature." Auerbach gave no preliminary definition of either reality or representation. He started from the "thing itself": two narratives borrowed from two books that had long been given a founding role in the western literary tradition: the *Odyssey* and the Bible. In the same way, I will give no preliminary account of what realism means to me. I will start by focussing on a narrative: the interpretive narrative of the first chapter of *Mimesis*, wherein Auerbach tells us what the two narratives that he has selected reveal. I hope that, in my case as in Auerbach's case, the very development of the analysis will show that starting from "the thing itself," and constructing the interpretive categories from this "thing," is itself a method with some philosophical and political implications.

**Andrei Pop, *Goya and the Paradox of Tolerance***

Consider Francisco Goya's *Yard with Lunatics* (1794), now in the Meadows Museum in Dallas. In an austere prison space, lit only by a searing triangle of blue sky, prisoners cower and caper. Goya said he saw such scenes in the asylum of Zaragoza, and it is customary to read this confession as revealing an Enlightenment anxiety concerning the mentally ill and their treatment. But that is a claim about the artist, not yet about the painting. One might try to engage the latter more directly by noting the opposition between the murky space of the inmates and the bright corner of sky, standing perhaps for the health and reason of which they are deprived. Or, more disconcertingly, like the heroes of a certain Edgar Allan Poe story, we may wonder where we stand: among the orderlies or the patients? Depending how that question is answered, our interest in the lives of the prisoners might thus itself turn out to be the object of scrutiny, the target of a critique of Enlightenment do-goodism, perhaps. Or, taking the self-critical attitude even further, we may notice that the man set apart by his black suit—whose dissolute, hair-swept features resemble Goya's—wields a switch to separate two nude wrestlers. The light along the edge of the handle makes his weapon look sharp, like a dagger. Perhaps the artist saw himself as more than an innocent bystander.

**Christopher D. Berk, *On Prison Democracy: The Politics of Participation in a Maximum Security Prison***

The historiography that exists on Walpole, while both limited and controversial, is embroiled in a philosophical conflict over what it means in a democracy for a group to become an object of care or custody. For some, the events at Walpole are exemplars of Hobbesian anarchy and bureaucratic failure. This account usually takes one of two forms, either a call to increase law and order within prisons or a push to reallocate goods and services to the task of treatment. In other words, inmate participation is understood as a symptom of a failed treatment or control regimen. Call this the conventional liberal narrative. However, an alternative account emerges from a close reading of the Walpole episode. In this narrative Walpole is an experiment in participatory democracy and community control. Call this less familiar view the radical narrative.

**Editor's Note, *Israel/Palestine: A Forum on the Occupied and the Occupier***

In the life of a scholarly journal there sometimes occur moments when radically different perspectives converge on a theme or argument. That is the case with the following group of essays. The first is written by Saree Makdisi, a Palestinian scholar who has studied the occupation of his country for many years and has attempted to analyze the institutions, languages, and political forces that sustain that occupation. The subsequent essays constitute a dossier of reflections by Israeli scholars writing from the standpoint of the occupiers, seeking to understand the history of the occupation and to reflect on the moral and

political issues that accompany it. Organized by Ariel Handel and Ruthie Ginsburg, "Israelis Studying the Occupation" originated in the desire of a group of Israeli scholars to engage with Palestinians and international experts at a conference on Critical Geography that took place in Ramallah in 2015. As with so many attempts to find common ground in Israel/Palestine, this desire was frustrated. The present forum, therefore, is basically an attempt to name and locate that common ground as the occupation itself and to engage in reflection from the standpoints of both the occupied and the occupiers.

Saree Makdisi, *Apartheid / Apartheid / [ ]*

"APARTHEID: by itself the word occupies the terrain like a concentration camp," wrote Jacques Derrida in an issue of this journal thirty-three years ago. "This last-born of many racisms is also the only one surviving in the world, at least the only one still parading itself in a political constitution. It remains the only one on the scene to dare to say its name and to present itself for what it is: a legal defiance taken by homo politicus, a juridical racism and a state racism." In reply to a critique by Anne McClintock and Rob Nixon, Derrida restated one of his central claims: "Apartheid designates today in the eyes of the whole world, beyond all possible equivocation or pseudonymy, the last state racism on the entire planet."

### Ariel Handel and Ruthie Ginsburg, *Israelis Studying the Occupation: An Introduction*

The idea for the present collection was conceived in the beginning of 2015, following a call for papers for the seventh International Conference of Critical Geography that was held in Ramallah. As we were critical researchers interested in the conference topics, this call raised an immediate dilemma. On the one hand, we would be obviously happy to submit a paper or organize a session in a conference that has a tradition of innovative and fascinating thought, particularly when it is being held so close to our homes in Tel Aviv. On the other hand, we weren't sure that as Israelis, we would be welcome at all in a conference being held in the occupied West Bank. Beyond our interest in the conference topics, a question of etiquette also came up: What is worse, inviting yourself to a party at which you may be unwelcome or ignoring it completely? In other words, if the Israeli critical community shuns a major international conference held in the West Bank, is not that problematic in and of itself?

### Hagar Kotef, *Fragments*

How can a critique be formulated when its material conditions are the object of critique? One can criticize one's state, to be sure—its violence, its wars. But how can one question the legitimacy of one's own home; how can one point to the wrongs that are embedded into the very nature of her or his political existence? What would it mean for a Jewish Israeli not simply to write against the occupation but to recognize that her or his home is historically conditioned upon the destruction of Palestinians' homes? What would it mean for her or him to recognize that her or his attachment to this place is founded upon a history—not such a distant history—of violence and conditioned, at least to some extent, on the perpetuation of this violence? (And since Israel has become a paradigm of a certain kind of leftist critique, it is worth noting that the only difference between Israel and other settler colonies such as the United States or Australia is temporal density.) Once we move to engage in such a critique, there is no more separation between the I who writes and her or his object of critique, that is, the state and its doings (military and police violence, planning policy, legal discrimination). The I itself becomes the object of critique and her or his voice—the place from which she or he speaks, her or his language, the dialogues available for her or him—can no longer pretend to assume a position which is simply and clearly oppositional to injustice.

