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Adorno e la teoria estetica (1969-2019). Nuove prospettive critiche

Giovanni Matteucci, *Presentazione*

Per introdurre il presente fascicolo vengono indicate alcune coordinate generali relative alla lettura di Adorno. Viene così sottolineato come la teoria critica sia un pensiero più della potenzialità che non dell'attualità. Ciò le conferisca il connotato critico che, in Adorno, viene fatto valere anche in rapporto all'estetico, spingendo la teoria estetica ad andare al di là del solo dominio dell'arte. È questo aspetto a rendere la riflessione estetica di Adorno utile anche in rapporto al contesto oggi vigente.

Mario Farina, *Materiale letterario: Adorno e la forma del romanzo*

L'obiettivo di questo intervento è quello di specificare uno dei concetti basilari dell'estetica di Adorno, vale a dire il concetto di materiale e, in particolare, il concetto di materiale letterario. In secondo luogo, l'intenzione è identificare nell'uso del concetto di materiale letterario una possibile applicazione attuale dell'estetica di Adorno. Per prima cosa, mi concentrerò sulla distinzione tra materiale estetico in generale e materiale letterario nello specifico e, in secondo luogo, illustrerò il concetto di forma artistica in riferimento al materiale. In questo modo, la forma artistica verrà intesa come la legge che governa uno specifico campo di legalità all'interno del quale si dispone il materiale estetico. Infine, seguendo questa definizione, tenterò di abbozzare un'interpretazione del romanzo postmoderno contemporaneo alla luce di questo modo di intendere i concetti di materiale e forma.

Giacomo Fronzi, *Musica: teoria del film e composizione in Adorno*

Composing for the Films, scritto da Theodor W. Adorno e Hanns Eisler nel 1947, sembra essere stato consegnato a un destino di sostanziale oblio. I motivi potrebbero essere legati alla querelle sull'autorialità del lavoro, che secondo alcuni conterrebbe poco di "adorniano", oppure al fatto che in esso sono condensate tesi che qualcuno considera superate oppure, ancora, alla preferenza data a temi come la musica dodecafonica, il feticismo in musica, il jazz o la pop music considerati più rilevanti. A una lettura approfondita, invece, questo saggio rivela un'importanza tendenzialmente sottovalutata e che risiede nel fatto di sintetizzare le tesi che Adorno elabora in relazione alla musica di massa (pop music e jazz) e quelle relative all'industria culturale. È allora interessante, a cinquant'anni dalla morte di Adorno, ridare dignità e centralità a Composing for the Films, anche in virtù del tentativo, che forse altrove non compare con eguale sincerità, di mediare tra musica e tecnologia.

Alessandro Alfieri, *Popular culture: dall'industria culturale alla sperimentazione estetica dei nuovi linguaggi pop*

Parlare di popular culture in rapporto alla riflessione critica ed estetica di Theodor W. Adorno significa affrontare il vastissimo dibattito relativo al significato dell'industria culturale, centrale in Dialettica dell'Illuminismo; in questa occasione non si tratta di ricostruire filologicamente questa tematica, ma mettere in evidenza come, al di là della nota severità attraverso la quale Adorno si relaziona alla cultura pop, sia possibile prendere in considerazione le categorie di Teoria estetica per approfondire alcuni elementi caratteristici della popular culture contemporanea, dal carattere di dissonanza, ai concetti di shock e kitsch. A tal proposito, il saggio intende mettere in rapporto la riflessione estetica di Adorno col pensiero di autori come Gilles Lipovetsky e Jean Serroy che hanno sviluppato in tempi recenti l'idea di "capitalismo estetico".

Antonio Valentini, *Mimesis: brivido, immagine e alterità nella riflessione estetica di Adorno*

Il saggio propone una lettura della nozione adorniana di mimesis che ruota intorno all'esplorazione del nesso "brivido-immagine". Assumendo come referente privilegiato dell'indagine la riflessione che Adorno sviluppa in Teoria estetica, l'indagine si orienta in particolare verso la messa a fuoco di tre fondamentali nodi teorico-problematici: l'idea di mimesis come presupposto del "comportamento estetico"; la possibilità di ricomprendere la mimesis come "frammezzo": come soglia oscillante tra "ripetizione" e "differimento", ossia tra identità e alterità; la questione del rapporto tra "espressione" ("natura") e "costruzione" (tèchne). A profilarsi, così, è un'idea di opera d'arte come esibizione esemplare dello statuto di "soglia" ascrivibile, più in generale, all'idea di mimesis.

Gioia Laura Iannilli, *Funzione: una diagnosi adorniana alla prova dell'Experience Design*

Nel presente saggio si cercherà di mostrare l'utilità della prospettiva adorniana per la comprensione di un fenomeno attuale come l'Experience Design sotto il profilo della riflessione che Adorno compie intorno al concetto di funzione. Tale riflessione viene ampiamente sviluppata nel saggio Funzionalismo oggi apparso nel 1966 e ripresa successivamente in forma densamente sintetica in diversi paragrafi di Teoria estetica. Verrà qui presa in considerazione una peculiare diagnosi che Adorno compie nella parte conclusiva di tale saggio. Si ritiene infatti che in virtù di una verifica della capacità prognostica di Adorno si potrà sia gettare una luce diversa su quest'ultimo, sia ricavare dalla sua analisi della trasformazione del concetto di funzione una griglia che è consonante con problemi oggi al centro di alcuni fenomeni di estetizzazione come appunto è il design d'esperienza. Il confronto tra la prospettiva adorniana e le implicazioni di quest'ultimo permetterà inoltre di delineare indicazioni relative al possibile recupero di una peculiare competenza estetica, che sembra spesso essere coperta proprio dalla progettazione, e dunque di un atteggiamento maggiormente sostenibile, i quali sono sempre più richiesti dall'attuale contesto di vita.

Stefano Marino, *Antropologia: osservazioni sull'estetico tra Adorno e Gehlen*

In questo articolo prendo dapprima le mosse dalla ben nota rivalità fra teoria critica della società e antropologia filosofica. Quindi, tento di mostrare come al rifiuto dei teorici critici nei confronti di ogni forma di antropologia positiva o "affermativa", astorica, adialettica e fondata su un pensiero "per invarianti" corrisponda del resto una forte presenza di alcuni elementi antropologici nella loro filosofia e un'inesauribile tensione verso la delineazione di un'antropologia dialettico-negativa. A partire da ciò, soffermandomi sulle figure di Adorno e Gehlen (e, soprattutto, sui loro rispettivi capolavori Teoria estetica e Quadri d'epoca e sulle testimonianze relative al loro rapporto filosofico e umano e al loro carteggio tuttora inedito) indago alcune implicazioni e conseguenze sul piano estetico di un tale rapporto problematico, ma altresì molto vivo e fecondo, fra teoria critica e antropologia filosofica.

Elettra Villani, *I corsi universitari di Adorno sull'estetica*

Disporre della possibilità di consultare le trascrizioni delle lezioni universitarie adorniane permette di toccare con mano quell'unità di insegnamento e ricerca che lascia intravedere il processo intellettuale e filosofico costitutivo di ogni sua opera a stampa. A tal proposito, i corsi di estetica non fanno certo eccezione, tutt'altro: il loro valore accresce perfino, se li si riconosce quali elementi ermeneutici significativi per approfondire l'indagine sull'incompiuta Teoria estetica. Pertanto, il presente contributo si impegna in una presentazione degli stessi, che – seppur in modo necessariamente generale – ne illustri i contenuti centrali, tali da dar prova della loro ricchezza e importanza nell'insieme delle riflessioni su Adorno.

Pensare la violenza

Judith Butler, *Interpretare la non violenza*

Sergia Adamo, *Violenza, non violenza, vulnerabilità*

Sanja M. Bojanić, *Retorica dell'emancipazione vs. retorica della misoginia*

Adriana Zaharijević, *Vedere la violenza: immagini e critica*

Massimo Palma, *Violenza ascetica. Note sul lavoro in Weber*

Petar Bojanić, Gazela Pudar, *Che cos'è la polizia? L'istituzione della violenza universale e la violenza dell'universale*

Başak Ertür, *Note sulla difficoltà di scrivere a proposito della violenza di Stato*

Peter Fenves, *Il diritto e la violenza: da Kant a Benjamin*

Nuove forme di sorveglianza

Alvaro Bedoya, Cindy Cohn, *"Non ho nulla da nascondere" è un altro modo di dire "Sono privilegiato"*

Cory Doctorow, *Il culmine del negazionismo*

Mark Andrejevic, *L'automazione della sorveglianza*

Matteo F.N. Giglioli, *Diffidenza generalizzata e diffidenza specifica nell'epoca della sorveglianza informatica*

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Bodies and cultures. How we become ourselves

Monographica

Chiara Cappelletto, *Some Introductory Remarks on Embodied Cultures and Scenarios for the Times to Come*

Ian Tattersall, *Evolution and Human Cognition*

There can be no reasonable doubt that our living species Homo sapiens is fully integrated into the great Tree of Life that unites all living organisms on this planet. But it is also obvious that we are not just another run-of-the mill primate. But what distinguishes us most strongly from those relatives – and all other organisms – is something more abstract: the unusual and unprecedented way in which we process information in our minds. That is not so in our case, and a useful shorthand descriptor of the difference between us and them is that we think symbolically. In other words, we mentally deconstruct our exterior and interior worlds into a vocabulary of discrete symbols and then rearrange them, according to rules, to describe those worlds not only as they are, but as they might be.

Christoph Wulf, *Dance as Experience Field of the Body: A Contribution to Aesthetics*

Kendall Walton argued that photographs are transparent, that we literally see things through them. This claim provoked many objections, and one line of argument has focused on the fact that when we see objects in ordinary situations we see their approximate location with respect to us, whereas in typical photographs we do not. The author argues, however, that this egocentric spatial information is not what distinguishes literal seeing from typical photograph seeing. Instead of it, the author proposes two conditions for normal, literal seeing. One is that the seeing be real-time, and the other is that the image be "empty". Some photographic images meet these conditions.

Pietro Montani, *Technical Creativity, Material Engagement and the (Controversial) Role of Language*

For several hundred thousand years, the genus homo deployed a characteristic technical creativity, communicating and transmitting its outcomes, together with its operative protocols, without the available recourse to articulated language. The thesis proposed here is that the aforementioned functions should be attributed to a complex intertwining of embodied abilities, which can in turn be ascribed to the classic philosophical concept of imagination. It is through imagination that the human becomes involved in material engagement (Malafouris), by virtue of which its extended mind takes part in the processes of producing artifacts and is in turn shaped by them. The main issue of this article consists in investigating how this involvement occurs (§§ 1 and 2) and the part that articulated language plays in it, following the

invention of the latter (§§ 3 and 4). The latter's emergence can indeed be traced back to the transformation and specialization of a recursive element, already present in the pre-linguistic work of imagination, whose ability to implement a denotative semantics is discussed in particular (§ 5).

Carmine Di Martino, *Corpus sive cultura: Nota su tecnica e corpi*

Even before turning to instruments, we already have a technical-cultural body, since our body always keeps track of the action of technology and culture. It is indeed thanks to both technology and culture that our body had become what it is, that is a human body, meaning a sort of biological paradox - a body unfit for survival, unspecialized and unadapted, but extremely plastic. This does not imply that the action that current technologies have upon our bodies, with their extraordinary capabilities of manipulation, does not have any consequences or cause concerns. We do nothing alien to our "nature" when we expose ourselves to the action of technology, as well as we do nothing alien to us when we set limits to technology, and not only to it. The continuous process of self-limitation is in fact a necessity for men. And setting limits to the possible (and to what can be done) is also the only way to safeguard it.

Roberto Redaelli, *Dal soggetto trascendentale al vivente umano. Corpo e artefatti in Helmuth Plessner*

In order to interpret the work of British photographer Miles Aldridge and gain insight into the semiotic ambiguity of his photographs, this paper relies on the capacity to decipher the photographs' relationship to other arts such as Italian cinema and in particular, to the work of Italian film director Michelangelo Antonioni. From the perspective of this present study, the decisive role of semiotics in relation to photography is that it promotes an interactive process between artist and spectator. The methodology employed in this study to demonstrate how previous systems of language inspire a semiotic dialogue and produce multiple interpretations is a combination of Umberto Eco's concept of open work and French narratological theories of hypertextuality. Through an examination of the Italian cinematic influence in the work of Miles Aldridge, this paper demonstrates how generating interpretations becomes an essential element of a photograph's aesthetics.

Barbara Grespi, *The technical object and somatic thought: Theories of gesture between anthropology, aesthetics and cinema*

This essay theorizes the fashion photographic image as a privileged site for queer sensory experience. It takes the stance that the aesthetic engagement with the fashion image occurs through sensation, and more precisely, through a haptic and periperformative experience that activates desires, meanings, and fantasies. Through the circulation of feelings sparked via the sensorial experiencing of the photo, queer subjects can sense belongings and form affiliations that bind them in an egalitarian community of sense exceeding sexual and social differences. A queer theory of fashion photography does not posit that the photographic image may foster propositional knowledge in the viewers, but rather that it moves them to engage corporeally with the image and triggers their imagination to configure new affective modes of being in the world.

Elisa Binda, *Sugli effetti di ritorno della nostra creatività tecnica*

The essay aims to reflect on the question about how we become ourselves finding an answer in our species-specific technical creativity. By using the reflexions of Gilbert Simondon, Lambros Malafouris and Don Ihde, I want to suggest that through the modifications imported to the environment by virtue of technical mediations, human beings are in the condition of acting upon themselves. Our very technical mediations reorganize our cognitive and sensitive experience of the world.

Dario Cecchi, *The Work of Art in a Pragmatist Perspective, between Somaesthetics and Techno-aesthetics*

John Dewey puts aesthetic experience at the center of his reflection on art and beauty, reconsidering it dynamically. Nowadays, this view opened the path to somaesthetics, a term coined by Richard Shusterman, and aesthetic anthropology. Here, it is argued that the contribution of pragmatist aesthetics could be further developed by exploring its analogies with techno-aesthetics, a paradigm proposed by French philosopher Gilbert Simondon in the early 1980s. Art occupies accordingly a special place within the different forms of aesthetic experience, being considered as a way of experimenting the impact of new technologies in the human experience. It is a process by which technologies create 'devices' for experimenting perception and reflection: namely, ways of reconstructing the nature of the human mind in-between body and technology, and by means of their interaction. Cinema reconsidered after Dewey's fellow George H. Mead, offers an exemplary case as both artistic and technological devices.

Focus

Marina Montanelli, Florens der Christ, *Un commento a La via dell'interpretazione messianica di Florens Christian Rang*

We present here for the first time an italian translation of Rang's Vom Weg messianischer Deutung (On the Way of Messianic Interpretation): the introductory essay on the work on Shakespeare's sonnets. This work remained unfinished and was only partially published posthumously by Rang's son, Bernhard, in 1954, with the title Shakespeare der Christ. Eine Deutung der Sonette (Shakespeare the Christ. An Interpretation of sonnets). The translation is accompanied by a comment essay on Rang's text. This comment essay firstly aims to contextualize both the work on Shakespeare and the very complex and still little researched figure of Florens Christian Rang; secondly, it addresses the most important conceptual issues that the essay presents. With a strongly programmatic nature and, at the same time, with an expressionistic style, which is as obscure as it is visionary, Vom Weg messianischer Deutung presents the method of messianic interpretation in contrast with the classical-romantic one of the pneumatic interpretation. What is at stake is a perspective that challenges the autonomy of art in order to place the Kunstwerk in the series of all the works of divine creation to transform it in faith work (Glaubenswerk). It is the point of view of the Last Judgment that leads the way. The messianic critique of art reveals to be only a particular case of messianic world critique (messianischen Weltkritik), literally a critique of the world (Welt-Kritik), which redirects itself to the world. It is the movement of conversion (Umkehr) which breaks with the false dualism of Romanticism, according to which the spirit (pneuma) is divided in two: on the one hand, there are the experience, the world, the science, on the other hand, there is the art as pure mirroring of forms. Through the messianic interpretation, the spirit returns to be body, flesh. It follows the permanent movement of creation, namely the continuous conversion from God to the world and from the world to God. In this sense, according to Rang, Shakespeare's sonnets exemplify the faith work: their poetic word names the messianic unity of body and spirit. They are crystals within which all creatural life, the great stages of the divine creation, are concentrated.

Fabrizio Desideri, *Hamlet or Europe and the end of modern Trauerspiel: On some shakespearians motifs in Walter Benjamin*

Hamlet's character sets, under different shapes and extents, the benchmark against which a large part of the European philosophy of the very long «short twentieth-century» behind us has had to measure. In the name of Hamlet as the most enigmatic among Shakespeare's creatures, even Europe, its spirit and destiny, is identified, according to the well-known claim by Paul Valery. Common trait to a big part of these interpretations – from the juvenile works of Pavel Florenskij and Lev S. Vygotskij (respectively written in 1905 and 1915) to Carl Schmitt's Hamlet oder Ekuba. Der Einbruch der Zeit in das Spiel (1956) – is offered by the detection, in Hamlet's figure, of the contradiction inherent to an epochal transition: the time of an unresolved passage between two ages that only knows the endless pain of an "interim". My paper concerns the possibility to interpret Hamlet's time as the time of an "interim" in light of Benjamin's claims about Shakespeare's drama contained in his book on the German Trauerspiel. While Florenskij interprets Hamlet's time as tragic and the figure of Hamlet as a tragic one, in my essay - moving from some observations on the " Hamlet Problem " by the young Franz Rosenzweig - I consider the original Benjaminian thesis about the character and the drama of Hamlet as the end of the modern Trauerspiel. Starting from a statement by Theodor Adorno in the famed Hornberger Brief to Benjamin of August 2, 1935, I outline, therefore, how Benjamin characterizes the figure of Hamlet. This, from his early writings on the relationship between tragedy and Trauerspiel up to the great book on the Origin of the German Trauerspiel. In the frame of Benjamin's interpretation, exactly by virtue of its distance from the thesis on the duality of tragedy (evoked by Florenskij's interpretation as well as other ones), the Shakespearian theatrum of consciousness, paradigmatically represented in the figure of Hamlet and in the intimately dialectic character of his drama, is accounted for as necessary correlate of the Cartesian's theatrum of consciousness. From a theoretical point of view, the Benjaminian characterization of Hamlet's figure reveals, therefore, something of the nature of modern consciousness and of consciousness in general in relation to the problem of truth and its representation. Hence the end of modern Trauerspiel coincides with the original incompleteness of its time. Consequently, I also claim Hamlet's dramatic figure to represent the aporetic characters of modern politics. This contrasts the thesis of Carl Schmitt who (in direct controversy with Benjamin) speaks, instead, of the Shakespearean drama as an expression of a pre-modern barbaric time.

