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Agalma, 38 (2019)

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

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Aisthema. International Journal – Philosophy, Theology, Aesthetics, 6, 1 (2019)

<http://www.aisthema.eu/ojs/index.php/Aisthema/index>

Martin Evan Jay, *Adorno e il nominalismo musicale*

The challenge of nominalism in philosophy and theology to the reality of universals has been a motor of modern thought. Translated into aesthetic terms, it has abetted resistance to generic conventions and helped undermine essentialist notions of aesthetic form. Theodor W. Adorno had a characteristically dialectical response to nominalism, applauding its subversion of categorical reifications, but alarmed by its indiscriminate leveling of the distinction between concept and object, which could also efface the distinction between works of art and everyday objects. In musical terms, he appreciated the nominalist emphasis on individual works as opposed to generic formal categories, and praised Arnold Schoenberg's atonal revolution. But he was also aware that carried to an extreme, nominalism could lead to the subjective domination of a nature that was understood to be without essential characteristics of its own. In his late embrace of *musique informelle*, he admired a music that eschewed both reified categories and subjective domination of the apparent contingency of the material world, a music that expressed a nominalism that might better be called "magical" than "conventional."

Ilias Giannopoulos, *Precarious Autarky: Adorno on Art and Solipsism*

This essay focuses on the relationship between solipsism and aesthetic subjectivity, as outlined in Adorno's Aesthetic Theory. As he mentions, according to dialectical materialism, solipsism gained actuality within (radical) modernism as general "standpoint", realized in atomistic society through "reified division of labor". This also applies to artistic production. At the same time, solipsism constitutes a long standing philosophical hypothesis, which concerns the truth value of perception, thus imitating the "subjective point of reference in art". Therefore, Adorno's brief statements on the relationship between epistemological solipsism and immanent artistic subjectivity designate different phenomena under the same heading; these concern sociological, cognitive and existential aspects of artistic creation and aesthetic experience, sedimented in the artwork's content. However, he often undertakes abrupt conceptual transitions within them. In this essay, I mainly focus on the cognitive aspect, especially on the relationship between solipsism and art's "subjective point of reference". For this purpose, I reconstruct Adorno's relevant ideas on the role of subjectivity within art and relate them to his elaborated analysis of the process of aesthetic experience. Finally, I scrutinize the value of this non-apodictic truth and its relationship to particular aspects of "truth-content" and to Adorno's redemption of the artwork's fragile ontological status, its semblance character.

Giovanni Andreozzi, *Immaginazione e soggettività: per un confronto tra Novalis e Hegel*

In this article – named Imagination and subjectivity: for a comparison between Novalis and Hegel – I compare the conception of imagination by Novalis and Hegel, in relation to the constitution of the subjectivity. The first paragraph focuses on the role that Novalis confers to imagination in the process of *romantisieren*. Through the imagination the subject (as artist) can see the relationality which involves all reality, coming to the total transfiguration of the world. The second paragraph concerns Hegel's analyse of imagination as moment of the process of subjectivation. The ideality (*Idealität*) arises in the imagination as fancy (*Phantasie*): it can be understood only moving away from the static quality of the identity on behalf of an subjectivity as complex and always renewing movement. In the conclusion, after a recap of convergences between Novalis' *erschaffende Einbildungskraft* and Hegel's *Phantasie*, I focus on Novalis' and Hegel's conceptions of subjectivity, starting with the different role that authors confer to imagination.

Luca Vigliani, *Die Geste der Kunst. Ästhetisch-kunstwissenschaftliche Reflexionen am Beispiel von Studio Azzurros In Principio (e poi)*

My contribution aims to describe an aesthetics of gesture based on Giorgio Agamben's and Jean-Luc Nancy's reflections about the relationship between gestures (as means of non-verbal communication) and medial-technological forms of production of sense. In the second part of my study I will analyse an installation of the artistic collective Studio Azzurro with the title *In Principio (e poi)* through the aforementioned aesthetics of gesture.

Immacolata De Pascale, *Come gli dèi così le convenzioni: una lettura di Ultimo tango a Parigi*

Il saggio propone una lettura di *Ultimo tango a Parigi* (1972) di Bernardo Bertolucci. La riflessione, condotta a partire dalle categorie nietzscheane di *apollineo* e *dionisiaco*, concerne l'attualità dei temi politico-sociali e esistenziali oggetto del film. Nell'analisi del rapporto tra le convenzioni sociali che regolano la cultura dominante e l'eccesso di vita che si dà come resto irriducibile, la posta in gioco è una possibile emancipazione dalla logica del consenso.

Andrea Calvi, *Il Concilio Niceno II e Hans U. von Balthasar: da una filosofia delle icone ad una estetica teologica*

Questo articolo si propone di tracciare un percorso storico-filosofico intorno alla discussione del ruolo dell'icona nel cristianesimo a partire dall'età tardo antica sino al XX secolo: riferimenti centrali e centranti del discorso sono il concilio ecumenico tenuto a Nicea nel 787 e l'elaborazione sistematica e compiuta di una estetica teologica nel pensiero del teologo svizzero Hans Urs von Balthasar. L'icona (e la relativa arte sacra ad essa afferente) nel primo cristianesimo nasce e si sviluppa nel suo valore simbolico di rimando ad una dimensione dell'Oltre e dell'Altro: è testimonianza visibile di una realtà invisibile nella materialità del mondo e nella modalità della bellezza, l'antico *pulchrum*, divina. Questa dimensione estetica va sempre più affermandosi tanto da diventare perno ruotante di una nuova disciplina: l'estetica teologica. Il mondo sensibile viene riabilitato agli occhi della teologia per proporre un ampliamento metodologico e gnoseologico che non si limiti e fermi alle barriere poste dalla razionalità. L'icona è una rievocazione e comunicazione di Dio in una relazione affettiva e di offerta: è quel *λόγος* divenuto *σάρξ* nell'evento fondante e fondamentale dell'Incarnazione.

Michał Adam Oleksowicz, *Teologia della scienza. Lo status quaestionis e possibili sviluppi ulteriori*

In questo articolo si discute la specificità e l'importanza dell'idea di teologia della scienza proposta dal filosofo e teologo Michał Heller. Nel testo vengono ricostruiti sommariamente i tratti salienti della definizione di questa disciplina, spiegando i temi principali di cui si occuperebbe la teologia della scienza e mostrando alcune obiezioni ad essa rivolte. Viene sottolineato che la teologia della scienza, specialmente nel caso della contingenza del mondo e dell'intelligibilità di esso, può guardare ai limiti del metodo empirico. Inoltre

vengono discussi aspetti metodologici della disciplina nel contesto di diverse rappresentazioni del rapporto scienza-teologia, mettendo in rilievo la portata ed i limiti della teologia della scienza. Soprattutto, si analizzano due approcci: il modello metodologico della separazione (isolazionismo), e il modello anti separazionista (interazionismo). Si nota che la teologia della scienza sarebbe un particolare tipo della metafisica induttiva, che lavora sulle estrapolazioni scientifiche e teologiche. Pertanto, nella teologia della scienza il compito speciale spetterebbe alla filosofia che avrebbe il ruolo di rendere chiaro lo spazio speculativo entro cui effettuare la mediazione tra scienza e teologia. Alla fine vengono formulate alcune osservazioni epistemologiche e proposte per un ulteriore sviluppo della disciplina. Tutto ciò implicherebbe passare dalla teologia classica verso l'elaborazione della teologia ipotetica che aiuti nel confronto con i nuovi problemi.

Aut Aut, 385 (2020)

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

Agostino Pirella. Il sapere di uno psichiatra

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Engramma. La tradizione classica nella memoria occidentale, 172 (marzo/aprile 2020)

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

Marco Bellocchio: l'arte della messa in scena

Silvia De Laude, *"Cinema di prosa" e "cinema di poesia", tertium datur. Su Pier Paolo Pasolini e I pugni in tasca di Marco Bellocchio*

The opinion Pasolini had about *I pugni in tasca*, a "film of prose" flowing into "poetry", has always been considered ad diminutionem, mainly towards the qualification of "prose movie" unreservedly ascribed to Bernardo Bertolucci's *Prima della rivoluzione*, released the previous year. This paper tries to point out this is not at all true, and that *I pugni in tasca* is an example of the films Pasolini was much concerned with. To this end, it proposes a close reading of Pasolini's letters and writings, not exclusively in cinematographic arguments.

Marina Pellanda, *Panoramiche di interni: l'unità di luogo nel cinema di Marco Bellocchio*

Leaving the representative norms which in the theatre tie the text to its staging, we have analyzed and studied, in the context of the work of Marco Bellocchio, that fusion of signs which, crossing over between the stage and the cinema, gives life to the poetic world of the director. In particular, this analysis, choosing *kammerspiel* as a key, studying the theatre norms present in Bellocchio's work. In fact, in his movies, the recurrence of the theatrical form of the *kammerspiel* is the basis, through repetitions and variations of this form of theatre, of an intersection of languages. This intersection is the balance between an art that always opens the doors of cinema to the theatre. And viceversa.

Marzia Gandolfi, *Il melodramma della nazione*

The overture of *The traitor*, a film about Italian history pierced by dreamlike visions and imbued with an operatic spirit, evokes something specific. A motif that endures at the heart of Marco Bellocchio's cinema:

distinctive elements coalescing into a paradigm of melodrama. Central to Bellocchio's style is music, and more precisely the aria. As music becomes a vector of collective emotion, his films grow particularly receptive to an inner tune of existential dread, which transcends the real and reaches the level of pure sentimental expression. No art form has more deeply shaped Italian modern culture than opera and melodrama, and Bellocchio often engages with them, at times in rejection (*La Cina è vicina*, *Nel nome del padre*), at other times in acceptance (*Vincere*, *Il traditore*). Director by vocation, melomaniac by (family) education, Marco Bellocchio interrogates the nation with Verdi and locates a national identity through his arias. Giuseppe Verdi, hailing from Piacenza like the director, constitutes the territory in which he finds affinity and commonality, digging through personal and collective memory. With *The traitor*, Bellocchio succeeds in directing his own version of the 'vespri siciliani', delivering a masterpiece in the canon of Italian melodrama.

Farah Polato, Rosamaria Salvatore, *La parola, lo spazio. Bellocchio e il teatro*

The various and articulated references to the theatre in Marco Bellocchio's films seem to express the intention to investigate the different forms and manners of the interaction between cinema and theatre. This spans from clearly manifest forms – like adaptation and quote – to more subtle ones, which question patterns, praxis and models. The article considers both of the approaches through the analysis of the *mise en scène* of the word and the space, which are historically recognised as the sensitive areas of the relation between cinema and theatre. Beyond the identification of the exact mechanics relating theatre and cinema, what we can define as the "theatricality" of a film remains ambiguous it being more related to a feeling coming from the perception of a "trespassing". It's clear that cinema is always cinema – and theatre is always theatre – in its affirming and challenging acquired models, forms and patterns. Nevertheless, we notice that "theatrical" is an adjective that has been used to refer to the childhood of cinema, the so-called "primitive" cinema, as well as to the most rigorous expressions of some auteur cinema. At the same time, we would like to stress the generative force of the perception of this trespassing or of the presence of some atypical insert. In the first part of the article, Rosamaria Salvatore focusses on the *mise en scène* of the word shaped by the filter of theatre. This becomes an act opening to processes of regeneration touching upon different plans of the human experience, from the phenomenal to the oneiric one. Here are summoned pieces and fragments of renowned dramas such as *Macbeth* by Shakespeare or *The Seagull* by Chekhov. In the second part, Farah Polato analyses the film *The Conviction* (*La condanna*, 1991) as a theatrical space echoing the idea of theatre expressed by the pirandellian "arsenale delle apparizioni" (arsenal of apparitions). Here it is the notion of closed-space, both as a concretely limited space (corresponding to the perimeter of the stage in the theatre), or performed as ideally closed.

Denis Brotto, *Larus ridibundus. Marco Bellocchio e Il gabbiano di Čechov*

Marco Bellocchio's *The seagull* (1977, *Il gabbiano*) is an adaptation of Anton Chekhov's famous *Čajka* (1895). Faithful to the original work, the film reveals itself as a dialogue between director and playwright. Chekhov is among the constant references of Bellocchio, a mentor through whom to forge the salient features of his work, but also a tutelary deity able to illuminate the most complex moments in the author's life. The themes dealt with in *Il gabbiano* are moreover of fundamental importance for Bellocchio. The instinct of art and the ambiguity of the dream, the imposed rationality and the madness that deflagrates, the gravity of origins and the need for an aspiration, for an elsewhere to be reached, are irrefutably connected elements with the entire filmography of the director since his remarkable debut with *Fists in the Pocket* (1965, *I pugni in tasca*).

Francesco Verona, *Tempo e memoria in "...addio del passato..."*

At first sight "...addio del passato...", a brief film by Marco Bellocchio released in 2002, seems to be just a documentary about Verdi's *La traviata* from the point of view of the main character, Violetta. Actually, it is a reflection about the past, the memory and the memory building process which is related to the music. Starting from a collective memory of Verdian and operatic tradition and the places where this tradition has developed, Bellocchio, through famous moments of *La traviata* and archive images, digs into his own autobiographical memory.

Anton Giulio Mancino, *Pagliacci, sorvegliati speciali, traditori...*

To understand how theatre plays a central role in Marco Bellocchio's filmography, it is enough to use even a single film as a case study, which clearly in the context of cross-references, filmic and scenic, never remains isolated. And this film, by which to recompose the puzzle, could for example be the last in order of time? *Il traditore*, which evokes scene after scene the whole "bellocchiano" universe in which the theatre acts from the inside, like an instrument with which the reality effect is deconstructed, dismantled, invalidated and bent to the need for a subtle, provocative, liberating interpretation. But in order to do this, it is necessary first of all to take a step backward, or forwards, according to your point of view, taking in the folds of what is preparing to become the final act of Italian history, as in a perfect mechanism for "reciting history". The key to the skein that *Il traditore* takes on.