### Hilla Dayan, *For Occupation Studies, To Cultivate Hope*

Can a settler society play any role in an anticolonial struggle? What is the role of knowledge produced in academia, and what is its relevance to the place where it is articulated? These questions were raised separately, yet both had to do with the Israeli left and more concretely the left in academia. In the company of different audiences and on two very different occasions doubts were cast as to its very existence and viability. The first question was raised at a conference organized by the Palestine Society at the London School of Oriental and African Studies (SOAS) in October 2015, which brought Israeli and Palestinian scholars to reflect on Israeli society from within the settler-colonial studies framework. The second question was grappled with at a seminar titled "Knowledge in This Place," organized by the Minerva center at Tel Aviv University (TAU), in January 2015. Remarkable in its deep sense of pessimism, the address at SOAS by the renowned scholar Ilan Pappé tapped into the audience's common sense, underlining the harsh reality of the lack of significant opposition within settler society. His implicit answer to the question was that Israeli society is anyhow irrelevant to the anticolonial struggle. His advice for the handful few who are aligned with this struggle was to take their cue from the leadership of the resistance, in itself disappointingly lacking a vision for this settler society's future. At the more intimate seminar at TAU, which was a unique and important event squarely addressing issues not commonly thought of in Israeli academia, the tone was equally somber. Many lamented the marginality, irrelevance, and futility of critical knowledge in the absence of any meaningful hope for change. Of particular concern was the drift of academia further in the direction of subservience to the state in its ultra-Zionist,

technocratic, neoliberal vision for society. At London and Tel Aviv respectively the very source of despair seemed to be not so much the strength of the colonial state, the weakness of the Israeli left, or the irrelevance of critical knowledge, but Israeli society itself—a hard-edged object, immovable and frozen in time.

**Maya Rosenfeld, *The Transformation around the Corner***

Mariam Abu Ghalous, one of my closest old-time friends in the Dheisheh Refugee Camp (immediately to the south of the West Bank town of Bethlehem), died in February 2015, succumbing to a series of fatal strokes she had suffered several months earlier. Even though I was well aware of her serious condition, the news of Mariam's death hit me like a sudden, unexpected blow, straight to the middle of the chest. Mariam, the rebel, the fighter, the utterly generous and utterly impoverished homemaker, the totally dedicated and impossibly overburdened mother of nine, the nonorthodox, nonconformist believer, the progressive, knowledgeable conversation partner, the stubborn, resilient woman who kept a mischievous spark in her eye throughout, is gone.

**Amal Jamal, *1967 Bypassing 1948: A Critique of Critical Israeli Studies of Occupation***

The number of studies seeking to explain the technologies of Israeli rule in the Occupied Palestinian Territories (OPTs) from 1967 has been on the rise in the last two decades, due in part to the persistent Israeli occupation and dwindling chances for a possible withdrawal from these territories. This possibility directly contradicts the Israeli government's agreement with the Palestine Liberation Organization (PLO), which opened up the possibility for a Palestinian state in these areas: in other words, the two-state formula, which aimed to separate Israel from millions of Palestinians and stabilize the status quo. However, the intensified settlement process vis-à-vis the future Palestinian state has led many Israeli scholars to admit that the Israeli presence in these areas is not temporary.

**Irus Braverman, *Renouncing Citizenship as Protest: Reflections by a Jewish Israeli Ethnographer***

The events of summer 2014 and the painful realizations that they invoked have led me to consider renouncing my Israeli citizenship. Contemplating what may seem like a straightforward stance of resistance, I have come to realize how complex it actually is. This short essay considers renunciation as an act of protest from the standpoint of a Jewish Israeli legal ethnographer and geographer . . . . [The essay] foregrounds the following questions: aren't all modern states founded upon bloodshed? And, if so, shouldn't all citizens be renouncing their citizenship? Or from the opposite angle: why bother replacing one flawed citizenship with another? In my own case, how is my current US citizenship better than the Israeli one that I am considering renouncing? What, if any, is a citizen's responsibility vis-à-vis her nation-state(s), and how far back does this responsibility go? As a citizen of the United States, am I now responsible for slavery? For the war in Iraq? For the continued oppression of people of color and the ongoing colonization of Puerto Rico? And does this responsibility change if I hold double or even multiple citizenships? In any case, the renunciation of citizenship as protest cannot be a renunciation of responsibility to redress injustice, a shedding of liabilities; it is, rather, a taking on of enhanced responsibility, an act of care.

**Critique**, 845 (2017)

<https://www.cairn.info/revue-critique-2017-10.htm>

*Quand il est mort le poète : Michel Butor (1926-2016)*

Philippe Roger, *Quand il est mort le poète : Michel Butor (1926-2016)*

Michel Butor, *Diorama pour le Muséum*

Michel Butor, *Les murailles de Jéricho*

Michel Deguy, *Portrait de l'artiste en salopette*

Nathalie Piégay, *Entre roman et poésie : la quête d'une forme forte*

Jean-Pierre Barou, « *Résistance Butor* »

*Entretien*

Entretien avec Jean-Pierre Barou

Claude-Henri Bartoli : « La force des géants »  
Françoise Balibar, *L'insistante opacité de la poésie*  
Marc Lebiez, *Réentendre Ernst Bloch*  
Christiane Chauviré, *Foucault et Wittgenstein en parallèle*

**Critique**, 846 (2017)

<https://www.cairn.info/revue-critique-2017-11.htm>

*Péguy l'intempestif*

Charles Coustille, *Péguy, historien de la littérature*  
Vincent Delecroix, *Impitoyable philosophe charitable*  
Entretien  
Jean-Luc Marion, *Péguy, notre Nietzsche*  
Gildas Salmon, *Réactions à la Révolution : la science sociale face à la démocratie*  
Shadi Bartsch, F. Balibar, Ph. Roger, *Les facettes d'un tyran*  
Hall Bjørnstad, *Le hasard et ses fantômes*  
Jean-Claude Pinson, *Où va la poésie ?*

**Critique**, 847 (2017)

<https://www.cairn.info/revue-critique-2017-12.htm>

*CCCP. Il était une fois l'URSS*

Irina Okuneva, *Evguénia Iaroslavskaïa-Markon, passionaria du lumpenprolétariat*  
Elena Galtsova, *Poésie et révolution sur les scènes moscovites de 2017*  
Jean-Philippe Rossignol, *L'art, la révolution, la terreur*  
Larissa Zakharova, *Recalculer le socialisme : une fable khrouchtchéviennne*  
Pierre Léon, *Eisenstein et après. Images sacrées et liquidation*  
Marc Elie, *Olivier Rolin, passeur du passé soviétique*  
Yves Hersant, *Un bric-à-brac mélancolique*

**Image & Narrative**, 18, 3 (2017)

<http://www.imageandnarrative.be/index.php/imagenarrative/issue/view/91>

*Horace Walpole*

Kirstin A. Mills, *At the Limits of Perception: Liminal Space, Vision and the Interrelation of Word and Image in Walpole's Strawberry Hill, The Castle of Otranto and The Mysterious Mother*

Tymon Adamczewski, *"I do not much observe pictures", or looking and images in Horace Walpole's The Castle of Otranto*

Marion Harney, *The visualisation of Strawberry Hill: A collusion of history and imagination*

Peter N. Lindfield, *Imagining the Undefined Castle in The Castle of Otranto: Engravings and Interpretations*

Jakub Lipski, *Moving Pictures: The Animated Portrait in The Castle of Otranto and the Post-Walpolean Gothic*

