RIVISTE ITALIANE

Aesthetica Preprint, 117 (maggio-agosto 2021)

https://mimesisjournals.com/ojs/index.php/aesthetica-preprint

Forme e Metamorfosi dell'Estetica

Fabrizia Bandi, *Cyberspazio e realtà virtuale. L'esperienza della spazialità negli ambienti digitali*

Virtual reality (VR) space, generated by the environmental images experienced through head-mounted displays, must be included in the wider family of cyberspace. While sharing some of the fundamental characteristics of cyberspace, VR space defines a particular kind of space, which can be understood as a space to be inhabited. Through the concept of deterritorialisation, which characterises the cyberspace experience, it will be highlighted how the VR experience also generates a reterritorialisation. Finally, through the phenomenological method, some structures of spatial experience will be outlined and applied to the spatiality of virtual environments.

Marcello Barison, *Beyond the Organic Paradigm Biomorphic Digital Architecture*

This paper aims at a definition of the biomorphic paradigm that characterizes a significant part of contemporary architecture. This paradigm is clearly distinguished from the classical organic paradigm as it was initially outlined by F. L. Wright and represents a considerable development that must therefore be addressed in a specific way. The paper will be structured in three distinct sections, organized as follows: 1. Conceptual definition of the organic paradigm, with main focus on the work of Frank Lloyd Wright. 2. Conceptual definition of the biomorphic paradigm in light of the overcoming of the classic organic model, in order to set a clear distinction between the idea, typical of the organic model, of integrating architecture and the natural environment, and that, here presented moving from a reference to Niemeyer's work, of an architecture capable in itself to expresses a natural morphology. 3. Contemporary developments in biomorphic natural architecture, demonstrating how the reproduction of natural morphology in the construction sector has undergone an extraordinary increase with the development of modern digital technologies.

Silvia Capodivacca, *Ancient Tragedy as Morphogenetic Fracture of the Modern Subject: Nietzsche and Freud in Comparison*

The contribution aims to investigate how the ancient form of the theatrical representation is constituted as an aesthetic and morphological prodrome of the peculiar conception of the individual that is placed between the abyssal spread of the Dionysian on the one hand and the poisoned gift of Prometheus on the other. Reviewing some passages from the texts of Nietzsche and Freud, the thesis we intend to support is based on the assumption that the reference to the archetypal figures of ancient tragedy is not limited to outline the features of an irresolvable contradiction, or, rather, sinking into the abyss of this same statement means creating something that somehow goes beyond it. Hence the formulation of the tragic in terms of a morphogenetic fracture: an immense caesura, an appalling and non-recomposable crisis, from which nonetheless springs an army of forms of reality unparalleled in size and nature than any other generative force. The contradiction assumes in this sense the character of essentiality because it is constituted as prius, requirement and false bottom constantly present in every real *morphé*.

Floriana Ferro, *La relazione percettiva nella fenomenologia sperimentale*

The paper is focused on the concept of perceptual relation according to experimental phenomenology, belonging to *Gestaltist* and ecological traditions. First of all, it will be shown the meaning of "relation" in the perceptual domain, including a specific definition of object and subject. For this purpose, the paper will present the difference with the representationalist perspective, which challenges immediate experience and the perception of unified objects. Secondly, the concept of "perceptual relation" will be compared to the idea of *Gestalttheorie*'s "intrinsic relation". It will be sustained that perceptual relations do not concern only connections between the parts and the whole of a configuration, but they extend to otherness, namely

perceptual object, other subjects, and the Umwelt. For this purpose, the paper will provide some examples of ambiguity of the relation ground-figure, especially reversible and bistable figures.

Giacomo Fronzi, *Marvels and Dreams. Notes on Stefan George*

Together with Hugo von Hofmannsthal and Rainer Maria Rilke, Stefan George was one of the most important German poets of the early 20th century. Described by Rilke as a "Master" and by Hofmannsthal as "the great poet of our time", George contributed to the revival of poetry in Germany. His role in German cultural and political history was as important as it was controversial, and his poetic collections include "esoteric" tendencies, reflections on political events and philosophical instances. Unlike other great poets of his time, and despite the attention he received from philosophers, poets and composers in the first half of the 20th century, George has often been overlooked in critical studies. In this paper, some of the characteristics of his poetry are examined by contextualizing George's poetic figure in the framework of one of the most fascinating and complex cultural, literary, political, and philosophical landscapes in the history of the twentieth century.

Alberto Giacomelli, *Archetype, Urphänomen and Polarity: Aesthetic Considerations on Nature, Art, and Life Between Goethe's Morphology and Taoism*

In his scientific works, Goethe elaborates a morphology of nature based on a dynamic, organic and anti-essentialist conception of life and its forms. To clarify what Goethe means by "morphology" in both natural and artistic spheres, I mean to show the specificity of such fundamental notions as "archetype", "original phenomenon", "form" and "formation". I will then explain how Goethe's morphology is closely linked to the notion of "polarity", referring in particular to Faust. In the second part of the paper, I will develop a cross-cultural comparison between Goethe's morphology and Taoist thought. Then I will highlight some similarities and differences between the 'classical' Chinese landscape painting of Shitao and the and the Goethe-influenced painting of Carl Gustav Carus.

Lorenzo Manera, *Prospettive contemporanee nel dibattito italiano sull'estetica del digitale*

The interactive dimension that characterizes the digital sphere, the perceptual aspects that define our relationship with technological devices, and the reconfiguration of the sensitive experience are receiving increasing attention in the Italian contemporary aesthetic debate. On the one hand, this contribution aims to critically examine how the spreading of neo-technologies is redefining the perceptual experience. On the other hand, by presenting the main perspectives on digital aesthetics developed within the Italian context, the paper focuses on the issues and the aspects that might contribute to foster an interactive relationship between digital technologies, human subjects, and the environment. Finally, this contribution aims to both highlight how such perspectives can inform the advancement of new forms of aesthetic education in the digital age, and to define some specific aspects that might contribute to its development.

Ivana Randazzo, *Installazioni e forme di deriva*

Art is one of the most communicative means for exploring environmental problems. It represents a key for stimulating reflection on the salvation of the Earth through considerations that mature from the observation of public art installations. These can be understood and 'felt' by each human being, regardless of culture, social class, race or religion. We are surrounded by artworks installations that push us to reflect on the fate of our planet. These site-specific installations around the world contribute to the development of critical thinking on environmental issues, such as global warming and marine pollution with plastic debris.