The science of futures. Promises and previsions in architecture and philosophy

Maurizio Ferraris, *Prefazione. Documanità*

Alessandro Armando e Giovanni Durbiano, *Introduzione. Conoscere il futuro: invenzioni, programmi e progetti*

The article describes the peculiar modality in which design combines predictable and unpredictable elements, and places different disciplinary contributes hosted in this number inside an ordering scheme about possible forms of future's knowledge. The scheme is built on the intersection of two criteria: the first regards the ways in which the action of invention (expansion of reality) and the action of discovering (expansion of truth) are combined; whilst the second one regards the way in which the unpredictable of the subjects and the predictable of the objects is kept separated (truth explains reality from an external position) or weaved (truth is immanent to reality). Inside this general scheme of combination between predictable and unpredictable, the architectural project has a specific position. The promise of effect that characterizes each architectural project is an action's strategy that builds programs on predictable elements and produces and exchanges inventions about what is unpredictable.

Franco Purini, *Il disegno come teoria*

The paper combines a question about the architectural design project with the topics of future and utopia, through a series of drawings made all along the author's career. The aim is to show how the architectural drawing can be considered as a theory, about how things could be, rather than a mere technical device.

Michela Rosso e Andrea Ronzino, *Il futuro tra le parole degli architetti. Quattro punti di vista e ulteriori questioni*

Il concetto, le declinazioni e le implicazioni delle possibili idee di futuro, nel campo dell'architettura -tanto in quello pratico quanto in quello speculativo- sono da molto tempo fertile oggetto di dibattito per l'architetto, rappresentando un tassello importante per la costruzione teorica disciplinare. Oltre ad essere direttamente coinvolti per mezzo dell'oggetto plasmato dal progetto e osservati mediante la lente teoretica degli scritti, l'interpretazione e l'uso dell'idea di futuro sono strumenti ineludibili nell'esercizio dell'architettura, sia essa disegnata o costruita. Quali aspetti di questa idea, e quanto coscientemente sono stati praticati e posti sotto indagine dall'individualità e sensibilità dell'architetto? Partendo dalle categorie (quattro possibili 'posizioni' del progetto d'architettura rispetto al futuro) proposte nel testo Teoria del progetto architettonico di Armando e Durbiano, il contributo tenta una ricognizione -attraverso le parole piuttosto che mediante i progetti - di quattro estratti che esprimono i punti di vista di altrettanti architetti. I temi toccati dai contributi hanno guidato la selezione e l'individuazione degli estratti chiamati a prestare testimonianza diretta, al contempo corale e autonoma. Ciò che ne risulta è un panorama che, seppur parziale, restituisce uno tra i tanti possibili orizzonti complessi capaci di coinvolgere tanto posizioni individuali quanto tendenze collettive.

Gabriele Pasqui, *Futuri anteriori: il tempo del progetto*

In its "futural" use, the future perfect represents the past of the future. In the architectural and urban project, which imagines the future of cities and territories, a future perfect is always at stake: there is past in the future, there is future in the past. The project of a spatial transformation, always happening as a rupture in the temporal continuum, doesn't deploy an homogeneous and linear time, but rather a bundle of temporalities working according to different paces. In such a perspective the project has less to be meant as an image of a future state of the world, rather than an action orientation. The project can become an opening and a "social experimentation", beyond the strictly technical and bureaucratic rationale, but also beyond the practice and market boundaries.

Hélène Frichot, *Fleeing with one's back turned: toward feminist futures*

Entwining the disciplines of philosophy and architecture, this essay proceeds from an account of the Anthropocene and its dark promise of a foreclosed human future toward the speculative gesture of feminist futures, with a focus on feminist architectural practices. To reflect on the 'storms of progress' that have issued in the Anthropocene Walter Benjamin's famous angel of history is complemented with Bruno Latour's more recent formulation of an angel of geohistory. Each angel posits the question of what is to be done in the aftermath of the destructions the Anthropos has wrought on a global scale, leaving behind the graffiti-like signature of human industrial toil in the very material geological constitution of the planet's surface while altering its enclosing atmosphere. While each angel flees the material destructions of human progress they are at the same time confronted with what Isabelle Stengers calls the intrusion of Gaia, a mythical figure who cares little for human history. Drawing to a conclusion the essay ventures the speculative

gesture of a feminist future and how this can be supported through feminist practices, specifically in architecture. Such a future does not seek to overcome, to escape or to flee, but as Donna Haraway would have it,¹ to stay with the trouble, to work assiduously from the midst of the situations in which we find ourselves.

Lucio Spaziante, *Immaginare il futuro prossimo: costruire mondi attraverso la fantascienza audiovisiva*

La dimensione finzionale e testuale può essere considerata come un laboratorio di osservazione sulla rappresentazione del futuro. Impiegare modelli e prototipi costruiti su modelli di narrazione fantascientifica rappresenta, del resto, una prassi accreditata nel campo dei future studies. L'articolo passa brevemente in rassegna alcune definizioni relative alla fantascienza, per poi concentrarsi sull'ambito della fantascienza audiovisiva dedicato al near future: una immaginaria dimensione futura simile a quella attuale e per questo densa di elementi di inquietudine. Come casi rappresentativi vengono prese in esame due analisi testuali: il film *Ex Machina* e la serie tv *Black Mirror*. Le analisi vengono affiancate da alcune proposte teoriche classiche - dal costruzionismo di Nelson Goodman alla trattazione di Paul Ricoeur sulla temporalità - sullo sfondo di una metodologia semiotica. Viene affrontata in breve la questione dei limiti concettuali nella descrivibilità del tempo, mentre alla dimensione spaziale nell'audiovisivo viene infine dedicato un ampio approfondimento che ne illustra il ruolo essenziale nella costruzione di un universo narrativo, nonché l'utilità nel costruire effetti di senso specifici per una efficace rappresentazione del futuro.

Petar Bojanić, *The acts of project(ion) / project acts or projects*

I am interested in the epistemological status of «project(ion)», that is, the «act» or «strategy» of project(ion) in relation to various didactic protocols usually associated with an «author» and her intention or production. What is a plan, program, plot, platform, concept, conception, or even «meta-project»? Is a project or projection necessarily an «architectural matter»? Is it a prototypically Western or European procedure of specific use of time and space (literally, throwing forth into space/time)? I will attempt to explain some passages from Eisenman, Cacciari, as well as a theory recently put forth by Armando and Durbiano (Teoria del progetto architettonico).

Snežana Vesnić e Miloš Čipranić, *The concept: a map for generations*

The concept features as a vital element in architectural protocol and its vocabulary. If architecture and philosophy are defined as creation of concepts, then they are the terra nullius shared by both disciplines. By distinguishing the architectural concept from its philosophical counterpart, this paper analyzes the former as an entity that animates and directs a project as the documental refiguration of an architectural object. In a more radical move, we consider architecture itself as a concept, that is, what makes architecture what it is and what this discipline can become tomorrow. In addition to decisively participating in the process of generating an object yet to be constructed (the fetus of a building), on a correlative level, the concept has an essential role in theoretical self-thematization of architecture and guards the future of the architectural profession as an autonomous intellectual discipline.

Edoardo Fregonese, *Filosofia e progetto. Breve storia di una vicenda attuale*

In questo articolo si delinea la costituzione di un campo disciplinare che prende il nome di 'filosofia del progetto'. Le radici di questo settore filosofico possono essere rintracciate in una delle prime considerazioni teoriche intorno alle "scienze dell'artificiale" (Simon 1996 [1969]) - che in opposizione alle scienze della natura dovrebbero occuparsi delle entità non-naturali che popolano il nostro mondo, cioè gli artefatti. Tali considerazioni sono state poi ampliate e discusse a partire da un programma di ricerca indirizzato a un cambio di rotta all'interno della filosofia della tecnologia: la cosiddetta "svolta empirica in filosofia della tecnologia" (Kroes & Meijers 2000). A seguito di ciò due questioni negli anni successivi sono state dibattute: la prima è legata alla definizione di 'progetto' e alle domande filosofiche che sorgono (come il problema del riferimento dei termini progettuali e il loro valore di verità); la seconda è un problema di demarcazione fra scienza e progetto (sono queste due attività identiche o differenti?). Scopo dell'articolo è presentare una rassegna del dibattito mostrando alcuni possibili sviluppi futuri per la filosofia del progetto.

Nicola Marzot, *L'avventura del progetto e il destino dell'uomo. Architettura e costruzione della realtà sociale*

La tesi che si intende discutere è che il progetto sia l'intima essenza dell'uomo. I primi argomenti a suo favore non vanno tuttavia ricercati nella riflessione antropologica, in quanto il "discorso dell'uomo sull'uomo" presume il suo stesso oggetto di ricerca, rischiando di "avvitarsi" in un circolo vizioso senza uscita. Non è casuale che, in tal senso, le intuizioni più illuminanti siano state espresse attraverso il linguaggio mito-poietico. Già nel *Protagora* Platone, con le figure di Prometeo e di Epimeteo, mette in scena il dramma di una condizione umana che si presenta quale strutturale privazione di qualità specifiche, che la sola "capacità anticipante" del Titano può risarcire, facendosi portatrice della tecnica come istanza di sopravvivenza in ambiente ostile. Da questo momento in avanti, l'avventura del progetto diventa metonimica protensione verso le cose a venire (ad-ventura); condizione necessaria, ancorché non sufficiente, per orientarsi in un mondo inteso come stato di indeterminazione dal quale emanciparsi. Tali

premesse paiono oggi indicare una possibile via di uscita alla crisi di valori generata dal capitalismo finanziario, che ci costringe a vivere in un rinnovato stato di incertezza, all'interno di un desolante paesaggio di rovine. La rigenerazione della città, in tale scenario, costituisce pertanto la ripresa di un cammino, destinato a incontrare difficoltà e resistenze, anche politiche. Un viatico necessario alla riproposizione tentativa di futuri possibili: nella consapevolezza che essi si fondino sulla capacità di formulare ipotesi sul passato – divenuto "criticamente" il nuovo ambiente in cui operare – sempre sospesi tra il "non più" del mondo alle nostre spalle e il "non ancora" di quello che auspichiamo a venire. A partire dalla fondamentale distinzione tra Umwelt e Welt, introdotta dall'etologo Jakob von Uexküll, i percorsi della filosofia fenomenologico-esistenziale si intrecciano con quelli dell'Antropologia filosofica, confermando il senso dell'avventura del progetto e il suo problematico intrecciarsi con i destini dell'uomo. Max Scheler, Helmuth Plessner, Arnold Gehlen, Martin Heidegger, Gunter Anders, e Hannah Arendt, nutrono la consapevolezza che il carattere aporeticamente sfuggente dell'essenza umana derivi dalla costante riformulazione del rapporto "uomo"/"mondo", di cui il progetto risulta il paradossale fondamento "effimero". Ciò impone che la cultura del progetto sia la prima a doversi mettere in gioco, ponendosi come continua interrogazione sui propri principi, metodi, regole ed esiti, da sottoporre a un incessante processo di verifica e confutazione. L'avventura del progetto diventa pertanto espressione architettonica dell'esistenza – intesa come fuoriuscita dal ciclico riporsi di uno stato di incertezza – che nel suo divenire costruisce la realtà sociale quale unico mondo abitabile dall'uomo, sempre uguale per quanto mai identico.

Ramon Rispoli e Ester Jordana Llach, *Dar luogo a ciò che non ha luogo: utopia e prototyping*

Il proposito di questo contributo è tornare a esplorare la relazione tra utopia e architettura, cercando innanzitutto di mettere in questione il modo in cui l'utopia è stata concepita tradizionalmente nel pensiero architettonico: vale a dire, come la prefigurazione di un futuro concepito come alterità rispetto al presente, nella totalità delle sue dimensioni spaziali, sociali e politiche. Tale visione – come si cercherà di illustrare – è intimamente legata a una certa logica "proiettiva" e "prescrittiva" che, tuttavia, non è l'unica logica possibile del progetto. Attraverso una riflessione su alcuni modi del progetto di architettura contemporaneo, si cercherà infatti di mettere in evidenza una nuova logica progettuale, in cui anche l'utopia abbandona il suo carattere proiettivo tradizionale per acquisire un nuovo senso: non più il non-luogo di un futuro possibile, bensì ciò che non ha luogo nel presente e che può tuttavia emergere dalla sua alterazione. Questa nozione di utopia come "critica situata" concretamente in uno spazio e in un tempo aiuta a comprendere più in profondità il potenziale politico di molte delle forme contemporanee di progetto architettonico e urbano.

Carlo Deregibus e Alberto Giustiniano, *Il filo e la marionetta. Verso un progettare strategico*

La nozione di progettare ha un'ambiguità tale da sfidare i capisaldi concettuali che siamo abituati a usare, basati su coppie oppostive come ontologia-epistemologia, o teoria dell'architettura-teoria del progetto. Rompere queste coppie per snidarne le ambiguità è particolarmente ostico perché richiede uno sguardo esterno e terzo, uno sguardo che superi le trattazioni e ne riporti gli effetti – e non le trattazioni stesse – nell'agire. Per questo, l'articolo propone una lettura parallela sui temi: da un lato il progettare nell'ottica della riflessione filosofica, dall'altro in quella strettamente legata all'agire dell'architetto. Senza intersezioni se non l'organizzazione per macro-temi. Al lettore è lasciato il compito, e la libertà, di costruire i ponti tra le due letture, nell'idea che gli spunti di una parte nutrano evoluzioni possibili anche per l'altra. Come due facce della stessa medaglia, le parti sono legate da una concordanza di pensiero e di intenti, e da una serie di risonanze nei risultati dei processi logici, che offrono due dimostrazioni parallele. Ma al tempo stesso, coerentemente con la tesi proposta, il loro contenuto non può, ai fini del futuro che genera e influenza, considerarsi concluso nelle sue parole, senza cioè che quei ponti, volontariamente o meno, siano creati. Non si propone quindi un dialogo tra sordi bensì, come nella quarta sinfonia di Charles Ives, due orchestre che suonano contemporaneamente due parti indipendenti, associate solo da un coro in distanza. Quel coro, quel referente, è il progettare, ovvero l'azione di conoscenza, svelamento e decisione tentativa e auspicativa del futuro: e la chiave di rottura concettuale è uno sguardo che guarda al progettare come a un efficace sviluppo strategico del potenziale.