Jacek Mydla, *The Gothic as a mimetic challenge in two post-Otranto narratives*

Nataliia Voloshkova, *"My friend Mr. H. Walpole": Mary Hamilton, Horace Walpole and the art of conversation.*

Various Articles

Kyle Stine, *The Verbal-Visual "Touch": Reconsidering Ernst Lubitsch's Transition to Sound*

Arkadiusz Misztal, *Visual simultaneity and temporal multilayeredness in Thomas Pynchon's Against the Day*

### **Image & Narrative**, 18, 4 (2017)

<http://www.imageandnarrative.be/index.php/imagenarrative/issue/view/94>

*L'expérience de l'erreur en photographie/The Experience of Error in Photography*

Bernd Stiegler, *Orthophotographie Petite histoire des fautes photographiques*

Guillaume Le Gall, *Jeux et perturbations chez Vito Acconci, Douglas Huebler et John Baldessari*

Liesbeth Decan, *The Photographic Error as a Strategy in Belgian Conceptual art. The Case of Jacques Lizène*

François Maheu, *Ressaisir le réel : Limites de l'indexicalité photographique et émergence du signifié manquant*

Danièle Méaux, *L'erreur photographique : une relation à l'espace*

Various Articles

Jan Baetens, *Les livres de poche, une littérature « exposée » ?*

### **Images Re-vues**, 14 (2017)

<http://journals.openedition.org/imagesrevues/4017>

*Extraterrestre*

Louise Hervé, Chloé Maillet, *Critique extraterrestre*

Wiktor Stoczkowski, Louise Hervé, Chloé Maillet, *Archéologies extraterrestres*

Julia Maillard, *Représenter l'identité au xvii<sup>e</sup> siècle ou l'ange aux « siècles d'or » des nations : un masque « extraterrestre » entre (mé)tissage historique et (dé)guisement culturel*

Elsa De Smet, *Au Clair de la Terre. Mon œil extraterrestre*

Jean-Michel Durafour, *Des extraterrestres aux manettes des images*

Damien Airault, *Science-Fiction : Harald Szeemann et l'imaginaire SF*

Alessandro Ferraro, *Anecdotes et histoire d'une vie aliène*

Gavin Steingo, *Kapwani Kiwanga : spéculations extraterrestres*

Sébastien Martins, *Apocalyptic pictures from outer space II : l'extraterrestre dans l'œuvre de Soraya Rhofir*

Luc Schicharin, *Le corps abstrait d'une princesse nuwaubienne : l'extra-terrestre comme figure de l'altérité dans l'œuvre de Juliana Huxtable*

**Journal of Aesthetics and Art Criticism**, 75, 4 (Fall 2017)

<http://onlinelibrary.wiley.com/doi/10.1111/jaac.2017.75.issue-4/issuetoc>

Kathleen Marie Higgins, *Global Aesthetics—What Can We Do?*

I argue that the default interpretation of "aesthetics" should be global aesthetics, and that aestheticians should take as standard preparation for work in the field some basic knowledge of aesthetics in various cultural traditions. I consider some of the obstacles that interfere with a move in this direction and some of the steps that might encourage a more inclusive self-conception of the field.

Paul Guyer, *Seventy-Five Years of Kant ... and Counting*

There have been more articles on Kant's aesthetics in the history of the Journal than on the next four leading figures in the history of aesthetics combined. I argue that this is because Kant's aesthetic theory consists of multiple levels of theory that makes it accessible to and important for multiple approaches to the subject itself. Continuing issues for both Kant interpretation and for aesthetics in general arise at each of these levels, including the plausibility of the claim to universal validity in judgments of taste, the nature of the free play of the imagination in aesthetic experience, the character of aesthetic pleasure, the proper objects of aesthetic judgment, and the moral significance of aesthetic experience.

Robert Hopkins, *Imaginative Understanding, Affective Profiles, and the Expression of Emotion in Art*

R. G. Collingwood thought that to express emotion is to come to understand it and that this is something art can enable us to do. The understanding in question is distinct from that offered by emotion concepts. I attempt to defend a broadly similar position by drawing, as Collingwood does, on a broader philosophy of mind. Emotions and other affective states have a profile analogous to the sensory profiles exhibited by the things we perceive. Grasping that one's feeling exhibits such a profile is to understand it. That understanding differs from any involved in conceptualizing the affect in question. And, I argue, engagement with the expressive character of works of art (and other artifacts) is one way to gain it.

Sherri Irvin, Julian Dodd, *In Advance of the Broken Theory: Philosophy and Contemporary Art*

We discuss how analysis of contemporary artworks has shaped philosophical theories about the concept of art, the ontology of art, and artistic media. The rapid expansion, during the contemporary period, of the kinds of things that can count as artworks has prompted a shift toward procedural definitions, which focus on how artworks are selected, and away from definitions that focus exclusively on artworks' features or effects. Some contemporary artworks challenge the traditional art-ontological dichotomy between physical particulars and repeatable entities whose occurrences are physical particulars. And nontraditional techniques and materials employed in contemporary art violate the boundaries of conventional media, prompting a rethinking of what artistic medium might be.

Stacie Friend, *Elucidating the Truth in Criticism*

Analytic aesthetics has had little (or little positive) to say about academic schools of criticism, such as Freudian, Marxist, feminist, or postcolonial perspectives. Historicists typically view their interpretations as anachronistic; nonhistoricists assess all interpretations according to formalist criteria. Insofar as these strategies treat these interpretations as on a par, however, they are inadequate. For the theories that ground the interpretations differ in the claims they make about the world. I argue that the interpretations of different critical schools can be evaluated according to the truth or epistemic merit of these claims.

Ted Nannicelli, *Ethical Criticism and the Interpretation of Art*

This article brings together two prominent topics in the literature over the past few decades—the ethical criticism of art and art interpretation. The article argues that debates about the ethical criticism of art

have not acknowledged the fact that they are tacitly underpinned by a number of assumptions about art interpretation. I argue that the picture of interpretation that emerges from the analysis of these assumptions is best captured by moderate actual intentionalism. Reflection upon the nature of ethical criticism, I argue, offers new reasons to prefer moderate actual intentionalism to hypothetical intentionalism. I conclude by arguing for the necessity of broadening our conception of ethical criticism.

#### **Louise Hanson, *Artistic Value Is Attributive Goodness***

It is common to distinguish between attributive and predicative goodness. There are good reasons to think that artistic value is a kind of attributive goodness. Surprisingly, however, much debate in philosophical aesthetics has proceeded as though artistic value is a kind of predicative goodness. As I argue, recognizing that artistic value is attributive goodness has important consequences for a number of debates in aesthetics.