Alice Barale, *«Unbewaffnetes Auge»: Benjamin's interpretation of comedy in Shakespeare and Molière*

This essay examines two texts that Walter Benjamin wrote in 1918, during his period in Bern, on Shakespeare's comedy As you like it and on Le malade imaginaire by Molière When these texts are considered together, a question arises. What is the role of the comic inside Benjamin's philosophy, in this period and also in the years to follow? Is the comic really only the other side of mourning, as Benjamin writes in The Origin of German Tragic Drama, or does it also have another significance, a significance of its own? Moreover, why should Shakespeare's comedy be the opposite of Molière's comedy, as Benjamin writes in the paper on Molière? In order to answer, we are going to set a connection between Shakespeare's «unarmed eye» (As you like it) and the «innocence» (Fate and Character) that Molière's comedy indicates. This will also lead us to another text that was of much significance to Benjamin (GB, 02/02/1920 et al.), Stendhal's Charterhouse of Parma. Here too, as in As you like it, there is an innocent

protagonist trying to escape from the evil of a court. Yet Shakespeare's As you like it ends with the reconstruction of a court. What does Benjamin mean, then, when he states that in As you like it «everything ends in loneliness»? The answer will provide a point of convergence between Shakespeare's and Molière's comedy. Benjamin's idea of «Weltlichkeit» (ibid.), of which comedy is a necessary part, will prove to be an alternative to the "armed" character of the court.

Varia

Ricardo Ibarlucía, *Revolutionary Laughter: The Aesthetico-Political Meaning of Benjamin's Chaplin*

This paper discusses the aesthetic and political motivations of the great importance that Walter Benjamin gives to Charlie Chaplin in Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit (1935-1936). First, it proceeds to identify the main paragraphs that Benjamin devoted to Chaplin's films in the different versions of his famous essay. Then it examines Chaplin's reception in Weimar Germany both in the field of avant-garde art and that of press criticism, highlighting the philosophical, ethico-political and psychological arguments exchanged in a wide and intensive debate on the human dimension of the Tramp character. By focusing on Sigried Kracauaer's and Rudolf Arnheim's chronicles, it seeks to illustrate two approaches that are contemporaries to Benjamin's Rückblick auf Chaplin (1929), a brief review based on an essay written by the French surrealist poet Philippe Soupault. Lastly, it analyzes some notes on Charlot's gestuality discarded from this famous essay and a fragment in which, six years before The Great Dictator (1940), Benjamin compares Chaplin to Hitler.

Andrea Togni, *A proposito di realtà percettive artificiali*

While shaping and defending a criterion to individuate the sensory modalities, philosophers have to deal with groups of perceptual states that don't fit into the catalogue of the senses comfortably. I call these groups «grey areas». In this paper, I present the «artificial grey area», which is about perceptions obtained through artificial devices that replace or augment one's sensory abilities. More precisely, the spotlight is on the results that the experiential criterion, the experiential-ontological criterion and the subtractive criterion provide when artificially-assisted perceptions fall under their scope. The main theses of the paper are that each sensory device allows users to access a peculiar sensory world, and that each of these worlds should be associated with a peculiar, independent sensory modality.

Josep Torelló Oliver, Josephine Swarbrick, *The «Musicalised Image»: A Joint Aesthetic of Music and Image in Film*

Despite traditionally having been studied within the field of Musicology, the analysis of music in film should be approached as an aesthetic study of the relationship between «image» and «music» which is central to the cinematographic framework. From this interdisciplinary perspective numerous theoretical and methodological issues emerge. The aim of this article is to investigate, using both a synchronic and diachronic focus, some of the key issues arising from this joint music-image approach, in an attempt to develop a theoretical framework for a joint aesthetic of music and image: a study of «cinematographic expression» that brings together the visual and the sound dimensions and which we call the «musicalised image», a neologism of our own creation.

Graziella Travaglini, *Street Art and the New Status of the Visual Arts*

This paper explores the «nature» of street art, highlighting its innovative features, the new socio-political status, and the differences between this emerging art form and dominant trends in contemporary visual art. This examination builds on the premise that artistic phenomena can only be considered from a critical perspective that situates questioning within a historical and specific gaze. Therefore, my aim is not to place this art movement within categorial boundaries, identifying the necessary and eternally true characteristics of street art, but to identify the motives and tendencies that constitute it as a movement that runs against the dominant orientations in contemporary art. Building on this comparative analysis, the construens part of this paper explores the salient features of street art more thoroughly and more extensively, through an examination of the works of certain street artists.

Il linguaggio e i corpi. Italian Thought

Roberto Esposito, *Il corpo tra politica e tecnica*

Fabrizio Scrivano, *"Ne uccide più la lingua che la spada": sprezzatura e disprezzo nel pensiero (comico) italiano*

Enrica Lisciani-Petrini, *La vita e le forme. Uno scorcio sul pensiero italiano primonovecentesco, e oltre*

Guido Traversa, *Luigi Scaravelli: l'indole della filosofia*

Giusi Strummiello, *Tra biologizzazione dell'esistenza e storicizzazione della vita*

Felice Cimatti, *Linguaggio e natura nell'Italian Thought. Il dibattito sulla "soglia semiotica" fra Umberto Eco e Giorgio Prodi*

Roberto De Gaetano, *Pasolini, stilistica ed ontologia*

Silvano Facioni, *Effetti di filosofia. Eredità francesi e percorsi italiani*

Saggi

Mirko Di Bernardo, *Percezione visiva, neuroestetica e sistemi autopoietici*

Mario Perniola's Studies

Paolo Bartoloni, *Transit and the Cumulative Image: Perniola and Art*

Alessandro Arbo, *Note per la storia dell'estetica musicale*

L'articolo discute alcuni principali modi di concepire la storia dell'estetica musicale. Il dibattito sulle nozioni di consonanza e dissonanza funge da esempio per evidenziare la necessità di riferirsi a fonti, discipline e paradigmi teorici diversi (dalla matematica alla fisica, dalla teoria musicale all'acustica, dalla teoria della percezione alla storia delle idee). Si sottolinea l'opportunità di fondare la retrospettiva storica, oltre che su solide conoscenze contestuali, su una riflessione di orientamento filosofico, necessaria per affrontare i problemi teorici individuati nelle fonti.

Marco Brighenti, *Musica come dramma: la filosofia della musica di Giannotto Bastianelli e l'opera di Ildebrando Pizzetti*

Giannotto Bastianelli (1883-1927), critico, pianista e compositore, svolse un ruolo centrale nel rinnovamento musicale italiano del primo Novecento. In particolare, le sue due opere estetiche maggiori, La crisi musicale europea (1912) e Il nuovo dio della musica (1927), si pongono quasi come manifesto programmatico di quella che Massimo Mila chiamava la "generazione dell'Ottanta" (Casella, Malipiero, Pizzetti, Respighi). In particolare, Bastianelli fu il primo fra i critici e musicologi a comprendere la natura innovatrice dell'opera di Ildebrando Pizzetti (1880-1868). Il musicista parmense riscopriva i modi dell'antica musica medievale in vista di una purificazione e idealizzazione dello stile, equidistante sia dall'esuberanza melodica verista che dai vari sperimentalismi europei, in vista della creazione di un Dramma Musicale astorico e atemporale. Nel saggio si ripercorrono le fasi del sodalizio artistico e umano di Bastianelli e Pizzetti, e i punti di contatto estetico, con una particolare attenzione all'influsso dell'estetica di Benedetto Croce.

Daria Roselli, *La nozione estetica di musica nella Filosofia della musica di Giuseppe Mazzini*

Proposito di questo articolo è l'analisi della nozione estetica di musica nel pensiero di Giuseppe Mazzini espressa all'interno del saggio Filosofia della musica, del 1836. Ripercorrendo le principali tappe che delineano l'evoluzione di questo concetto, vedremo come la musica debba assolvere a una funzione universale ed educativa, lontana dal puro sentire e dall'idea di "arte per l'arte". Mazzini auspica quindi un lavoro educativo e morale della musica nei confronti del pubblico che passa inevitabilmente dalla ridefinizione del rapporto fra parola e musica, in una sintesi che mira al graduale recupero di un'equa relazione tra i due concetti e che vede la parola non più serva della musica ma in una relazione armonica con essa. Universalità e carattere educativo si configurano così come i due pilastri su cui si delinea la rifondazione della musica secondo la teoria di Giuseppe Mazzini, in risposta all'erronea interpretazione dell'arte musicale del suo tempo.

Frammenti dall'antico: pietre, immagini, testi

Alessandra Magni, *Per una storia della glittica "di propaganda": alcune riflessioni. I. L'antico: gemme inedite a Verona*

This contribution originates from some intaglios and glass gems, kept in the Museo Archeologico al Teatro Romano of Verona, belonging to the so called "propaganda" gems. This class of objects, created as seals and political distinction marks between the end of the Roman Republic and the Augustan age, is well known and studied; nevertheless the Verona gems offer some new insights. The article emphasises the links between gems and coins, as iconographies, workshops, technics, but also the differences (gems and their impressions were personal marks). Continuation of themes, co-existence of different engraving styles, episodes or re-use of old stones should be considered, as the high presence, in every historical collection, of lots of unfinished glass gems, presumably found in workshop depots. The selected intaglios in Verona Museum could explain some questions: among them, the use of the same iconography (on coins and gems) from more rulers; the Augustan attitude to incorporate the symbols of the losers, while their gems were hidden or broken; the surviving of Augustan symbols for a long time and their significance.

Sara Marini, *Per una storia della glittica "di propaganda": alcune riflessioni. II. Il post-antico*

In this synthesis study, never before undertaken, some significant cases are proposed to illustrate the place of "propaganda" gems in the post-ancient glyptic. Once the main purposes for which propaganda gems had been created were exhausted, they are no longer engraved. Thus, in the wide and varied figurative repertoire of the engravers of the XVIII-XIX centuries these iconographies are absent: they do not respond to the taste of the time. Therefore a specimen (of stone or glass) of propaganda gems is almost always ancient. The propaganda gems are present in the collections, circulate, are bought, found, but do not arouse particular interest, or attention from scholars, antique dealers, collectors. Explanations, interpretations and comments are rare, even if the meaning of Capricorn is not lost, as the zodiacal sign of Augustus. Exceptional and unique is a gold ring, which bears an intaglio with a bird on a crater, between two cornucopias, with two joined hands at the bottom, preserved in Florence (Palazzo Pitti). The Duchess Eleonora di Toledo, wife of Cosimo I Medici, wears it in a splendid painted portrait and chooses to place it in her grave. The complex meaning of the subject of the intaglio has been well understood and appreciated, in its reference to abundance, to the fertility of the owner and as a symbol of the sentimental liaison between Eleonora and Cosimo.

Alessandro Grilli, *Il trionfo della non-ragione. La comprensione del male in Troiane di Euripide*

This paper is an attempt to interpret the peculiarly static and asyndetic structure of Euripides' Trojan Women, as well as its overtly pessimistic stance, as a reflection of the philosophical crisis undergone by late 5th c. Athenian culture. At the peak of its power, Athenian democracy fails more and more to give birth to political projects that can grant the polis both its growing prosperity and a cultural identity consistent with traditional axiologies. The consequences of war, as they are shown in this text, may be read as a philosophical metaphor: what war destructs are not only human lives and the bonds of families and political communities, but the very possibility of an ethical order whatsoever. Hence Hecuba's disillusioned, desperate glance on what remains of all forms of symbolic order: military valour, social behaviours, human justice and the ultimately ineffective or irrelevant power of the gods.

Francesco Monticini, *Azione come praxis. Riflessioni su scienza e conoscenza in Manuele Gabalas*

The article deals with the concept of action (praxis) as it was expressed by the Byzantine scholar Manuel Gabalas (alias Matthew of Ephesus) in his Letter XXXV. After an introduction of this figure and of the main philosophical debates which characterised the early-fourteenth-century Byzantium, the author focuses on the text in question, which is reproduced in Greek and in Italian translation as appendix. Gabalas probably addressed his Letter XXXV to Nicephorus Gregoras in the early 1330s, surely after he assumed the role of bishop in 1329. His main aim was to comment an unspecified Gregoras' work, perhaps his commentary on Synesius' On Dreams. In order to reach his goal, Gabalas spoke about a personal crisis and explored the Neoplatonic concept of theoria, to which he counterposed that of praxis. The result is a complex criticism of Neoplatonic accounts, which in many ways preceded some philosophical and theological arguments characterising the Palamite Controversy of the 1340s.

Barbara Biscotti, *Gli antichi a processo. I volumi dedicati ai processi in Grecia e a Roma nella collana "I grandi processi della storia" del Corriere della Sera*

The series The great trials of history, published by Corriere della Sera, proposes forty-five volumes, concerning remarkable personalities of history, whose name gives the title to each book, examined by the specific point of view of the trials in which they have been protagonists. Eight of them focus on trials of the classical Antiquity and show, here more than elsewhere, the heuristic potential of classicism, in order to unveil the basic inner workings of the political relationships' development between individuals and institutions in the former societies, through that formidable anthropotechnique represented by the trial.

Maria Bergamo, *Un sublime e tormentoso Tardoantico. Recensione a Franco Cardini, Contro Ambrogio. Una sublime, tormentosa grandezza, Salerno Editrice, 2016*

An interesting point of view on the complex Late Antiquity period in Milan under the bishop Ambrosius. The historian Franco Cardini enters with great clarity into the problems of the end of the Roman Empire, the spread of Christianity, the struggles between heresies and orthodoxy and the role between temporal and spiritual power.

Maddalena Bassani, *Fortuna e sfortuna di una basíleia. Recensione a Lorenzo Braccesi, Olimpiade, regina di Macedonia. La madre di Alessandro Magno, Salerno Editrice, Roma 2019*

In recent years the studies dedicated to famous women in Greek and Roman ages have been enriched by the volumes of Lorenzo Braccesi, who proposed new detailed analysis on some eminent females in ancient Greece and in the Roman Empire. Among these figures the mother of Alexander the Great, Olimpias, represents the subject of the last book titled Olimpiade, regina di Macedonia. La madre di Alessandro Magno, Salerno Editrice, Roma 2019. The review aims at highlighting some aspects discussed in the volume by Braccesi, who drives the reader to discover the role of Olimpias in the national and international dynamics during the kingdom of her husband, Filippo II, and of her son Alexander the Great.

Christian Toson, *Labirinto Wunderkammer a Milano. Recensione alla mostra Il sarcofago di Spizmaus e altri tesori (Fondazione Prada, Milano, 20 settembre 2019-13 gennaio 2020)*

The exhibition Il sarcofago di Spizmaus e altri tesori (The coffin of a shrew and other treasures), by curators Wes Anderson and Juman Malouf is taking place at Fondazione Prada from the 20th of September to the 13 January 2020. It is a collection of over 500 artworks from the Kunsthistorisches and the Naturhistorisches Museum in Vienna. The exhibition is not about the single objects, but about the way they are presented, and the wide and labyrinthic network of relations they create among themselves and with the visitor. The exhibition shares some features with the previous Portable/Serial Classic curated by Salvatore Settis, but acts on a completely different plane. While Salvatore Settis' work was conceptual and abstract, Wes Anderson's and Juman Malouf's work acts on a strictly subjective perspective, working on the emotional triggers that are activated during the experience of the visit. During the visit, the visitor is caught in a trap. A series of details, as the catalogue and the showcases, makes you believe you are in a classical museum or wunderkammer, with many objects displayed according to a precise order. But as far as you try to find a meaning, you get lost in millions of different possibilities, that vary according to the personal knowledge and experience of the visitor. The whole exhibition is in some way upsetting and frustrating, as puts down continuously all the expectations. Deception is constructed subtly and smartly, using any kind of elements that draw you in the set of mind of being in an ordinary museum. The effect of such a powerful deception is a quizzed visitor, wondering, thinking, lost.

Aby Warburg: inediti e saggi critici

Martin Warnke, *Aby Warburg als Wissenschaftspolitiker*

The text of the lecture that Martin Warnke gave on the occasion of the International Study Congress that took place in Florence in 1997 to celebrate the hundred years since the founding of the Kunsthistorisches Institut, in which Aby Warburg invested a lot in material and immaterial terms, and where Warnke himself was a scholarship pupil from 1965 to 1967, is published here. Warnke highlighted Warburg's commitment to a wide-ranging cultural policy, of which his activity in the Florentine Institute constituted a chapter, the importance for the scholar of supporting international contacts, and how this intellectual policy had a correspondence with his historical perspectives and studies. The lecture, published in the original German edition with an Italian translation, ends with some proposals for reforming the Institute aiming at the idea that intellectual activity can flourish at best not so much through a total homogeneity and disciplinary convergence, but thanks to a diversity and inhomogeneity that make possible "an energetic relationship of exchange" encouraging the activation of those "external impulses" that allow a broadening of horizons.