Elena Romagnoli, *L'Unheimlichkeit della poesia e il suo ruolo nella comunità. Gadamer e Derrida in dialogo*

This contribution aims to discuss the readings of the artistic experience presented by Gadamer and Derrida, showing their fundamental agreement on the idea of poetry as a unique phenomenon that is at the same time intrinsically repeatable. This conception is able to overcome the limitations of Heidegger's idea of the poet as a mystical-prophetic figure as well as to rethink the role of poetry in the community. Furthermore, Gadamer's and Derrida's conceptions are capable to account for the peculiar participation of the public in contemporary works of art, as it emerges from their interpretations of Celan's poetry.

Amalia Silvestrini, *L'artefice delle forme. Un percorso morfologico fra Bonaventura, Alberti e Leonardo da Vinci*

In order to explore forms of Aesthetics in periods before its history, one intends to investigate the aesthetic aspects of the forms maker by focusing on the Bonaventure's Franciscan thought, which represents a decisive turning point in the diachronic sense of *poiesis*. A thought that perhaps contributes to both the artistic innovations introduced by Giotto and the Renaissance turn in the concept of the maker observed here in authors such as Leon Battista Alberti and Leonardo da Vinci.

Domenico Spinosa, *Conoscenza, libertà, forma: Cassirer e i problemi fondamentali dell'estetica*

The present proposal intends to show on the one hand how for Cassirer addressing the issues related to the history and development of aesthetic ideas entails a necessary and decisive recognition of the transcendental thought by the German philosopher more and more in a dilated and plural way, on the other hand how this expresses fully entitled the most appropriate way to return to questioning today in general about the function and meaning of philosophy. Indeed, if one examines the long course of his studies, one realizes how much Cassirer rethinks and re-evaluates Kant's *Kritik der Urteilskraft*, establishing the question of a priori in the sphere of freedom and identifying in the critical method the most proper manifestation of a 'vital form' oriented towards a 'universal systematic of cultural conscience' based on morphological themes (inherited primarily by Goethe). To highlight this, it is appropriate at first to follow the two directions that Cassirer traces: the internal analysis of the third *Kritik* (which the philosopher carries out above all in *Kants Lehre und Leben*, 1918, 1921²) and the studies on the historical development of aesthetic ideas (in particular in *Freiheit und Form*, 1916, 1918²). It is believed that paying attention to a philosopher like Cassirer today does not result in a purely commemorative exercise. Rather, his invitation to reconsider philosophy in a meta-reflective function still appears in our present as current and profitable in order to participate with advantage in the attempt to respond to the increasingly complex requests that come from the facts of the different sciences and knowledge.

Dana Svorova, *Embodied Emotions. Le mappe corporee delle emozioni*

In the current interdisciplinary debate focused on the complexity of the human being, we witness a turning point. Body and mind, which were traditionally considered to be separated, are nowadays re-united thanks to the empiric data obtained in the cognitive neurosciences. Different scholars in this field of study, such as Damasio, Varela, Gallese and others, have addressed the specific concept of 'embodiment'. This new concept of the mind and body, called "embodied cognition", manifests the full extension of the cognitive dimension to include the mind, body, emotions and environment in a dynamic process characterized by their reciprocal interaction. In the meantime, one important question concerns emotions specifically. Results of scientific experimental researches in different fields of study, conducted by e.g. Pert, Coulson, Nummenmaa, emphasize the fact that the body and mind are united, thus opening the possibility to talk about 'embodied emotions'. These studies can contribute greatly to somaesthetics and emphasize a positive approach to life, understood as the art of living.

Gregorio Trenti, *Aesthetic Terraforming. Cosmo-morphologies for Troubled Times*

Although more common in science-fiction than in philosophy, the concept of terraforming intercepts a particularly significant vein of contemporary thought. The world-making practices belong to an ancient morphological art that brings together humans and other species: every living being, as such, shapes an Earth, thus becoming a condition of life itself. Moreover, every living being does so together with other beings, following the systemic structure of life. This paper aims to introduce a cosmo-morphic aesthetics through the concept of terraforming, which literally means the act of shaping a planet into a habitable world. We will claim that this concept evokes different understandings of the traditional notions of artefact, creative act and artistic doing, particularly in relation to the ideas of non-objectivability, deep agency and ecopoiesis.

Marta Vero, *Per un'estetica del montaggio: esperienza e linguaggio in W. Benjamin*

In this essay, I consider the possibility to connect two different paradigms of philosophical aesthetics. To pursue this aim, I will take Walter Benjamin's philosophy to be an example of "montage" between different forms of aesthetics. In particular, I will focus on the topic of language to show that Benjamin's premises lead back to Baumgarten's conception of aesthetics. Benjamin combines them with the early romantic conception of reflection and art criticism. These forms are not incompatible but can, on the contrary, interact. I will show that the method of montage is, for Benjamin, grounded in the concept of criticism and has several advantages for the debate on philosophical aesthetics. In particular, this model allows us to consider the perceptual sphere in a historical-progressive fashion, precisely because of its strong link with language. Furthermore, it connects the attention for *aisthesis* to that for artistic creation.

Allen Speight, *Reconsidering Hölderlin's "Hellenism": Egypt, Hesperia and the Persistence of Enigma*

René Girard has suggested that Hölderlin is "much less haunted by Greece than we have been led to believe" ("Hölderlin's Sorrow"). Girard suggests that Hölderlin was in fact "frightened by the paganism that infused the classicism of his time" and that his engagement with ancient Greece might be characterized instead in terms of an "oscillation between nostalgia and dread." This essay will explore several tensions in Hölderlin's appropriation of ancient themes and the countervailing modern (post-Kantian) elements of his thought with an examination of some of the key works most often thought to represent his Hellenism including Hyperion and the revisions of Death of Empedocles.

Marta Vero, *Superamento del nazionalismo. Heidegger e Szondi critici della prima lettera di Hölderlin a Böhlendorff*

In this essay my aim is to discuss Heidegger's and Szondi's interpretations of Hölderlin's first letter to Böhlendorff. I argue that at stake in these different readings is the refutation of nationalism, which comes to coincide with the question of the encounter with an "other", identifiable with ancient civilisations or peoples of remote southern lands, in art. I will explain that both Heidegger and Szondi conceive their interpretations in opposition to the thesis of a "Western turn" in Hölderlin's thought. At the same time, however, I will argue that Szondi's critique of the Western turn can be pointed against Heidegger's. Indeed, if compared to the critic and deconstructive approach of Szondi, Heidegger's essentialist approach to the problem of the encounter with the other in art reveals a deep and implicit affinity with a nationalistic interpretation of Hölderlin's poetry.