#### **Peter Kivy, *On the Recent Remarriage of Music to Philosophy***

Philosophers since Plato, at least *some* philosophers, have, from time to time, seen music as an appropriate object of philosophical scrutiny. And, of course, in the nineteenth century, Schopenhauer and Nietzsche elevated music to a level of philosophical importance never reached before that time. But the marriage of music to philosophy ended in divorce at the close of the nineteenth century, and, as well, there occurred a sharp decline in the philosophical study of the arts *tout court*. However, with the rise of interest in aesthetics and the philosophy of art, in the late 1960s, it was inevitable that philosophy and music should again enter into matrimony. And it is that remarriage, during the past thirty-five or so years, that I explore in the present article.

#### **Diarmuid Costello, *What's So New about the "New" Theory of Photography?***

This article considers the shift currently taking place in philosophical thinking about photography. What I call "new" theory departs from philosophical orthodoxy with respect to when a photograph comes into existence, a difference with far-reaching consequences. I trace this to Dawn Wilson (née Phillips) on the "photographic event." To assess the new theory's newness one needs a grip on the old. I divide this between "skeptical" and "nonskeptical" orthodoxy, where this turns on the theory's implications for photography's standing as art. New theory emerges as a response to skeptical orthodoxy (Roger Scruton) in particular. I divide new theory in turn between "restrictive" (Paloma Atencia-Linares) and "permissive" (Dominic McIver Lopes) responses to skeptical orthodoxy and raise challenges for both. The restrictive version arguably divides what does and does not count as strictly photographic in arbitrary ways; the permissive version rules in images that are not obviously photographs and faces two difficulties individuating photographs. I conclude by noting several questions that need to be addressed before new theory clearly has the upper hand over orthodoxy. These concern its ability to account for photography's epistemic capacities, the extent to which it constitutes an advance over "nonskeptical" orthodoxy (Kendall Walton), and whether new theorists have yet to be new enough when it comes to photographic agency.

#### **Nicolas J. Bullot, William P. Seeley, Stephen Davies, *Art and Science: A Philosophical Sketch of Their Historical Complexity and Codependence***

To analyze the relations between art and science, philosophers and historians have developed different lines of inquiry. A first type of inquiry considers how artistic and scientific practices have interacted over human history. Another project aims to determine the contributions (if any) that scientific research can make to our understanding of art, including the contributions that cognitive science can make to philosophical questions about the nature of art. We rely on contributions made to these projects in order to demonstrate that art and science are codependent phenomena. Specifically, we explore the codependence of art and science in the context of a historical analysis of their interactions and in the context of contemporary debates on the cognitive science of art.

#### **Richard A. Richards, *Engineered Niches and Naturalized Aesthetics***

Recent scientific approaches to aesthetics include evolutionary theories about the origin of art behavior, psychological investigations into human aesthetic experience and preferences, and neurophysiological explorations of the mechanisms underlying art experience. Critics of these approaches argue that they are ultimately irrelevant to a philosophical aesthetics because they cannot help us understand the distinctive conceptual basis and normativity of our art experience. This criticism may seem plausible given the piecemeal nature of these scientific approaches, but a more comprehensive naturalistic framework can help us understand the conceptual basis and normativity of art. In particular, the ecology of art, an understanding of how individuals interact within particular environments, can help us understand the engineered art niches in which we create and experience art. Each niche is associated with a particular deme, or set of individuals that interact within that niche, and a set of cognitive, epistemic, and pedagogical technologies that form the conceptual basis of a niche-dependent normativity. This is to be contrasted with the niche-independent normativity revealed by many of the scientific

approaches. This framework, and the conflicting streams of normativity it reveals, allows us to better understand conflicts in normativity and the implausibility of unequivocal and universal normative principles.

**Jerrold Levinson, *Artist and Aesthete: A Dual Portrait***

Two of the principal roles or positions in the aesthetic/artistic situation are those of artist and aesthete. The former is obviously primarily a creative role, while the latter is obviously primarily an appreciative role. And these roles, as we know, are also interdependent: aesthetes would have little, or at any rate less, to appreciate without artists, while artists would have little, or at any rate less, creative motivation without appreciators, with aesthetes as the most important vanguard therein. But what, more significantly, differentiates artist and aesthete? Do the basic impulses of the two tribes coincide, or are they rather in conflict? Is being an artist fully compatible with being an aesthete, or might there be a fundamental tension between those identities? Are the same talents, inclinations, and attitudes essential to being a successful artist those which make for a successful aesthete, or are they at some level at war with one another? These are some of the questions that are explored in this article.

**Journal of Art Historiography**, 17 (December 2017)

<https://arthistoriography.wordpress.com/>

Tessel M. Bauduin, *Fantastic art, Barr, surrealism*

Ayelet Carmi, *Sally Mann's American vision of the land*

Robert W. Gaston, *Paradigm hunting: architectural and argumentational decorum in Marvin Trachtenberg's research*

Csilla Markója, *János (Johannes) Wilde and Max Dvořák, or Can we speak of a Budapest school of art history?*

Gavin Parkinson, *Positivism, Impressionism and Magic: modifying the modern canon in America and France from the 1940s*

Barbara Pezzini, *Art sales and attributions: the 1852 National Gallery acquisition of The Tribute Money by Titian*

Devika Singh, *German-speaking exiles and the writing of Indian art history*

Jindřich Vybíral, *Why Max Dvořák did not become a Professor in Prague*

Mateusz Grzęda, Marek Walczak, *Reconsidering the origins of portraiture: introduction*

Pierre-Yves Le Pogam, *The features of Saint Louis*

Katharina Weiger, *The portraits of Robert of Anjou: self-presentation as political instrument?*

Mateusz Grzęda, *Representing the Archbishop of Trier: portraits of Kuno von Falkenstein*

Javier Martínez de Aguirre, *Pride and memory: perceptions of individuality in Iberian sculpture around 1400*

Jakov Đorđević, *Made in the skull's likeness: of transi tombs, identity and memento mori*

Krzysztof J. Czyżewski, Marek Walczak, *Picturing continuity. The beginnings of the portrait gallery of Cracow bishops in the cloisters of the Franciscan friary in Cracow*

Marek Walczak, *The portrait miniature of Cardinal Zbigniew Oleśnicki on a letter of indulgence issued in 1449 for the Church of All Saints in Cracow*

Philipp Zitzlsperger, *Renaissance self-portraits and the moral judgement of taste*

Alexander Lee, *The look(s) of Love: Petrarch, Simone Martini and the ambiguities of fourteenth-century portraiture*

Mary Hogan Camp, *The cryptic knot: Jacopo Pontormo's portrait of Cosimo il Vecchio*

Albert Godycki, *Countenances of the deepest attentiveness: the historical reputation of Jan van Scorel's portraits*

Masza Sitek, *Just what is it that makes identification-portrait hypotheses so appealing? On why Hans Süss von Kulmbach "must" have portrayed John Boner*

**Journal of Visual Culture**, 16, 3 (December 2017)

<http://journals.sagepub.com/toc/vcu/current>

Rahul Mukherjee, *Anticipating Ruinations: Ecologies of 'Make Do' and 'Left With'*

This article examines sites of ruinations that include zones of radioactive decay, 'illegal' housing projects, electromagnetic emissions, and e-waste dismantling and metal extraction. These sites have stories of people who are anticipating ruinations such as dreading a nuclear fallout or apartment demolition that has not yet happened. The article argues that ruination is an explicitly political process and exploring relations between humans who are living in ruins with the objects/things they are left with, out there, could lead to questioning power relations – both state power and infrastructural power. Borrowing from research methods such as media archaeology, media geology and media anthropology, the article points to generative connections between mediations of ruins and media ruins (consisting of media objects/infrastructures that are themselves marked by disruptive materialities and (un)planned obsolescence). While approaching media ruins, interrogating the politics embedded within research methods would help in understanding ruination itself as a political project.