Michael Diers, *Martin Warnke (1937-2019). Vita dopo la vita in un ritratto per immagini*

In 2006, the photographer Philipp Hympendahl produced a photographic portrait of Martin Warnke (1937-2019), which was commissioned by Gerda Henkel-Stiftung on the occasion of the Gerda Henkel-Preis, which was established for the first time that same year to celebrate the thirtieth anniversary of the Foundation, and awarded to Warnke. The contribution proposes an iconographic and iconological reading of the portrait, which places the picture in relation to Warnke's studies, and compares it with other previous, and more conventional, photographic poses. What emerges is the invention of a "stoic" pose previously unknown when compared with the convention of the 'portrait of the intellectual', which manages to express at one and the same time the need to withdraw into the self and the appeal for communication with the world, which saves the intellectual from the risk of isolation. The Antique appears behind Warnke in the form of a phantasmatic fragment – a photographic reproduction that works as a painting within the painting – evoking, through the detail of the ventilated dress and the Pathosformel of one of the daughters of Niobe, his relationship with the Warburg's legacy and with Mnemosyne.

Aby Warburg, *Il metodo della scienza della cultura*

The contribution presents a new German edition with an Italian translation by Seminario Mnemosyne of the draft by Aby Warburg [WIA 99.5=113.6 and 113.4.1] devoted to the research method for the science of culture, and used for the conclusive meeting of the Winter Seminar organized in 1927-1929 by the Kulturwissenschaftliche Bibliothek Warburg.

Edgar Wind, *Recensione a Ernst H. Gombrich, Aby Warburg. Una biografia intellettuale*

We present here a new Italian translation of Edgar Wind's scathing the important review of Ernst H. Gombrich, Aby Warburg: An Intellectual Biography, London 1970, published on 25 June 1971 in "The Times Literary Supplement". An edition with notes and references, added from Wind's papers, was published in the essay collection E. Wind, The Eloquence of Symbols: Studies in Humanist Art, ed. J. Anderson, Oxford 1983, 106-113. In Italian, the text was published on the occasion of the edition of the same anthological volume of Wind's writings for Adelphi: L'eloquenza dei simboli, Milano 1992, It. trans. by E. Colli, 161-173. The new translation aims to be more attentive, compared with the Adelphi edition, to delineating Warburg's thought and studies, and the reference authors to whom Wind often refers both explicitly and implicitly. The original version of the review is also republished in the Appendix in order to allow a direct comparison with the English text, as is an apparatus of notes containing all Wind's own references to Gombrich's Intellectual Biography.

Edgar Wind, *"Il y a un sort de revenant". A Letter-Draft from Edgar Wind to Jean Seznec (Summer 1954)*

The resentment and mutual accusations between Edgar Wind (1900-1971) and his Warburgian colleagues intensified after the former broke off ties with the Warburg Institute following a meeting with Fritz Saxl (1890-1948) in the United States in mid-June 1945. To the Warburgians, Wind was a cantankerous deserter who levied against them unfounded and unjust allegations. To Wind's mind, the root cause of their estrangement was intellectual: his colleagues had steered the Institute away from the teachings and ideas of its founder, Aby Warburg (1866-1929), allowing ossified academic complacency to take the place

of trailblazing transdisciplinary scholarship through a series of less than savoury managerial practices. In 1954, following a series of developments, Wind wrote a letter to his Oxford friend, Jean Seznec (1905-1983), appealing for some sort of satisfactory resolution concerning the fate of the Warburg Institute. This is a poignant document, which now survives only as a heavily revised draft letter in which Wind at length exposes not only his side of the argument but also his take on Warburg's legacy (coloured by personal anecdotes). This short article aims to (I) frame the context of the letter's production, as well as Wind's relationship with Seznec; (II), raise some questions regarding Wind's concern with the so-called Warburgian tradition; (III) provide a critical edition of the draft letter, edited for greater legibility.

Monica Centanni e Silvia De Laude, *Delio Cantimori e il Warburgkreis*

The second issue of the "Journal of the Warburg Institute", published in London in 1937, opens with an essay by Delio Cantimori Rhetoric and Politics in Italian Humanism, translated into English by Frances Yates. The young historian, a close collaborator of Giovanni Gentile, at the time Director of the Scuola Normale of Pisa and in those years still, formally, fascist, proposed a study with a particular vision – the seminal theme of the political value of Rhetoric – which he undertakes in an entirely unconventional way. In his thesis and in the argumentative articulation of his essay, Cantimori proposes to overthrow the stereotype of Italian Humanism as a "purely literary phenomenon, verbose, empty" and "rhetorical in the worst sense of the term". After the war, Cantimori himself together with Gertrud Bing would promote what for decades would be the only international edition of Warburg's writings: La Rinascita del paganesimo antico, printed by the Italian publisher La Nuova Italia in 1966.

Monica Centanni, *"Purtroppo non abbiamo trovato molto tra le carte della nostra cara amica Gertrud Bing che si potrebbe salvare". Testo e contesto di Ernst Gombrich, Lettera a Delio Cantimori, 29 ottobre 1964*

In this paper, we present the edition of an unpublished letter from Ernst H. Gombrich to Delio Cantimori, dated 29 October 1964, kept in the Archive of the Scuola Normale Superiore in Pisa. The document, compared with other sources preserved in The Warburg Institute Archive, previously unpublished and recently made public in a volume printed in France by Philippe Despoix and Martin Treml, sheds new light on the genesis of the Intellectual Biography by Ernst H. Gombrich (London 1970) and on the role, hitherto unknown and denied by Gombrich himself, that Gertrud Bing played in the biography of Aby Warburg.

Tempo e testimonianza tra poesia e filosofia

Salvatore Tedesco, *Esclusione, parola, silenzio: Mariella Mehr*

The essay aims to present the poetic and narrative work of Mariella Mehr, an extraordinary witness of our time and one of the most significant poetic voices of contemporary German language literature. If the density of poetic language and the thematic choice bring Mehr closer to the very high examples of Celan, Sachs, Levi, the peculiar quality of writing, its rough perfection and the fiery temperature of the imagination make it unique in the prose of our time.

Ambra Carta, *«Scrivere è un trasmettere». La parola e l'abisso in Primo Levi*

The report proposes a reflection on writing in Levi, now understood as a «clear» practice of thought now, instead, as an expression of the irrational half of oneself, continually threatened by the abyss and by silence. Through a sampling of excerpts from poems, essays, interviews, novels, the complex relationship of the writer with the function of the word, liberating act, witnessing duty but also as a «dark» experience is shed light. Among the texts examined, those related to Paul Celan and his «dark talk» allowed us to appreciate the ambiguous depth of the writing in Primo Levi.

Francesco Camera, *«Gedicht und Gespräch». Motivi religiosi nel colloquio di Paul Celan con Nelly Sachs e Margarete Susman*

In Paul Celan's poetry there are some fundamental philosophical and religious issues: the problem of God's absence, the scandal of evil, the questions of theodicy. The paper resumes firstly the dialogic conception of Celan's poetics (§ 1). Secondly, it examines the poem "Zurich, Zum Storchenμ, where we can find an in-depth critical dialogue with two significant exponents of German Jewry in exile: Nelly Sachs and Margarete Susman. This dialogue documents the importance of the religious context for understanding Celan's poems.

Rosaria Caldarone, *Il desiderio come luogo di testimonianza. A partire da alcuni versi di Paul Celan*

The author shows how the theme of eros in Paul Celan constitutes the place of a division of the subject despite to which the difficult search for unity is problematically entrusted. For this radicality, desire becomes the testimony of the impossibility to separate life from death which reflects intimately the condition of Jewish survivor for whom the continuity of life appears irreversibly broken.

Filippo Fimiani, *Se questo è rumore. Lingua, memoria, testimonianza*

The experience, the memory and the testimony of the concentration and extermination camps, face up to an inarticulate and indefinable deafening and roaring sound: the mixed pseudo-verbal mess of the screamed, violent barbarous commands of the executioners blurred with the patois murmur, with the mumble vociferous and the starving schmooze of the victims without food, reduced to simple biological mechanism. The «Lagersprache» is analogue to the «white noise» described by Claude Shannon and Warren Weawer the same years of "If this is a Man and of LTI – Lingua Tertii Imperiiµ by Victor Klemper. If is this fuzzy buzz, the witness's memoir, especially of Primo Levi and Paul Celan, is it still a message? What is its medium? And its content? Is it literal, informational and instrumental? Or literary, citational and metaphorical? If the survived word is an unsound noise, is despite everything faithful and true? Or is necessarily flawed and defective?

Marcia Sá Cavalcante Schuback, *La poetica dei cori di Nelly Sachs*

The article presents a discussion of Nelly Sachs' poetics focusing on how her poetry begins «in the Habitations of Death» as a multitude of choruses inside a chorus, choruses of abandoned, recused, wandering orphaned, shadow-cloud-tree-stone-line, invisible, dead and unborn voices. Reading the cycle "Choruses after Midnightµ, the text exposes how all these poetic multi-voiced choruses sing and what they tell about the poetic purpose of a chorus. The article even discusses Sachs' understanding of chorus in relation to Aristotle's concept of the tragic chorus and in relation to Diderot's and Schiller's poetics of a chorus.

Leonardo Samonà, *L'esilio della testimonianza in Paul Celan*

The essay identifies a profound link between poem and witness, both as a voice of life that is violently erased, and as an invocation of the You who saves. The poetic vocation to the witness makes its way in Celan in contrast with a lucid look at the dramatic restriction of vital horizons and with a growing inclination to suicide. But his poetic path remains until the end of his life a transformation of the way towards death from a way of cancellation to a way that goes back to life «on its own margin».

Varia

Giovanni Lombardo, *Lo σπουδαιογέλοιον e l'arte del serio ludere nell'antichità classica*

The Renaissance attitude of serio ludere finds his sources in the ancient practice of σπουδαιογέλοιον (or serious humor) and in the stylistic strategies of εἰρωνεία-"dissimulatio". This article explores the fonction of these strategies (especially "sermo figuratus and ars celandi artem") in ancient writers, with special emphasis on Demetrius On Style and Horace's Satires.

Eleonora Caramelli, *La paura più grande. Hegel, Macbeth, il servo e la letteratura nella filosofia*

This paper aims firstly at showing the philosophical meaning played by the literary figure of Macbeth in some Hegelian fragments dating back to the late 90s of the 18th century. Basing upon a comparison between literary source and philosophical reading, this contribution tries to demonstrate that the Hegelian idea of Schicksal has a meaningful link to the feeling of fear as outlined from Shakespeare's tragedy. Secondly the paper aims at showing that this background can shed light on the role played by fear in the constitution of self-consciousness in Hegel's "Phenomenology of Spiritµ, chapter four (section lordship and bondage). The paper carries out this hermeneutical operation in order to give a contribution to the contemporary debate on philosophy and literature. As the research on this topic uses to distinguish between philosophy of/in/as literature, the argument of my contribution aims at proving the importance of another research field, i.e. "literatureµ in philosophy.

Elisabetta Mengaldo, *«Gaia scienza» e «triste scienza». La forma breve in Nietzsche e Adorno*

The article examines the influence of Nietzsche's aphoristic writing on the thought and the style of Th.W. Adorno and especially on his "Minima Moraliaµ. Notably, the critique of philosophical systems and the short prose poetics have been very important for the developing of Adorno's own short prose style, in spite of all differences in the philosophical approach, particularly Nietzsche's non-dialectical versus

Adorno's deeply dialectical thinking. In the last part the article analyses some specific rhetorical and stylistic features of the short prose of these two thinkers.

Luca Taddio, *La misura dell'abitare. Osservazioni sull'estetica di Wittgenstein*

The essay tackles Wittgenstein's «aesthetics» by comparing the first with the second phase of his thinking, starting from the analysis of the House of Wittgenstein, created in the period in which he was shaping his new philosophical vision. If in the "Tractatusµ the art is conceived "sub specie aeternitatisµ, in the following period, can we outline another way of understanding aesthetics? Is it possible to look at the work through the same sense of need expressed in the Tractatus without implying a transcendental perspective?

Alice Giannitrapani, *Don't Skip Intro. Sigle da non perdere*

In recent years, TV series have gained a central role among the classic TV genres. They have become more and more elaborate, strategically edited, catching both the critics and the audiences' eyes. Many «surrounding» texts have contributed (and contribute) in making them popular and, among these texts, the opening credits play a special part. At the beginning of television history, opening sequences were brief and marginal texts aimed at informing the viewer about the cast and the contents he was going to watch. Nowadays they are refined products, designed to present, seduce, involve and facilitate the viewer's entry into the story. In this paper, we will focus on these brief yet rich kind of texts. After illustrating their features and their development (also connected with technological evolution), we will outline how the opening credits relate to the viewers, leveraging on different communicative strategies.

Camilla Robuschi, *L'estetico come strumento di modellizzazione. La prospettiva biosemiotica*

This paper aims to offer a new definition of aesthetics and its goals. For this purpose, we see the usefulness of the innovative drive ideas develop in the field of biosemiotics. Against the range of concepts on aesthetics mainly proposed, biosemiotics offers an idea of aesthetic behaviour in terms of Modelling System useful to interact with the surrounding environment ("Umwelt"). Putting forward this argument, we draw on the work of Thomas Albert Sebeok and Marcel Danesi in elucidating the benefits of a Modelling System Theory and other selected ideas from the biosemiotics field on aesthetics. To clarify the real functioning of the aesthetic modelling, the example of the metaphor will be provided.

Poietiche

Claire Fontaine, *Towards a Theory of Magic Materialism*

Per Andrea Emo

Andrea Emo, *Frammenti sull'arte*

Massimo Donà, *L'arte e il negarsi dell'assoluto. Andrea Emo: un pensiero estremo*

The paper explores the theme of negation in the philosophy of Andrea Emo. Rejecting the classic dichotomy between visible and hidden, the Absolute is structured as an act of negation without a subject: the positivity of the Absolute is the continuous contradiction. Overcome the Platonic dialectic, Emo dissolves the Absolute from its own absoluteness: the Absolute, which no longer differs from anything, turns out to be nothing. Nothing is what makes possible the artistic creation: the absolute freedom is determined in an order whose inevitability is indistinguishable from its absolute gratuitousness.

Marco Bruni, *La «perfetta conoscenza» dell'arte. Andrea Emo e la liberazione estetica*

In this paper the author focuses his attention on the liberating dimension of art of Andrea Emo's philosophy. According to Emo the purpose of art is precisely to free ourselves from the purpose. The power of art is to show the partiality of any ontic determination and therefore to unmask the irrationality of the ego's attachment to itself. This is why Emo also uses the stoic saying "nec spe nec metu" to indicate the peculiarity of the aesthetic transfiguration: a perfect knowledge that is a perfect absence of fear or hope.

Federico Croci, *Euritmie immaginifiche. Iconodulia e iconoclastia in Andrea Emo*

The article explores the theme of artistic creation in the philosophy of Andrea Emo, starting from the problem of writing. Heir of Giovanni Gentile's idealism, Emo considers writing an inexhaustible activity of recreation of the same, in which the distinction between subject and object vanishes, and the reproducibility of artwork is impossible. Emo's philosophy sacralises life and thinking as writing, forging a sublime pan-aesthetic logic.

Francesco Valagussa, *Andrea Emo e la tautologia della presenza. Coscienza, attualità e trascendenza*

The present essay takes into consideration the work of Andrea Emo, an exponent of the Italian New Idealism. His thought is strictly related to Giovanni Gentile's work, thus presenting a new and even more radical – perhaps the most radical – version of the so-called Actualism. The essay analyses the concept of knowing, intended as a reduction to subjectivity, that is to the mere presence. Philosophy itself, according to Emo, would consist in the process of reducing Being into Presence. By examining the relationship between Being, Presence, Negation and Knowing, as it is exposed in Emo's thought, it is possible to show not only their close bond, but their tautological connection. On one hand Actuality shows itself as the authentic redemption of Being, on the other the Absolute can only be intended as the Negative: in order to fully understand both, it is crucial to highlight the concept of «reduction» which, even if borrowed from German Idealism, takes, in Emo's thought, a peculiar and original meaning.

Laboratorio filosofico

Franco Rella, *Freud e Leonardo*

Fata Morgana, 37 (2019)

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

Umano

Focus

Raffaello Alberti, *Senza comune misura. Il cinema e la perdita di centralità della figura umana*

Simone Arcagni, *Simbiosi uomo-macchina e dispositivi visivi*

Alessandra Romeo, *Davanti allo sguardo di Orfeo*

Anna Luigia De Simone, *Sulle tracce dell'umano. Il video-recording nell'ontologia relazionale del Post-human*

Salvatore Finelli, *L'apologia dell'eroe: i residui dell'umano nella trilogia superomistica di Shyamalan*

Diego Del Pozzo, *Fragili supereroi. Il "racconto dell'umano" nell'universo Marvel*

Giuseppe Previtali, *Cose sotto la pelle. Soglie dell'umano nell'horror degli anni ottanta*

Antonio Capocasale, *Marginale, dunque umano. Estetica della prossimità nel cinema del reale*

Francesco Zucconi, *Quello che il Po ha fatto al cinema italiano*

Alberto Scandola, *Lo sguardo (dis)umano di Bruno Dumont*

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Giancarlo Grossi, *Corpi inabitabili. A partire da The Elephant Man di Lynch*

Raffaele Chiarulli, *Wall-E. Quel che resta dell'uomo*

Luciano Attinà, *Uomini di ferro e armi viventi. La reificazione dell'umano in Tetsuo: The Bullet Mane Iron Man 3*

Fabio Alcantara, *Il sentire che ci fa umani. L'estate di Giacomo di Comodin*

Salvatore Frisina, *Swiss Army Man. Cosa vuol dire essere umani?*

Jacopo Rasmi, *Una specie di compagnia oltreumana: Gorge Coeur Ventre di Maud Alpi*

Anton Giulio Mancino, *Ready Player One: la voce umana come easter egg*

Angela Maiello, *Lo spazio dell'umano: The First di Beau Willimon*

Le donne e il teatro in Italia

Daniela Cavallaro, *Alla ricerca delle drammaturghe perdute*

Most of the academic articles that look at the development of 20th century Italian women's theatre begin with a discussion of the dramatic works of narrators such as Natalia Ginzburg and Dacia Maraini, or performers such as Franca Valeri and Franca Rame. In this article, I claim that an alternative path for the discovery of Italian women playwrights can be found by visiting libraries and archives and looking for women dramatists as authors of theatrical genres often considered minor: radio dramas and the educational plays. After an analysis of the two genres, I look at the careers of three women playwrights that started as writers for radio or educational plays and went on to have successful careers in TV adaptations (Anna Luisa Meneghini), children's theatre (Gici Ganzini Granata) and the major theatre (Clotilde Masci).