Pier Alberto Porceddu Cilione, *Hölderlin/Agamben: l'appropriazione poetica del linguaggio*

This article investigates Agamben's conceptual reworking of the famous Hölderlinian expression "the free use of one's own is the most difficult thing", indicating in the original Greek matrix of the key term – i.e. the *idion* inscribed in the semantic genealogy of "Eigenes" –, the possibility of a deeper understanding of the Hölderlinian expression. The conceptual polarities of "appropriation" and "expropriation", of "proper" and "inappropriable", as well as of "style" and "manner" run throughout Agamben's work, representing one of the most significant points of confrontation between twentieth-century philosophy and Hölderlin's aesthetic reflection. The "secret" of the "appropriateness" is identified with the concept of *idion*, which activates a semantic constellation of great interest to speculatively understand Hölderlin's "formula". Thanks to Zanzotto's poetological mediation, the "truth" of Hölderlin's reflection – and Agamben's use of it – proves the philosophical understanding of the idiomatic dimension of language.

Didier Alessio Contadini, *"Durch die Mistöne des Lebens". Scrittura e concetti hölderlinani nella riflessione del Benjamin maturo*

The influence that Hölderlin's work had on the young Benjamin has been widely studied and debated. Little or nothing has been said, however, about the importance that Hölderlinian works and concepts had in Benjamin's later thought. For much of the critical and biographical literature, it is as if Benjamin's dense ruminations ended abruptly after 1924, as Benjamin completed his work on the Origin of German Tragic Drama and engaged in a complex relationship with Marxist thought. However, the contention that such a rupture actually occurred in Benjamin's work is theoretically unconvincing. The aim of this paper is to unearth Hölderlin's contribution to the articulation of the ethical perspective that drives Benjamin's later reflections on aesthetics and politics. Two sets of issues are addressed here: the identification of Hölderlin as the "bone of contention" between Benjamin and George's circle and the identification of Hölderlin as an important link connecting Brecht and Benjamin.

Eleonora Caramelli, *Esperienza ermeneutica e parola poetica. Hans-Georg Gadamer interprete di Hölderlin*

The paper aims at discussing Gadamer's relationship with Hölderlin. By reconstructing the birth and the different stages of this confrontation, I will show the way Hölderlin becomes over time a speculative reference point for the development of Gadamer's hermeneutics. In the maturity of Gadamer's thinking, Hölderlin seems to be indeed on the one hand an author with whom to look back on the most critical aspects of two core concepts, such as the fusion of horizons and the classical; on the other hand, the confrontation with Hölderlin constitutes a pivotal point for the hermeneutical reflection on the status of poetry and on the relationship between literature and philosophy.

Arthur Cools, Sebastian Müngersdorff, *Aesthetic of Estrangement. The Epochal Significance of Friedrich Hölderlin in the Critical Work of Maurice Blanchot*

Hölderlin is an important (not to say decisive) and recurrent reference in the critical work of Maurice Blanchot from his early literary article on Hölderlin in 1946 up to his later fragmentary writing in The Writing of the Disaster (*L'Écriture du désastre*, 1980). Hölderlin's name is mentioned especially in connection with the epochal transformation of the sacred and the effects of this transformation on the poetic task, the literary work and the experience of writing. According to Blanchot, Hölderlin's famous expression "Wozu Dichter in dürftiger Zeit?" summarizes what is at stake in the epochal transformation of the sacred and expands the horizon of the experience of writing in modern times. The presence of Hölderlin in Blanchot's work has been examined in relation to Heidegger's interpretation of Hölderlin by Leslie Hill (1997) and in

relation to the refiguration of the sacred in France in the 20th century by Kevin Hart (2004). In this contribution, we intend to examine how and to what extent Blanchot re-inscribes Hölderlin in an aesthetic of estrangement. Estrangement is to be understood in a strong sense here: not only as an experience of being separated or disconnected (from a home, oneself, the other, the stranger, the gods) but also as an experience of being upset by something that divides, remains inaccessible, does not speak. We argue that in this perspective a line of thought can be retraced from the epochal transformation of the sacred (that Blanchot describes as a process of interiorization) to the discovery of what Blanchot calls "the outside" and to the exigency of fragmentary writing. By articulating this line of thought, we expect to gain better insight into the historical conditions and the formal features of an aesthetic of estrangement that follows from it.

Ashley Woodward, *Postmodern Hölderlin*

Jean-François Lyotard, the principal philosopher of the postmodern, referred to Hölderlin at some key points in the elaboration of this idea. These references centre on Hölderlin's 'Notes on the Oedipus'. While brief, they index a number of key points which it is my aim in this paper to elaborate. Lyotard's references to Hölderlin index a crisis – that of the postmodern – and aid him in articulating this crisis, in relation to the ancient and the modern, through two separate but connected modalities: history understood as narrative, and aesthetics. Beyond Lyotard's own elaborations of Hölderlin, I will argue that Lyotard's distinction between modern and postmodern aesthetics allows us to see, not only the influence of Hölderlin on the postmodern, but dimensions of the postmodern aesthetic already at play in his poetry. This is evident through the unconventional aspects of his use of language, the joy in invention which Lyotard suggests places an accent on the postmodern, in contrast to the nostalgia of the modern. In these ways, I will suggest that Hölderlin can be read as a touchstone not only of the modern but of the postmodern, one of the integral notions of 20th century aesthetics.

Domenico Spinosa, *Hölderlin e il suo tempo secondo Cassirer. Intorno a un capitolo ancora attuale di Geistesgeschichte*

This contribution examines the essay by Ernst Cassirer *Hölderlin und der deutsche Idealismus*, published between 1917 and 1920. It is divided into three parts: the first based on a methodological cut, in which the contemporary philosophical-cultural atmosphere is briefly reconstructed, also in reference to how the essay in question comes to insert itself in the philosopher's work; the second, in which it is highlighted how much Cassirer insists first of all in clarifying well the "Philosophy of nature" that Hölderlin elaborates, starting from the reading of Spinoza and Kant; the third and last, in which Cassirer's interpretation of Hölderlin's work is shown, intended as an exemplary expression of the continuous mutual influence between the poet and the exponents of German Idealism. It also shows how for Cassirer not only the highest sense of Hölderlin's creative action insinuates itself, but this fruitful exchange with one's own time is of primary importance to understand the effect of the forming capacity of the sensitivity of each artist.