Diana Kamin, *Mid-Century Visions, Programmed Affinities: The Enduring Challenges of Image Classification*

Image classification expresses particular philosophies of the image. This article explores the enduring challenges and theoretical implications of image classification by tracing two genealogies of image organization as they developed from the early 20th century into the contemporary moment. This narrative is anchored by two mid-century figures: Bernard Karpel, Librarian at the Museum of Modern Art, New York, and Romana Javitz, Head of the Picture Collection at the New York Public Library. The author argues that Karpel and Javitz represent different discourses of image classification – the discourse of affinities and the discourse of the document, respectively – which echo in present-day discussions around machine vision and keywording.

Tung-Hui Hu, *Wait, then Give Up: Lethargy and the Reticence of Digital Art*

'Be heard! Review your recent purchase!', a recent email from an online shop blares. When 'speaking up', 'taking control', and even 'fighting back' have become co-opted by the structures of digital capitalism, what is left? This article takes up three digital artworks, by Cory Arcangel, Katherine Behar, Tega Brain and Surya Mattu, which appear reticent, withdrawn, or self-sabotaging. They are difficult to interpret because they do not fall into the traditional categories of resistance or disruption that characterized 1990s/2000s glitch art, hacktivism, and tactical media. Instead, by performing what the author reads as communicative exhaustion, they redirect a viewer's focus to the constricting forms of communicative labor within digital culture. Neither able to resist or comply, to form social bonds or act, they address the affective state of being trapped inside unending crisis – a feeling of lethargy that nevertheless offers another route to the political.

Steven Connor, Tom Corby, Dawn Nafus, Hannah Redler Hawes, Marquard Smith, Sarah Teasley, *Numbers/Data: A Roundtable*

This Roundtable on Numbers/Data began life as a live, public event on the power and influence of numbers in contemporary visual, material, immaterial, and media cultures.<sup>1</sup> To imagine such an ambitious event, and to do it justice, the event's programme brought together academics, industry professionals, and practitioners. Taking Steven Connor's recently published book *Living by Numbers: In Defence of Quantity* (2016) as a springboard, each contributor to the event was invited to deliver a 10-minute presentation, an opening statement to set the scene, and to raise fundamental questions to be considered in the ensuing discussion. The authors retain this structure here, along with some of the informality that live conversation affords. By way of these four presentations and the conversation between the event's speakers and audience, the Roundtable raises a series of pressing concerns around data and big data, life tracking, digital health studies, and the quantifiable self; the quantitative and the qualitative; data forms and flows; climate change data and social media; the bleed between private and public computational infrastructures; labour, productivity, and accountability; time, money, and

economies; and the contemporary intensification of surveillance, audit culture, marketization, and outcomes-based performance management. Notwithstanding data dystopia's numerical sublime, the contributors are always looking to keep an eye out for reasons to be optimistic in their discussions around: numbers in education and numeric literacies; the materiality of numbers and numbers as artifacts; data's flexibility and manipulability; sensors, sensor data, and everyday life; the rise of amateurism and citizen scientists; data and numbers vis-à-vis experiences, embodiment, emotions, intensities, and their affective powers; and the contributors' absolute delight (or abject horror) at the very arbitrary nature of numbers, all of which offer hope towards more democratic, creative, imaginative, and personalized futures...

**Laocconte**, 4 (2017)

<https://ojs.uv.es/index.php/LAOCOONTE>

- Miguel Salmerón Infante, *"Más allá, pero aquí mismo", Entrevista con José Jiménez Antonio Campillo, Apuntes (1993-1998)*
- Anacleto Ferrer, *Dichoso aquel que no tiene patria, Poemas de Hannah Arendt*
- Antonio Notario Ruiz, *¿Qué hubiera pensado Wagner?*
- Fernando José Pereira, *O silêncio do tempo do silêncio*
- Zoe Martín Lago, *Ética y poética en el juego teatral de Reikiavik de Juan Mayorga*
- Adrián Pradier Sebastián, *El problema de la autonomía del teatro*
- Sebastián Gámez Millán, *¿Qué hubiera sido de Edipo sin Aristóteles y sin Freud?*
- Roger Ferrer Ventosa, *Como actores en el gran teatro del mundo*
- Marcelo Jaime Teruel, *Mahagonny: surrealismo y dialéctica de la anarquía. Apuntes desde T.W. Adorno*
- Laura Maillo Palma, *Nauman, Mirecka, Rainer: entre el cuerpo y el gesto / Nauman, Mirecka, Rainer: between body and sign*
- Raúl Pérez Andrade, *El espacio relativo de Newton y la transformación de las prácticas escénicas en el teatro moderno*
- Milagros García Vázquez, *Sturm und Drang. El drama del genio y Shakespeare*
- Carlos M. Madrid Casado, *Velázquez y el origen de la modernidad filosófica*
- Andrea Carriquiry, *Duchamp según Jean Clair vs Arthur Danto, a 100 años de la Fuente*
- Vanessa Vidal Mayor, *Alegoría barroca e imagen dialéctica: el esfuerzo de Walter Benjamin y Theodor W. Adorno para pensar la dialéctica de la naturaleza y la forma estética*
- Raúl Sanz García, *La idea de tradición en la estética de Jan Mukarovsky*
- Rayiv David Torres Sánchez, *De la visión y el espanto: el tacto suspendido y la experiencia ante el límite*
- Jaime Llorente Cardo, *Desrealizando el mundo objetivo: Sobre la inmanencia de lo artístico en la fenomenología estética de Michel Henry*
- Sergio Martínez Luna, *Estudios Visuales. Giros entre la crítica de la representación y la ciencia de la imagen*
- Gustavo Sierra Fernández, *Épica en el arte: el caso de la canción de autor*
- Horacio Muñoz Fernández, *El cine más allá de la narración de Lisandro Alonso*
- Ainhoa Kaiero Claver, *Perdidos en la isla de los prodigios: Lost o el abismo alegórico del drama barroco*