Vincenzo Galasso, *Designing a pension system*

Designing a pension system is both a complex endeavor and a long lasting legacy. Complexity stems from the many trade-offs that conceiving a pension system entail and from how these initial decisions affect the social and economic behavioral responses of workers and retirees. Policy-makers planning a pension system have to evaluate its internal economic consistency, but also these feedbacks. Economic and demographic models that allow a quantitative evaluation of these costs and benefits are required. More than ever at the initial stage of design, since pension systems are persistent. Yet, pension systems are not monolith, but living entities that change over time. Some of these modifications are produced by individuals' reactions to incentives built in the system, and need to be foreseen during the initial planning. Other changes are induced by reform measures and constitute the policy responses to unpredicted exogenous shocks – such as population aging. Re-designing the pension system to cope with new demands, while being limited by existing constraints, is a difficult task. Recent reforms of the Italian pension system are discussed in detail to highlight the policy trade-offs and the economic motivations behind the decision of the reform policies.

Isabella M. Lami e Elena Todella, *Facing urban uncertainty with the strategic choice approach: the introduction of disruptive events*

Lo Strategic Choice Approach è un metodo ideato per affrontare le decisioni operative in modo strategico e per gestire diverse fonti di incertezza nel processo decisionale. Il paper descrive come lo SCA può occuparsi del futuro nel campo specifico della pianificazione urbana nelle città odierne, tenendo conto dei tre diversi livelli di incertezza che il metodo mira a gestire (Uncertainties about the working Environment, UE; Uncertainties about Related decisions, UR; Uncertainties about guiding Values, UV). Sosteniamo che questi tre tipi di incertezze si riferiscano ai problemi 'ordinari' delle città moderne e contemporanee. Il progetto di una trasformazione architettonica/urbana ha a che fare con questo tipo di incertezze e implicazioni - nel dover superare una serie di approvazioni di diversi ordini istituzionali - e, a tale scopo, assume la forma di un contratto. Tuttavia, questa categorizzazione non concepisce alcune nuove e incerte sfide delle città del futuro, riguardo cambiamenti climatici, le infrastrutture, l'insicurezza, le pandemie, a livello locale e globale, attualmente in discussione nelle città. In questo studio suggeriamo che questo carattere di unicità possa implicare l'esplorazione di una nuova categoria di incertezza nello schema di SCA, 'uncertainty about disruptive events (UD)', un tipo di eventi catastrofici o semplicemente sconosciuti nei loro effetti. Innanzitutto, definiamo i PSMs (Problem Structuring Methods) quali metodi di strutturare i «wicked problems». In secondo luogo, esaminiamo l'SCA come «un processo di scelta strategica nel tempo», tenendo conto dei tre diversi livelli di incertezza che il metodo intende gestire.

Varia

Renato Boccali, *L'incarnazione dell'idea nello spazio della scrittura*

La filosofia si è spesso appropriata dell'elemento riflessivo presente nel letterario disincarnando l'idea sensibile dal testo, esercitando, così, una violenza coercitiva nei confronti della letteratura, ridotta a semplice epifenomeno di un discorso meta-letterario. Attingere dalla letteratura ha spesso voluto dire per la filosofia appropriarsi di un contenuto veritativo sensibile da logicizzare e integrare in una più ampia cornice concettuale, stemperando, di fatto, quella verità tensionale di cui Lukács parlava a proposito della forma-romanzo. L'esperienza letteraria non può essere ridotta alla sola struttura concettuale, a pura forma speculativa, ma va indagata come possibilità di cogliere idee sensibili incarnate nello spazio letterario, secondo una via indicata da Merleau-Ponty. Le idee sensibili come idee letterarie si danno grazie allo spazio testuale in quanto filtro deformante che ne permette la manifestazione in quanto incarnazione singolarizzante, senza mai esaurirle nel loro farsi presenti nel sensibile. La letteratura permette, quindi, di desedimentare il piano prerenflessivo disvelando quelle idee che tramano il sensibile e che l'intenzionalità fungente permette di cogliere come logica delle sensazioni. Per mettere alla prova l'emergenza, la flessibilità e l'irradiazione delle idee letterarie nello spazio della scrittura verranno prese in esame due opere di Paul Valéry, *La soirée avec M. Teste* e *l'Introduction à la méthode de Léonard de Vinci*. In questo modo si cercheranno di mostrare le modalità narrative di elaborazione di una filosofia implicita nel letterario che nello spazio testuale permette, non tanto la creazione di concetti, ma l'incarnazione di idee sensibili in quanto idee letterarie capaci di portare a manifestazione la trama di un logos estetico.

Dario Cecchi, *Il lettore esemplare. Fenomenologia della lettura ed estetica dell'interazione*

L'articolo propone un ripensamento della fenomenologia della lettura di Wolfgang Iser, presa qui come risposta non riduzionista alle teorie neuroscientifiche sulla letteratura. Valorizzando il carattere estetico della lettura, grazie anche al contributo di Hans Robert Jauss, emerge l'idea di una 'immaginazione del lettore' specifica e irriducibile, che non solo permette l'accesso al mondo narrativo del testo letterario, ma apre anche nuovi spazi alla comprensione e all'esplorazione del mondo reale. Si tratta, in breve, del costituirsi di uno specifico pattern cognitivo-emozionale, che dipende dalla costruzione, nell'interazione con il testo, di quelli che Iser chiama «habitat artificiali» del lettore.

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

Bridging traditions. Chinese and Western philosophy in dialogue

Erica Onnis e Xiao Ouyang, *Introduction. The unbalanced relationship between the study of Western philosophy in China and that of Chinese philosophy in the west*

Monica Link, *Anecdotes and thought experiments in Zhuangzi and Western philosophy*

Peng Feng, *Significance or presence: re-conceptualizing Pluralism from a confucian perspective*

Under the influence of the linguistic turn in philosophy, contemporary Western philosophers typically limit their thinking on pluralism to the realm of language. This sort of pluralism can be named as pluralism of significance. I propose another version of pluralism in light of Confucianism, which extends the concerns from the realm of language to the realm of experience – I call it pluralism of presence. In this article, I first expound the aforementioned two versions of pluralism on the basis of Hans-Georg Moeller's semiotic trichotomy. I then argue that the conflict between multiculturalism and cultural identity in today's globalized world and the failure of pluralism of significance in resolving this conflict can be overcome by pluralism of presence. Finally, I show a possibility of reconciliation between pluralism of significance and pluralism of presence.

Alberto Giacomelli, *Pittura, soggettività e storia. Forme estetiche e attraversamenti ermeneutici fra Cina ed Europa*

The introduction of the essay shows the impossibility of considering both China and Europe as univocal cultural identities schematically opposed. Starting from this, the main goal of the article is to put into comparison the specific artistic experience of Chinese and European painting. The historical moment taken into account includes some examples from European painting between the late Middle Ages and the Nineteenth Century as well as some from Chinese painting between the Ming and Qing era. From this comparison, the article aims to highlight some elements of discontinuity between European ontology of art and Chinese pictorial conception. Western portrait is considered as an expression of the individual character of its creator, as well as of the subject represented and of the collective character of the historical era in which it is conceived. On the contrary, Chinese landscape painting is considered as a manifestation of the "emptiness" of the author's "non-self" and, at the same time, as an expression of the dynamic processes of nature exceeding both the limits of the subject and those of the historical context. While in the transition from the Renaissance to the Baroque, both the works of art and the handwork details condense the epochal taste (*kunstwollen*) and the spirit of the time (*Zeitgeist*), in China the historical and artistic processes are part of the process of Dao and express the flow of the supra-historical energy of qi.

Li Jianjun, *Sexual difference and self-understanding – a comparative perspective on the liberation of bodily conditioned human beings*

In this article I will argue that the feminist theoretical paradigm in approaching the issue of sexual difference should be adjusted. Feminism at present mainly relies on phenomenology of the other and pays much attention to the significant ambiguity of the human body. But I will explain that the phenomenological argument for the sexual asymmetry is invalid. All human beings with gender are bodily conditioned. Gender issues must be integrated into the universal human impulse of liberation which is based on a self-understanding. The gendered self is culturally shaped. An intercultural comparative perspective can allow us to obtain a wider horizon to explore the relationship between a person's sexually conditioned being and his self-understanding. In my discussion of gender and self, the contrast between China and the West is exemplary. Despite different self-understandings with regard to sex, the pursuit of freedom can be universally noticed. Notwithstanding the sexually embodied existence, human beings in both the West and East have generally theorized and practiced the spiritualization of self in metaphysics and religions. In order to make this point clear I take early Indian Buddhism as an example. My argumentation may seem intercultural and comparative, but fundamentally I am problem-oriented and point to the dimension beyond cultural comparison.

Erica Onnis, *Il ceppo e l'intaglio. Riflessioni metafisiche sul Daodejing*

The complex and long genesis of the Daodejing is widely known. Whether it was originally composed by a single author, the legendary Laozi, or whether it emerged over time as a sort of collective anthology ancient sayings, the text underwent countless changes made by copyists and commentators over the centuries, and the Daodejing extensively published today is clearly something different from its first (and second) versions. For this reason, as well as for the nature of Chinese thought itself, it seems inappropriate to search for a philosophical "system" in the Daodejing. Nonetheless, the text can shed light on the view of nature permeating classical China. The paper will focus on three issues. The first is the ontological non-individualization of the Dao, which is the counterpart to the epistemological individualization of the human and social world. The second is the kind of metaphysics that can frame these features: a metaphysics of diachronic events, processes, and emergences, rather than a synchronic metaphysics of objects, substances, and monadic properties. The third, finally, is the fragmenting power of language, which through naming and knowledge creates that individualization that splits the undivided unity of the Dao.

Hyun Höchsmann, *Man from Mars – the Western Reader*

A comparative study of the thinkers of China is meant to stimulate philosophical dialogue and not to deliver the observations of the "Man from Mars – the Western reader".¹ There has been an ongoing debate regarding the validity of interpreting the classical texts of China in the framework of Western philosophical categories and applying classical precepts to contemporary philosophical discussions. While it has been

acknowledged that there are differences in cultural traditions, there is also an increasing awareness of the need for sustained and systematic efforts toward formulating philosophical foundations which incorporate diverse intellectual perspectives. Specific topics discussed in the paper are: the parallels between Socrates as a gadfly and Confucius as a wooden bell; “confrontational hermeneutics” (a hermeneutics oriented toward having “a confrontation with a text or a tradition which pays careful attention to otherness of text or tradition”); convergent and divergent evolution of ideas; the parallels between the Book of Odes and Homeric epics; analogical reasoning from India, China, and Greece to Wittgenstein. Reflecting on the continuity of ideas between the philosophical thought of China and the West, we discover a vantage point from which the ideas can be approached with a fresh mind. In the philosophical legacy of China the familiar ideas and problems of Western philosophy are cast in a new light. Philosophical ideas, insofar as they are discoveries and inventions of the human mind, resonate across the ages and across geographical and cultural boundaries.

Ouyang Xiao, *Towards moral teleology – a comparative study of Kant and Zhu Xi*

Kant’s coining of «reflective judgment» in the third Critique by a conceptual clarification of the third higher cognitive faculty has long been criticized as redundant for his philosophical system and deemed a typical Kantian architectonic failure. Zhu Xi’s vital development of the doctrine «gewu» in his commentary on The Great Learning has been attacked for centuries for committing a hermeneutic fallacy. I argue that a comparative study shows that both conceptions steered a metaphysical transition towards «the supersensible» in each philosophy, leading to a similar construction of moral teleology. Zhu Xi’s «li» is comparable to Kant’s «purpose» as a moral teleological property. The Neo-Confucian li-qi dichotomy provides a counterpart of the Kantian double causality. Nevertheless, Neo-Confucian moral teleology does not rely on a Kantian-type rationalistic deduction concerning the idea of highest good (as final purpose) nor on the so-called intellectual intuition. Gewu looks outwards for the moral coherence between humans and things, while Kant ultimately rejects the natural world for the sake of moral certainty in terms of freedom and identifies what is unique within us.

Alice Simionato, *The Manifesto of 1958: a discourse on Confucian Rationalism*

With the rapid proliferation of New Confucian studies since the mid 1980s, it has become an unquestioned dogma that one particular event at the beginning of 1958 marks a watershed in the movement’s development. This event is the publication of the Manifesto that Mou Zongsan 牟宗三, Tang Junyi 唐君毅, Xu Fuguan 徐復觀, and Zhang Junmai 张君勱 co-signed and published almost simultaneously in the two journals *Minzhu pinglun* 民評論 (Democratic Tribune) and *Zaisheng* 再生 (National Renaissance) with the title 为中国文化敬告世界人士宣言—我们对中国学术研究及中国文化与世界文前途之共同认识 (Wei Zhongguo wenhua jinggao shijie renshi xuanyan –women dui Zhongguo xueshu yanjiu ji Zhongguo wenhua yu shijiewen qiantu zhi gongtong renshi; translated in English as A Manifesto on the Reappraisal of Chinese Culture – our Joint Understanding of the Sinological Study relating to World Cultural Outlook¹). Scholars have interpreted the document as an emblematic expression of cultural conservatism, in reaction to the intellectual trend of 1920s best represented by the so-called Scientist School (kexuejia 科学家). Concepts such as cultural identity and cultural conservatism, however, do not account for the philosophical richness articulated in the Manifesto, whose main purpose is to benefit Western intellectuals in ‘aiding them to appreciate Chinese culture’. In order to do so, the authors employ a strategic terminology, which allows them to build a consistent cross-cultural dialogue between Western and Chinese philosophy by means of an unprecedented discourse on Chinese Rationalism (Zhongguo xinxing zhi xue 中国心性之学). Interestingly, the latter is described by the authors as «the essence of Chinese Culture» and, beside its comparative value, it represents the most comprehensive configuration of Confucianism in the context of 20th century. Academic interest in Chinese Studies and Chinese Philosophy should take into account the articulation of Chinese Rationalism in the Manifesto of 1958 as representing a paradigm of post-comparative dialogue that exemplifies the underlying philosophical continuity beyond consistently different traditions of thought.