Rochelle Tobias, *The Expanse of the Sky: Nature, History, and Dwelling in Celan and Hölderlin*

This paper explores how history is inscribed in the landscape in Paul Celan's and Friedrich Hölderlin's work. It argues that the past does not endure as a terrestrial phenomenon but lingers instead as a star that marks the limit of the horizon and stands as a visible reminder of what would otherwise be forgotten. For Hölderlin the history of a people is bound up with their relation to the gods, and this relation is evident in the stars that guide them in their daily life. For Celan, the stars bear witness not to divinity but to the absence of the divine, which contributes to the fragility and finitude of human life. Yet that fragility becomes a shelter when understood as the condition for all utterances and projections for the future. This paper considers Celan's "Stretto" (*Engführung*) and Hölderlin's "As when on a holiday" (*Wie wenn am Feiertage*) in light of the idea of the cosmos sketched in these poems and its relevance for the question of dwelling on earth.

Danilo Manca, *Hölderlin e lo stile della melancolia. Adorno, Henrich e lo specchio di Beckett*

In this paper, I explore the conception of melancholy that emerges from Hölderlin's poem *Mnemosyne*, reflecting on the extent to which it inspired Beckett's play Krapp's Last Tape. First, I show that Hölderlin recasts a vision of heroic melancholy, according to which the poet inherits from the tragic hero the inability to end mourning. Therefore, I highlight the difference between this conception of melancholy and that which Beckett rooted in black humour and his dianoetic conception of laughter. Furthermore, in the first section of the article, focusing on Dieter Henrich's *Sein oder Nichts*, I ask why, in contrast to thinkers such as Heidegger, who finds in Hölderlin a philosophy of being, Beckett recognizes in that poet the will to explore nothingness. Instead, in the second section, following Adorno and Benjamin, I insist on the close relationship between melancholy and language, linking Hölderlin's paratactic style to Beckett's protocol (empty of the meaning) sentences. This allows me to compare the underlying dialectics of the two thinkers and to differentiate the role they attribute to nature in modern art.

Alberto Siani, *Spazi kantiani*

In setting up a philosophical framework to deal with the two inherent risks of human knowledge, dogmatism and scepticism, Kant introduces a systematic, though not always consistent, taxonomy of philosophical

spaces in the second paragraph of the Introduction to his Critique of Judgment, entitled *On the domain* [*Gebiet*] of philosophy in general. Based on some remarks in Leonardo Amoroso's paper *Kant e il problema di una regola delle regole*, this article investigates this taxonomy (sections 1-2), with a specific focus on his notion of "habitat" (*Aufenthalt*). Habitats are the spaces of empirical contingency, where humans cannot hope to establish necessary and universal laws, but at most a provisional, a posteriori order of familiarity and, as I will highlight, the groundwork for this possibility is an aesthetic one (section 3). In the concluding section 4 I will discuss the paradoxical centrality of the liminal space of the "habitat" and sketchily develop it toward a non-dualistic, Wittgensteinian concept of culture and game.

Jaime Villanueva, *La Rückfrage y la fenomenología como arqueología*

Questo articolo presenta l'importanza della *Rückfrage* (domanda retrospettiva) nel metodo fenomenologico, poiché significa un "ritorno" all'origine costitutivo di tutto senso e validità dell'essere. È il modo di accedere alla genesi del mondo della vita, come un mondo doxico, soggettivo-relativo da cui sono costituite tutte le nostre esperienze. In questo senso, ci dà tutti gli strati che la tradizione e la cultura hanno posto sulle nostre esperienze più originali. Si presentano anche obiezioni e risposte a questa applicazione del metodo fenomenologico, come pure la presentazione della fenomenologia come archeologia del senso.

Maria Giovanna Ruggiero, *La personalizzazione della moda. Ovvero una questione di stile*

L'articolo intende analizzare la fenomenologia della moda e l'idea di stile che essa ha suscitato nelle differenti epoche storiche, prendendo in esame alcuni dei classici in materia e avvalendosi non solo di un criterio storicistico ma anche pluridisciplinare, tenendo conto delle relazioni che il fenomeno intrattiene con le diverse dimensioni dell'esistenza. Successivamente vengono presi in esame sia il concetto di stile così come si è sviluppato nella modernità e nella contemporaneità, sia gli strumenti estetici di cui si serve, come la corporeità, per esprimere l'identità individuale. Inoltre si sofferma sul nuovo tipo di consumo definito nell'epoca post–industriale, economia dell'arricchimento, in cui anche la moda gioca il suo ruolo attraverso la personalizzazione degli oggetti che acquisiscono un loro particolare valore. Verrà dato, infine, rilievo al binomio moda–stile come strumento che concorre alla definizione e rappresentazione di sé in ambito relazionale.

Camilla Gamberini, *Henri Cartier-Bresson e la fenomenologia: per una fotografia come esperienza*

Il lavoro del fotografo Cartier-Bresson può essere definito come la raccolta di una miriade di personaggi e tematiche. La ricostruzione del retroterra teorico del suo modo di fotografare richiede un duplice sforzo: da un lato la presa di coscienza del fatto che si ha a che fare con un fotografo estremamente permeabile alle influenze culturali date dal proprio contesto storico. In secondo luogo si deve sottolineare l'incredibile capacità del fotografo di estrapolare i contenuti rielaborandoli in maniera del tutto personale, integrandoli nel proprio percorso di artista. La presente riflessione si basa su numerose testimonianze, principalmente interviste, in cui Cartier-Bresson propone l'idea dell'atto fotografico come esperienza, utilizzando espressioni e terminologie ricorrenti che permettono la messa in relazione con la filosofia fenomenologica francese di metà Novecento.

Pamela Salvatori, *Teologia e via pulchritudinis. Un rapporto soggetto a diverse interpretazioni*

La *via pulchritudinis* è una realtà assai articolata, soggetta a diverse interpretazioni. Sono ormai numerosi i contributi dedicati all'incontro tra teologia ed estetica e chi prova ad addentrarsi in questo campo di indagine non può che costatarne una reale complessità. Attualmente sembra di poter individuare diversi livelli interpretativi del rapporto teologia-estetica, modalità differenti di pensare teologicamente la *via pulchritudinis*. In questo articolo si tenterà di delineare, nei limiti del possibile, alcune linee interpretative di tale rapporto, tuttavia, nel fare ciò si dovrà ricorrere ad inevitabili generalizzazioni, ponendo l'enfasi prevalentemente sui tratti comuni a varie proposte. Saranno così delineati sinteticamente alcuni aspetti che sembrano caratterizzare certi orientamenti ermeneutici attuali circa il rapporto teologia-estetica/*via pulchritudinis*. Dopo aver introdotto la problematica, si analizzeranno due principali tendenze, la prima relativa al rapporto tra teologia e arte, la seconda relativa al rapporto teologia e percezione/sentimenti. All'interno di tali tendenze si vedranno affiorare diverse letture delle stesse. Si concluderà con qualche osservazione critica su quanto esposto precedentemente.