**Nouvelle Revue d'Esthétique**, 19 (2017)

<https://www.cairn.info/revue-nouvelle-revue-d-esthetique-2017-1.htm>

Étienne Souriau

Richard Conte, *La poïétique d'Étienne Souriau*

Filippo Domenicali, *La vie comme œuvre d'art. Sur l'esthétique de l'existence d'Étienne Souriau*

Dominique Chateau, *Étienne Souriau : une ontologie singulière*

Renaud-Selim Sanli, *L'abaliété et le problème de la connaissance du singulier : les procédés romanesques*

Jacinto Lageira, *L'înachevé en soi*

Patricia Touboul, *Étienne Souriau ou la gloire de l'esthétique*

Aline Wiame, *La philosophie de l'instauration d'Étienne Souriau est-elle une esthétique ?*

Lætitia Basselier, *Étienne Souriau et la danse, rencontres (manquées ?)*

Isabelle Barbéris, *La machine à jouer d'Étienne Souriau ou le théâtre comme art de philosopher*

Isabelle Rieusset-Lemarié, *Des arts décoratifs au cinéma : incidences heuristiques du contour, de l'ornement et de l'arabesque dans l'esthétique d'Étienne Souriau*

Fabien Le Tinnier, *Étienne Souriau filmologue : histoire de sa pensée ontologique du cinéma parmi les arts (corpus, inédits, archives)*

Michaël Hayat, *Onto-esthétique instaurative, multi-réalisme du fantomal et fictions filmiques*

Filippo Domenicali, Fabien Le Tinnier, *Étienne Souriau : Fragments pour une biographie intellectuelle*

Bibliographie exhaustive des travaux d'Étienne Souriau (1892-1979). Établie par Dominique Chateau, Filippo Domenicali, Fabien Le Tinnier

**Word & Image**, 33, 3 (2017)

<http://www.tandfonline.com/toc/twim20/33/4?nav=toCList>

Alexandra Marraccini, *Fleshly wisdoms: image practices, bodies, and the transmission of knowledge in a sixteenth-century alchemical miscellany*

This article explores the composition of Glasgow MS Ferguson 6, a sixteenth-century alchemical miscellany that combines almost every known image cycle in the related period corpus. Some of the manuscript's illuminations draw directly from print sources, but edit their content to create more affect for the reader. Others rework existing manuscript sources, culminating in a wordless copy of the Aurora Consurgens, a simultaneously erotic and scientific text. This article argues that love—carnal and visceral, as well as the traditional sense of philosophy as love of wisdom—is the motivation behind the creation of learned manuscripts of this kind.

Thomas Thiemeyer, *The literary exhibition as epistemic method: how the Museum of Modern Literature in Marbach reinterprets literary archives*

The Museum of Modern Literature (LiMo, which is part of the Deutsches Literaturarchiv—DLA) in Marbach am Neckar, Germany, opened a permanent exhibition in 2006 (which was redone in 2015) to stage literary artifacts in ways that defied every convention and expectation. The exhibition's aesthetic was cool and its contents were abstract. Its aim was to elicit new information from the archives through the way in which they were visually presented by forcing the visitor to perceive the exhibits differently. The process of exhibiting thus became an epistemic method. This article aims to define the approach employed in the LiMo in its 2006 exhibition using a principal object as an example: the manuscript of Alfred Döblin's novel

Berlin Alexanderplatz (published in 1929). It attempts to reveal the ways in which curatorial practice alters objects and implicitly includes or excludes certain social groups, as well as the ways in which it creates both insights and distinctions. The hypothesis is that the museum stages its literary exhibits as works of art rather than in the usual way as witnesses to cultural history. It replaces hermeneutic interpretation with visual and sensory encounters. This change in the status of the objects raises fundamental questions regarding the connection between materiality and literature. It is also a polarizing move as it is intrinsically exclusive and displays an attitude that presupposes connoisseurship.

**Matthew Jeffrey Abrams, *Illuminated critique: the Kent Moby-Dick***

Rockwell Kent is famous for the near three hundred illustrations he made for two simultaneously released 1930 editions of Herman Melville's *Moby-Dick*; or, *The Whale* (1851). But Kent's illustrations, while widely praised, also mark a complex intervention that was explicitly designed to critique Melville's own visuality. Kent spent five years researching and designing his project, during which he discovered many of the nineteenth-century textual and visual sources that had influenced Melville, or that Melville had outright appropriated. These include the illustrated whaling chronicles of William Scoresby, Thomas Beale, Frederick Bennett, and John Ross Browne. Kent's highly stylized illustrations remediate these chronicles and their attendant imagery through three approaches: by directly copying illustrations that Melville used as sources; by hybridizing Melville's visuality with its actual antecedents; and by pre-empting the "pictures" that Ishmael—the only surviving crewmember and narrator of the book—hopes to "paint," thus complicating, if not abrogating, the narrator's will to ekphrasis. In other words, Kent's images complete a tripartite, verbal-visual signal jamming that could magnify, reverse, collapse, or ironize Melville's own visuality. Moreover, because Kent identified Melville's source imagery decades before anyone else, and then critiqued Melville's visuality based on these hard-earned discoveries, his illustrations constitute a historiographic origin point for the literary discipline now called "Melville and the Visual Arts." The *Kent Moby-Dick*, as well as its many foreign translations, is a novel replete with much more than images: it is a novel saturated with an ongoing, albeit wholly visual, dialogue about Melville's own visual program. It therefore represents a unique category of production, where illustration becomes literary criticism, or, one could say, illuminated critique.

**Erika Mihálycsa, *A dialogic imagination: Samuel Beckett reading Georges Duthuit/Bram van Velde in Three Dialogues***

In the present article I attempt an ethical reading of *Three Dialogues* in the context of Samuel Beckett's writings on art and his correspondence, proposing forays into the Beckettian oeuvre as a writing of responsibility and of the ultimate Lévinasian situation, the 'face-to-face'. At the same time, via Jean-Luc Nancy's model of finite thinking, I propose to highlight the neuralgic points of *Three Dialogues* in the context of Beckett's letters to Georges Duthuit, showing how the text is splintered by the multiple pressures it registers. I argue that it is a case of ethical writing pushed to the limit, which persistently asks and deliberately stages the question: how can the boundary between the writing/translation of responsibility and appropriation be drawn? In this sense, *Three Dialogues* is an utterance of the Beckettian predicament, a text of 'better failure' that does not attempt to overcome the aporia it identifies at its onset, and leaves open the possibility of its being a failed text, since appropriations in intermedial, interlingual, and interpersonal translation do occur throughout it.

**Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft, 62, 2 (2017)**

<https://meiner.de/zeitschrift-fur-asthetik-und-allgemeine-kunstwissenschaft-band-62-heft-2.html>

*Gerade gebogen - Herrschaft der Geometrie über die Linie?*

Rolf Winnewisser, *Ein Blick ins Innere der Linie*

Esther Ramharter, *Die Kunst, das Gekrümmte in das Gerade zu verwandeln. Coincidentia oppositorum und Grenzübergänge bei Nikolaus von Kues*

Nikolaus von Kues veranschaulicht sein metaphysisch-theologisches Prinzip der coincidentia oppositorum anhand geometrischer Konstruktionen. Eine dieser Darstellungen bringt den Beryll ins Spiel. Ich versuche, seine Rolle in Cusanus' Ausführungen zu klären und Parallelen aufzuzeigen zwischen dem Einsatz dieses Instruments und Strategien der Begriffsbildung in der heutigen Mathematik. Nicolaus of Cusa illustrates his metaphysico-theological principle of >coincidentia oppositorum< by means of geometrical constructions. One of these representations uses a beryl as an auxiliary instrument. In this

paper, I attempt to explore the role played by the beryl in Cusanus' considerations, and to demonstrate some similarities between his use of this instrument and certain strategies in the formation of concepts in modern mathematics.

### **Marco Brusotti, *Gefährliche Sinnverschiebungen. Zu Kultur(en) und Geometrie(en) in der Philosophie der Zwischenkriegszeit***

In den ersten Jahrzehnten des zwanzigsten Jahrhunderts sehen Philosophen Geometrie und Anschauung auseinanderdriften und ziehen daraus divergierende (auch) kulturphilosophische Schlussfolgerungen. Liegt hier eine Krise der Geometrie vor, weil sie sich der Anschauung entfremdet? Oder nicht vielmehr eine Krise der Anschauung? Oder ist auch diese Krise nur eine in Anführungszeichen? Ist der Prozess einer der Entfremdung oder der Emanzipation? Mein Beitrag, der auf so unterschiedliche Autoren wie u.a. Frege, Husserl, Spengler, Cassirer, Hahn und Waismann eingeht, zeigt auch am Beispiel der visuellen Linie die Bandbreite der damaligen Positionen. In the first decades of the 20th century, philosophers observed a widening gap between geometry and intuition. Divergent conclusions were drawn, also with different implications for the philosophy of culture(s). Was this to be understood as a crisis of geometry, alienating itself from intuition? Or was it rather a crisis of intuition? Or was it just some sort of ›mock-crisis‹? Was it a process of alienation or rather of emancipation? My contribution, which deals with authors as diverse as Frege, Husserl, Spengler, Cassirer, Hahn and Waismann, demonstrates the broad spectrum of stances held at the time based on the example of the visual line.

### **Richard Heinrich, *Die Flucht der Linie aus der Geometrie***

Bei Gilles Deleuze findet man einen der seltenen Ansätze zu einem genuin philosophischen Verständnis der Linie. Er versucht eine Emanzipation der Linie nicht nur aus der Geometrie, sondern auch aus der Dominanz des Raumes. Die wichtigsten Motive, die ihn dabei leiten, hat er in dem Konzept der Fluchtlinie gebündelt. Dessen potentiell metaphorischer Status wird ebenso befragt wie seine Aussagekraft für das deleuzianische Verständnis von Philosophie überhaupt. The work of Gilles Deleuze is one of the rare cases in which a genuinely philosophical understanding of the line is attempted. He not only tries to dissociate the line from geometry, but also to free it from the dominance of space. The most important motives behind his thinking about the line converge in the concept of the ›ligne de fuite‹. The text examines the potentially metaphorical status of this notion, as well as its significance for Deleuze's view of philosophy in general.

### **Christian Moser, »A Line Made by Walking«. *Das Gehen als Linienpraxis im anthropologischen und literarischen Diskurs***

Der Beitrag beschäftigt sich mit kulturalanthropologischen und literarischen Reflexionen auf den Bewegungsmodus des Gehens. Er diskutiert die Frage, inwieweit das Gehen in diesen Diskursen als Linienpraxis aufgefasst wird. Ausgangspunkt ist die Beobachtung, dass die Kulturalanthropologie, die dem aufrechten Gang eine Schlüsselfunktion für die Anthropogenese zuweist, diesen zugleich als Produkt eines ›Begradigungsprozesses‹ markiert und an die dichotomische Gegenüberstellung von Natur und Kultur koppelt. In literarischen Texten, aber auch in neueren ökoanthropologischen Ansätzen wird die Natur-Kultur-Opposition und die damit verbundene Privilegierung der geraden Linie kritisch hinterfragt. Setzt die literarische Peripatetik mithin eine alternative Form der Beziehung zwischen Mensch und Umwelt in Szene? Entwirft sie eine Ökologie des Denkens und Wahrnehmens, die sich jenseits der Natur-Kultur-Dichotomie bewegt? Diese Fragen werden an ausgewählten Fallbeispielen beleuchtet. The essay deals with the peripatetic mode of movement as reflected in cultural anthropology and literature. It asks to what extent these discourses view walking as a practice of line-making. The point of departure is the observation that cultural anthropology ascribes a key role to the upright gait within anthropogenesis while associating it with a process of rectilinearization on the one hand and a sharp dichotomy between nature and culture on the other hand. Certain literary texts and recent approaches in ecologically oriented anthropology have, however, challenged the validity of this dichotomy and the concomitant privilege of the straight line. Does literary peripatetics thus propose an alternative way to grasp the relationship between human beings and the environment? Does it outline a new ecology of the mind that supersedes the binary relation between nature and culture? These questions are discussed with reference to selected case studies.

### **Sabine Mainberger, *Punkt und Linie zu Masse. Geometrisches in Andrej Belyjs Roman Petersburg***

In Andrej Belyjs Roman Petersburg (entstanden 1911-1913) kulminiert der Mythos dieser Stadt und wird zugleich ironisiert. Stadt und Roman sind bestimmt von Gegensätzen wie dem von Russland und Europa, Vater und Sohn, Zarismus und Revolution etc. Im Krisenjahr 1905, in dem der Roman spielt, sind diese Gegensätze allenthalben am Werk, aber sie erlauben dennoch keine Orientierung: Denn die Staatsmacht steht nicht nur rebellischen Elementen gegenüber, sondern übt selbst Terror aus, z.B. durch Doppelagenten. In einem Klima gegenseitiger Bespitzelung und Bedrohung sind alle Zuordnungen ungewiss. Welche Funktion haben hier die zahlreichen geometrischen Referenzen: Punkt, Linie, Quadrat,

Kubus und die Rede von der ›vierten‹ oder ›n-ten Dimension‹? Der Essay geht diesen Fragen nach und stellt u.a. Beziehungen zur Popularisierung der n-dimensionalen Geometrie und zu avantgardistischer Kunst(-theorie) her, namentlich zu Kandinsky und Malewitsch. In Andrey Bely's novel »Petersburg« (written between 1911 and 1913), the myth of Petersburg comes to a peak while being simultaneously ironized. The city and the novel are determined by oppositions such as those between Russia and Europe, father and son, tsarism and revolution, and so on. Set in 1905, a year of deep crisis, these oppositions are at work everywhere in the story. Nevertheless, they do not permit any understanding of what is going on: this is because the state is not only challenged by rebellious elements, but also acts as a terrorist itself; for instance, with the help of double agents. In a climate of threat and fear, everything becomes uncertain. What is the function of the numerous geometrical references – point, line, square, cube, and of the ›fourth‹ or the ›nth dimension‹ – in such a context? The essay asks these questions and links the novel to the popularisation of n-dimensional geometry, as well as to the art and art theory of the early 20th century, namely to Kandinsky and Malevic.