Anne Cheng, *Abel-Rémusat e Hegel: sinologia e filosofia nell’Europa del XIX secolo*

Jean-Pierre Abel-Rémusat (1788-1832), the distinguished holder of the first chair of Chinese studies in France – as well as Europe – was a contemporary of the no less distinguished German philosopher Georg Wilhelm Friedrich Hegel (1770-1831). The advent of sinology, i.e. the new academic discipline represented by Abel-Rémusat, is an interesting fact if placed in the context of the professionalization of philosophy so eminently embodied by Hegel. In this perspective, the relations between these two great minds are even more eloquent with respect to the place given to China in the intellectual geography of 19th century Europe.

Wolfgang Kubin, *Frammenti di un’estetica cinese del vuoto*

Esistono un vuoto negativo e un vuoto positivo. Il primo origina oppressione, il secondo si pone come spazio aperto al possibile, ed è questo il vuoto che l’arte cinese esprime: la possibilità del diverso, l’incompletezza dell’esistente, la parzialità del Primordiale che si dà in un’immagine, in una pennellata, in un suono o in una parola che è sempre senza forma definita.

RIVISTE STRANIERE

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Daniel Omar Scheck, *Cognición, afectividad, temporalidad. La experiencia estética en Jean-Marie Schaeffer*

This paper presents a critical analysis of Jean-Marie Schaeffer's conception of the aesthetic experience. The philosopher considers that aesthetics is a relational property and that it involves an interaction between cognitive and affective elements. Furthermore, he affirms that the affective implies both a hedonic calculation and an emotional implication. The main objective is to show three different levels in which affectivity defines, prefigures and conditions aesthetically oriented attention. Secondary, the various theories that Schaeffer uses to ground his own are pointed out, and it is argued that the accumulated experiences, especially the negative ones, constrain the range of potential aesthetic encounters.

Cecilia Mc Donnell, *Parrhesía bufonesca. Verdad, locura y terapéutica del dolor en King Lear*

This article aims to investigate the power of the comic as a subversive and therapeutic element that finds its power in the parrhesia. With this in mind, the research will focus on the figure of fools as agents capable of questioning all monological and stratified order, from an authentic, delatory and eccentric discourse. It will be considered, in particular, the role of the fool in William Shakespeare's King Lear, as a paradigmatic case of the issue that concern us.

Linnet Hernández Moredo, *El devenir de las ideas estéticas en el siglo XIX cubano*

This article offers an original general view of aesthetic ideas in Cuba in the 19th century, by analyzing both philosophical texts and papers of literary criticism. Some recurrent topics in the century are determined, such as: reflection toward the absolute or relative nature of beauty; education of aesthetic taste; relationship between arts and morality; and cultural mission of artists and critics. Different influences from aesthetic European thought are stated, and how they are assumed by the Cuban thinkers is also analyzed. Elements of continuity, contrast and evolution are argued, which lead to a qualitative enrichment of Cuban aesthetic reflection in the ending of the century.

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

Elizabeth Cantalamessa, *Appropriation Art, Fair Use, and Metalinguistic Negotiation*

Appropriation art (AA) involves the use of pre-existing works of art with little to no transformation. Works of AA (often) fail to satisfy established criteria for originality, such as creative labour and transformative use. As such, appropriation artists are often subject to copyright lawsuits and defend their work under the fair use doctrine of US copyright law. In legal cases regarding AA and fair use, judges lack a general principle whereby they can determine whether or not the offending party has 'transformed' the original work. Further, it is not the case that there is some antecedent fact that could determine the outcome one way or another. I diagnose debates surrounding the transformative nature of works of AA as cases of 'metalinguistic negotiation' over what concepts we should attach to terms like 'copy', 'transformative', and 'work of art'.

Ivan Gaskell, *Works of Art and Mere Real Things—Again*

Citing works by Marcel Duchamp and others, this article argues that the transformation of what Danto termed a *mere real thing* into an *artwork*, and of an *artwork* into a *mere real thing*, are not symmetrical

operations. It argues that mere real things and artworks not only belong to different categories, but that these categories are themselves of different kinds—the former being closed, and the latter open. Viewing mere real things through the lens of art leads to confusion. Amending Goodman's question, 'When is art?', this article suggests that one can only arrive at working definitions of what constitutes both an artwork and a mere real thing on the basis of contingent function. The adequate analysis of any given thing or action necessitates viewing it in accordance with an appropriate paradigm, whether that of an artwork, a thought experiment, or even a prank. Adequate analysis requires disciplinary dexterity, deference when appropriate, and multi-disciplinary attention best achieved through collaboration.

Nils-Hennes Stear, *Fatal Prescription*

Ethicism is the most comprehensively defended answer to the question regarding whether ethical properties determine aesthetic properties in artworks. According to ethicism, aesthetically relevant ethical flaws in artworks count as aesthetic flaws and aesthetically relevant ethical merits count as aesthetic merits. In this paper, I argue that ethicism's most significant argument, the Merited Response Argument (MRA) (and other moralist arguments like it) suffers from an ambiguity that makes it either unsound or uninteresting. Specifically, the notion of an artwork's 'prescribing' a response, central to MRA, is ambiguous between merely attempting to elicit a response from appreciators as appropriate to a work, and endorsing a response as appropriate to relevant parts of the actual world. While the first sense of 'prescribe' does the aesthetic work, the second does the ethical.

Szu-Yen Lin, *A Dilemma for Modest Actual Intentionalism*

Modest actual intentionalism is a major position on interpretation in contemporary analytic aesthetics. The position consists of a disjunctive formulation according to which work-meaning is determined by the author's intention when such intention succeeds or by non-intentionalistic factors when it fails. I challenge the disjunctive view by presenting a constructive dilemma, the conclusion being that modest actual intentionalism ends up either making non-intentionalistic factors idle or making authorial intent superfluous.

Christopher Peacocke, *The Distinctive Character of Musical Experience*

The goal of this paper is to use the dual resources of the contemporary theory of intentional content and the notion of experiencing something metaphorically as something else, which I have defended in my earlier work, to explain the distinctive character of musical experience. These resources are used to explain Felix Mendelssohn's point that emotional content in music can be more specific than anything capturable in language; to give an account of the role of metaphor in musical experience that does not generate insoluble puzzles; to formulate a Principle of Acquaintance for the content of musical experience; to give a theory of intentional subjects or 'personae' in music, and their significance; to explain two ways of hearing action in music; and to elaborate the significance for musical experience of the fact that perception of music is perception of agency.

Rik Peels, *How Literature Delivers Knowledge and Understanding, Illustrated by Hardy's Tess of the D'Urbervilles and Wharton's Summer*

Some philosophers, like Alex Rosenberg, claim that natural science delivers *epistemic* values such as knowledge and understanding, whereas, say, literature and, according to some, literary studies, merely have *aesthetic* value. Many of those working in the field of literary studies oppose this idea. But it is not clear exactly how works of literary art embody knowledge and understanding and how literary studies can bring these to the light. After all, literary works of art are pieces of *fiction*, which suggests that they are not meant to represent the actual world. How then can they deliver knowledge and understanding? I argue that literature and literary studies confer knowledge and understanding in at least five ways: they give us insight into the work and the world of the work of art in question, they shape our intellectual virtues, they invite us to apply various hypotheses, they deliver moral propositional knowledge, and they increase or bring about full understanding with respect to meaning, virtue, and significance. In the course of my argument, I refer at several junctures to Thomas Hardy's *Tess of the D'Urbervilles* and Edith Wharton's *Summer*, in order to illustrate each of these claims.

British Journal of Aesthetics, 60, 1 (January 2020)

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

Kevin Melchionne, *Bodies of Work*

Conversations about art often include broad statements about the stature of artists. Such statements raise questions about the best way to look at the bodies of work of artists. Like individual works of art, bodies

of work are artistic objects worthy of appreciation. Through the body of work, we are better able to engage the aspects of creativity that require a long-term perspective. This long-term perspective allows us to look for a range of aesthetic qualities not readily evident in individual works of art. Looking at bodies of work also helps us to appreciate artistic accomplishments unfolding over a lifetime.

Bradley Elicker, *The Ontology of Graphically-Fixed Literature*

Typically, literature is defined ontologically as linguistically-fixed texts consisting of specific words and word order. However, some have noted that this condition is too strict for linguistically-fluid works such as the Iliad where the words and word order differ in their various instances. I argue that it is not strict enough for some works of literature, such as pattern poetry and the novels of Irvin Welsh and Mark Z. Danielewski, that have a further ontological condition. In that the graphic features play an artistic role in these works, those graphic features must be reproduced in an authentic copy. Using exemplars in both poetry and prose, I define these works as graphically-fixed literature and identify a sufficient condition of such works specific to their graphic features. Finally, I examine copies of graphically-fixed works that omit their graphic features as well as audiobook and Braille editions that necessarily lack graphic components.

Andrew J Corsa, *LaBeouf, Rönkkö & Turner, Digital Remix, and Group Authorship*

I argue that sometimes a group can author a work of art without the work being either co-authored or multiply-authored. Sometimes the group, itself, is an author, rather than any of its members alone or together. I argue that when a group is an author like this, it has mental properties that no individual member of the group possesses. For example, we can consider the groups that authored digital remixes based on a film titled #INTRODUCTIONS created by the artists LaBeouf, Rönkkö & Turner. YouTubers posted their digital remixes online, and the question is: Who authored those remixes? I contend that many digital remixes are authored by groups that are capable of cognition.

Moonyoung Song, *Aptness of Fiction-Directed Emotions*

I argue that the criteria governing the aptness of emotions directed towards fictional entities, such as characters and events in fiction, are structurally identical to the criteria governing the aptness of emotions directed towards real entities in the following sense: in both cases, aptness is characterized in terms of fittingness, justification, and being salience-tracking, and each of these notions is understood in an analogous way across reality- and fiction-directed emotions. The only differences are that, in the case of fiction-directed emotions, fictional truth rather than truth is relevant to fittingness, and salience in the context of engaging with the fiction replaces salience in the real context. Other asymmetries between the aptness criteria of fiction- and reality-directed emotions that seem to conflict with this claim are reducible to these two differences or stem from the failure to distinguish between emotions directed towards the content of a fiction and the fiction itself.

James W McAllister, *Does Artistic Value Pose a Special Problem for Time Travel Theories?*

Michael Dummett and Storrs McCall have claimed that time travel scenarios in which an artist copies an artwork from a reproduction of it that has been sent from the future introduce a causal loop of a new kind: one involving artistic value. They have suggested that this poses a hitherto unacknowledged challenge to time travel theories. I argue that their conclusion depends on some unstated essentialist assumptions about metaphysics of art and the status of representations. By relaxing these assumptions, I show that Dummett and McCall's scenarios contain no causal loop involving artistic value, and thus pose no new problem for time travel theories.

Angela Breitenbach, *One Imagination in Experiences of Beauty and Achievements of Understanding*

I argue for the unity of imagination in two prima facie diverse contexts: experiences of beauty and achievements of understanding. I develop my argument in three steps. First, I begin by describing a type of aesthetic experience that is grounded in a set of imaginative activities on the part of the person having the experience. Second, I argue that the same set of imaginative activities that grounds this type of aesthetic experience also contributes to achievements of understanding. Third, I show that my unified account of imagination has important implications: it sheds light on two puzzling phenomena, the aesthetic value of science and the cognitive value of art.

Critical Inquiry, 46, 3 (Spring 2020)

<https://criticalinquiry.uchicago.edu/>

Gloria Davies, Christian Sorace, Haun Saussy, *Political Enchantments: Aesthetic Practices and the Chinese State*

The special issue's editors introduce the rationale for the following articles, all of which take up aspects of the relations among the production of artworks, the behavior of audiences, and the state's interest in assembling, regulating, and transforming what it knows as its people through the responses to art.

Haun Saussy, *Music and Evil: A Basis of Aesthetics in China*

When Chinese literary thought is put in a global context, it is often characterized by its disinterest in mimesis and its correlative faith in the legibility of direct lyrical expression, both of which features would derive from a general epistemic optimism common to all schools of Chinese thought. Early writing on music, however, attests to a distrust of the art and to a consequent urge for reform. Suspicious mimesis, linked with the promotion of moral exemplars, is shown in this historical essay to be the ground of aesthetics in the Confucian tradition.

Ban Wang, *Aesthetics, Morality, and the Modern Community: Wang Guowei, Cai Yuanpei, and Lu Xun*

In Mao's era, China's policy makers and intellectuals viewed aesthetic experience and thought as handmaidens in the service of the political order. As China opened up and engaged more intensely with modern traditions of the West, aesthetic thinkers such as Li Zehou critiqued the subordinated role of aesthetics and reasserted notions of aesthetic autonomy and liberal humanism, calling for the separation of arts and literature from political, social, and moral concerns. This truncated aesthetic view stems from a modernist version of Western aesthetics that favors sense and sensibility as the sole sources of aesthetic value—a view that considerably diminishes the horizon of concerns inherent in traditional and modern Chinese aesthetic thoughts. This article seeks to recapture a repoliticized aesthetics by considering the ways early twentieth-century Chinese thinkers linked aesthetic thoughts to moral and political considerations in the reconstruction of China as a modern nation-state. Instead of transcendent, pure aesthetics over and above political processes and social experience, prominent aesthetic thinkers like Wang Guowei, Cai Yuanpei, and Lu Xun invoked traditional Chinese aesthetic legacies and reconsidered intimate and necessary ties between aesthetic categories and broader concerns about cultural crises, moral reform, and nation building.

Gloria Davies, *Lu Xun in 1966: On Valuing a Maoist Icon*

1966, the inaugural year of China's Great Proletarian Cultural Revolution, was also the thirtieth anniversary of Lu Xun's death. Quotations from and praise of China's best known and preeminent modern writer were in abundance that year and an official commemorative event, reportedly attended by more than seventy thousand people, was held in Beijing. The anniversary date presented the Maoist state with a prime opportunity for boosting the cultural and intellectual authority of their doctrinal assertions by association with Lu Xun. In asking what Lu Xun was in 1966, I seek to bring to view the thingness of his afterlife (or afterlives) under CCP rule. This paper discusses how the Maoist treatment of Lu Xun turned him into a political icon, to add aesthetic value to Mao Zedong Thought. Insofar as aesthetics turns on what can be felt, heard, seen, sensed, touched, or imagined, aestheticization is generally accompanied by a certain process of reification. I thus consider the concrete instances by which people came to experience Lu Xun—such as selected quotations from Lu Xun, Chairman Mao's formulations about Lu Xun, and images of the writer in poster art—focusing in particular on the widely publicized speeches presented at the official commemoration of his death in October 1966. Since the 1980s, these 1966 commemorations have been routinely disparaged in China as an aberration. To take the Maoist version of Lu Xun seriously as the careful construction of an aesthetic object is to do more than elucidate its ideological abuse of Lu Xun. By engaging productively with the Maoist craving for an ideal revolutionary comportment, we may yet catch a glimpse of the kind of world it took for Lu Xun to make sense as a Maoist icon. Without this Maoist intensity of feeling, there would not have been the post-Maoist preoccupation with recovering or defending, as it were, Lu Xun's true or real form (if such a phenomenologically pure act is even possible).