Aisthesis, 14, 2 (2021)

Finalism in judgment, finalism of judging

Monographica

Lorenzo Sala, *Systematicity, Purposiveness, Necessity: from the transcendental deduction of the ideas to the transcendental deduction of the principle of purposiveness of nature*

In this paper I argue for a strong continuity between the transcendental deduction of the principle of purposiveness of nature and the transcendental deduction of the ideas from the first critique. On these grounds, I provide an interpretation of the transcendental deduction of the principle of purposiveness of nature in which I argue that: 1) the necessity of the principle of purposiveness of nature does not derive from its role in solving some specific philosophical problem (e.g. that of induction) but from its relation to a cognitive goal; 2) the representation of nature as conforming to the maxims of judgement is a direct, immediate consequence of a certain cognitive goal (in particular, of what is researched in the empirical investigation of nature; 3) that the necessity of the empirical laws mentioned by Kant in the transcendental deduction of the principle of purposiveness of nature is not so much their nomic necessity, but their necessity as consequences of higher laws.

Antonio Branca, *From the first to the third Critique. Judgment sensible position and Kant's concept of Zweckmäßigkeit*

Starting from Lyotard's definition of Kantian reflection as "judgment repercussion", my contribution aims to describe the logical side of this repercussion. To do this, I will focus on Kant's concept of "judgment", explaining it as the logical act of constitution of experience. I will then point out how judgment involves sensibility for its self-affection and restriction to sensibility. Finally, I'll give a nominal explication of Kant's concept of *Zweckmäßigkeit*, returning to Lyotard's interpretation. The purpose, in so doing, is to offer to Lyotard's key concept a logical validation, finding its foundation in the *Critique of pure Reason* itself. And thus to gain an aesthetical definition of Judgment principle, to read the third *Critique*.

Andrea Lanza, *Husserl's Teleologie der «tiefen» Assoziationen as Foundation of the Theory of Judgment in comparison with Millikan's Teleosemantic Theory*

The paper inquires Husserl's immanent teleology of conscious life, conceived as a *Teleologie der «tiefen» Assoziationen*. The associative genesis entails synthetical processes in the primordial-associative field, driven by the general concept of interest. The resulting syntheses ground the various forms of judgments, both judgments on experience and predicative ones in general. Since the theory's foundation relies on pre-predicative experience, then it must encompass its teleological dimension and, in this sense, the concept of evidence – pivotal in the theory – mirrors the result of the synthesis of fulfilment. This latter, in turn, is driven in an asymptotic path towards a teleological idea of adequacy. This account expresses the complementary mirroring that characterizes the relationship between judging and teleology, without the need to separate teleology from reason. In order to highlight the significance of this framing, the paper is closed by a brief comparison with R. Millikan's teleosemantic theory, whose concept of teleology is shown as flawed by the general concerns proper to naturalism.

Onerva Kilanlinna, *Contradiction That Never Was: Epigenesis versus Modularity in Evolutionary Aesthetics*

Coevolutionary aesthetics has been forming since the early 2010s. Its contribution of great value has been the inclusion of cultural evolution into Darwinian theories on the origins of art and aesthetic judgement. Coevolutionary aesthetics – or non-modular evolutionary aesthetics as it is sometimes called – emphasizes that aesthetic behavior develops in a specific social environment. Coevolutionary aesthetics suggests that traditional evolutionary aesthetics, drawing from evolutionary psychology, has ignored this. The critical position stems from the widely accepted notions that humans adapt plastically to changing conditions and that there is no «innate» aesthetic module in the mind. What has not been examined is that modularity itself is often considered a condition for plasticity of mind. My main argument is that aesthetic inference is a metarepresentational module without direct fitness-increasing functions. Coevolutionary and evolutionary psychological aesthetics are thus more complementary than contradictory. Combining modular and coevolutionary thinking is the most consilient way forward in evolutionary aesthetics.

Barbara Santini, *Teleology as a way to religion. Hölderlin and the antinomy of judgement*

The paper discusses Hölderlin's reading of the Kantian antinomy of the faculty of judgement from a letter to Hegel in January 1795. Its meaning is first explored in relation to a kind of distinctiveness that Hölderlin recognizes to the solution of the antinomy, to the point of considering it the place where the entire spirit of the Kantian system comes to the fore. Secondly, the prototypical role of the antinomy of the faculty of judgement for the other antinomies is shown according to a feature they share in the way in which they are solved. The aim of the paper is to bring out the distinctive feature of Hölderlin's theoretical confrontation with the *Critique of teleological judgement* as a task and orientation of Hölderlin's philosophical commitment itself, which understands Kant's efforts from a different perspective than the one of his contemporaries.

Fabrizio Desideri, *Labyrinth, Ruin, Junkspace, Monad: dialectical images of the contemporary city*

The theoretical presupposition of the discourse developed here is Benjamin's conception of a dialectical image applied to the experience of the modern and contemporary city. The starting point is that of the radical strangeness between the inner life of the individual and the time of the modern metropolis. In this regard, we compare some verses taken from the third book of the *Stundenbuch* by Rainer Maria Rilke and Georg Simmel's essay, *Die Großstädte und das geistiges Leben*, at the center of which is the *Nervenleben* as an intensification of the perceptive life typical of the experience of the modern city. We then move on to focus on the theme of the labyrinth analyzed by Benjamin in some passages of the *Passagenwerk*. In this regard, it is emphasized how the modern city realizes the ancient dream of the labyrinth elevating it to the sphere of language. The experience of the city as a labyrinth is interpreted as a «monotonous wandering», which is not delayed in a senseless roaming. In conclusion, the image of the Generic City and of the Junkspace theorized by Rem Koolhaas is compared, as an image that describes our present in the interweaving of the virtual city of cyberspace with the real city, as an alternative image to that of monad. As a monad, the image of the city still reserves the possibility of experiencing the truth, in a paradoxical gaze that captures the original idea of the city from the inside. This confirms that in the connection between city and monad already underlined by Leibniz "the true has no windows", according to one of the most esoteric passages of the *Passagenwerk*.

Francesca Perotto, *Filter Bubbles. Art and digital worlds*

Our experience is marked by the constant, and often imperceptible, presence of technological actors that, with their operational mechanisms, greatly influence the processes of construction of the worlds – both physical and imaginary – in which we live and, consequently, of ourselves. In the last decade, internet-based media have introduced a further level of mediation, constituted by the activity of profiling and the construction of filter bubbles, whose power reverberates offline. The context of the pandemic contagion we are experiencing has drastically expanded the space for these actors, whose filtering mechanisms are often as pervasive as they are opaque. To overcome this problem, artistic practices and aesthetics can play a fundamental role. In this text we aim to see how, thanks to the works of some Italian artists who have built their careers by reflecting on the aesthetic aspects of the information society.