Roberta Gandolfi, *Teatro e danza su effe (1973-1982): la rivista come archivio del discorso femminista sulla corporeità*

effe was the most important voice of Italian feminism during the Seventies. The magazine shared its premises with the feminist Teatro della Maddalena, in Rome, and dealt at large with women's cultural production, including the performing arts — from theatre to dance, from happenings to community art. Through effe, the critique regarding woman's body in the public sphere (a key-instance of the Women's Movement) developed also through articles and chronicles about the stage. This essay argues that such discourse moved between two poles: the radical critique of the commodification of naked actresses on theatrical stages (pars destruens), and, on the other hand, the intellectual appreciation of dance as a site for a female reappropriation of woman's body (pars costruens).

Stefania Lucamante, *«Non sono una madre come si deve»: Terremoto con madre e figlia di Fabrizia Ramondino*

Using the interruption of menstruations in the mother and still absent in the daughter as physical evidence of the broken relationship between the two women protagonists of Terremoto con madre e figlia, my reading of the play reflects on the economy of such relationship. The mother historicizes the years of feminist and political commitment and her dedication to teaching through the presence of her daughter who completely refuses her mother's teachings. Yet, the presence of the daughter serves as an alibi – from another dimension – for the author to autobiographically reflect on the horizon of the most important events of her existence. Relational contingency allows the mother to build her personal testimony of the Utopia of the Sixty-eight.

Michela Baldo, *Performance queer drag: Senith e la sperimentazione faux queen in Italia*

This article is centred on the faux queen experimental theatre by Italian artist Senith, and on the links between this theatre and queer feminist activism in Italy. Senith is a queer drag performer from Rome, and the co-founder of the former queer drag king group Eyes Wild Drag. After the group disbanded in 2015, Senith has been performing as a solo artist in shows such as BAD ASSolo (2016) and Lo Schizzo (2017) [Squirting]. She has also been developing, transforming and enriching projects originally born within Eyes Wild Drag such as the Erotic Lunch and the Queerrida. The article will concentrate on Senith's faux queen experimentations, trying to understand how the genre is translated/adapted for the Italian scenario and what Senith is trying to achieve with it. In doing so the article will discuss the notion of queer femininity, otherwise known as Fem or femme (Serano 2007; Dahl 2009), its genealogy within lesbian feminism, and the connection between the themes developed by faux queen performances in general and those discussed in queer transfeminist activist scenarios in Italy. These are, in particular, the invisibility of the Fem, misogyny, slut-shaming, sexism, and women's control over their body and sexuality.

Varia

Luis Puelles Romero, *Manet y sus teóricos. Ideologías estéticas en los orígenes de la pintura moderna*

It is analysed in these lines how the "aesthetic ideologies" of three fundamental authors, Baudelaire Zola and Mallarmé, intervened in the mythification of Manet as the origin of modern painting. Each one of these ideologies held points of view that the passage of time has assimilated in the notion of "the modern", and all three gather most of the interpretations that this painter has received from the current

historiography. A constellation of regulatory ideas is thus composed, with which the notion of modernity is defined.

Luca Maria Marucchi, *Dal disgusto fisiologico al disgusto morale: una fruizione possibile*

Through the aesthetic and cinematographic analysis of the film The Elephant Man by David Lynch it is shown how the relationship between physiological and moral disgust allows an aesthetic fruition of disgust. By focusing attention on the specific characteristics and laws that regulate disgust, it will be possible to observe how an aesthetic appreciation of disgust is possible, highlighting the problems that it implies.

Federica Aricò, *Dentro le mura di Collemaggio. La fotografia psichiatrica tra uso e abuso*

This research is the first of its kind in addressing the story and the internal affairs of the former Psychiatric hospital of Collemaggio, Aquila. A few years ago a collection of pictures of the patients was found within the walls of the Hospital. This study aims at analysing the different iconography that the pictures represent, to put them inside the historical evolution of psychiatric photography. This was made possible by the papers collected by the Association 180 Amici-L'Aquila. The second objective of this study is the iconographic comparison between the healthy state of the patients before and after the closure of the Hospital.

Laura Proserpio, *Oltre le mura. Alla scoperta dell'Istituto Psichiatrico di Collemaggio*

The research is the first scientific study about the ex psychiatric hospital in Collemaggio (AQ). It is related to some photographic plates regarding patients that were recovered in the asylum. Photography was an important instrument for the psychiatrists: they used it to study mental health through photos of patients' bodies and faces. The photographic plates are compared to the experiments of Charcot, the innovations of Diamond and the psychiatric analysis of Lombroso.

Alice Barale, *«To call fools into a circle»: Benjamin's interpretation of* As you like it *and* The Tempest

Calderon and Shakespeare are the two main authors that lie behind Benjamin's examination of the German baroque drama. This paper addresses the importance of Shakespeare in his difference from the other big European cousin, Calderon. This does not mean that, according to Benjamin, Shakespeare is more important than Calderon (his beautiful essay on Calderon of 1923 contradicts this point), but rather that the English author brings to light an element that in Calderon is in some way missing. This is what Benjamin in some critical texts from the period of the Trauerpielbuch calls the «dramatic». Why does Benjamin say here that the dramatic precedes the tragic? And what does this have to do with the two Shakespearian characters he refers to in a letter of the same year, Caliban and Ariel? Moreover, is the interpretation of The Tempest that this passage implies the same as the one that he suggested in his previous essay on As you like it (1918)? These questions will lead to a few passages of the Trauerspielbuch that were particularly difficult to translate (not only in the two Italian previous translations, but also in the first English version, by John Osborne) and that can shed light on some important aspects of the book itself. In this context, another Shakespearian character will come to the aid, the Jacques of As you like it, with his Greek invocation «to call fools into a circle».

Focus - Assessing Well-Being: Aesthetic and Political Atmospheres

Antonella D'Andrea, *Assessing an Individual's Well-Being through the Quality of their Life and Work*

The quality of working conditions have a direct impact on the individuals' quality of life and level of well-being. Attention to well-being in work environments has become a matter of great interest for legislators. However, the well-being concept has not yet found a legal definition. The first commitment to achieve a global well-being strategy was made by the World Health Organisation. The European Union claims that a positive relationship between work and well-being is a necessary factor to reach greater economic and social progress, since full and quality employment is one of the main elements of economic stability and social cohesion in a country. The Italian regulatory framework consists of various legislative provisions: the importance of the workers' good health and quality of life has generated a complex regulatory system. In the digital society the potential health risks associated with the use of IT tools and the risk of an increased overlapping between work and personal life should not be overlooked.

Gianni Dessì, *La fine del futuro: le trasformazioni del sentimento dell'identità personale e della politica in Italia*

This essay aims to emphasize the link between the feelings of insecurity and uncertainty that spreads in contemporary societies and the rise of populism. The triumph of globalization, the crisis of welfare state caused a social atmosphere of insecurity and environmental fear: in this situation the citizens mostly fight for individual security and political leaders suggest a simple and schematic conception of democracy.

Alessandro Ferrara, *Well-being as Self-Realization or as Gratification*

Two rival conceptions of well-being are reconstructed and contrasted, which have contended for philosophical pre-eminence throughout the Western conversation of philosophy. One view understands well-being as a life course in which as many as possible of a subject's preferences are satisfied. The other view understands well-being as a life course in which some unique project of the subject comes to be realized. In the second part of the paper the aggregative view of well-being, championed by Hobbes and Locke is shown to correlate with a radically or moderately understanding of freedom, and the holistic view of well-being with a positive notion of freedom, championed by Rousseau, Kierkegaard and Kohut. After showing how some of the conceptual difficulties of the radically negative view of freedom reverberate on the aggregative notion of well-being, in the final section some constitutive dimensions of the holistic view are discussed.

Tonino Griffero, *Well-being as a Collective Atmosphere*

A neo-phenomenological and atmospherological approach, mainly based on a first-person perspective, seems perfectly entitled to consider subjective and collective well-being as the starting point for a (non-quantitative) philosophical reflection. The question is, however, whether and how well-being, also as an atmosphere, can be really investigated and verified. The paper examines many traditional roblems hindering the research (difficulty in investigating it directly, degree of extent, intensity, comparison-dependence, temporal development, consistency, and continuity) and suggests to analyze well-being from a pathic-atmospheric point of view. It therefore focuses especially on the idea of "flow", wonders how much our well-being depends on the felt-bodily resonances triggered by atmospheric situations, considers the probable parallels between the aesthetic-phenomenologic notion of "atmosphere" and the sociological one of "climate", finally, underlines the (also political) need of an atmospheric competence that is able to partly immunize against today's widespread manipulative atmospherization.

Claudia Gina Hassan, *Well-being, Trust and Society*

The concept of well-being is correlated with social indicators linked in turn with the classical notion of "the good life". The paper, instead, emphasizes the importance of relational aspects. It develops a reflection on the dialectic of interpersonal and systemic trust and mistrust, and it analyzes different semantic nuances of the notion of trust. A society characterized by well-being evidences strong type agency, a society with low levels of well being evidences weak type agency. Trust is a social resource indispensable for sustaining agency, society's self-transformation and well-being. While trust is traditionally thought to contribute to social cohesion, mistrusting the rulers can also be considered a positive countervailing force in contemporary democracies. At the same time, the distrust sedimented in time creates, on the one hand, a saving expectation and on the other, paternalisation as a search for a substitute trust.

Marco Tedeschini, *A Danger to a Just Society? A Holistic view on Disgust*

In this paper, I consider the relationship that obtains between disgust and the idea of a just society. Contra Martha C. Nussbaum, who argues that disgust poses dangers to a just society, I contend that disgust can either damage or promote the construction of a just society. In fact, I largely agree with Nussbaum's perspective on disgust, except for this point: disgust, I think, is not necessarily dangerous for a just society, but can also be useful and constitute an important element for its development. In order to justify my claim, first, I will comment on Nussbaum's criticism of disgust. Second, I will analyse Paul Rozin and April E. Fallon's seminal study on disgust, which Nussbaum's own research fully presupposes. Third, I will outline a slightly different, indeed "holistic" view on disgust, and bring forward some arguments for the use of disgust in order to construct a just society.

Anime europee

Francesca Calabi, *Il sogno di Europa e il ratto di Zeus*

The aim of this paper is to give an account of the origin of the name "Europe" given to the continent and to narrate the myth of the girl so called abducted by Zeus. The myth of Europe that sees the derivation of the European population from the Phoenician people is close to that of Cadmus, Europe's brother. The whole story makes continuous references to links between Phoenicia, Crete, and Boeotia, to the exchanges between Asia and Europe and to the intermingling of populations.

Claudio Toscani, *Europa riconosciuta. Opera di Verazi e Salieri: una rivisitazione moderna del mito antico*

With Europa riconosciuta, a Mattia Verazi's and Antonio Salieri's «dramma per musica», was inaugurated on the 3rd August 1778 the Teatro alla Scala in Milan. The retelling of the myth of Europe, a symbol of the harmony of peoples and nations, has led to an opera that combined extraordinary spectacular effects with a dramaturgy based on strong contrasts, a rapid alternation of the scenes, short and varied musical forms. Europa riconosciuta was under the influence of Gluck's reformed opera and followed the most recent orientations of the international musical theatre.

Giangiorgio Pasqualotto, *L'Oriente e l'Europa*

What the East is and what Europe is are not acquired concepts of which one can give certain and unequivocal definitions. This applies both to the past and to the present. It applies both to culture in general and to philosophy in particular. As far as philosophy is concerned, it must be made clear once and for all that in both India and China there have been ways and types of thought which, although different from European ones, are equivalent to these.

Laura Boella, *Europa perduta, Europa da ricostruire, Maria Zambrano*

Maria Zambrano is one of the thinkers who, together with Simone Weil and Hannah Arendt, gave a fundamental contribution in order to the understand the historical-political events that marked the European history of the 20th century. Zambrano's thought appears to many scholars to be divided between a reflection on history and democracy and a "knowledge of the soul" oriented towards existential themes. The Spanish philosopher not only reflected on the idea of Europe, but personally experienced the most dramatic events of Europe during the 20th century. From the historical-political tragedy of the Europe of her time Zambrano derives the intuition of a redemption, which is not an individual salvation, but is the possibility of hope, of a new idea of Europe, fruit of its deepest crisis. Zambrano's thought on Europe highlights the need, today stronger than ever, for an experience of history lived in the tension between its dramatic, violent, destructive aspects and the opening to dreams, delusions of grandeur and the need for truth. Zambrano is a philosopher of hope who teaches the importance of a tragic vision of history.

Silvana Borutti, *Italo Calvino e l'epistemologia "continentale". I racconti "I cinque sensi"*

Calvino's posthumous collection of tales, The five senses, is analyzed with an emphasis on closeness to European epistemological and philosophical experiences. The little system of the short stories is related to Michel Serres book "Les cinq sens" (1985): We don't know if Calvino read it, but the topics addressed in this essay, namely the complexity of sensitive experience and the epistemology of living beings, belong to a cultural environment familiar to Calvino.

Rosalba Maletta, *Durs Grünbein a Milano nel trentennale della caduta del Muro di Berlino. Anima poetica, europea, cosmopolita*

Thirty years after the fall of the Berlin Wall and three quarters of a century after the Ventotene Manifesto Durs Grünbein visits Milan, where he reads from his newest works and holds the very meaningful speech Mailand, der Bahnhof, die Freiheit dealing with freedom, responsibility and the ethics of literature. Starting from the presence of civil commitment in the works of the most distinguished contemporary German author, who experienced "die Mauer" and the consequences of the Iron Curtain, the present essay investigates how Grünbein's poetry and essaystic production result in a source of inspiration for the civil society. Through the performative power of Grünbein's words and rhetorical strategies the reader is confronted with an intellectual well aware of the problems of his time, whose poetry shows a bracing sense of political reality without neglecting formal aspects.

Fabio Minazzi, *L'Europa e la tricotomia critica kantiana. Intervista impossibile ad Immanuel Kant*

Kantian criticism re-inteprets the conflict between the "two cultures". Kant builds an architecture of thought within which knowledge and freedom are two sides of the same coin. Not only that: for Kant the keystone of this architecture is provided by hope. In the light of this indication for Kant, Europe is not a state reality, but a project of civilisation. A project to build the knowledge society by creating an ever-widening heritage of civil liberties.

Fulvio Papi, *L'ombra dell'Europa*

Sabrina Peron, *Bellezza del Manifesto di Ventotene*

In March 2019, a series of Aesthetic Conversations on "European Souls" was held at the Fondazione Corrente in Milan. This article is my report to one of the conversations dedicated to the birth of the idea of a free and united Europe, in a small island of confinement, during one of the darkest and most dramatic pages in human history.

Sabrina Peron, *Hillesum o dell'altruismo estremo*

In the Westerbork prison camp Etty Hillesum makes a choice of freedom based on irreducibility of the human being: an irreducibility from every act, fact, human or divine instance - and, even, to every more or less founded value, that is not the human being himself.

Emilio Renzi, *Educazione europea. Romanzo di Romain Gary*

European education is a novel in which the Franco-Lithuanian writer Romain Gary (1914-1980) narrates the strenuous struggle of a handful of Polish partisans in Poland under the "Iron Heel" of the Wermacht, during the Second World War. Pages of tenderness among young people alternate with episodes of violence and cruelty, in a dry style. The aim of the partisans is the return to an education to the values on which Europe has grown freedom, rights, respect for persons, culture.

Emilio Renzi, *Paul Ricoeur: una vita europea*

Europe has been a constant theme in the long life of Paul Ricoeur (1913-2005). His biography says that his father and himself were involved in the conflicts between France and Germany during the two World wars of the twentieth century. His philosophical research began with the teaching of Gabriel Marcel and Edmund Husserl, continued with the French spiritualists, Sigmund Freud and the English analytic philosophers. In accordance with his philosophy of the Self as another, his latest writings concern "migrant people" route to Europe.

Gabriele Scaramuzza, *Free Europe*

Imre Kertész (Budapest 1929-2016), Hungarian Jewish, was deported to Auschwitz in 1944, and freed in Buchenwald in 1945. For him the concentration camp experience and the reflection on the Shoah were and remain fundamental also in the elaboration of a commitment in favor of Europe. Kertész was indeed very fond of a certain idea of Europe for which he engaged himself with writing his memoirs and his novels and with numerous public lectures. The idea of Europe was dear to him not only in the years of the lager, but also in the era of the so-called "real socialism" and until the end of his days, in which the survival of Europe was already at risk, not only in Hungary. To all these anti-democratic motions he responded with the joy of writing, which gives voice to the values and hopes that despite everything to him (and hopefully for us) remain alive.