Sebastian Veg, *Resisting Enchantment, Questioning Aestheticism: Modern Chinese Literature and the Public Sphere*

If indeed aestheticization and enchantment are perennial traits of state discourses and practices in China, it is perhaps unsurprising that a countertradition in modern literature should emphasize disenchantment. Cultural productions that originate from outside the sphere of the state have often questioned its authority. Where the state seeks to enchant, literature has sometimes sought to kindle doubt, to arouse debate. Although such debates have often been curtailed or suppressed, it is worth reexamining the connections between literary production and political debates in different historical contexts throughout twentieth-century China. Drawing on theories that stress the intentionality of literature and the speech act value of the literary text, the present essay attempts to characterize the communicational dynamics both within the text and in the context of its reception. In this perspective, it revisits some of the literary debates that took place in China in the May Fourth and Republican periods (represented by Lu Xun), the early postwar years

and the ROC–PRC transition (Lao She), in certain works written during the Cultural Revolution (Jin Fan/Liu Qingfeng), as well as post-1979 literature on the mainland (Yan Lianke). It does so by selecting texts that seem to have been produced with the intention of challenging the aesthetics of enchantment, using literary devices to interrupt readers' enjoyment and thus open a space for public discussion of both aesthetics and politics.

Christian Sorace, *Metrics of Exceptionality, Simulated Intimacy*

This essay defines Maoism as an experiment in intimate governance and an attempt—albeit a failed one—to dismantle the divide between political leaders and ordinary people. The Communist Party's claim to intimacy with the people needs to be constantly reenacted in the relationship between party cadres and ordinary citizens—a cadre's gestures, habits, and attitudes are magnified and scrutinized under the lens of party legitimacy. The special privileges (tequan, 特权) of party leaders are what I call metrics of exceptionality, which separate the party from the people. The promise to govern on the basis of intimacy with the people did not eradicate ruling class entitlements and arrogance but delegitimized them and opened them up to public scrutiny. Although the process of eradicating privileges was always several steps behind their elaboration and intensification, the former was a normative goal that shaped how ordinary citizens perceived and interacted with party cadres. This dual movement in opposing directions still constitutes the fundamental contradiction of China's political system as seen from within. This essay revisits and examines crucial historical junctures in the People's Republic of China as framed by popular contestations of special privilege. The fact that in the post-Mao period, party leaders still speak in the language of intimacy, proximity, and distance indicates the aesthetic importance of this relationship in party ideology, despite public complaints regarding its absence. Even when intimacy as a political mode of communication is able to communicate nothing but its own failure, the proximity between the party and the people takes center stage as the aesthetic foundation of party legitimacy.

Ying Qian, *When Taylorism Met Revolutionary Romanticism: Documentary Cinema in China's Great Leap Forward*

This essay traces documentary cinema's entanglement in material productions in industry, agriculture, and infrastructure during China's Great Leap Forward (1957–1961) and uses documentary as a prism to investigate the intertwined histories of media practice and social transformation. I argue that as the fastest growing mode of filmmaking, documentary inculcated a complex temporal aesthetic in this period and propelled the Great Leap Forward as a productive force. Taylorist images provided sensorial training for a rapidly expanding labor force, instilling in new workers the rhythm and speed of optimal industrial movement. Meanwhile, a new mode of artistic documentary blurred the distinction between documentary and fiction, with a practice of documenting tomorrow that shunned uncertainty and brought the future into palpable proximity. Rapidly made to approximate the simultaneous time of television, but delivered manually by mobile projectionists to sites of mass labor all over the country, documentary films accompanied sleepless mass labor on a 24/7 schedule and played pivotal roles in disseminating age-old vernacular technologies, such as the backyard furnaces, to grave consequences. What was the Chinese revolution? How do we grasp its energies and entropies, and account for its failures? Understanding documentary as a critical media that articulated and supported the radical temporality and epistemology of the Great Leap Forward, this essay argues for the important role of media and mediation in delimiting the epistemological, political, and aesthetic possibilities that shaped the paths of the revolution's actualization.

Jonathan Benney, *Aesthetic Resources in Contemporary Chinese Politics*

This essay argues for the primacy of aesthetic resources, which use appeals to the senses and emotions more than interpersonal negotiation or empirical reasoning, in contemporary Chinese political communication. Chinese officials and citizens create politically acceptable utterances by assembling existing aesthetic resources in particular orders. This strategy has partly been forced on the party state by its internally contradictory history and has partly resulted from the use of advertising and marketing techniques. Excessive reliance on aesthetic resources, and the miscellaneous and inconsistent nature of the resources chosen, may prove to be a political weakness for the party state.

Guanjun Wu, *The Rivalry of Spectacle: A Debordian-Lacanian Analysis of Contemporary Chinese Culture*

In 1967 Guy Debord published the pamphlet-sized *The Society of the Spectacle*, a book written in the form of a collection of short theses. Debord was criticized for inventing the "spectacle" out of thin air by thinkers of his time such as Michel Foucault. We can, however, detect salient manifestations of the Debordian spectacular society in China of the 2010s. This paper demonstrates a deep and pervasive trend of spectacularization in China by analyzing (a) Taobao as a desire-creating machine producing the buy-buy-buy fanaticism, (b) the beautifying operation that has engendered perverted effects in sexual relationship, (c) the spectacular dialectic epitomized by the celebrity culture, and (d) the reality-twisting effects of the spectacles. The paper further offers a comparative analysis of the contemporary spectacles vis-à-vis the Maoist spectacles of the 1960s, which sheds light in understanding the enactment of antientertainment

actions in recent years. The spectacles in contemporary China, in the fashion depicted by Debord half a century ago, have effectively produced a specific worldview of commodity and consumption, and this worldview transforms itself, through blind trust, into a type of objective force. The social terrains needed for spreading and cultivating socialist values were heavily colonized by the such spectacles (consumption, beautification, celebrity culture, entertainment); the latter have significantly absorbed the masses' attention in the last decade to such level that it has almost occupied all spaces for communication and played the leading role in regulating people's daily lives. The "Beauty is justice!" slogan that has been extremely popular in contemporary China reveals one significant change in Chinese culture and its sociopolitical effect: the trend of spectacularization, through elevating spectacle to the supreme value and turning the country into a spectacular (un)reality, has not only homogenized China but also effectively depoliticized the country.

Kevin Carrico, *Seeing Sansha: The Political Aesthetics of a South China Sea Settlement*

On 24 July 2012, the Sansha People's Government was established on an anthropogenic island in the South China Sea, more than 350 kilometers from the southernmost point of Hainan Province. Sansha is the PRC's smallest city, occupying roughly ten square kilometers on Woody Island and housing a population of just over a thousand; at the same time, it is also the PRC's largest city, symbolically laying claim to thousands of kilometers of space in the South China Sea. Alongside the ambitious logistical and military projects to build Sansha into part of China, highlighting an official shift from temporal to territorial nationalism, a corresponding state aesthetic project has consolidated in citizens' minds a distant island that most will never see. The resulting cultural products portray a new addition of territory as an eternal part of China, while a remote island is constructed as an integral yet also mystical part of the nation-state. Examining artistic portrayals of the island across mediums including film, poetry, and painting, this article critically analyzes newly emerging trends in state and popular nationalism in China today.

Carolyn Cartier, *Among Greater Issues of the Day: Hong Kong in China, 2003–2013*

The geohistorical disjunctures between Hong Kong—colonial territory, global city, and special administrative region—and China challenge understandings of the relationship. Hong Kong officially maintains certain core values that differ from those of the People's Republic of China, while unofficial Chinese Communist Party united-front activity in Hong Kong has arguably narrowed the range of the sayable, in Jacques Rancière's terms, in the public sphere. How does this admixture of core values, at turns antithetical and contested, appear in the space and time of Hong Kong? Interventions in the ideational dynamic between the city and the state—through images, utterances, performances, and alternative artworks—produce space for the appearance of subjects defined by the people. Not a postcolonial culture of disappearance but an ontology of politics where spaces of disagreement make apprehensible that which is politically unsayable. During the decade before the Umbrella Movement, in a fervent aesthetics of politics at the crossroads of hurtling urban transformation and accelerating illiberal governance, alternative art in Hong Kong populated social-movement activity with claims on public space and the possibilities of the people in the sightlines of a democratic future.

Critique, 874 (2020)

<https://www.cairn.info/revue-critique-2016-11.htm>

Écritures tous terrains : anthropologues et écrivains

Vincent Debaene, *Georges Bataille, les savants, les enfants. Une ethnographie de la littérature*

Éléonore Devevey, *Traduire en poète, lire en anthropologue*

Nicolas Adell-Gombert, *Tchékhov, « muse ethnographique »*

Frédéric Keck, *Lévi-Strauss : biographie définitive*

Jacqueline Chénieux-Gendron, *Georges Limbour : l'art et la matière*

Daniel Grojnowski, *Les prostituées en spectacle. Tableau d'une exposition*

Olivier Beaud, *L'étrange « démocratie exécutive » à la française*

Debates in Aesthetics, 15, 1 (2020)

<http://debatesinaesthetics.org/>

Yorick Berta, *Sensory Augmentation and the Tactile Sublime*

This paper responds to recent developments in the field of sensory augmentation by analysing several technological devices that augment the sensory apparatus using the tactile sense. First, I will define the term sensory augmentation, as the use of technological modification to enhance the sensory apparatus, and elaborate on the preconditions for successful tactile sensory augmentation. These are the adaptability of the brain to unfamiliar sensory input and the specific qualities of the skin lending themselves to be used for the perception of additional sensory information. Two devices, Moon Ribas' Seismic Sense and David Eagleman's vest, will then be discussed as potential facilitators of aesthetic experiences in virtue of the tactile sensory augmentation that these devices allow. I will connect the experiences afforded by these devices to the Kantian categories of the mathematical and the dynamical sublime, and to existing accounts of tactile sublimity. Essentially, the objects these devices make sensible, earthquakes for the Seismic Sense and digital information for the vest, produce pleasurable feelings of potential danger, awe, and respect. The subsequent acclimation to this new way of sensing and the aim to comprehend its sensed object are then discussed as possible objections to the interpretation of these experiences as sublime, and as aesthetic in general. To exemplify these issues and concretise my thesis of tactile sensory augmentation as a trigger of the sublime, I will outline an experiment to use the vest as an aid for faster decision making on the stock market.

Vanessa Brassey, *Still Moving*

Here is something puzzling. Still Lives can be expressive. Expression involves movement. Hence, (some) Still Lives move. This seems odd. I consider a novel explanation to this 'static-dynamic' puzzle from Mitchell Green (2007). Green defends an analysis of artistic expressivity that is heavily indebted to work on intermodal perception. He says visual stimuli, like colours and shapes, can elicit experienced resemblances to sounds, smells and feelings. This enables viewers to know how an emotion feels by looking at the picture. The hypothesis is intriguing, but I show that his suggestion that we empathize with the pictorial content is implausible and that this exposes a flaw in the way his argument moves from experiential mappings to experiential-affective mappings. Consequently, I register some reservations about the way Green supposes we detect these cross-modal qualities.

Lisa Giombini, *Originalism and Anti-Originalism: Style and Authenticity in Aesthetic Appreciation*

Since the mid-Sixties, philosophers have debated over the aesthetic relevance of authentic art-objects, perfect replicas, and restoration. In particular, a dispute has ensued concerning the cogency of our penchant for original artworks. Originalists argue that authenticity, the quality of an object being of undisputed origin or authorship, is a necessary condition for aesthetic experience, since the appreciation of an artwork presupposes its correct identification. Anti-originalists retort that we have no art-relevant reason to favour originals over visually-indistinguishable duplicates. To this extent, they claim, 'there is no identification without (prior) evaluation'. In this paper, I re-examine the underpinnings at the core of this discussion. I argue that aesthetic appreciation does not necessarily require judgement of authenticity. However, there are instances in which authenticity does intrude upon aesthetic evaluation, namely when style recognition is involved. In these cases, I propose that errors in historical attribution reduce the impact of the object and jeopardise aesthetic appreciation altogether.

Estetika: The European Journal of Aesthetics, 57, 1 (2020)

<https://estetikajournal.org/>

Severin Schroeder, *The Emergence of Wittgenstein's Views on Aesthetics in the 1933 Lectures*

In this paper I offer a genetic account of how Wittgenstein developed his ideas on aesthetics in his 1933 lectures. He argued that the word 'beautiful' is neither the name of a particular perceptible quality, nor the name of whatever produces a certain psychological effect, and unlike 'good', it does not stand for a family-resemblance concept either. Rather, the word 'beautiful' has different meanings in different contexts as we apply it according to different criteria. However, in more advanced regions of aesthetics the word 'beautiful' ceases to play an important role. Instead, we judge things to be more or less correct according to genre-specific standards or criteria, which in an aesthetic discussion are presupposed, rather than argued for. Finally, Wittgenstein came to realise that providing support for an aesthetic appraisal according to some given criteria is not the only and perhaps not even the main focus of aesthetic discussion. More interesting to him became the idea of a puzzle or perplexity in aesthetics, which he discussed in greater detail in his 1938 lectures.

Joachim Schulte, *"Engelmann Told Me...": On the Aesthetic Relevance of a Certain Remark by Wittgenstein*

This paper is an attempt at bringing out various aesthetically relevant points alluded to by Wittgenstein in what I call 'the Engelmann remark' – a longish manuscript remark written by Wittgenstein in 1930 and painstakingly discussed by Michael Fried in the context of elucidating what is strikingly new in the work of a photographer like Jeff Wall. One part of this paper is dedicated to summarizing and briefly examining the account given by Fried while another part is meant to clarify some of Wittgenstein's points by way of contrasting their import with the story told by Fried. In this second part Wittgenstein's late observations on aspect change are used to show in which ways these observations may help us to gain a better understanding of the idea of a specific 'perspective' claimed to go with a given work of art.