Caterina Zaira Laskaris, *Aesthetic experience as a framing of reality: the impact of digital media on visual perception, between pandemic context and museum approach*

The situation caused by the coronavirus pandemic has not qualitatively changed our aesthetic experience, but rather intensified certain perceptual habits that had already been in place for quite a long time, highlighting their characteristics. In particular, the relationship between movement and framing and our close familiarity with digital media in the visual aesthetic experience. This aspect has been acknowledged in the museum context, but we are still at the beginning of a path leading to a more conscious implementation of the potential and creative value of an approach to art not only «in presence», but also «at a distance» through electronic devices. The pandemic has shown how radical and unavoidable is the need for beauty and the multiplicity of possible ways to respond to it.

Ricardo Ibarlucía, *The Bride Machine: Duchamp's Theory of Art Revisited*

It is a commonplace in certain areas of art theory and contemporary art practices to consider Marcel Duchamp's ready-mades as ordinary objects, which have an artistic value that depends more on a theoretical or institutional framework than on an aesthetic experience. The aim of this paper is, on the one hand, to show the historical emergence of these artifacts on the light of the impact of the industrial production in avant-garde movements of the early twentieth century. Discussing Walter Benjamin' s and Jean Brun's, it argues that Duchamp's practice has an explanatory principle, both in the mechanical reproduction of the work of art and in the aestheticization of the machine. On the other hand, it brings forward some observations regarding Duchamp's insight on the "total lack of good or bad taste" and the perceptual dimension of a sculptural object as the *Large Glass*, coming back to Arthur Danto's interpretation of ready-mades and to the notion of "implementation" introduced by Nelson Goodman to define "the process of bringing about the aesthetic functioning that provides the basis for the notion of a work of art".

Mariya Veleva, *Robert Smithson's aesthetics and the future of Earth Art*

Environmental pollution is a global problem today, and together with urbanization closely intertwined with the current pandemic and the challenges facing humanity. This text, based on Robert Smithson's aesthetic theory and production, intends to show that Earth Art could provide a critical comprehension of industrial culture, could oppose its *Gestell* (the city may also be seen as *Gestell*), and sensitize society to the current

environmental problems. I also discuss Smithson's multi-stratified art works, his preference for processes over objects and his critical reflection on museums and galleries as closed and traditional spaces. I suggest that Earth Art has the potential to redefine the relationship between outside and inside, optic and haptic, as well between a «distal, disembodied approach» on one hand and «immediate body experience» on the other. It could be developed more intensively in the future, inasmuch it attracts public to open spaces, thus avoiding possible contagion.

David Alvarogonzàlez, *The Classification of the Substantive Arts*

In this paper, I discuss certain criteria for classifying the substantive arts. In the first section, I explain the idea of substantive arts and then put forward sociological, historical, thematic and metaphysical criteria for classifying the arts that I deem to be external to the classified materials. I subsequently outline five classification criteria internal to works of art, themselves understood as techniques. Such criteria take into account the materials used in the works, the degree of destruction exercised therein, the degree of disconnection between the artist and the artwork, the sense organs involved in perceiving these works and the scope of the analogies between them and the other parts of reality. To end, I draw final corollaries in line with the discussion.

Carmelo Colangelo, *Salvation in the rhythm? Crisis and limitation in Henry Maldiney*

In the frame of an in-depth analysis on the fundamental motifs and main intentions of the works of Henry Maldiney, the essay focuses on the relationship between the dimensions of «limitation» and «unlimited» – the latter understood as the emergence of the «unlimited» within the very heart of a «limited» living body –, crucial for understanding Maldiney's anti-objectivist attitude and his conception of reality as a surprise. More specifically, the author brings to the fore the concepts of «crisis», «rhythm» and «form», also with regard to the aesthetic-artistic experience, and how the rhythmic nature of a living form can ensure an approach to reality which does not overlook its nature of surprise.

Agalma, 42 (2021)

http://www.agalmarivista.org

Viaggi terre universi

Massimo Cacciari, *Il cammino di Francesco*

Franco Farinelli, *Il globo, il viaggio, la tavola*

Pierre Dalla Vigna, *L'immagine del mondo per i suoi esploratori. Estetica e geografia tra Marco Polo e Cristoforo Colombo*

Guido Traversa, *Metafora e realtà del viaggio*

Leonardo Magnante, *Il viaggio come dispositivo di formazione e dissoluzione del soggetto nell'horror americano tra gli anni Trenta e Settanta*

Saggi

Giuseppe D'Acunto, *L'istinto del metaforizzare. Dorfles interprete di Vico*

Andrea Nicolini, *Profanazioni. Bataille lettore di Proust*

Mario Perniola's Studies

Rodrigo Duarte, *Perniola's Tropicalism*

Come pensa la macchina? Incognite dell'Intelligenza artificiale

Marco Pacini, *Volontà di impotenza*

Elena Esposito, *Dall'Intelligenza artificiale alla comunicazione artificiale*

Luciano Floridi, *Intelligenza artificiale: il divorzio tra azione e intelligenza*

Viola Schiaffonati, *Computer, robot ed esperimenti*

Luca Fabbris, *Il programma, la rete, il circolo: un approccio lo-fi all'Autonomia artificiale*

Raffaele Simone, *PUM vs. Robot Parlante*

Raoul Kirchmayr, *L'automa e il moscerino. Gli scacchi come modello e metafora dell'Intelligenza artificiale*

Edoardo Greblo, *Democrazia o algocrazia?*

Fabio Chiusi, *L'Intelligenza artificiale non è la soluzione. Critica ideologica del soluzionismo nell'AI*

Alessandro Di Grazia, *Vita artificiale. Dalla teologia politica alla teologia tecnica*

Stefano Tieri, *L'algoritmo che dunque sono*

Damiano Cantone, *Cinema e Intelligenza artificiale*

Contributi

Nicola Gaiarin, *Il self-help e la colpa*

Luigi Azzariti Fumaroli, *L'esempio, l'informe*

Il senso della libertà

Pier Aldo Rovatti, *Una strana libertà*

Mario Colucci, *L'incanto della libertà*

Massimo Recalcati, *Quale libertà?*

Raoul Kirchmayr, *La sofferenza come assenza di possibilità politica*

Genealogie della penalità

Pierpaolo Ascari, *Forma e destinazione. Foucault e la dinastica*

Michele Spanò, *Dalla tragedia al romanzo. Sull'uso borghese della penalità*

Xenia Chiaramonte, *Il più giuridico dei corsi. Su "Teorie e istituzioni penali"*