### C. Oliver O'Donnell, *Berensonian Formalism and Pragmatist Perception*

The ramified legacy of Bernard Berenson's writings within 20th century art historiography is both celebrated and maligned. In an effort to help reconcile this situation, this essay argues for the partial validity of Berenson's peculiar version of art historical formalism by detailing its historical connections to the Pragmatist philosophy and psychology of William James and by analytically correlating Berenson's arguments with recent work in aesthetics and the philosophy of perception. The essay examines the specific example of Berenson's analysis of Giotto's paintings and leverages a Pragmatist interpretation of Berenson's writings to frame Berenson's known connections with other writers: including Adolf Hildebrand, Giovanni Morelli, and Walter Pater. In conclusion, the failure, potential, reception, and legacy of Berenson's art historical scholarship are assessed in relation to Pragmatist ideas. Der vielfältige Einfluss von Bernard Berensons Schriften auf die Kunstgeschichte des 20. Jahrhunderts wird ebenso geschätzt wie verachtet. In dem Bestreben, diese Divergenzen zu berichtigen, versucht dieser Beitrag den Nachweis für die bedingte Gültigkeit von Berensons eigentümlicher Variante eines kunsthistorischen Formalismus zu erbringen, indem er einerseits seine historischen Verbindungen zur pragmatischen Philosophie und Psychologie von William James aufzeigt und indem er andererseits Berensons Argumentation ins Verhältnis zu aktuellen Debatten der wahrnehmungstheoretischen Ästhetik und Philosophie setzt. Am Beispiel von Berensons Interpretation der Gemälde Giotto's führt dieser Essay eine pragmatische Analyse von Berensons Schriften durch und stellt diese ins Umfeld seiner Kontakte zu anderen Autoren: darunter Adolf Hildebrand, Giovanni Morelli und Walter Pater. Schließlich soll das Scheitern, das Potenzial, die Rezeption und das Erbe von Berensons kunsthistorischen Studien unter pragmatischen Gesichtspunkten bewertet werden.

### Alexander Wilfing, Christoph Landerer, *Eduard Hanslick und der Hegelianismus*

Die Forschung zu Eduard Hanslicks Vom Musikalisch-Schönen (1854) ist in der deutschsprachigen Diskussion auf die historischen Hintergründe von Hanslicks Argument fokussiert. Während die frühesten Deutungen von Hanslicks Standpunkt seine systematischen Berührungspunkte mit dem ahistorischen Formalismus von Johann Friedrich Herbart konstatierten, akzentuierte die deutsche Forschung der 1970er und 1980er seinen starken Konnex mit Georg Wilhelm Friedrich Hegel. Dahlhaus betonte speziell, dass Hanslicks Argument eine Bekanntschaft mit dem Hegelianismus als der »herrschenden Philosophie der 1830er und 1840er« nötig mache. Dahlhaus' Hypothese wird bei der gewissenhaften Rekonstruktion der österreichischen Hegelrezeption jedoch schwierig. Habsburgische Bildungsplaner befanden dagegen den Deutschen Idealismus für politisch untragbar, was die Entlassung von mehreren Professoren nach sich zog, die den ›gefährlichen‹ Hegelianismus propagierten. Diese Lage wird von uns als geeigneter Ansatzpunkt für die detailgetreue Untersuchung der hegelianischen Theorieelemente von Hanslicks Abhandlung benutzt, welche vor dem Hintergrund der ablehnenden Grundhaltung ›Österreichs‹ zum Deutschen Idealismus sorgsam erfolgen muss. Hanslicks VMSTraktat umfasst dennoch mehrere wichtige Elemente der hegelianischen Ästhetik-diskussion, die nicht einzig Hegels System, sondern ebenso hegelianische Kunsttheoretiker (Kahlert, Krüger, Vischer etc.) umfänglich einbeziehen muss. Hanslicks Standpunkt, der die ahistorische Ausrichtung des Herbart'schen Formalismus niemals aufgriff, ist vor allem durch Vischers Annahme zur historischen Entwicklung des musikalischen Grundmaterials geprägt worden. Wir sehen somit Hanslicks VMS-Traktat als die ›eklektische‹ Verschmelzung von heterogenen theoretischen Diskursfeldern, womit dieser Herbartianismus und Hegelianismus als ästhetische Gegenpole des neunzehnten Jahrhunderts miteinander ausgleichen konnte. German-speaking scholarship on Eduard Hanslick's aesthetic treatise »On the Musically- Beautiful« (1854) is primarily concerned with the historical background of Hanslick's argument. Whereas contemporary investigations into Hanslick's aesthetics emphasised theoretical overlaps with Johann Friedrich Herbart's ahistorical formalism, German scholars of the 1970s and 1980s highlighted similarities to Georg Wilhelm Friedrich Hegel. In this respect, Dahlhaus specifically accentuated that Hanslick's doctrine implies an exposure to Hegelianism as the »reigning philosophy of the 1830s and 1840s«. By reconstructing the historical reception of Hegel's system in Austria, however, Dahlhaus's premise becomes thoroughly problematic. Habsburg authorities

considered German Idealism to be politically intolerable, thereby prompting numerous sackings of Austrian university lecturers on account of ›dangerous‹ Hegelianism. We take this historical framework as a suitable starting point for a comprehensive investigation of Hanslick's Hegelian leanings that have to be carefully explored in the light of ›Austria's‹ critical attitude towards speculative philosophy. »On the Musically-Beautiful«, however, comprises important elements of Hegelian aesthetics that are not limited to Hegel's system but rather extend to Hegelian aesthetics in general (Kahlert, Krüger, Vischer etc.). Vischer's hypothesis regarding the historical development of musical material particularly influenced Hanslick's aesthetic outlook, who did not share the ahistorical conception of Herbartian formalism. Thus, we interpret Hanslick's aesthetic treatise as an ›eclectic‹ fusion of diverse theoretical frameworks, ultimately reconciling Herbart and Vischer as the opposing extremes of mid-19th century aesthetics.