Eran Guter, *The Philosophical Significance of Wittgenstein's Experiments on Rhythm, Cambridge 1912–13*

Wittgenstein's experiments on rhythm, conducted in Charles Myers's laboratory in Cambridge during the years 1912–13, are his earliest recorded engagement in thinking about music, not just appreciating it, and philosophizing by means of musical thinking. In this essay, I set these experiments within their appropriate intellectual, scientific, and philosophical context in order to show that, its minor scientific importance notwithstanding, this onetime excursion into empirical research provided an early onset for Wittgenstein's career-long exploration of the philosophically pervasive implications of aspects. Dramatically moving beyond the conceptual limitations, which were inscribed by Charles Myers's scientific program, Wittgenstein got a glimpse of a philosophical angle, which was bound to become very important to him not only in aesthetics, but also for his overarching philosophical development. He became interested in what we actually do when we re-phrase, compare, come up with good similes in order to illuminate something definite within the space of possibility, so a new aspect may come to life.

Vojtěch Kolman, *Wittgenstein and Die Meistersinger: The Aesthetic Road to a Sceptical Solution of the Sceptical Paradox*

Starting with Wittgenstein's remark about his allegedly frequent visits to the performance of Wagner's *Die Meistersinger von Nürnberg*, the paper presents Wagner's opera – being explicitly an opera about rules and rule-following – as a possible stimulus for the later Wittgenstein's thinking about language. Besides Wittgenstein's systematic interests in parallels between music and language, the paper draws on the choice of terminology (such as the comparison of rules to rails) and on Wittgenstein's own examples of rule-following. More speculatively, the phrasing as well as the solution to what Kripke called Wittgenstein's sceptical paradox is used as a point of comparison that brings Wittgenstein's aesthetic innuendos closer not only to mainstream philosophy of language, but due to the antithetical structure of Kripke's argument also to the broader philosophical and aesthetic tradition, with a particular focus on the great philosophical systems of German idealism.

Andreas Vrahimis, *Wittgenstein and Heidegger against a Science of Aesthetics*

Wittgenstein's and Heidegger's objections against the possibility of a science of aesthetics were influential on different sides of the analytic/continental divide. Heidegger's anti-scientism leads him to an alētheic view of artworks which precedes and exceeds any possible aesthetic reduction. Wittgenstein also rejects the relevance of causal explanations, psychological or physiological, to aesthetic questions. The main aim of this paper is to compare Heidegger with Wittgenstein, showing that: (a) there are significant parallels to be drawn between Wittgenstein's and Heidegger's anti-scientism about aesthetics, and that (b) their anti-scientism leads both towards partly divergent criticisms of what I will call 'aestheticism'. The divergence is mainly due to a broader metaphilosophical disagreement concerning appeals to ordinary language. Thus situating the two philosophers' positions facilitates a possible critical dialogue between analytic and continental approaches in aesthetics.

Image & Narrative, 21, 1 (2020)

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

Les stratégies éditoriales. Productions, reproduction et rééditions de bande dessinée

Évelyne Deprêtre, *La couverture de bande dessinée. Entre édition et création : le cas d'Abirached avec Le Piano oriental*

The cover pages of bandes dessinées are bringing up questions of an editorial and a creative nature. They are not only seducing the potential readers-buyers but also, most of the time, are giving way for

author's artistic expression. This article proposes, in a first time, to circumscribe the functions of the bande dessinée's thresholds and, in a second time, to analyze a special case, Zeina Abirached's *Le Piano oriental*. By this double approach at the same time theoretical and of exemplification, this thinking aims to put forward the very close solidarity between the peritext and the "text" of the bande dessinée which appears so specific to this medium.

Philippe Rioux, *Réinventer les comic books de superhéros en contexte québécois : le cas de Matrix Graphic Series*

In the middle of the '80s, Québécois comics publishers specialized in translation of American superhero comics were succeeded by emerging local publishers willing to create original material, while still preserving the format, the rate of production, and the archetypes made prominent by Marvel and DC Comics. Matrix Graphic Series, a publishing house based in Montréal, established itself as the most successful of these new actors in the field by blending visual aesthetics inherited from American comics with Québécois and Canadian nationalism. This paper aims to study this particular editorial endeavour in order to better understand how conflicting positions and opinions regarding American and Québécois comics can forge, through debates conducted in the text and the peritext of Matrix's publications, a unique editorial ethos. It also shines a light on the many strategies deployed to reconfigure a genre anchored in American culture in hope that it can resonate with the Québécois readership and be enjoyed as a Canadian and Québécois product. Ultimately, it is revealed that this cultural transfer is made possible by the juxtaposition of mainstream and alternative aesthetics as well as by the balancing of American, Canadian and Québécois sensibilities, two compromises that encourage the success of Matrix's various series in distinct North American submarkets.

Sylvain Aquatias, *Collection et patrimoine : la réédition dans la bande dessinée comme processus de légitimation*

This paper examines the reprinting of classic stories by the Franco-Belgian comic book publishers as part of the process of legitimation of comic books. The analysis proves that commercial strategies disrupt editorial policies that are never conducted to defend a pure legacy. If the reissues participate to the legitimation process on a general level, for each editor, they are bound to the commercial strategies. So the republishing of old stories is most often, first and foremost, an act of self-legitimization.

Alain Boillat, *Comment Jerry Spring a chevauché à travers les formats : western et matérialité du support*

The article traces the editorial history of Joseph Gillain's Jerry Spring series by examining the particularities of each format, beginning with the serial publication in Spirou magazine. The transition from periodical (press) to album (edition), then from album to anthology is considered in terms of Dupuis' emphasis on Gillain's virtuosity. The author's and the publisher's esthetic choices are also inscribed in the history of the western genre in the Franco-Belgian comic strip.

Various Articles

Jan Baetens, *Van Ostaijen's Occupied City: Text, sound, vision*

Written in Berlin in the Summer of 1920, published in Antwerp in 1921, *Occupied City* by Paul Van Ostaijen (1896-1927) is an exceptional book, not just in Flemish literature but in European literature altogether. This article deals with a theoretical rereading of the graphic and visual aspects and structures of the book. The starting point of the analysis will be Jean-Gérard Lapacherie's notion of "grammatextuality".

Pier Simone Pischedda, *Younger Readers and the Comic Book as a Site of Ambivalent Sound Symbolic Collaboration*

Drawing upon a broad range of disciplines, such as literary theory, visual semiotics, pragmatics, sound symbolism and media studies, this article will introduce, explore and define the relationship between words and pictures in imagetexts. It will then apply these findings to the discourse concerning the use of expressive sound symbolic forms in comics, in order to elucidate the ambivalent relationship that these intrusive sensorial elements have with images as presented in comics and with their younger audiences. In particular, this article will show how the presence of 'lettering' (e.g. textual features) fosters the dynamicity of the genre but, at the same time, poses issues when it comes to defining its close amalgamation with the visual image. The dual main aim is, first, to show how the presence of onomatopoeia shapes the way we perceive the conventions of imagetexts, comics above all, and, secondly, to underline the importance of the younger reader as a 'self-regulating' protagonist in the process.

Arkadiusz Misztal, *All times, one place, and all at once: Time Shuffling in Richard McGuire's "Here" and Here*

Published in 1989, Richard McGuire's black-and-white strip has come to be regarded as a game changer that revolutionized narrative possibilities of graphic fiction. In the deceptively modest layout of the strip, McGuire created a multidimensional zone of small moments projected against the long horizon. The strip covers six pages of six panels each, but beginning with the fifth panel the reader encounters year-labeled "windows" of time that float freely into each frame of action. This frame-within-frame layout encourages rereading and flipping back and forth between the panels. Instead of linear progression, "Here" conflates time and space to generate multiple dimensionalities that become simultaneously present. With the focus centered on the dynamics of simultaneity, this paper examines the framing devices and narrative strategies which introduce multiple and overlapping temporalities by means of visual and verbal juxtapositions. Subsequently, it discusses the interactive ebook edition of *Here*, which as I argue, enhances the timebending quality of the original script and explores the digital mobility of post-Cartesian cyberspace and time.

Journal of Aesthetics and Art Criticism, 78, 2 (Spring 2020)

<https://onlinelibrary.wiley.com/toc/15406245/2020/78/2>

Adriana Clavel-Vázquez, *The Diversity of Intrinsic Ethical Flaws in Fiction*

This article examines what constitutes an ethical flaw in artworks and asks which ethical flaws are relevant in determining works' ethical and aesthetic values. I argue that while most of the discussion has simply taken for granted that it is intrinsic ethical flaws that should be taken into account, there are further important differences in the type of intrinsic ethical flaws that artworks display. I identify two different types of ethical defects in artworks, fictional and actual, and argue that this distinction has important consequences for debates surrounding the ethical value of works of fiction.

Jonas Grethlein, *Plato in Therapy: A Cognitivist Reassessment of the Republic's Idea of Mimesis*

The *Republic*'s ban on poetry is a major reason for the prominent place that liberal critics assign to Plato among the enemies of the open society, Friedrich Nietzsche's description of Plato as "the greatest enemy of art Europe has yet produced" being often cited. In this article, I argue that, while Plato's ethical stance remains unacceptable for most readers today, his understanding of aesthetic experience in the *Republic* appears highly perceptive when seen in the light of cognitive studies and can be thought-provoking for current debates. As I try to show in the first half of the article, Plato's assessment of responses to poetry and theater resonate with embodied and enactive views of cognition. To corroborate this thesis, I point out in the second half that while theory has been blind to the significance of Plato's aesthetics, its major ideas are substantiated in practice. Contemporary psychotherapy and its increasing deployment of virtual reality unknowingly and with the opposite intent realize Plato's approach to the cognitive dynamics and ethical potential of aesthetic experience.

James O. Young, *Kant's Musical Antiformalism*

According to the orthodox view of Kant's philosophy of music, Kant is the founder of musical formalism, the view that music is pure, contentless form, and appreciated as such. On this orthodox view, Kant is an innovator in philosophy of music, though his views are confused and sometimes contradictory. Sometimes, we are told, Kant indicates that music is a fine art and sometimes that it is merely an agreeable art. None of the orthodox position is correct. Kant's views on music are familiar, even a little old fashioned for their time. His views are consistent. He believes that some music is fine art and that the fine arts are imitative arts. Imitative arts have content, and Kant believes that at least some music has content. Our views on Kant's philosophy of music ought to be thoroughly revised.

Nemesio García-Carril Puy, *Contextualizing Platonism and Decontextualizing Aristotelianism in the Ontology of Music*

This article argues against a widespread view that links musical Platonism and Aristotelianism with opposite ways of individuating musical works. This view assumes that Platonism is bound to individuate works of music in sonicist and noncontextualist terms, while Aristotelianism is tied to instrumentalist and contextualist accounts on work-individuation. I argue that this assumption is wrong. I provide an argument that shows that the differences between musical Platonism and Aristotelianism concern the existence conditions of musical works qua types, but not their identity conditions. Assuming that the existence and individuation conditions of types are given by their associated properties, I defend that the disagreement between Platonism and Aristotelianism is about the principle of instantiation of properties, regardless if these properties are monadic (sonicism and noncontextualism) or relational (instrumentalism and contextualism).

Patrick Grafton-Cardwell, *How to Understand the Completion of Art*

There are a number of recent discussions on the question of when an artwork is complete. While it has been observed that a work might be complete in one way and not in another, the impact of this observation has been minimal. Discussion has been continued as if there is only one real sense of completion that matters. I argue that this is a mistake. Even if there were only one (or one most important) kind of completion, extant theories of completion would be bad candidates for that one kind. The best explanation of the failure of extant theories is that there are many kinds of completion, many corresponding senses of "completion," and no kind of artwork completion is objectively more important than any other. We have a good reason to think that this is the case given the disparate interests we have when we ask completion questions. Once we have realized that those concerns track properties that are often unrelated, the question for theorists to answer becomes, "In how many ways can an artwork be complete?"

Adrian Bruhns, Tobias Klauk, Tilmann Köppe, *Arguments from Aesthetic Merit to Fictional Content*

Often, part of the fictional content of a narrative is not stated explicitly. Interpreters are frequently concerned with establishing this content. In doing so, they sometimes argue that, fictionally, something is the case because under that interpretation, the aesthetic merit of the work would be greater than under an alternative interpretation. The move from what would be of greater aesthetic merit to what is (fictionally) the case raises questions regarding the argumentative force of such arguments: How exactly do the premises of arguments from aesthetic merit to fictional content (for short: Afams) establish their conclusions? This paper spells out four ways to reconstruct the argumentative structure of Afams: In Section ii, we analyze two possibilities to establish Afams as deductive arguments; Section iii is concerned with a reconstruction based on a constructivist picture of literature and literary interpretation; and in Section iv, we look at a nondeductive reconstruction of Afams in accordance with an intentionalist framework. While we conclude that all four reconstructions can account for the argumentative force of Afams, the ultimate acceptability of each reconstruction rests on the readers' commitment to background assumptions concerning the theory of interpretation.

Emily Hodges, *Architecture and Embodied Free Play*

This article argues that architecture makes possible a unique form of aesthetic experience, one involving what I will call, departing from a Kantian perspective, embodied free play. I argue that architecture's purpose is to encourage, cultivate, and enable human activities while also becoming crystallizations of those very activities. I will show that the living system of such interaction is called "place," as I explore the role of artifacts, movement, activities, and the environment in place creation. I show that when the embodied activities and design of a place harmonize, a fullness of free play is made possible and daily living can involve aesthetic experience.