Aldo Giorgio Gargani. L'attrito del pensiero

Manlio Iofrida, *Una critica antinichilistica della modernità*

Alfonso Maurizio Iacono, *"Il sapere senza fondamenti" tra il '68, Marx e Wittgenstein*

Piergiorgio Donatelli, *La forza della ragione*

Ubaldo Fadini, *Il senso del possibile tra filosofia e letteratura*

Igor Pelgreffi, *Il problema degli abiti intellettuali*

Penser la musique à l'ère du web (2)

Madeleine Le Bouteiller, *Singing and playing music through mobile applications: Smule, a new music experience*

Mobile phones and the Internet combined have led to the creation of applications that allow their users to perform music using only their Smartphones. With the Smule applications that we analyze in this paper, people can sing karaoke together with other singers from all over the world, or play a tune with their fingertips tapping on a phone's screen. Besides providing new entertainment activities, the Smule applications and their multiple options regarding audio and video editing can bring about new musical practices and musical artifacts. Smule users can sing duets remotely, without actually singing on the same time – a virtual collective performance. Singing karaoke becomes a solitary practice where togetherness is contrived but not achieved. Video recordings can be edited and shared on a built-in social network, thus being endorsed with a new function: to create bonds within a social network. Analyzing the discourses of Smule creators and developers, we also show that the applications do not achieve what they are promised to do, namely providing social and authentic practices.

Maël Guesdon, Philippe Le Guern, *Tra sintesi vocale e divizzazione olografica. Alcune considerazioni sul caso Hatsune Miku*

Sviluppato e distribuito nel 2007 per promuovere la seconda versione del software Vocaloid, Hatsune Miku è diventato rapidamente un fenomeno proteiforme. Innanzitutto, Hatsune Miku è un sistema di voce sintetica che lo spettatore-ascoltatore può utilizzare per creare e condividere composizioni personalizzate. In secondo luogo, è una celebrità olografica che appare in concerti dal vivo, nonché l'eroina di una serie di videogiochi project DIVA. In terzo luogo, è la protagonista di numerosi titoli di fan fiction. Infine, dal 2013, è anche la cantante principale di un'opera. In questo articolo ci concentriamo sul caso Hatsune Miku, un esempio eccezionale di olografia nella musica pop, che radicalizza la questione dell'attaccamento dei fan e della celebrità, all'incrocio tra tecnologia, nuovi modelli economici emergenti all'interno delle industrie culturali, cultura dei fan e pubblico creativo.

Luca Cossettini, *The Quest for Myriad Strains*

In un'epoca in cui il web sta dimostrando pienamente il suo potenziale archivistico, sempre più compositori fanno uso di archivi di suoni, melodie, librerie informatiche. Si tratta di una tendenza molto spiccata nella *popular music*, ma che si sta insinuando sempre più anche nelle roccaforti della composizione accademica. Oggi gli autori hanno accesso – e contribuiscono alla creazione – di una miriade di materiali audio, di procedure e linguaggi, dove storicità e innovazione coesistono in un eterno presente. A prima vista può sembrare una rivoluzione. Tuttavia, uno sguardo più attento rivela radici antiche nella storia della musica che la riproduzione dell'audio ha reso solo più evidenti: la possibilità di fissare la musica su nastro magnetico, in un primo momento, ha portato alcuni compositori (ad esempio Bruno Maderna) a creare librerie di suoni da riutilizzare in opere diverse, facendo sfuocare così i confini dell'opera musicale; in seguito, la smaterializzazione e l'atomizzazione delle procedure, tipiche delle tecnologie dell'informazione, hanno spinto verso una 'filosofia della condivisione' (ad esempio le librerie per i sistemi di Composizione Assistita all'Elaboratore), esaltata oggi dalla capillarità e dalla fulmineità della distribuzione via web, sollevando interrogativi profondi sul concetto stesso di autore. Ma muovendosi molto più indietro, verso le pratiche di riutilizzo in Rossini e Mozart, o verso le formule anonime del canto gregoriano, non si potrebbe scorgere la ricorrenza di una ricerca di un mondo di «milioni di melodie che un giorno risuoneranno», dove il compositore può tendere una mano per un'idea musicale, meravigliosamente intravista da Busoni nel suo *Abbozzo per una nuova estetica della Musica?*.

Alessandro Bertinetto, *Musical Improvisational Interactions in the Digital Era*

L'articolo discute la questione delle interazioni dell'improvvisazione musicale nell'era digitale. Articolerò la discussione in tre parti. 1) Anzitutto solleverò la questione del significato e del valore del live, e in particolare dell'improvvisazione musicale dal vivo, nell'era di Internet e discuterò alcuni effetti della cosiddetta rivoluzione digitale sulle pratiche improvvisative. 2) Quindi suggerirò che le interazioni rese

possibili dal web possono essere intese come una sorta di improvvisazione dal vivo e descriverò brevemente come tali pratiche coinvolgono anche l'improvvisazione musicale. 3) Infine, mi concentrerò su alcuni aspetti estetici e filosofici di nuove tipologie di improvvisazione dal vivo rese possibili dai recenti progressi nella ricerca sull'intelligenza artificiale.

Paolo Magaudda, *Le "promesse tecnologiche" della blockchain nell'industria musicale digitale*

L'articolo analizza l'emergere della tecnologia blockchain nel settore dell'industria musicale, identificando le retoriche e le "promesse" costruite attorno al suo impatto sulla circolazione della musica digitale. La blockchain è stata descritta come una imminente "rivoluzione" nel settore della musica ed è spesso acclamata come una nuova "tecnologia dirompente", in grado di trasformare radicalmente il mondo della musica. L'articolo analizza il modo in cui questa innovazione è presentata discorsivamente da articoli, documenti, notizie e presentazioni da parte delle start-up e degli organi di informazione del settore musicale. Da un punto di vista teorico, l'analisi si basa su concetti provenienti dagli studi sociali sulla scienza e la tecnologia (STS) e fa particolare riferimento agli studi sulle infrastrutture informative e all'analisi delle promesse tecnologiche. Su queste basi, l'articolo delinea una panoramica dei principali discorsi e retoriche generate intorno alla blockchain musicale, riconoscendo cinque principali promesse tecnologiche a supporto dell'adozione della blockchain nell'industria musicale. Infine, l'articolo solleva anche alcune preoccupazioni sulle possibili conseguenze dell'adozione della tecnologia blockchain rispetto alla costruzione del valore culturale della musica e all'evoluzione della circolazione della musica digitale nel prossimo futuro.