Giovanni Scirocco, *Appunti sull'idea di Europa*

The western civilization with Europe that it has built, is close to the end? Born in Greece with philosophy, when humans responsably wanted to loose a fantastic-mitological vision of reality and chose their lifestyle as something rational, Europe, nowadays, reminding its origins and conscious of its historical realizations, is still able to continue and have progress? According to which conditions?

Gianni Trimarchi, *Modelli di estetizzazione della politica in Europa*

Europe is a complex reality which cannot easily be defined given the fragmentation of the elements that compose it. Actually, the individual cultures have historically been constituted through relatively recent identity rites. In this article some moments of the formation of these identities are examined, relating to the melodrama during the French revolution on one side, and to the nineteenth-century "rites" of German nationalism, on the other. The paper then deals with the Nazism which made a wide use of the same kind of rituality and with some farcical developments in the contemporary Italy. These elements too are linked in various ways to German rituality. In all these cases the aesthetic dimension is eminent as an instrument of government. Its meaning should be deepened.

Gianni Trimarchi, *Bachtin, Franzini e l'Europa*

Philosophy and Literature

Carola Barbero, *First Variation. Philosophy and Literature: a Hypothetical Comparison between different Approaches*

Micaela Latini, *Second Variation. Philosophy and Literature: a Hypothetical Comparison between different Approaches*

Daniela Angelucci, *Dalla letteratura alla filosofia. Il Proust di Deleuze*

The present paper traces some of the main articulations of the book Marcel Proust and the signs (1964), in which the French philosopher Gilles Deleuze affirms the superiority of literature on classical rationalist philosophy in the search for truth. Proust's work rivals the philosophy itself, since it brings into play the involuntary nature of memory and intelligence – a condition which lies at the beginning of every thought – which can grasp the truth only solicited and forced by chance encounters. Classical rationalist philosophy as a methodical exercise, induced by the good will of the thinker, can instead reach only abstract and conventional truths. The paper underlines how, according to Deleuze, Proust's work will represent the model of authentic philosophy, the one that comes to produce with violence new concepts forced by problems and urgencies that impose themselves from outside. In fact, in Difference and Repetition (1968), the characteristics ascribed to the Proustian Recherche are explicitly attributed to a philosophy of Difference, which is posited by the author as the real need of his own time. In 1991, Gilles Deleuze and Félix Guattari posed the question: What is philosophy? The attributes previously assigned to the literature, reappeared in the answer to such a question. A paradoxical necessity – reached through contingent encounters on one side, and the involuntary nature of thought on the other side – will appear at the center of the book that closes the theoretical trajectory of Deleuze: such a paradox shows itself as the only condition for the "invention of concepts", which is at the same time the definition and ultimate task of philosophical practice.

Michele Cometa, *Incomprensibilità e ironia. Filosofia e letteratura in Friedrich Schlegel e Paul de Man*

The philosophy of irony has had, since its romantic origins, no good reputation because of its methodological and logical inconclusiveness and its contamination with literature. Whether we talk about Friedrich Schlegel or Paul de Man, about Søren Kierkegaard or Friedrich Nietzsche, Richard Rorty or Peter Sloterdijk, the "ironists" are hated because of their ability to say, even on the verge of death: "however". The charge that philosophy makes against ironists is based on three "suspicions": 1) that they are not philosophically consistent and, therefore, that they, ultimately, do not know how to ironize themselves; 2) that their irony is only a disguised "egology", as Hegel would claim and assumes literary forms; 3) finally that they are vitiated by a sort of anthropological "lack of commitment", or – as Rorty would say – a "lack of solidarity", and, therefore, they are quite often ineffective and even harmful from a social and political point of view. In the following pages I will try to dissolve these "suspicions" through a close and "ironic" reading of two texts that belong to this tradition of cultural (not only literary) analysis, telling the story of an elective affinity between two emblematic thinkers: Friedrich Schlegel and Paul de Man.

Elvira Di Bona e Stefano Ercolino, *Musil in a loop: the other condition and the extended mind*

In this paper, we propose a reading of Robert Musil's controversial notion of the "other condition" in light of the basic features of the philosophical doctrine of externalism, as formulated in the classical account of the extended mind proposed by Andy Clark and David Chalmers (1998). Our reading is not meant to exhaust the complexity and polysemy of the idea of the other condition, but merely aims to open up a possible perspective on the interpretation of a concept that is as elusive as it is central in Musil's thinking.

Giuseppe Di Giacomo, *Amleto, ovvero le speranze infrante sul non-senso del mondo*

The paper aims at highlighting what the author considers to be the most significant philosophical articulations of Shakespeare's Hamlet , whose power of attraction is largely conditioned by his own obscure nature. Starting from the reading of some famous interpreters such as Bonnefoy, Cavell, Girard, Schmitt and Vygotsky, through the themes of revenge, silence, and the collapse of values, it is emphasized how, in the drama, the acceptance of death becomes a sign of the indifference of the world and therefore of the insufficiency of meaning. In particular Hamlet's statement "I don't know it seems", is explained by the fact that his world is completely different from that of others. This expression should be seen, then, as a kind of preliminary description of his general way of perceiving things. Starting from the famous scene of "theatre in theatre", and in a constant confrontation with Adorno's aesthetics, the article aims at pointing out the different ideas of theatre that face each other in the drama. The idea of theatre

supported by Hamlet, however, based on the size of the logos, is not at all the one adopted by Shakespeare, since his style is based on the immoderation, the excess and the irruption of the pathos. Hamlet is not even the place for that extreme act of faith that emerges at the end of King Lear: here hopes are shattered over a world totally abandoned to nonsense. For this reason, the only possibility of redemption is offered by "being ready" rather than by "being mature" as professed by Edgar.

Francesca Ervas, *Natura multimodale e creatività del linguaggio poetico*

The exceptional nature of poetic language – testified by its patent untranslatability – represents a problem for philosophy, and particularly for analytic philosophy, which aims to provide an overarching explanation of ordinary language. It is difficult to explain the peculiar creativity of poetic language, starting from a finite basic vocabulary and a finite set of rules to be used by an interpreter who has finite powers. Poetry seems indeed not to respect the semantic innocence, spreading new meanings not only according to the context, but even to the graphic and phonological form of the words. Mechanisms, such as quotation and conversational implicatures, have been used to respect semantic innocence and to show at the same time that poetic language is not deviant from the ordinary use of language. This article suggests an alternative route, "imagistic", to account for the specific creativity of poetic language, without violating the principle of semantic innocence and without hypothesizing a discontinuity with ordinary language. Particularly referring to metaphor, it aims to show that poetic language does not convey as much further meanings, implicit in the use of literal terms, but rather images, evoked by and dependent on these terms, which could explain both poetry emergent properties and untranslatability. "Imageability" is not a feature of the "poetic word", but rather of any word and, particularly, of concrete words. The creativity of poetic language lies in deepening the multimodal nature of concrete language, which is different from the abstract and conceptual nature of philosophical language.

Maurizio Ferraris e Enrico Terrone, *Like giants immersed in time. Ontology, phenomenology, and Marcel Proust*

Marcel Proust's In Search of Lost Time, raises an interesting philosophical issue, namely, how can one be in touch with past things if they no longer exist? It provides us with a way to address this issue by outlining an ontological view according to which past things still exist within a four-dimensional world. Although one cannot be in touch with past things by means of ordinary perception, one can do so by combining perception and memory. In this sense, In Search of Lost Time helps us to reconcile a four-dimensionalist ontology according to which things have both spatial and temporal parts with a realist phenomenology according to which experience gives us access to things as they are. In so doing, Proust's masterpiece allows us to shed some light on what it means for a subject of experience to exist in a four-dimensional world.

Wolfgang Huemer, *Engaging with works of fiction*

The contemporary debate in the philosophy of literature is strongly shaped by the anti-cognitivist challenge, according to which works of literary fiction (that contain propositions that are neither literally true nor affirmed by the author) cannot impart (relevant) knowledge to the readers or enrich their worldly understanding. Anti-cognitivists appreciate works of literary fiction for their aesthetic values and so risk to reduce them to mere ornaments that are entertaining, but eventually useless. Many philosophers have reacted to this challenge by pointing at ways in which works of literary fiction can be informative even though they lack worldly reference: it has been argued, for example, that fictions work like thought experiments; that they add not to our theoretical knowledge, but to our know-how or to our phenomenal knowledge; or that that they help readers to understand the perspectives of others. A stubborn defense of literary cognitivism, however, risks to collapse into an instrumental understanding of literature. In my paper I will suggest that both sides in the debate focus too narrowly on semantic features of the works in question that are tied to what I will call the "referential picture" of language. A shift of perspective is needed: for one, we ought to fully appreciate that the term "literature" does not refer to a homogeneous phenomenon, but rather to a very heterogeneous and multifarious set of works that are read by many different readers for many different reasons in many different ways. Second, we need to understand that these works have in common much more than the semantic peculiarity of lacking worldly reference: they are a unique means of communication between authors and readers – and in particular the role of the latter is often neglected in contemporary debate. These two points should help us to get a more comprehensive understanding of the practice of literature and the vast range of values we can find in works of literary fiction – and the interplay between them.

Danilo Manca, *Valéry e la filosofia della letteratura*

In questo articolo discuterò il contributo che le riflessioni di Paul Valéry potrebbero dare al recente dibattito, sviluppatosi per lo più in ambiente analitico, sulla filosofia della letteratura1. Il problema da affrontare riguarda la natura stessa dell'indagine chiamata "filosofia della letteratura". Oggi si tende a definirla per contrapposizione alla "filosofia in letteratura", ossia allo studio dell'occorrenza di temi filosofici in letteratura e dello sviluppo di tesi filosofiche attraverso la letteratura2. L'apporto di Valéry a riguardo è particolarmente interessante per almeno due motivi, che discuterò nei due rispettivi paragrafi

in cui ho suddiviso il testo: 1. Mettendo in discussione le nozioni correnti di "filosofia" e "letteratura", Valéry prospetta una terza via che, mentre continua a distinguere lo studio della letteratura come fenomeno artistico dallo studio del modo in cui temi filosofici vengono affrontati in letteratura, ritiene tuttavia che per capire cosa sia la letteratura non si possa separarla dalla sua capacità di pensare astrattamente. 2. Inoltre, nelle sue riflessioni teoriche Valéry va alla ricerca della "poesia in filosofia", ossia della dimensione poietica che permette alla filosofia come arte del pensare astratto di trasformarsi in un gioco linguistico comunicabile e quindi condivisibile3. A partire da questa idea in conclusione arriverò a distinguere le due concezioni estetiche sottese dalla filosofia e dalla poesia.

Giovanna Pinna, *Literature and action. On Hegel's interpretation of chivalry*

Literature plays a relevant role in Hegel's philosophical discourse. On the one hand, literary references are often interwoven with his speculative argumentation, on the other hand, the Aesthetics regards poetry as the highest form of artistic expression, for it is able to represent the different ways of human action and to bring up their hidden ideal presuppositions. The aim of this paper is to show how the concept of action is crucial to the interpretation of literary phenomena in the Aesthetics, but assumes different configurations in relation to the historical transformation of the concept of subjectivity. To verify the specifically aesthetic import of concepts such as action and recognition, which originally belong to the ethical-political sphere, I will examine Hegel's interpretation of the chivalric literature, which is present in various areas and with different functions in the structure of the Aesthetics, as a component of his theory of subjectivity. This topic has been little studied but offers an interesting perspective on some problematic points of Hegel's theory: the controversial relation between the structural dimension of the concept of art and historical development of artistic forms, the apparently univocal paradigm of classic beauty, and the definition of artistic modernity.

Iris Vidmar, *Rethinking the philosophy – literature distinction*

Contemporary debates within analytic philosophy regarding the relation between literature and philosophy focus on the capacity of some literary works to engage with philosophical problems. While some philosophers see literature as a welcome contribution to philosophy, or as an alternative to pursuing philosophical questions, some are more sceptical with respect to its capacity to tackle philosophical concerns. As a contribution to this debate, in this paper I look at similarities and dissimilarities between the two practices, with the aim of mitigating some views which see them as too diverse to allow for literary treatment of philosophical issues. As points of contact, I focus on the shared thematic concerns of the two practices, i.e. on the fact that literature and philosophy both deal with issues that humans generally care for. I argue that both practices, despite the stylistic, linguistic and methodological differences in their approach, manage to fulfil 'the recognition requirement', namely, recognize and engage with those issues, situations and context of human predicament in the world which are in need of intellectual refinement. I then move on to dismiss arguments which purport to discredit literary treatments of philosophy on the basis of literature's alleged subjectivity and emotional dimension, which are contrasted with philosophical objectivity and rationality. I end by emphasizing the impact of academic constraints on professional philosophy, in order to suggest that pursuing philosophical concerns is not an invention of the practice, but a natural inclination of reflective, inquisitive human mind.

Varia

Giuseppe Patella, *Una filosofia dell'intermedio. Ricordo di Mario Perniola*

The article aims at remembering Mario Perniola, died last year, philosopher and author of a large number of books translated all over the world, devoted especially to the field of aesthetics, whose research could be intended as an open reflection dealing with not only the traditional topics of the discipline, but with the broad and differentiated phenomena involving the sphere of perception and feeling, operating in the world of communication and media, in society, politics, religion, and arts. The distinctive feature of his thought is here identified in his extraordinary ability to put in contact different and distant authors, concepts and things and at the same time to separate them, giving rise to the development of subtle, smart and penetrating concepts capable of reading our time. Thus his research is here defined as a "philosophy of between", which strives to think of the intermediate state that separates but also that space connecting; a philosophy that rejects any apocalyptic position but at the same time avoids surrendering to the society of spectacle and communication in which we live.

Aesthetics and economics reconciled

Gioia Laura Iannilli, *Towards a reconception of the polarity between aesthetics and economics. Introductory remarks*

According to the framework of the modern theory of knowledge, after their establishment in the second half of the 18th century as scientific disciplines, aesthetics and economics (and thus the aesthetic and the economic) had to part ways. It was thought that they marked the borderline between useless and useful from a social, ideological, cultural and philosophical-theoretical point of view. In these terms, their relationship has always been polarized into a dichotomy. Such polarity, although long perceived as irreconcilable, today may appear to be fruitful and, as such, deserves to be not only analyzed but also pursued. The peculiarity of this polarity is attested, for example, by the recent series of investigations carried out in various fields making polarity a strength, i.e. a reason for a reconsideration in positive of the relationship between aesthetics and economics. This article aims at understanding what it means to suggest that there could be a reconciliation between them. Does it mean that the aesthetic has laid down its weapons against the economic? Or does it mean that the aesthetic has won over the economic? We will suggest that reconciliation does not necessitate pacification, but it means initiating and keeping alive a dialogue and a confrontation that may entail also sharp contrasts. Reconciliation will be described as something which can mean that two conflicting terms are becoming dialectical polarities within a single overall antinomy, where mutual misrecognition becomes mutual recognition.

Emanuele Arielli, *La forma del pensiero. La critica alla razionalità neoclassica e la dimensione estetica dei processi decisionali*

In the last decades, the neoclassical theory of homo oeconomicus's perfect rationality has been notoriously put into question by experimental researches which eventually induced a paradigm change in favor of a more descriptive approach of economic behavior, rejecting a traditional normative stance. These researches have offered a broad set of observations around the cogni- tive, affective and perceptive mechanisms of human reasoning and judgment, particularly in the domain of economic decision making. In this essay, we want to show how so-called "heuristics" of thought, mental models and scenarios that guide human decisions and that have been studied in the cognitive sciences are partly shaped by aesthetic processes like, for example, principles of "good form" in the construction of mental schemes, formal and perceptual salience in reasoning, intensity of imagined scenarios, emotional involvement of narrative schemes that guide thought processes and decision-making. In sum, this paradigmatic turn not only brings economic and aesthetic behavior closer to each other, but also reveals how aesthetic principles affect thought processes themselves.

Carsten Friberg, *To answer a demand: aesthetics in economy*

I suggest asking why we should bring aesthetics and economy together, a question I will in the end reverse and ask if it is possible not to bring them together. In relation to Critical Theory and Phenomenology represented especially by Gernot Böhme's work on aesthetic capitalism and the concept of atmosphere I suggest that aesthetics, viewed as sensorial cognition or perception, enables us to approach economic interests that today are present in any aspect of our environment. Similar to how cultural artefacts traditionally were of importance for influencing communication and education, and to how the theory of the cognitive aspect of this influence became aesthetics, we should see how any cultural artefact influences us today with strong economic agenda and aesthetics as an offer of a critical approach creating awareness of this influence and how to relate to it.

Brigitte Biehl, *Aesthetics and organization: studying interaction and resistance*

Contemporary aesthetic theory has informed research on management, lead- ing to the emergence of a research field "organisational aesthetics". Emphasizing the aesthetic nature of organisations, it challenges traditional positivist and quantitative management views. This essay sketches the development of the field that started with the use of art metaphors as heuristic instruments (organizations as theatre, jazz band, dance). This led to the exploration of actual aesthetic interactions in organizational, marketing, and leadership situations. Management research has benefited from an aesthetic perspective which opened up many opportunities to analyse interaction and resistance that take place on the sensual dimension, and not on the rational sphere of an organization. In the most recent step, aesthetic methods for research and the presentation of findings have been introduced and are being deployed. As a future perspective, research may become more even aesthetic also in method and form to open up new ways to interactively negotiate meaning and impact.