Discussion

Martin Ricksand, *Fiction Is Always (Or Never) Unlimited: A Reply to Wildman and Folde*

Nathan Wildman, Christian Folde, *Defending Explosive Universal Fictions*

Journal of Visual Culture, 19, 1 (April 2020)

<https://journals.sagepub.com/toc/VCU/current>

Janet H. Murray, *Virtual/reality: how to tell the difference*

With the advent of mass consumer virtual reality (VR) headsets and controllers in the second decade of the 20th century, some experts have predicted we are on a path toward losing the distinction between the real and the virtual. These predictions overstate the empirical evidence for the effects of VR; ignore its technical limitations; take for granted highly speculative claims about the nature of consciousness; and, most fundamentally, lose sight of the continuities between VR and other representational media. This article argues against thinking of VR as a magical technology for creating seamless illusions. Instead it situates VR as an emerging medium within an evolving community that is beginning to develop the media conventions to support sustained interaction and immersion. The future of VR is not an inevitable and delusional metaverse but a medium of representation that will always require our active creation of belief.

Grant Bollmer, Katherine Guinness, *Empathy and nausea: virtual reality and Jordan Wolfson's Real Violence*

Jordan Wolfson's *Real Violence* (2017) is a brief virtual reality (VR) piece that depicts the artist beating a man to death with a baseball bat. Wolfson uses the haptic possibilities of VR to rapidly induce nausea in the viewer, an act that both relies on empathetic aspects of VR simulation – 'empathy' here linked with its history in German aesthetic psychology as *Einfühlung* – and is a confrontational distancing that questions the politics of 'empathetic' immersion. *Real Violence* demonstrates how contemporary judgments of VR and empathy repeat debates from the late 19th and early 20th centuries, reinventing and emptying particular political/aesthetic strategies that have long characterized a strain of modernist art that uses the formal possibilities (and limits) of media in order to critique the very same possibilities (and limits). This article, through its discussion of Wolfson's work, seeks to identify and inhabit the complex contradictions present in any discussion of empathy, transgressive confrontation, and the social function of art and VR today. It examines the limitations of immersion and emotional projection, along with the limitations of interpreting this work (and VR in general) as a means for enacting 'progressive' social and ideological change through the immersive, empathetic capacities of media. The article concludes by arguing that judgments of *Real Violence* (and the politics of 'transgressive' art more broadly) require assuming the will or intent of an artist who uses confrontation and transgression to 'correct' the experience of the viewer, which is something that cannot be assumed for either Wolfson or *Real Violence*, and rather his work is exemplary of emptying out the possibilities represented by both VR and critical aesthetic intervention.

Lisa Nakamura, *Feeling good about feeling bad: virtuous virtual reality and the automation of racial empathy*

Virtual reality (VR)'s newly virtuous identity as the 'ultimate empathy machine' arrives during an overtly xenophobic, racist, misogynist, and Islamophobic moment in the US and abroad. Its rise also overlaps with the digital industries' attempts to defend themselves against increasingly vocal critique. VR's new identity as an anti-racist and anti-sexist technology that engineers the right kind of feeling has emerged to counter and manage the image of the digital industries as unfeeling and rapacious. In this article, the author engages with VR titles created by white and European producers that represent the lives of black and Middle Eastern women and girls in Lebanon, Nairobi, and Paris. She argues that the invasion of personal and private space that documentary VR titles 'for good' create is a spurious or 'toxic empathy' that enables white viewers to feel that they have experienced authentic empathy for these others, and this digitally mediated compassion is problematically represented in multiple media texts as itself a form of political activism.

Paul Roquet, *Empathy for the game master: how virtual reality creates empathy for those seen to be creating VR*

This article rethinks the notion of virtual reality (VR) as an 'empathy machine' by examining how VR directs emotional identification not toward the subjects of particular VR titles, but toward VR developers themselves. Tracing how both positive and negative empathy circulates around characters in one of the most influential VR fictions of the 2010s, the light novel series-turned-anime series *Sword Art Online* (2009–), as well as the real-life figure of Palmer Luckey, creator of the Oculus Rift headset that launched the most recent VR revival, the author shows how empathetic identification ultimately tends to target the VR game master, the head architect of the VR world. These figures often already inhabit a socially privileged position. A better understanding of how VR channels empathy towards VR creators points to the need to ensure a broader range of people have opportunities to take up the role of VR game master for themselves.

Maria Engberg, Jay David Bolter, *The aesthetics of reality media*

In this article, the authors examine the aesthetics of immersion in two emerging media forms: 360° video and 3D VR. Their goal is to move beyond addressing technical affordances, to consider the techniques and choices that producers of 360° video and 3D VR are making to exploit these affordances, and what resulting effects those viewing experiences have. They discuss the tension between transparency and reflectivity in two contrasting examples, in particular: the Danish company Makropol's *Anthropia* (2017) and Arora and Unseld's *The Day the World Changed* (2018). The authors argue that technical affordances are part of a complex process of mediation that includes both experimentation with the technology at hand and a reliance on earlier media forms. It is critical, they argue, to understand the creative tension between established forms and new ones that underscore new aesthetic and narrative experiences in VR and 360° formats.

Michael LaRocco, *Developing the 'best practices' of virtual reality design: industry standards at the frontier of emerging media*

In this article, the author analyzes the ways in which the practices of virtual reality design are being standardized, focusing specifically on the *Oculus Best Practices Guide* (OBPG). Instructional writings like the OBPG are fruitful documents from which theories of practice can be extracted and, for companies like Oculus, they serve as alternative mission statements, articulating what Oculus wants and needs the standards and practices of its nascent product-medium to be. The author argues that the OBPG serves to create standards and practices that emphasize and maintain virtual reality (VR) user immersion in order to

mitigate the weaknesses in the technology and better conform with VR's idealized, hypothetical presentation in fiction and marketing rhetoric. The Guide plays a key role in Oculus's larger attempts to mitigate market risk through the standardization of content across its distribution platforms in order to shape an inchoate technological object into a stable and lucrative entertainment medium. More broadly, the OBPG serves as an example of the specific ways in which market forces act on the development of new media practices, turning 'standards' into 'industry standards'.

Brooke Belisle, *Whole world within reach: Google Earth VR*

Google Earth VR (GEVR), released in 2017, claims to put the whole world within reach using virtual reality (VR). Relying on sensors that track a user's position and gestures in actual space, GEVR suggests that users can experience its virtual Earth in the same way that they experience the real one: as a world they actively embody rather than a representation they examine from the outside. While GEVR conjures a dematerialized world, it also interrogates how what counts as a material world may always be suspended between embodied, technical, and aesthetic mediations. If 'the whole world' – which exceeds individual perception – can only be conceived through aesthetic logics, what do the particular aesthetics of GEVR tell us about the way our world is imaged and imagined today? What are the implications of the way it stages 'worlding' as a provisional, dimensional coordination? What does the disorienting experience it offers suggest about contemporary entanglements of perception and representation, body and world, the individual here-and-now and a global everywhere-at-once?

Ligeia, 177-180 (January-June 2020)

<http://www.revue-ligeia.com/contenu.php>

Giovanni Lista, *L'Homme comme mesure de toute chose*

Christine Sourgins, *Du mépris de la peinture aux Gilets Jaunes*

Giovanni Lista, *L'Œuvre de Bobi K., une approche interculturelle*

Nina Spartà, *Les Femmes : peintres, sculptrices, plasticiennes, des « artistes comme les autres »*

Alessandro Riva, *Mutations urbaines et Street Art*

Dossier : L'art métaphysique, Giorgio De Chirico

Giovanni Lista, *Élucider l'art métaphysique*

Gerd Roos, Martin Weidlich, *Giorgio De Chirico et la « bande Breton »*

François Derivery, *De Chirico, la fabrique des rêves*

Leïla Cadet, *Itinérance et cheminement symbolique : De Chirico, voyageur immobile de la mémoire*

Alice Ensabella, *La Métaphysique abandonnée à Paris. L'Affaire Jean Paulhan*

Yak Rivais, *L'Incandescence du miroir*

Giovanni Lista, *L'Itinéraire de Giorgio De Chirico*

Nouvelle Revue d'Esthétique, 24 (2019)

<https://www.cairn.info/revue-nouvelle-revue-d-esthetique-2019-2.htm>

Artification / désartification

Nathalie Heinich, *L'artification, ou l'art du point de vue nominaliste*

L'article retrace l'historique des recherches menées en sociologie sur l'artification, et identifie les principaux obstacles qu'il a fallu surmonter pour les mener à bien : la confusion avec la notion d'artialisation, la réduction à un usage simplement métaphorique, et le rabattement sur le concept de légitimation. Soulignant la connexion étroite entre la problématique de l'artification et le nominalisme en philosophie, il argumente en faveur d'une conception foncièrement nominaliste de la sociologie, à travers ses trois déclinaisons contemporaines que sont le constructivisme, le pragmatisme et l'individualisme méthodologique. Il plaide pour finir en faveur d'une prise au sérieux des représentations mentales dans le programme sociologique, congruente avec l'approche nominaliste.

Thierry Lenain, *Prolégomènes à une philosophie de l'artification*

L'article envisage d'abord les conditions et conséquences d'une ressaisie proprement philosophique du concept sociologique d'artification. Trois propositions en découlent. 1°) Contrairement à l'approche sociologique de l'artification, cette ressaisie relève d'une problématique de la *légitimation* (mais on parle alors de légitimation spécifiquement théorique et non pas idéologique). 2°) La question de l'artification suppose une *définition spéculative de l'art*, laquelle possède nécessairement une vertu normative. 3°) Seules des *pratiques* peuvent subir un processus d'artification, et non des objets (à moins de les considérer en tant que fonctions d'une pratique). On passe ensuite à la question de la « transposabilité » historique et culturelle du concept d'artification. Dans une optique sociologique, ce sont les pratiques contemporaines voire actuelles qui, pour l'essentiel, retiennent l'attention. Mais la présence même d'objets anciens et non-occidentaux dans nos musées d'art invite à réfléchir à la manière dont ils sont ou peuvent être qualifiés d'artistiques (ou requalifiés comme tels) ; il s'agit aussi de se pencher sur les processus apparentés à l'artification dans les cultures étrangères à la modernité occidentale.

Claudio Rozzoni, *Art, expérience esthétique, valeur : une approche phénoménologique de l'artification*

L'« artification » peut être conçue comme un processus entraînant « le passage du non-art à l'art ». Selon une perspective phénoménologique (notamment husserlienne), ce passage semble impliquer deux mouvements *neutralisants* qui le constituent et que l'on pourrait nommer « imagification » et « esthétisation ». D'une part, une telle neutralisation est l'indice d'une suspension de tout *intérêt*, à la fois de l'artiste et du spectateur, *pour l'existence ou la non-existence* de « l'objet artifié » (Husserl reprend et relance ici une ligne kantienne). D'autre part, ce *désintéressement* ouvre en même temps l'expérience, pour l'artiste et pour le spectateur, à un intérêt différent, à savoir un *intérêt axiologique* visant à une saisie de valeurs.

Gerard Vilar, *L'artification comme « cognification »*

L'artification au sens fort est un phénomène qui remonte à Duchamp et à ses ready-mades. Je propose de comprendre ces processus comme des processus de « cognification », consistant à transformer en dispositifs de réflexion tout objet ou action non cognitif. Un exemple classique est la découverte d'une boîte à chaussures de Gabriel Orozco à la Biennale de Venise en 1993. L'artification récente de la recherche montre que les projets de recherche artistique, en plus d'être des outils de réflexion, peuvent transmettre une véritable connaissance des faits. Deux exemples sont proposés, l'un de l'artiste allemand Hito Steyerl et l'autre du groupe international Forensic Architecture.

Isabelle Rieusset-Lemarié, *Se libérer du concept préalable : enjeux de la désartification*

L'enjeu le plus radical pour l'art serait-il de se libérer de tout concept préalable ? Pour Adorno il faudrait non seulement que l'œuvre se libère d'un concept préalable (à la lumière de sa critique de l'industrie culturelle qui prolonge la critique kantienne de la « beauté adhérente ») mais en outre que l'art se libère de son propre concept. L'art furtif relèverait-il ce défi adornien, en renonçant à la référence au « concept d'art » (par une désartification revendiquée), pour mieux sauver une dynamique vivante de l'art (ce qui suggère une réartification paradoxale) ? Mais une réartification qui tenterait de « sauver l'art » en s'opposant au « monde de l'art » ne doit-elle pas échapper à la réduction de la communauté de l'art au modèle d'une communauté fondée sur un concept préalable (appréhendé comme une norme) pour retrouver l'horizon kantien d'une « communauté sans concept » ?

Danielle Lories, *Des propositions d'artification et de désartification ? Kant et l'ouverture du concept des beaux-arts*

La manière dont la sociologie rend compte d'artifications récentes semble supposer l'existence d'une frontière stable ou stabilisée entre art et non-art à partir de l'émergence moderne de la catégorie des « beaux-arts ». Les études sociologiques concluent par ailleurs au caractère rare et marginal des cas de désartification. En relisant trois paragraphes de la troisième Critique, ce texte vise à introduire des nuances sur ces deux points : le xviii^e siècle n'a pas produit de consensus sur une liste « arrêtée » des beaux-arts

et certaines désartifications historiques ont atteint des disciplines qui servirent de modèles dans l'émergence même de la catégorie des beaux-arts.

Émilie Robert, *Au-delà de l'art, une existence conceptuelle : Lee Lozano et Stanley Brouwn*

En dépit de ses revendications fondamentales, l'art conceptuel se heurte aux limites d'une dématérialisation et d'une objectivité idéalisées. Moins concernés par la définition de l'art (et ses investigations) que par l'expérimentation du concept en tant que tel, Lee Lozano et Stanley Brouwn optimisent les enjeux et préceptes parfois contradictoires de l'art conceptuel par le biais d'une pratique divergente, aussi radicale que cohérente. Sujets de leur propre conceptualisation, tous deux gagent d'une existence absolue en faisant de la généralisation de l'identité et de la disparition du champ de l'art les facteurs de leur application et de leur latence universelles.

Nadia Fartas, *Artification de la politique, désartification de l'art ? Esquisse d'un style militant dans quelques expositions au XXIe siècle*

Depuis une vingtaine d'années on peut observer en France dans le champ de l'art contemporain la présence d'expositions institutionnelles qui font appel aux formes d'expression du militantisme. Deux caractéristiques majeures rendent compte de ce processus particulier d'artification de la politique d'où résulte en partie une désartification de l'œuvre d'art : l'inscription d'objets militants dans des expositions et l'extension du *style militant* qui en découle au discours des commissaires d'exposition. Fondée sur le courant des études postcoloniales, l'exposition « Tous, des sang-mêlés » (2017, Mac/Val) en offre un cas exemplaire. Les œuvres d'art ne sont pas pleinement devenues des objets militants mais, nimbées de style militant, elles sont enserrées par le fonctionnalisme direct.

Rudy Steinmetz, *Artification, désartification et réartification dans l'architecture contemporaine*

Cette étude vise à mettre en lumière les motifs et les modalités des procédures d'artification, de désartification et de réartification dont le champ contemporain de l'architecture a été et continue d'être le théâtre. Elle prend en considération trois courants majeurs qui l'ont marqué de leur empreinte : le *modernisme*, le *postmodernisme* et le *déconstructivisme*. Il en ressort que la pratique architecturale, bien que dotée d'une dimension technique, n'est pas moins sujette que les autres activités créatrices aux diverses opérations par lesquelles les limites entre ce qui est considéré comme de l'art et ce qui ne l'est pas sont soumises à fluctuations.

Iulia Toader, *Équipement technique ou objets d'art ? Du geste outillé dans la cérémonie du thé japonaise*

Dans les années 1900, la cérémonie du thé fut érigée en art total, comme la quintessence même de l'esprit japonais. Par-delà le biais des enjeux politiques de cette artification, le discours académique portant sur la cérémonie du thé a également été perméable à l'esprit contradictoire inhérent à cette pratique. Nous tentons de dépasser ces difficultés par une vision réticulaire de l'art telle que la défend Simondon dans sa techno-esthétique, tandis que la *Glass Tea House Mondrian* de Sugimoto Hiroshi offre une métaphore permettant d'approfondir la place de l'abstraction dans la voie du thé. Dans cette réflexion, au détriment de l'objet réel conçu comme une entité isolée, le geste technique, outillé, s'avère jouer un rôle plus déterminant que ne lui accorde la tradition.

Varia

Richard Shusterman, *L'expérience esthétique : de l'analyse à l'éros*

Cet article éclaire par leur analyse différentes conceptions de l'expérience esthétique qui ont joué un rôle significatif dans la philosophie de l'art et de l'esthétique. Cette analyse approfondit mon étude antérieure des caractéristiques hédoniques, évaluatives, phénoménologiques, sémantiques et définitionnelles du modèle traditionnellement dominant de l'expérience esthétique et s'élargit à des critères pertinents supplémentaires pour évaluer les différentes fonctions et valeurs de l'expérience esthétique. Ce cadre analytique plus large nous permet de considérer une forme importante d'expérience – l'expérience sexuelle – que les philosophes excluent habituellement de l'expérience esthétique. En examinant d'un œil critique les raisons qui motivent une telle exclusion (le plus souvent, elles ne sont pas explicitement formulées dans les arguments), l'article suggère comment l'expérience sexuelle (ou ce que je préfère appeler l'expérience érotique) peut être utilement décrite et valorisée comme esthétique.

Anthony Saudrais, *La gloire du machiniste et les plaisirs de l'illusion en France à l'époque moderne (1645-1772)*

De l'arrivée de Torelli à la cour de France en 1645 à la publication des quarante-neuf planches de l'*Encyclopédie* (« THÉÂTRES » et « MACHINES DE THÉÂTRE ») en 1772, les machines de théâtre ont connu en France un processus de considération critique pour un art jusqu'alors minoré – au seul rang de « mécanique » – depuis les grandes figures de la philosophie grecque. L'intérêt suscité par la machinerie

théâtrale chez les savants français fait écho, sur le plan philosophique, au triomphe du mécanisme cartésien dont le déclin, prononcé définitivement dans le troisième quart du xviii^e siècle par Rousseau et Diderot, annonce la mort d'une scénographie classique portée sur les plaisirs de l'illusion et le merveilleux mythologique.

Lucia Angelino, *Aux limites du réel : renversements perceptifs et réversibilité entre registres auditifs et visuels à l'œuvre dans les promenades sonores in situ*

Cet article explore l'expérience esthétique particulière que nous procurent les promenades sonores. En partant d'une étude d'un cas paradigmatique – les tournées audio *Remote X* du collectif Rimini Protokoll – et par le biais d'une réflexion sur la perception opérant à partir de Husserl et Merleau-Ponty, je m'intéresse en particulier aux renversements perceptifs qui émaillent le parcours déambulatoire du spectateur ainsi qu'au brouillage entre le réel et l'imaginaire, qu'il éprouve au niveau même de son inscription corporelle dans l'espace. Une telle approche mène à la conclusion que la notion de perception synesthésique offerte par Merleau-Ponty permet non seulement de dépasser le défi posé à la théorie husserlienne de l'imagination (*phantasia*) par l'expérience esthétique ici en question, mais aussi et, de surcroît, de penser le paradoxe d'une affinité du divers sensoriel qui affleure dans les performances contemporaines lorsque de multiples dispositifs médiatiques sont en jeu.

Recherches en Esthétique, 25 (2020)

<https://berthetdominique.wixsite.com/site-du-cereap/n-25-montage-et-assemblage>

Montage et assemblage

Marc Jimenez, entretien avec Dominique Berthet, *Hiéroglyphes du futur*

Jean-Marc Lachaud, *Collages, montages, assemblages... Vers une esthétique de la non-cohérence !*

Dominique Berthet, *Montage et assemblage : une esthétique du choc*

Christian Ruby, *Montage de part et d'autre*

Sentier, *Le tragique dans l'assemblage*

Dominique Chateau, *Montage : un concept léniniste*

Bruno Péquignot, *Montage / assemblage : dialectique vs mécanique*

Sébastien Rongier, « *It's all in your imagination* », *Alfred Hitchcock, Sublime Psycho*

Hélène Sirven, *Esthétique des pièces montées d'Antonin Carême, assemblages délicieux*

Laurette Célestine, *L'univers de la sape : art de l'assemblage vestimentaire ou art de vivre ?*

Steve Gadet, *Le Sampling ou l'art de l'échantillonnage dans la culture hip-hop : assemblage ou vol ?*

Edu Monteiro, *Parangolaamb*

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Nicholas Gaskill, *How to read color: writing, wallpaper, and the case of Charlotte Perkins Gilman*

How does color, especially historical color, become inscribed in literature? What relation holds between the materiality of color at any given historical moment and the concurrent literary representations of color experience? This article proposes, first, that in historicizing literary color we should consider theories of color psychology alongside technologies of color production. It then uses the discourse of color in late nineteenth-century design theory, which focused precisely on the relation between chromatic arrangements and their mental effects, to show how historical ideas about color informed the writing of Charlotte Perkins Gilman, particularly her depictions of color experience, but also her larger approaches to narrative. The article concludes by arguing that the model of color popularized in home decoration—one in which colors produce potent yet unnoticed psychological effects—illuminates the relation between Gilman's fiction and her broader efforts at social reform.

Jutta Müller-Tamm, *The colours of vowels: synaesthesia in physiology and aesthetics, 1850–1900*

Looking at the history of synaesthesia, and especially of coloured hearing in the late nineteenth century, there is a remarkable coincidence between the beginning of the scientific study of the phenomenon and the aesthetic interest in it. Nevertheless, scientific research on synaesthesia and literary, musical, or artistic realizations are usually seen as based on opposite models: whereas in nineteenth-century physiology the senses were conceived of as distinct spheres of activity, aesthetic theory and practice are said to celebrate the harmony and the unity of the senses. This article offers a different perspective on the historical interrelation between physiology and aesthetics by demonstrating the common ground of scientific and artistic reference to synaesthesia.

Lene Østermark-Johansen, *Symphonies in black and grey, harmonies in iron and steel: Walter Pater painting the French Wars of Religion in Gaston de Latour*

Walter Pater's unfinished historical novel *Gaston de Latour* (1888–94), set during the French Wars of Religion in the late sixteenth century, operates on a complex monochromatic colour symbolism that ties the colours of sixteenth-century French art together with a late nineteenth-century synaesthesia. This article explores the ways in which Pater engaged with James Abbot McNeill Whistler, John Ruskin, Emilia Pattison, Alexandre Dumas, and Charles Baudelaire in his evocation of the aesthetics of Renaissance France. While also being profoundly involved with the historiography, biography, prose, and poetry of sixteenth-century France, Pater let the colours of the past rise to the surface of his text, transforming them for his own purpose. His highly idiosyncratic use of the colour schemes and materials of Renaissance art alerts us to the clashes between north and south, the Flemish and the Italianate influences on French Renaissance art, the complexities of portraiture, line versus colour, and a golden palette contrasted with a blue one. Pater's carefully controlled colour symbolism, often moving within a Whistlerian monochromatic scale, gives highly aestheticized depictions of ugliness, in inter-human relationships on both a national and a personal level, thus exposing the subversive powers of beauty. As we dig beneath the beautiful surface, horror and ugliness abound, inviting us to think more broadly about decadence as a recurrent phenomenon.

Charlotte Ribeyrol, *'The golden stain of time': remembering the colours of Amiens Cathedral*

This article explores the key role played by the faded polychromy of Notre-Dame d'Amiens, and notably of its liminal *Vierge Dorée*, in Victorian literary constructions of Early French Gothic, from William Morris's pre-*Guenevere* prose writings in the *Oxford and Cambridge Magazine* (1856) to John Ruskin's *Bible of Amiens* (1884), Walter Pater's 'Notre-Dame d'Amiens' (1894), and Arthur Symonds's 'Our Lady of Amiens' (1903). Although Amiens Cathedral was the preferred Gothic edifice of none of these authors, it became a place of aesthetic pilgrimage in the second half of the nineteenth century for many Victorian artists and writers who longed to capture a glimpse of the vanishing colours of the medieval past in a rapidly changing

industrial world. The *Vierge Dorée* presiding over the south transept thus came to encode, both metonymically and metaphorically, the 'golden stain of time', which Ruskin celebrated as 'the real light, and colour, and preciousness of architecture' and which Marcel Proust later interpreted as the creative union of 'the nuance of the hour' and 'the colour of the ages' in his own reading of these Victorian literary encounters with Amiens.

Hilary Fraser, *Sister arts: the life of colour and the colour of life in the work of Alice Meynell and Elizabeth Butler*

The poet, essayist, and art critic Alice Meynell and her sister, the painter Elizabeth Butler, shared a strong interest in colour. Where Butler applies her educated chromatic sensibility to her painting, Meynell brings her own knowledgeable appreciation of the aesthetic effects and cultural and figurative significations of colour to her essays and critical work on modern art. Her lyrical explorations of the poetics of colour in the natural, urban, and cultural landscapes, and the ambition of her attempt to map the life of colour and (the title of one of her most potent essays) the colour of life, were informed by the education in the history and materiality, as well as the symbolism and aesthetics, of colour that she shared in her youth with her artist sister. Their unusually intense and colourful female sibling education, and the lifelong reciprocities of their interrelated professional lives, provide an important context for understanding Meynell's and Butler's individual engagement in chromatic experimentation. The ability to move between the materiality and the symbolism of colour is a significant shared feature of their creative practice that helps one to think more tangibly about the sibling interfiliation of word and image in the late nineteenth century. Attending to the meanings of colour for this unusual sorority offers a unique perspective on the uses and meanings of colour in the sister arts of literature and painting.

Paul Smith, *Vermilion, or why Cézanne took the shine off things*

This article argues that, in the early 1870s, Paul Cézanne began to make colours (including vermilion) his medium, whereas previously he had tended to treat them as inert materials, which he needed to force for effect. One factor in Cézanne's change of heart was his receptiveness to the theme developed in the novels *Manette Salomon* (1867), by Edmond and Jules de Goncourt, and *La Proie et l'ombre* (1876), by Marius Roux, that failing to relate responsively to his medium can have catastrophic consequences for the painter. Another was Cézanne's espousal of Camille Pissarro's practice in the early 1870s of using *ton* to create 'harmony' for the express purpose of 'modelling'. The relationship between Cézanne's ideas about *ton* and three theoretical sources are then examined. Two are much earlier: Roger de Piles's writings about colour harmony and its spatial effects; and the treatise Michel-François Dandré-Bardon wrote in the eighteenth century that applied de Piles's ideas to *ton*. The other is the series of manuals the animal painter, Julien de la Rochemore, published in the 1850s, which maintain that 'relations' between *tons* were crucial to 'modelling'. How Cézanne used *tons* is then analysed in the painting *Madame Cézanne in a Red Armchair* (1877) (now in Boston). It is shown that colour relationships are more numerous and more finely integrated in this work than in its sister painting (in Stockholm), with the result that its harmony is especially tightly knit. This, it is maintained, allows it to model-shape at the same time as bestowing cohesion to the depicted scene. The article ends by considering how, unlike the de Goncourts' Naz Coriolis or Claude Monet, who pushed painting to its limits in an attempt to capture the effects of shine and sparkle, Cézanne opted to play them down in order to give solidity to the world depicted in his paintings.

Tim Farrant, *Colour matters in Balzac, from his beginnings to Séraphîta*

This article explores Balzac's understanding and exploitation of colour from his beginnings to *Séraphîta* (1835), the ordinal end of *La Comédie humaine*. Beginning with his earliest philosophical writings, it considers the relative roles of the spiritual and the material, and of light and black-white binaries as absolutes versus a more nuanced evolution of colour. *Falthurne* and *Wann-Chlore* bookend a development in which *La Dernière Fée* pivotally mixes the referential and the symbolic. The 1830 *Scènes de la vie privée*, *La Maison du chat-qui-pelote*, and *La Vendetta*, stories told via colour and ways of painting, Neoclassicism and Dutch genre, are then considered. *Sarrasine* and *Le Chef-d'œuvre inconnu's*, contrasting texts presenting a monochrome-binary patterned, white sculptural supposed ideal, and an absolute colour-based incarnation of the real, are then examined. *Le Chef-d'œuvre inconnu's* hands-on grappling with paint as matter takes representation beyond the colour-line dichotomy into the realm of modelling and form, and the philosophical question of the relationship between causes and effects. The article closes by comparing *La Fille aux yeux d'or* (1834–35) and *Séraphîta*, two coeval narratives at opposite ends of the moral and chromatic spectrum, but which both demonstrate contrasting ways of using colour in the quest for the Absolute.