Antonio Strati, *The riddle and the chair: aesthetics, art and design in organizational life*

In this essay on aesthetics, art and design in organizational life, I will focus on the emergence of the aesthetic study of organization in the sociology of organization, organizational theories and management studies. This area of organization studies formed in the 1980s contributed, together with other new approaches to the study of organization, to the renewal of organizational studies with a European

theoretical and methodological perspective. Four approaches articulate this new organizational perspective: the archaeological approach, the empathic-logical approach, the aesthetic approach, and the artistic approach. These approaches are crossed by the hermeneutic, aesthetic and performative philosophical sensibilities. They problematize the rational interpretations of organizations in order to bring into light features of organizational life that are comprehensible through aesthetics, such as the materiality of organization that, in this article, the riddle and the chair highlight thanks also to the visual interlude constituted by the photopoem Homage to Giò Pont".

Daniele Goldoni, *The economy of creativity and the inhabitant*

Much of the contemporary economy is legitimized by invoking concepts whose recent genealogy is to be found in 20th-century arts and aesthetics. "Creativity" plays a prominent role: a dispositif producing a society of singularities search- ing for the ever-new (Reckwitz), or a Web 2.0 "vector" to lead them toward and beyond Kunstkommunismus (Kaufmann), in a "post-capitalist" transition (Mason). The paper criticizes some effects of this "aestheticization" (Benjamin) on the economy, on habits ("perfectionism") and on certain arts, and suggests the need to deeply rethink creativity. Inhabiting is the key notion here. While shar- ing many aspects of Reckwitz's analysis, the paper criticizes his identification of aesthetics and aestheticization, his use of the genealogical method and his conclusion about the irreversibility of this individualistic singularity. The paper indicates a different genealogy of singularity and the existence of Western forms of life, as well as aesthetic experiences and artistic "creativities", in which singularity implies shared inhabiting.

Stefano Velotti, *The pretense of an economic cosmos and the aesthetic sense: some reflections on "spontaneous orders"*

This essay claims that the recent literature about "artistic capitalism" mostly overlooks the twin roots of aesthetics and economics, particularly in its neoliberal version. By comparing some of Immanuel Kant's main theses about aesthetic experience and artistic practices with Friedrich Hayek's deep intuitions about the market as "spontaneous order", it aims at identifying the theoretical locus where philosophical aesthetics and neoliberal theory reach their highest degree of intimacy and, at the same time, may depart from each other. It attempts to expose the equivocal roots they have in common, which can shed light on their twin paths, their conflicts, but also their de facto subsequent intertwining.

Miscellaneous

David Granger, *The legacy of John Dewey's Art as experience: from Black Mountain College to "happenings"*

This is a companion piece to an article in a previous issue of the journal that offered an overview of the contrasts between John Dewey's naturalistic aesthetics, primarily as presented in his classic work Art as experience, and the more formalist aesthetics of art collector, philanthropist and educator Albert Barnes. This contrast was then used to explore and explain their disparate compatibilities and relationships with the pioneering work of the iconic 20th century American artists Thomas Hart Benton and Jackson Pollock. The current article does the same with respect to the avant-garde art and artistic legacy of the members of the creative community who lived and worked at Black Mountain College in North Carolina. As with the previous article, this examination ultimately underscores both the genuine catholicity of Dewey's aesthetics and its deep roots in the endless meaning-making possibilities of everyday experience. The article then concludes with a brief discussion of the educational implications of these findings for our thinking about Dewey in the context of art and aesthetic education.

Alberto L. Siani, *Hope and silence. Heidegger and Celan on the subject of poetry*

This article contends that, despite sharing substantial concerns on the modern dominion of technology and the "aesthetic" conception of art, Celan departs from Heidegger with regard to the role poetry (and art) can and should play on the background of the historical experience of the Shoah. This departure is connected to diverging views of the poetological position occupied by the subject, resulting in irreconcilable views of the ethico-political role of the post-Shoah subject as such.

Francesco Lesce, *Il crollo dei linguaggi estetici. Arte, vitalità e trascendimento in Ernesto De Martino*

The article aims to reflect on the way in which, according to De Martino, the theme of "the crisis of the presence" reaches its highest degree in the bourgeois civilization, whose aspects of decay have been witnessed by some artistic expressions, especially by literature. Thus, two hypotheses will emerge: the first one is that De Martino ascribes an "anthropological exemplarity" to the bourgeois apocalypse, in that it reveals what the previous epochs have hidden under the mask (the pia fraus) of magic and religion, that is the possibility of a collapse of the category of "existence", or what De Martino called the "ethos of transcending". The other hypothesis is that, in the light of this paradigmatic aspect the bourgeois crisis

has assumed into the history of the West, art counts as a document in revealing the extreme risk the crisis will not be resolved, regenerating itself indefinitely in the absence of an eschaton. In this horizon of analysis, it is specified the philosophical significance attached to the problem of art. In fact, the function of art is here defined in the light of a radical reform of the "transcendental", in which the "supreme principle" of the unity of self-consciousness is put at the extreme risk of being lost in nothingness.

Carolyn Korsmeyer, *A Tour of the Senses*

Traditionally, the bodily senses of smell, taste, and touch have been designated 'nonaesthetic' senses and their objects considered unsuited to be fashioned into works of fine art. Recent innovations in the art world, however, have introduced scents, tastes, and tactile qualities into gallery exhibits, movements that, at least superficially, appear parallel to philosophical revaluations of the senses. This paper investigates the aesthetic scope of the five external senses, addressing some standard arguments about the limits of the 'lower' senses. I defend the artistic scope of the bodily senses by appealing to cross-modal perception and to the sensuous aspects of appreciative emotional responses to art.

Jochen Briesen, *A Linguistic Specification of Aesthetic Judgments*

This paper aims to delineate the class of aesthetic judgments linguistically. The main idea is that aesthetic judgments can be specified by a certain set of assertibility conditions—i.e., by norms that govern appropriate speech-acts. This idea is spelled out in detail and defended against various objections. The suggestion leads to an interesting account of aesthetic judgments that is theoretically fruitful: it provides the basis for a non-circular and satisfying characterization of the whole domain of aesthetic research and it marks an important linguistic difference between aesthetic judgments and judgments of personal taste.

Abel B. Franco, *Our Everyday Aesthetic Evaluations of Architecture*

I argue that our everyday evaluations of architecture are primarily evaluations of spaces and, in particular, of their inhabitability— that is, whether they serve or can serve to the realization of our individual ideal of life. Inhabitability is not only a functional criterion but an aesthetic one as well. It is aesthetic insofar as the evaluations about inhabitability include evaluations about the quality of the experience of actually doing something in —or simply occupying—a particular space. This aesthetic aspect of our everyday evaluations explains, on one hand, the distinctive features of our everyday preferences for some architectonic spaces over others—namely, (a) their very personal nature; (b) their noticeable value in our daily lives; (c) their inseparability from the activities we plan to realize in those spaces; and (d) the importance of the spaces which are contiguous to the one we are evaluating. And on the other, it both reveals architecture's significance for the quality of our daily life and serves as a guide for us to choose spaces that improve that quality.

Caterina Moruzzi, *An Ontological Justification for Contextual Authenticity*

In this paper I defend a contextualist interpretation of authenticity in musical performance: we judge a performance as authentic not in respect of a stable set of requirements but according to contextually determined factors. This solution is the natural outcome of an independently supported ontological account of musical works: Musical Stage Theory. The aim of the paper is to give new momentum to the debate concerning the notion of authenticity and to challenge a monistic interpretation of authenticity: there is not *one* authenticity but *many.*

Brandon Polite, *Shared Musical Experiences*

In 'Listening to Music Together', Nick Zangwill offers three arguments which aim to establish that listening to music can never be a joint activity. If any of these arguments were sound, then our experiences of music, qua object of aesthetic attention, would be essentially private. In this paper, I argue that Zangwill's arguments are unsound and I develop an account of shared musical experience that defends three main conclusions. First, joint listening is not merely possible but a common feature of our socially situated experiences of music. Second, when listening with others our experience of the music and our sense of community with our fellow listeners often reciprocally enhance one another. Third, how deeply and intimately we share a musical experience with others depends upon such factors as our respective backgrounds, interests, and levels of expertise.

Eli I. Lichtenstein, *Sensory Force, Sublime Impact, and Beautiful Form*

Can a basic sensory property like a bare colour or tone be beautiful? Some, like Kant, say no. But Heidegger suggests, plausibly, that colours 'glow' and tones 'sing' in artworks. These claims can be productively synthesized: 'glowing' colours (etc.) are not beautiful; but they are sensory forces—not mere 'matter', contra Kant—with real aesthetic impact. To the extent that it inheres in sensible properties, beauty is plausibly restricted to structures of sensory force. Kant correspondingly misrepresents the relation of beautiful wholes to their parts. Beautiful form is not extrinsic to sensory force. Sensible beauty is just the holistic impact of agonistically-interacting sensory forces. When sensory forces interact hierarchically, their collective impact is closer to the sublime, in quality if not degree. The simplest sensory experience of sublimity is just the impact of radically intensified sensory forces, similar in kind if not degree to the individual 'singing' tones in a beautiful melody.

Dominic McIver Lopes, *Feeling for Freedom: K. C. Bhattacharyya on* Rasa

Aesthetic hedonists agree that an aesthetic value is a property of an item that stands in some constitutive relation to pleasure. Surprisingly, however, aesthetic hedonists need not reduce aesthetic normativity to hedonic normativity. They might demarcate aesthetic value as a species of hedonic value, but deny that the reason we have to appreciate an item is simply that it pleases. Such is the approach taken by an important strand of South Asian rasa theory that is represented with great clarity and ingenuity in the work of K. C. Bhattacharyya. Bhattacharyya is an aesthetic hedonist who grounds aesthetic normativity in freedom.

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Nicholas Romanos, *Revolution and Aesthetics*

Erik Anderson, *Aesthetic Appreciation of Silence*

We enjoy sounds. What about silence: the absence of sound? Certainly not all, but surely many of us seek out, attend to, and appreciate silence. But, if nothing is there, then there is nothing to possess aesthetic qualities that might engage aesthetic interest or reward aesthetic attention. This is at least puzzling, perhaps even paradoxical. In this paper, I attempt to dispel the sense of paradox and provide a way to understand aesthetic appreciation of silence. I argue that silence can have an aesthetic character and can sustain the kinds of rich experiences apt for aesthetic assessment and appraisal.

Wolfgang Welsch, *Art Addressing the Anthropocene*

The current diagnosis that the era we are living in ought to be conceived as anthropocene has two implications: 1. Human activity is changing the superficial as well as the deep structure of our planet to a formerly unknown degree; and 2. The foreseeable catastrophic consequences of our impact on life on this planet command a fundamental change of our technological-consumerist attitude. How can the arts address this situation? One relatively superficial option is ecological art. But, despite all its good intentions, it often just contributes to the widespread sedation procedures that prevent us from taking the necessary measures. A different option consists in exploring a possible future of the planet that no longer counts or relies on humans, who, due to their activities, might disappear anyway in a few decades. Nature might then take its own way again. How can art picture a no longer human-based future state of our planet? This is what this paper tries to elucidate, along some examples from the arts. In the end, however, depicting a possible vanishment of humans also stimulates efforts to avoid this.

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Bill Brown, *Re-Assemblage (Theory, Practice, Mode)*

So, having written a lot of stuff about things, I was pretty much bent on leaving things behind. I started picking them back up again, though. Not one by one, but in curious clusters . . . batches and bundles, aggregations and agglomerations, compilations and constellations. . . . You get the point. Still, insofar as famous philosophers and anthropologists are wont to remind us that the etymology of "thing" ("þing," "ting," "Ding," "chose") discloses the gathering—an assembly—you might say that I'm finally picking up the thing—in its thingness—for the first time—in the mode of assemblage. Gathering things up in an assemblage mode—it's part of an experiment that began with the urge to figure out how the material object world, more specifically the world of human artefacts, might contribute to what gets called, these days, "assemblage theory"—a theory most often derived from the work of Gilles Deleuze and Félix Guattari's, *Mille Plateaux* (1980). It thus depends for its coinage on the translation of their French agencement as assemblage (rather than, say, layout or arrangement or configuration, as in un agencement de meubles, a pleasant arrangement of furniture).

Barbara N. Nagel, *Slut-Shaming Metaphorologies: On Sexual Metaphor in Goethe's* Wilhelm Meister

Few sexual metaphors are so striking as Immanuel Kant's use of a lemon in the *Lectures on Ethics*. In the paragraph "Of Duties to the Body in Regard to the Sexual Impulse," Kant critically opposes the sexual inclination (*Geschlechterneigung*) to the higher love of the human (*Menschenliebe*) and criticizes those who merely have sexual inclination: "In loving from sexual inclination, they make the person into an object of their appetite. As soon as the person is possessed, and the appetite sated, they are thrown away, as one throws away a lemon after sucking the juice from it." When comparing sex to sucking out a lemon, Kant appears to be using the word *Zitrone* as a metalepsis of the English *lemon*, for in Renaissance England *lemons*, *lemans*, or *lemmans* all figure promiscuous lovers, derivative of the Middle English *leofmon* or *leofman*––literally "man-dear" or dear to a man. Hence, we find examples, surprisingly close to Kant's, of people being used "like an orange, squeezed of its juice, and thrown away." Around the same time, oranges and lemons serve to figure mistresses, prostitutes, as well as more *narrowly* the vagina.

James Chandler, *I.A. Richards and Raymond Williams: Reading Poetry, Reading Society*

If I begin by saying that this is an essay about Raymond Williams's relation to the institution of Cambridge English, I risk losing two groups of readers I wish to reach. One group, the insiders, may think that the story has all been told before. Williams—author of a dozen and a half wide-ranging books in literary, cultural, and media studies over a thirty-five-year period—is a major figure in late twentieth-century criticism. Much commentary on Williams since well before his death in 1986 has situated his work in relation to the powerful formation of literary studies at the university he attended before and after his military service in World War II. Surely, some will say, all that can be said on this topic has already been said. The other group, the outsiders, simply may not care. Even if they know and admire Williams, even if they grant the continued relevance of his most important books in contemporary criticism, they may not have much interest in Cambridge English. I. A. Richards and F. R. Leavis, the two leading figures in shaping it, are not the household names they once were when, between them, they set the terms for Anglophone criticism in the second quarter of the twentieth century. Yet interest in Richards has revived in recent years, and Leavis's students, or his students' students, have until recently held important academic positions throughout the United Kingdom and the Commonwealth. The effects of programmatic Leavisism—an ambitious academic initiative that grounded its resistance to modern commercialism both in close attention to literature and in strongly held judgments about such questions as "the great tradition" in the English novel—can still be discerned in those same places, if only as the object of attack in bygone institutional battles. Nor was the influence of Cambridge English confined to literature as such. Scholarship has traced the pioneering media theory of Marshall McLuhan and the distinguished art criticism of Michael Baxandall to their formative years in Cambridge English. And of course one can also point to the illustrious first generation of Richards's students, which included both William Empson and Muriel Bradbrook.

Arvind Rajagopal, *Communicationism: Cold War Humanism*

Media as a term for technologies of communication has become so commonplace that it is easy to overlook the fact that *one term* designates all or virtually all technologies of communication. When Theodor Adorno noted that differences among film, radio, and the press were diminishing, he coined a critical concept, the culture industry, to indicate the collapse of discrete media technologies into a singular entity, and that this was the very opposite of a rationalizing process. To claim that the media could stand for society was precisely what had to be critiqued, in Adorno's view.

Judith Kasper, Michael G. Levine, *The Persistence of the Witness: Claude Lanzmann's* The Last of the Unjust

The Last of the Unjust (*Le dernier des injustes*) is a film structured by temporal delays, distensions, and reversals––a film that, in dealing with Theresienstadt and its "monde à la renverse,"obliges one to begin at the end and play it backwards. Such an approach is already adumbrated by the word *dernier* in the title. Start with the last––and the last one––it suggests, and work your way back. To move in this way is to look back from the present to the past and, moreover, to follow Claude Lanzmann who, after a forty-year gap, returned retrospectively to the interviews he conducted with Benjamin Murmelstein, former leader of the Jewish Council in Theresienstadt. Recorded in Rome in 1975, the week-long series of interviews were to have been part of *Shoah* (dir. Lanzmann, 1985). Yet none of the eleven hours of conversation made it into the film. Indeed, it was as if what had transpired in these sessions could not as yet be processed, could not, as trauma theorists would say, be integrated into a context of significance. Left out of account, and quite literally out of the picture, the interviews nevertheless continued to haunt Lanzmann. If the film demands a retrospective approach, what Lanzmann looks back on is a past that will have remained all too close, one that impinged on his thinking and filmmaking without finding a definitive form of expression, without allowing itself, as it were, to be psychically and artistically worked through.

Werner Sollors, *"Better to Die by Them than for Them": Carl Schmitt Reads "Benito Cereno"*

The legal and political theorist Carl Schmitt is now probably best known for such aphorisms as the one he placed at the opening of his *Political Theology*: "Sovereign is he who decides about the state of exception." After Schmitt joined the National Socialist Party in 1933, he contributed quite actively to the radicalization of Nazi positions: in "Der Führer schützt das Recht" (The Führer Protects the Law), he justified the Adolf Hitler-ordered murder of SA members in the so-called Röhm-Putsch; in "Die deutsche Rechtswissenschaft im Kampf gegen den jüdischen Geist," he advocated excluding Jews from scholarly citations; and in "Die Verfassung der Freiheit," he praised the legal ban on interracial ("Aryan"-Jewish) marriages enacted by the Nuremberg Laws. But in 1936, he found himself attacked in the SS newspaper Das Schwarze Korps. He was then put under surveillance of the SD (Sicherheitsdienst, the intelligence agency of the SS) and was forced to leave some of his positions. Still, protected by Hermann Göring and Hans Frank, he was able to keep his prestigious law professorship in Berlin and publish more essays and books vying for attention from the Nazi leadership, most notably, *Völkerrechtliche Großraumordnung mit Interventionsverbot für raumfremde Mächte* (Spatial Organization in International Law Combined with the Prohibition of Intervention by Other Powers), a book he expanded several times during the early years of World War II.

Michael Taussig, *Unpacking My Library: An Experiment in the Technique of Awakening*

When I was younger, I was talismanically inspired by these lines near the opening of Walter Benjamin's Convolute N. The passage concerns his place of work, specifically the ceiling with "the painted summer sky." I didn't know then why I was so smitten. But now I do. Let me start at the beginning. First there is the name itself, Convolute N, a strange and wonderful title especially for the non-German ear, straight out of J. R. R. Tolkien, James Bond, and Alan Turing's secret code sleuth. Even the English equivalent has a remote and magical ring to it. "Convolute"? What is that? A password for the initiated? Much better than "file."

Paul Mendes-Flohr, *About the Term* Exile

Echoing Brecht, I wish to thematize the term *Jewish exiles* and question the appropriateness of the term to characterize the intellectuals of Jewish provenience who fled Nazi Europe, if the designation *Jewish exiles*––the emphasis falling on *Jewish*––is meant to specify some cultural and cognitive specificity, other than the fact that Adolf Hitler's apocalyptic anti-Semitism obliged them to take refuge in the US and elsewhere. If the label is to be so construed, I should like to pose the question whether the experience of exile of German Jewish intellectuals was qualitatively––phenomenologically––different than that of non-Jewish Germans such as Brecht.

L'Inde: colossale et capitale

Divya Dwivedi, *Megalopolis India*

Impression(s)

Bénédicte Coste, *The Child in the House of Print: Henry Daniel's edition of Walter Pater's "An Imaginary Portrait"*

This article is devoted to the edition of Walter Pater's "The Child in the House" printed on the private press of C.H.O. Daniel in Oxford in 1894. This edition may appear all the more surprising as it is deprived of illustrations, ornaments and miniation. However, if actual illustrations are missing—a usual practice of Pater's since the second edition of The Renaissance in 1877—they are nevertheless implied in the very facture of the 68-page booklet printed by the Provost of Worcester College. Both the edition and the literary portrait partake in a specific form of literary impression understood as a process that stamps the brain and remains there, to be aroused anew when one reads or when one is confronted with art, either visually or musically. Arguably, Pater chose the most appropriate form and edition for his quasi-autobiographical text, hovering between disclosure and self-concealment and exploring one's intimate past. Content and material form coalesce to present readers with an experiment in the representation of subjectivisation that was to find an echo in Freud's Entwurf to describe the workings of the psychical apparatus (1895).

Francesca Orestano, *Kenneth Grahame and Maxfield Parrish: Impressionism and Impressions in The Golden Age and Dream Days*

This essay focuses on those English writers who chose to foreground childhood as the vehicle of strong visual impressions within the broader context of Impressionism keeping in view at once its verbal and visual vocation, and on the strategy that sought to represent the world through an eye deeply affected by colours and light. These impressions, offered as reminiscences or memoirs, would work as a shuttle between the verbal and the visual domain. The essay considers, as a case in point, the work of Kenneth Grahame (1859-1932) and Maxfield Parrish (1870-1966), the former a writer, the latter an illustrator. Their respective art fields intersect when Parrish illustrates Grahame's stories The Golden Age (1895) and Dream Days (1898). In the illustrated editions of these books about childhood, issued in 1899 and 1902, text and images blend together in ways that suggest that while Impressionism in literature colours Grahame's vivid reminiscences, Parrish's illustrations refashion the stories and impress the reader's eye owing to the impressions obtained through a complex colour glazing process, and the subtle use of photography.

Catherine Delyfer, *Literary Impressions, Cultural Transfers, and Material Reading: Rudyard Kipling's "An Habitation Enforced" as a French objet d'art*

This essay offers the very first study of the 1921 French luxury edition of Kipling's short story "An Habitation Enforced" published by René Kieffer and illustrated by Jessie M. King. It investigates the reception and transformation of this text, originally produced for an American readership in 1905, as it was translated, edited, reprinted, illustrated and sumptuously bound for the French collectors' market after the First World War. Examining the reincarnation of Kipling's text as a French objet d'art implies addressing questions that are central to word and image studies, namely, questions regarding literary and artistic transnationalism and co-authorship across time, space and media. This essay proposes an intermedial, material study of Kipling's short story which ultimately illuminates the power of this little-studied narrative/book-object and its relevance to the post-war era by looking at the context in which Kieffer's 1921 edition was produced, and then by examining the short story itself in relation with its unique embodiment.

Sophie Aymes, *Woodcuts and Some Words: Edward Gordon Craig's lasting impressions*

This article examines Edward Gordon Craig's analogy between drama and wood engraving, stage and printed page in his autobiographical handbook on wood engraving, Woodcuts and Some Words (1924). It explores the semantic shift of the notion of impression, from the symbolist realm of suggestion to that of modernist imprint, by taking Craig's interest in the world of print as materialization of his "new theatre" as a premise. It finally seeks to determine the significance of engraving in Craig's career, a medium that was the matrix, the relic and the archive of the images and of the ideal vision he pursued all his life.

Xavier Le Brun, *The Early Experimental Short Stories of Virginia Woolf: From the language of Impressionism to Post-Impressionist forms?*

This article examines the relevance of Impressionism and Post-Impressionism as labels for Virginia Woolf's early experimental writing. While Woolf's intellectual and emotional proximity to Roger Fry and Vanessa Bell has prompted critics to draw a parallel between Post-Impressionism and her writing – something which is sustained by close readings of stories like "Kew Garden" and "The Mark on the Wall" – the literary agenda she sets out in "Modern Fiction" aligns her more closely with the tenets of Impressionism. This paradox is clarified when we turn to Laurent Jenny's idea of a necessary disjunction between the theories formulated by writers and the literary works that supposedly embody them. But what this article ultimately hopes to demonstrate is that, although the Impressionism/Post-Impressionism dichotomy remains a valid tool through which to explore Woolf's writings from the late 1910s, these texts are perhaps better understood as a "third way" between chaotic impression and significant form.

Matt Reingold, *Trying to Locate the Real Anne Frank in Recent Authorized Graphic Novels*

Since its publication in 1947, The Diary of Anne Frank has been adapted into many different media and has been the inspiration for numerous creative and literary adaptations. Two official and authorized graphic novels about Anne Frank have been published alongside the rise in interest in graphic novels. Ernie Colon and Sid Jacobson's graphic novel is a biography of Anne's life and legacy, whereas Ari Folman and David Polonsky's graphic novel is a literary adaptation of Anne's diary. In this article, I argue that competing organizations and individual interpretations of Anne's place in history result in divergent interpretations of Anne Frank's life in two recent Anne Frank-themed graphic novels. Seventy years after Anne's death, she remains as elusive and complex a figure, just as she was with the publication of the original diary by her father upon its discovery.

Par-delà art et artisanat

Francesca Cozzolino, Thomas Golsenne, *Pour une anthropologie de la création*

Brune Boyer-Pellerej, *Interpréter l'art et la manière : que veut dire « tricher » dans un atelier de bijoutier ?*

À partir de l'ethnographie de l'atelier de Sophie Hanagarth, orfèvre-plasticienne, et d'une expérience dans mon atelier, je tenterai de comprendre pourquoi l'usage de certains outils entraîne une gêne chez l'utilisateur. Après avoir observé Sophie de nombreuses heures j'ai pu apprécier l'application de ses gestes et ce n'est pas sans surprise que je l'ai entendu avouer quelques fois : « Là... je triche ». Pourquoi emploie-t-elle cette expression au moment de passer au laminoir une barre d'acier préalablement forgée en forme de fuseau, ou en reprenant à la lime la courbe d'un bracelet ? À travers le double point de vue ethnographique et auto-ethnographique, il s'agira de questionner ce qui est en jeu au moment de certains choix techniques. Nous verrons que l'étude des usages de la technique nous informe sur différentes conceptions du métier de bijoutier et nous permet de saisir comment cette notion de tricherie, évoquée furtivement mais à plusieurs reprises, est liée à la notion de prise de risque.

Patricia Ribault, *Chiara Vigo ou la maîtrise de soie. Pensée magique, processus technique et démarche scientifique en question*

La soie de mer est un matériau raffiné aux reflets dorés qui se fabrique à partir d'une technique traditionnelle de transformation des fibres sécrétées par un grand mollusque de Méditerranée (Pinna nobilis) pour se fixer au sol. À l'invitation d'une équipe de chercheurs du Max Planck Institute for Colloids and Interfaces de Potsdam qui étudie les propriétés mécaniques du byssus ainsi que le processus de transformation en soie marine, nous suivons l'une des rares tisseuses sardes encore en exercice, Chiara Vigo, qui mêle gestes techniques et gestes magiques. Sa pratique et le regard que l'on porte sur ses modes opératoires en regard des méthodes scientifiques questionnent notre rapport aux techniques, aux croyances et aux sciences, voire à la notion même de réalité.

Francesca Cozzolino, *Ethnographie d'une création en action. Les machines sonores de Pierre di Sciullo*

Cet article est issu de l'ethnographie de l'exposition de Pierre di Sciullo, intitulée « Typoéticatrac. Les mots pour le faire » qui a eu lieu entre avril et juillet 2017 au centre d'art Le Bel Ordinaire (Pau). Le récit que nous avons tissé, amène à voir les usages créatifs de la technique et la manière dont des objets d'exposition prennent une partie de leur sens au cours de leur fabrication. Il s'agit d'objets singuliers dont nous avons suivi le devenir à partir de la récolte des matériaux dont ils sont issus (des objets récupérés dans une ressourcerie) jusqu'à leur fabrication par assemblage, et puis à leur re-qualification symbolique en « machines sonores ». S'activant par des opérations mécaniques simples (friction, frottement, percussion, ruissellement, vibration), ces machines proposaient au public de jouer avec des sons inédits devant évoquer la sonorité des consonnes. Le processus de création décrit nous donne à voir une heuristique de l'art qui est faite tout autant d'opérations concrètes réfléchies et pensées en amont que de tâtonnements et d'expérimentations qui émergent par ricochets.

Yaël Kreplak, *Quelle sorte d'entité matérielle est une œuvre d'art ? Le cas du Magasin de Ben*

Dans cet article, je propose d'aborder la question de la matérialité des œuvres non comme une problématique historique, méthodologique ou théorique (un problème de chercheur), mais comme un problème pratique : celui des professionnels de la conservation, qui, dans le cours de leurs activités ordinaires avec les œuvres, sont amenés à négocier, déterminer, redéfinir les propriétés matérielles des œuvres dont ils ont la responsabilité. En m'appuyant sur des observations faites lors d'une enquête ethnographique auprès des professionnels du Musée national d'art moderne en charge des œuvres contemporaines des collections, j'examine en particulier les opérations effectuées sur une œuvre (Le Magasin de Ben). Ce cas me permet de montrer comment cette question (quelle sorte d'entité matérielle est une œuvre ?) trouve des réponses toujours particulières et situées, qui rendent compte des multiples perspectives sous lesquelles les œuvres d'art sont envisagées et des différentes activités par lesquelles elles sont constituées dans l'institution muséale.

Claire Le Thomas, *« C'est du bricolage » ou l'envers d'une métaphore artistique*

Le qualificatif « bricolage » et ses dérivés sont souvent employés pour désigner le travail d'artistes du XXe et du XXIe siècle. Que signifie cette métaphore ? Sur quels présupposés repose-t-elle ? Dans quelle mesure ouvre-t-elle des perspectives originales pour l'analyse matérielle et processuelle des œuvres ?

Basée sur les similitudes entre certaines pratiques artistiques et les usages ordinaires du bricolage cette métaphore rend tout d'abord visible l'existence d'une culture matérielle et technique partagée entre artistes et « hommes du commun » : celle du bricolage. Les pratiques circulent entre domaines d'activités variés, entre « mondes de l'art » pour reprendre les termes d'Howard Becker, comme le montre l'exemple cubiste. Néanmoins, si l'on suit Claude Lévi-Strauss, plus qu'une culture technique historiquement et socialement datée, le bricolage est un mode de création particulier, au croisement des méthodes scientifiques et artistiques. En élargissant la focale pour s'intéresser aux processus créatifs en général, le bricolage n'apparaît alors pas tant comme une manière de créer particulière que comme une métaphore dévoilant les mécanismes de tout acte créatif.

Valérie Nègre, *Virtuosité technique et esthétique artisanale dans l'architecture aux xviie et xviiie siècles*

Partant de la lecture croisée de textes produits par des théoriciens de l'architecture et par des maîtres de métier français, l'article examine la manière dont la virtuosité technique était vue en architecture aux xviie et xviiie siècles. Les discours des théoriciens montrent que si certaines formes de virtuosités techniques étaient le signe de l'ingéniosité des artistes, d'autres étaient regardées comme caractéristiques des artisans. Après avoir observé quelles habiletés étaient susceptibles de faire basculer les architectes dans le monde inférieur des métiers, le propos se focalise sur deux types de virtuosité : la feinte et la minutie. L'article défend l'idée d'une « esthétique artisanale », soit d'une recherche intentionnelle des artisans, de formes et de performances qui produisent des effets.

Pierre Chabard, *Insaisissable matérialité : Antoine Picon, La matérialité de l'architecture, Marseille, Parenthèses, 2018*

Ce texte est un compte-rendu de *La Matérialité de l'architecture,* le dernier ouvrage d'Antoine Picon, qui vient clore et conclure une trilogie - déjà composé de *Culture numérique et architecture : une introduction* (Bâle, Birkhaüser, 2010) et de *Ornement, entre architecture et subjectivité,* Lausanne (Presses polytechniques et universitaires romandes, 2017). Désignant non pas tant les qualités concrètes des choses mais le rapport que nous entretenons avec elles, la notion de matérialité permet à l'historien, directeur de recherches à l'École des Ponts ParisTech et professeur à la Graduate School of Design de l'Université Harvard, de revisiter à nouveaux frais non seulement l'histoire longue de l'architecture mais aussi son présent complexe.

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Kathleen Marie Higgins, *Aesthetics and the Containment of Grief*

My point of departure is the observation that people ubiquitously turn to aesthetic practices in response to the loss of a loved one. I argue that profound loss catapults the bereaved person into an alternate "world" that differs in marked ways from the world we usually occupy, an alternate world lacking even the basic coherence we need to function. Aesthetic practices facilitate restoration of coherence to our experience, as well as reconnection with the social world and recovery from the breakdown that profound loss involves. While the aesthetic notion of closure is frequently invoked in connection with the needs of the bereaved, I suggest that while containing the emotions experienced in connection with loss is vital if they are to be processed, unrealistic aspirations toward closure can encourage expectations that harm the bereaved. By contrast, I suggest that the aims of aesthetically punctuating experience and communicating through aesthetic gestures are beneficial for helping the bereaved adjust to their new circumstances.

Chiara Brozzo, *Are Some Perfumes Works of Art?*

What more do we need to fully appreciate perfumes, beyond considering them objects for aesthetic appreciation? My contention is that our appreciation of some perfumes would be largely incomplete, unless we acknowledged them as works of art. I defend the claim that some perfumes are works of art from the point of view of different definitions. Nick Zangwill's aesthetic definition makes it easy to defend the proposed claim, but is not very informative for the purposes of fully appreciating some perfumes. On the other hand, Jerrold Levinson's intentional-historical definition and Dominic Lopes's approach to defining art make it more challenging to defend the proposed claim. I show that, even so, the challenge may be met. Moreover, the challenge is well worth engaging with, since tackling it uncovers features of some perfumes that are essential to their full appreciation.

Gabriele Ferretti, *Why* Trompe l'oeils *Deceive Our Visual Experience*

Philosophers suggested that usual picture perception requires the simultaneous occurrence of the perception of the surface and of the depicted object. However, there are special cases of picture perception, such as *trompe l'oeil* perception, in which, unlike in usual picture perception, the object looks like a real, present object we can interact with, of the kind we are usually acquainted with in *face-to-face perception*. While philosophers suggested that *usual picture perception* and *trompe l'oeil* perception must differ with respect to the perception of the surface, nobody has ever proposed a final explanatory account for such a difference. Here, I propose such an account. I consider the two possible options as candidates for the explanation of the illusory power of *trompe l'oeil* perception. The first is that, with *trompe l'oeil*s, we perceive the surface unconsciously. The second is that, with *trompe l'oeil*s, we cannot perceive the surface at all, that is, we cannot perceive it either consciously or unconsciously. I show that the second option is the unique plausible option, as it is in line with vision science, and with our received view about the nature of *usual picture perception*.

Enrico Terrone, *Documentaries, Docudramas, and Perceptual Beliefs*

The main accounts of the documentary in contemporary analytic aesthetics have difficulties in dealing with the distinction between documentaries and docudramas. On the one hand, the assertion-based accounts proposed by Noël Carroll, Trevor Ponech, and Carl Plantinga cannot properly differentiate documentaries from docudramas. On the other hand, Gregory Currie's account can do so by relying on the notion of trace, but this involves an undesirable side effect, namely, the exclusion, from the documentary, of those documentaries that do not include traces of their subjects, as, for instance, documentaries that resort to reenactment. Is there a way to exclude docudramas from the documentary without also excluding other films that we usually treat as documentaries? This article affirmatively answers by relying on the notion of perceptual belief, that is, a belief that one can form by endorsing the demonstrative content of one's perception. While documentaries primarily involve the formation of perceptual beliefs, docudramas invite us to form nonperceptual beliefs by primarily involving the formation of perceptual imaginings. That is why docudramas are not documentaries. By contrast, a documentary that resorts to reenactment primarily involves the formation of perceptual beliefs, namely, perceptual beliefs about the reenactment itself.

Frank Boardman, *Evaluating Stand-Up Specials*

Stand-up specials are not identical to the sets they contain. Nor are they of a kind with either fiction films or documentaries. I argue here that the properties of specials that make them ontologically distinct also demand that we treat them as distinct for the purpose of their evaluation. I then offer some evaluative criteria for specials as well as suggestions for becoming better critics of specials.

Symposium: "Categories of Art" at 50

Dan Cavedon-Taylor, *"Categories of Art" at 50: An Introduction*

Madeleine Ransom, *Waltonian Perceptualism*

Stacie Friend, Categories of Literature

David Davies, "Categories of Art" for Contextualists

Kendall L. Walton, *Aesthetic Properties: Context Dependent and Perceptual*

Discussion

Julian Dodd, *Blurred Lines: Ravasio on "Historically Informed Performance"*

Matteo Ravasio, *Historically Informed Performance: A Reply to Dodd*

Jonathan Frome, SportsCenter*: The Documentary? A Response to Pratt*

Henry John Pratt, *Coordinating the Defense: A Reply to Frome*

Martin Ricksand, *Walton, Truth in Fiction, and Video Games: A Rejoinder to Willis*

Marissa Willis, *The Importance of the Playthrough: A Response to Ricksand*

Eric Garberson, *Architectural history in the architecture academy: Wilhelm Stier (1799-1856) at the Bauakademie and Allgemeine Bauschule in Berlin*

Jan-Ivar Lindén, '*Lived and grasped experience in the aesthetics of Lars-Ivar Ringbom*

Csilla Markója, *The young Arnold Hauser and the Sunday Circle: the publication of Hauser's estate preserved in Hungary*

Ianick Takaes *"A Tract for the Times" – Edgar Wind's 1960 Reith Lectures*

Deodáth Zuh, *The uncanny concept of Mannerism: A review of Arnold Hauser's book on the origins of modern art, and its professional background*

The influence of the Vienna School of Art History before and after 1918 – Part 1

Petr Kubík, Tomáš Murár, *Conference report*

Wojciech Bałus, *The place of the Vienna school of art history in Polish art historiography of the interwar period*

Dubravka Botica, *Baroque Art in Croatia and the Vienna School of Art History*

Peter Gillgren, *Felix Horb: Notes in the margins of Max Dvořák, Hans Sedlmayr and Erwin Panofsky*

Josef Strzygowski, "Das Problem der persischen Kunst", *a translation edited with an introduction by Yuka Kadoi*

Katja Mahnič, *Josip Mantuani, First Slovenian student at the Vienna School of Art History and his long obscurity within Slovenian art historiography*

Tomáš Murár, *Oldřich Stefan's amplification of the Vienna School of Art History*

A tribute to Charles W. Haxthausen: The Resonant Object

Amy K. Hamlin, Robin Schuldenfrei, *Introduction: the resonant object*

Graham Bader, *Kurt Schwitters' resonant objects: matter and politics in early Merz*

Victoria Sancho Lobis, *At home in the encyclopaedic museum? Viceregal Latin American Art and its disruptive potential*

Robert Slifkin, *On Dennis Oppenheim's marionette theatre*

Rebecca Uchill, *What matters? Returning to perplexity with spurse at the Indianapolis Museum of Art*

Eric Triantafillou, *To make what is vertical horizontal: picturing social domination*

In attempting to show how visual epistemology is a crucial terrain of political struggle, this article argues that the popular image of the social pyramid renders the idea of a totalizing structure epistemologically available in a mediasphere devoid of such images. The pyramid evokes how social relations are organized and poses the question of their reorganization as a structure–agency problem. Yet, at the same time, the pyramid critically evokes a totalizing whole, it obscures an abstract form of domination specific to capitalist social life by locating the source of domination in hierarchical power relations *as such*. The article explores this double nature through an investigation of historical and contemporary images of social pyramids. Attempts by social movement actors to update the pyramid so that it more accurately

reflects social reality, reveal the potential *and* the limitations of a visual epistemology for anticapitalist praxis in the present.

Lauren Berlant, *The Hundreds, observation, encounter, atmosphere, and world-making*

The conversation with Lauren Berlant begins with reflections on the experimental form of her new, collaborative book *The Hundreds* (with Kathleen Stewart, 2019) and on worlding imaginaries. Berlant elaborates on the genre of the theoretical poem, how it came into being, and how it works. She reveals her creative politics of theory-making, processes of generating theory from everyday observations as well as from numerous and heterogenous sources she has been 'thinking with'. Images – including the dialectical image and the elaborative ekphrasis – are discussed as triggers in the process of writing. As such, they open up a potentially revolutionary elsewhere that is so central to queer and Marxist theory and aesthetics, as well as to Berlant's version of affect theory, and her affective realism. Towards the end of the discussion, Berlant praises the loss of our 'footing in the world' which might be for the benefit of a commitment to change, and offers an engagement in making another kind of world.

Vanessa Chang, *Catching the ghost: the digital gaze of motion capture*

Created with digital motion capture, or mocap, the virtual dances *Ghostcatching* and *as.phyx.ia* render movement abstracted from choreographic bodies. These depictions of gestural doubles or 'ghosts' trigger a sense of the uncanny rooted in mocap's digital processes. Examining these material processes, this article argues that this digital optical uncanny precipitates from the intersubjective relationship of performer, technology, and spectator. Mocap interpolates living bodies into a technologized visual field that parses these bodies as dynamic data sets, a process by which performing bodies and digital capture technologies coalesce into the film's virtual body. This virtual body signals a computational agency at its heart, one that choreographs the intersubjective embodiments of real and virtual dancers, and spectators. Destabilizing the human body as a locus of perception, movement, and sensation, mocap triggers uncanny uncertainty in human volition. In this way, *Ghostcatching* and *as.phyx.ia* reflect the infiltration of computer vision technologies, such as facial recognition, into numerous aspects of contemporary life. Through these works, the author hopes to show how the digital gaze of these algorithms, imperceptible to the human eye, threatens individual autonomy with automation.

Tanushree Ghosh, *Witnessing famine: the testimonial work of famine photographs and anti-colonial spectatorship*

The scholarly discussions of photo-documentation as a human rights practice have typically regarded images as a means of making suffering public and provoking affective responses as well as remedial actions. Overwhelmingly, however, liberal humanitarian images have affirmed the cultural imaginary of the isolated subject–victim and the sympathetic, yet privileged, spectator. This article attempts to complicate our understanding of the trajectory of humanitarian photodocumentation by considering the famine photographs of WW Hooper and Sunil Janah taken during the 1870s Madras famine and the 1940s Bengal famine, respectively. The author argues that, in contrast to Hooper's photographs, which function as the genealogical predecessor to liberal humanitarian photojournalism, Janah's photographs allow the possibility of witnessing as activism and model anti-colonial ways of seeing.

Erika Balsom, *Moving bodies: captured life in the late works of Harun Farocki*

At the time of his sudden death in 2014, Harun Farocki was at work on a project called *Moving Bodies*. The project would explore the history of motion capture, from the chronophotographic experiments of Étienne-Jules Marey and Eadweard Muybridge to engagements with robotics and computer animation in the present. Based on an examination of the corpus of footage Farocki assembled for *Moving Bodies* and his correspondence about it with collaborator Matthias Rajmann, this article charts the inchoate propositions of a final installation we will never see. While it remains impossible to reconstruct what the completed form of the installation might have been, this article explores why Farocki was drawn to the subject of motion capture by contextualizing his research for this final project in relation to the problem of captured life in his late works *Serious Games* (2009–2010), *Parallel I–IV* (2012–2014), and *Labour in a Single Shot* (made in collaboration with Antje Ehmann, 2011–2014). The article argues that Farocki's interest in motion capture is exemplary of a broader concern that runs throughout his late work – namely, an interrogation of the mediation and management of life by technical apparatuses. Thinking alongside Farocki's final projects, the article proposes that lens-based capture possesses a double valence: it is at once a medium through which operations of control and mastery are articulated and a site at which an encounter with worldly complexity may occur.

Joscelyn Shawn Ganjhara Jurich, *Abounaddara and the global visual politics of the 'right to the image'*

The anonymous Syrian film collective Abounaddara has posted a new short video on Vimeo and distributed it via social media every Friday since April 2011, the beginning of the Syrian popular uprising.

Working with limited equipment, no regular funding, and under very dangerous conditions, Abounaddara has termed its work 'emergency cinema', recalling one of the group's vital influences, Walter Benjamin, who envisioned artistic collectives as potentially effective responses to political violence. This article demonstrates how Abounaddara's work subverts international and national media coverage of the Syrian conflict by consciously employing what Benjamin described as an artisanal form of storytelling. The author illustrates how and why Abounaddara's concept of 'the right to the image' is politically vital and ethically complex, arguing for its relevance within the broader context of global digital images of state and police violence rousing debates about representation, media ethics, and the circulation of graphic images.

Ignacio Gómez de Liaño, *Abandonar la escritura. Poesía experimental y manifiesta*

Pensar el diseño

Pedro Medina Reinón, Estatus y estado del diseño más allá del objeto

Dionisio González, *Mar de Nubes. Cuerpo de Cristal*

Lucía Jiménez Sánchez, *Understanding Design Aesthetics beyond Functional Beauty Accounts*

Joan Manuel Marín Torres, *Estética y diseño industrial: debates y controversias*

Jorge López Lloret, *Del ornamento al delito. El diseño y la mujer en la segunda mitad del siglo*

Saul Fisher, *When is Architecture Not Design?*

Antonio Hidalgo Pérez, *Diseño y habitabilidad: una aproximación basada en los lenguajes de patrones*

Salvador José Sanchis Gisbert, Ignacio Peris Blat, Pedro Ponce Gregorio, *Marcel Breuer: un diseñador global. Experiencias en el ámbito de la vivienda prefabricada*

Milagros García Vázquez, *Diseño y artes escénicas: el papel de Oskar Schlemmer en Das Triadische Ballett y la actualidad de la Bauhaus*

Tània Costa Gomez, *Lo performativo en prácticas de arte y diseño actuales vinculadas a procesos de innovación social. El caso de La venezia che non si vede y de La borda*

Mara Roriguez Venegas, Xiomara Romero Rojas, *Articulaciones de la Estética y el Diseño. El caso de la evaluación a partir de la investigación dirigida en la carrera de Diseño Escénico de la Universidad de las Artes de Cuba*

Mercedes Espiau, Mar García Ranedo, Alejandro Rojas, El diseño, la ciudad y un lápiz de labios

Stephen Houston, Mallory E. Matsumoto, *Molded meaning*

Julia Guernsey, Michael Love, *Anticipating replication: Hand-modeled Preclassic figurines*

Sarah C. Clayton, *Reexamining "uniformity" at Teotihuacan: Identity, handcrafting, and mass production in household ritual*

Christina T. Halperin, *Profane illuminations: Classic Maya molded figurines in comparative context*

Mary Miller, *Molding Maya practice: Standardization and innovation in the making of Jaina figurines*

Assaf Pinkus, *"ein rise starc unde grôz": Geographies and temporalities of salvation in St. Jakob in Kastelaz*

A pair of naked giants, male and female, gazing toward the congregation, flank the apse of St. Jakob in Kastelaz (*c.*1215) in Tramin, South Tyrol. This article argues that, rather than portraying specific giants from a particular text, the mural figures embody the notion of "the gigantic" as it appears in contemporary medieval epics, romances, and travel literature. As such, they confront viewers with a variety of geographies and temporalities of salvation, connecting the Flood and its redemptive implications to a broad spectrum of mythical times, sacred history, and cosmology, as well as to a wide range of locations across the globe, both near and far. Amid this rich cultural web, the giants in the frescoes offer their viewers two types of pictorial vision: a false one, represented by the hybrids struggling in the obliterating deluge; and a true vision of the *Majestas Domini* and the Apostles, attainable by humanity alone.

Lara Frentrop, *'For this is a trait of a rhetorical and double-tongued man': artifice and ambiguity in Middle Byzantine art*

The State Hermitage Museum in St Petersburg houses a group of small silver and silver-gilt vessels, thought to have been made in Byzantium and dated to the twelfth century. The vessels are decorated with engraved and relief images that predominantly, but not exclusively, refer to the world of secular entertainments: a small vessel from Berezov bears around one hundred tightly stacked, small-scale images that show dancers, musicians, animals, and hybrids, whilst its inside displays a portrait of the warrior saint, St George; a shallow vessel from Vilgort is decorated with images of animals and hunting scenes on its outside, and on its inside bears a central roundel showing a couple surrounded by animals; and a bowl formerly in the collection of the Russian émigré Alexander Basilevsky shows twelve individual figures under arches, including dancers and musicians, on its outside and a pair of griffins on its inside. These three dishes, which will form the focus of this article, and their variegated images confront the viewer (and scholar) with a problem: how should the complex and often ambiguous imagery of the precious metal dishes be interpreted? Is a single, coherent meaning intended by their decoration, or is the latter a jumble of meaningless scenery? The clue to their interpretation can be found, as will be argued, in contemporary rhetorical strategies and performances. Riddles and 'double-tonguedness' prominently featured in twelfth-century rhetorical performances and works, and even, this is suggested, in material culture. Studying visual and rhetorical displays together can illuminate not only the interpretation of individual artworks, but also the broader relationship in medieval Byzantium between rhetoric and the visual arts.

Ross Hair, *Moschatel Press: craft, concrete, and constructivism in the Cotswolds*

In 1973, in the Gloucestershire town of Nailsworth, the poet Thomas A. Clark and the artist Laurie Clark established their own small publishing imprint, Moschatel Press. Despite early titles by, among others, Ian Hamilton Finlay and Cid Corman, Moschatel Press has, primarily, published the Clarks' own work, much of which is collaborative. Using simple formats such as postcards, folding cards, pamphlets, and chapbooks, Moschatel Press publications have explored the indivisible relationship that exists between the printed format—its design and construction—and the expressive and material conditions of text and image. It is perhaps not surprising, therefore, that the press has been frequently associated with concrete and post-concrete poetry. However, prompted by the press's Cotswolds provenance, this article extends this perspective by examining the ways in which the Arts and Crafts Movement's close associations with the Cotswolds have shaped the Clarks' publishing practices and poetics. In particular, it considers how the Clarks' early Moschatel Press publications have evoked the Arts and Crafts Movement's commitment to honest design, formal simplicity, and purity. It also addresses how the Clarks have synthesized and confused these key principles of the Arts and Crafts Movement with notions of making, construction, and sincerity that inform avant-garde notions of 'constructivism' in literature and visual art. In doing so, this article claims that the Clarks' Moschatel Press encourages new ways of thinking about these seemingly antithetical milieus and their relevance in a long and enduring tradition of independent publishing, in which Moschatel Press itself remains a formative model and inspirational touchstone.

Erika Loic, *Dominus Tonans: the voice and light of Christianity's tempestuous god in Late Antiquity and the Middle Ages*

Late Antique Christian poets preserved the epithet *tonans* (thundering), one of the many descriptive terms for Jupiter, and applied it to the Christian god as a means of proclaiming his supremacy. As this poetic tradition continued into the Middle Ages, *tonans* and its derivatives appeared in new contexts, with the Jovian epithet and other storm-related imagery appearing in ritual environments and on precious objects. Although the classical origins and subversive connotations of the epithet receded from view, its ability to evoke lightning, thunder, and other celestial manifestations meant that it could intensify the multisensory experiences of readers and viewers. This is particularly clear when written references to the Thunderer are paired with other classical allusions, with descriptions of powerful voices and miraculous weather phenomena, or with comparisons of material brilliance and spiritual illumination. Many of these same references were designed to help audiences recall the scriptural accounts of God's celestial throne or the Ark of the Covenant revealed in Heaven. Creative uses of tempestuous symbolism also allowed artists and authors to emphasize connections among biblical motifs and to imbue text and image with apocalyptic overtones.

Selene Maria Vatteroni, *Painting, poetry, and immortality in Benedetto Varchi's sonnets*

Benedetto Varchi's *Due Lezzioni* not only represent the high point of the debate on the *paragone* between painting and sculpture but also bring up the question of the comparison of painting and poetry. The present article investigates this topic in Varchi's sonnets, focusing on a rhetorically consistent series of poems addressed to the painter Agnolo Bronzino. In these texts, Varchi renovates the Petrarchan model of *Rvf* 77–78 by setting up a Neoplatonic dialectic between *dentro* as the domain of poetry and *fuori* as the domain of painting, thereby shifting the comparison from the field of their mimetic capacity to that of their glorifying and immortalizing function. The final suggestion is that Bronzino's renowned portrait of Laura Battiferri marks a turning point in the contemporary debate on the superiority of poetry or painting

as well as in Varchi's opinion about it, opening the way to integration and collaboration between the two arts within the realm of the *dentro*.

Taylor Clement, *Broadcast networks and the Early Modern emblem*

After the publication of Andrea Alciato's *Emblemata* (1531), emblem books were the most popular and most widely printed vehicle for illustrated poetry in the Renaissance. European printers produced many editions of emblem books and translated them into several languages. Artisans created emblem illustrations through what we might now consider "visual paraphrase": copying or redrawing existing images to carve new woodblocks. These (re)production habits created a pan-European discourse community. The particular reuses of illustration afforded vernacular readers a shared visual language, and translators shifted verbal signifiers to meet the demands of new audiences. This article examines image reproduction and translations of fowling emblems: Alciato's "Dolus in Suos" and Guillaume de la Perrière's "Emblem LIIII." In particular, it focuses on vernacular translation practices that brought continental images to English readers. Two early English emblem books, Geffrey Whitney's *A Choice of Emblems* (1586) and Thomas Combe's *The Theater of Fine Devices* (1614), included language to help readers navigate the pictures and poetry. Whitney and Combe produced translations/adaptations that reshaped the emblem: instead of constructing traditional, connotative meanings between motto, poem, and picture, these translators produced a denotative word–image relationship so that English readers could more easily decipher and understand emblems' visual vocabulary.