Nicolò Palazzetti, *Ripensare l'opera lirica nell'era di Internet, a ritroso fino a Jules Verne*

A cominciare dalla fine del ventesimo secolo, l'emergenza del Web, delle tecnologie digitali e dello streaming ha profondamente influenzato il mondo musicale. In questo articolo, mi concentro sull'impatto di questo processo trasformativo sulla diffusione e sulla ricezione della musica d'opera. Alcune novità della cultura operistica contemporanea includono il servizio Met Live in HD e Met Opera on Demand a New York, il sistema Friday Rush della Royal Opera House di Londra, la Troisième Scène dell'Opéra de Paris, e la rinnovata popolarità mediatica della serata inaugurale del Teatro alla Scala. Si tratterà anche, in una prospettiva storica di più lunga durata, di tracciare le origini culturali del rapporto fra opera e Web e di esplorare il nesso che, fin dall'Ottocento, lega divismo, melomania, nuovi media e tecnologia di registrazione. Lo studio dell'immaginario letterario e fantascientifico è particolarmente proficuo. Per esempio, nel suo romanzo gotico *Le Château des Carpathes* (1892), Jules Verne descrive la melomania del barone Rodolphe de Gortz: in un lugubre castello della Transilvania, il barone riporta in vita sotto forma di ologramma la diva italiana La Stilla attraverso proiezioni visive e registrazioni fonografiche.

Marcello Ruta, *Entre flânerie et collectionnisme. Un regard benjaminien sur l'expérience musicale à l'ère du web*

Cet essai est articulé en trois sections. Dans la première, une analyse de la critique de Peter Bürger, envers le *Kunstwerkschrift* de Benjamin me permet de dégager trois points essentiels pour une compréhension adéquate de l'impact des nouvelles technologies sur notre réception de la musique, et de l'art en général. Dans la partie centrale (et principale), je m'appuierai sur deux figures benjaminiennes révélatrices des changements sociaux dans les métropoles européennes (Paris faisant figure de cas paradigmatique) au cours du 19èmesiècle, à savoir le flâneur et le collectionneur, en les utilisant comme outils herméneutiques pour la compréhension des changements apportés par Internet à notre expérience de la musique. La clé de lecture offerte par le texte de Benjamin me conduit à caractériser Spotify, à savoir l'une des principales plateformes musicales du web, comme un espace hybride, où coexistent passé et futur, et où l'espace public est peuplé de collection privées, qui constituent une sorte de (paradoxale) réalisation virtuelle des passages parisiens, définis par Benjamin comme un espace «entre la rue et l'intérieur». La section finale donnera un aperçu des risques et des opportunités qu'implique l'usage de Spotify.

Pierre-Emmanuel Lephay, *Le disque à l'heure du web, un paradoxe?*

Le disque pourrait presque paraître incongru dans le monde musical contemporain européen où règne la dématérialisation, notamment par l'importante croissance du streaming. Pourtant, à côté de l'offre numérique, où se côtoient des formats de qualités fort disparates et où l'importance du nomadisme prime parfois sur la qualité sonore, force est de constater que le disque survit sous la forme du CD ou même du vinyle. Outre la bataille entre tenants de l'analogique et adeptes du numérique qui en critiquent la supériorité, si le disque reste une « carte de visite » pour les artistes (fondant parfois leur propre label discographique pour échapper aux dictats des grandes majors) et un support « noble » pour les auditeurs, c'est que des éléments extra-musicaux sont à envisager pour expliquer cette survie : l'objet, parfois luxueux, que le disque constitue devient en effet un repère dans une société où la nouveauté et la profusion ont pris une place prépondérante. L'écoute d'un disque reste un moment privilégié où, à l'oreille, s'associent le plaisir de l'œil et d'un sentiment de propriété d'un objet choisi aussi pour son esthétique et pour ce qu'il symbolise au milieu de l'offre pléthorique que permet le web.

Aby Warburg. His aims and methods

Giulia Zanon, *Zooming Mnemosyne. Notes on the Use of Detail in the Mnemosyne Atlas*

In this contribution Zanon investigates the use of detail as a scholarly tool in Warburg's corpus. In the first phase of an ongoing study, the author makes a recognition of the cases in which the detail of an image in the Atlas is enlarged and juxtaposed to its original, highlighting the different visual strategies exploited by the scholar to develop and expose his research themes.

Monica Centanni, *Collateral effects of the "visibile parlare" (Dante, Pg. X, v. 95). Aby Warburg's insight about the visual matrix of the Legend of Trajan's Justice*

The paper proposes and argues the hypothesis of a visual matrix for the Legend of Trajan's Justice, recounted also by Dante in Purgatory, X. In particular, the author focuses on Warburg's insight—borrowed from excerpts of his papers, lectures and, in particular, the notes on Panel 7 and Panel 52 of his *Bilderatlas*— that the visual matrix of the Legend is a relief from the Arch of Constantine: not the figure of the kneeling Province and the merciful Emperor, but that of the Leader who "overwhelms by riding" his enemy. According to Warburg's hypothesis, Trajan's representation was reversed from a figure of violence to a figure of mercy: from the image of the Victor who overwhelms his enemies, to that of the just and merciful Emperor who gives justice to the widow for her murdered son. So, in the Mnemosyne Atlas the reinterpretation of Trajan's relief from the Arch of Constantine is considered as a paradigmatic case of "energetic inversion".

Filippo Perfetti, *Dante, Botticelli, and Trajan. An Open Note*

In his illustration for Canto X of *Purgatory*, Sandro Botticelli draws the legendary episode of the Justice of Trajan. In order to illustrate the legend, Botticelli apparently takes inspiration from the bas-relief in the fornix of the Arch of Constantine with the inscription *liberatori urbis*, a bas-relief that, thanks to modern archaeological studies, is known to come from a monument of Trajan. In the Note we publish here, we question how Botticelli could have known the Trajanian origin of the bas-relief. The analysis is carried on by surveying all the sources available at the time and the critical studies. At this point in the research, the conclusion that could be reached is that the identification of the bas-relief as pertaining to a Trajanian monument, could had derived from a *vox populi*.

Dorothee Gelhard, *Gertrud Bing's Scientific Beginnings. The 1921 doctoral thesis The Concept of the Necessary in Lessing*

The article traces the intellectual history of Gertrud Bing's doctoral thesis, highlighting the first phase of her scientific life, which is still underestimated today. The thesis, whose title is *The Concept of the Necessary in Lessing. A contribution to the historical-intellectual problem of the relationship between Leibniz and Lessing*, links German Literature, Psychology and Philosophy and, among its merits, establishes an important dialogue with a great German intellectual, of fundamental importance for Bing's and Warburg's thinking: Ernst Cassirer. The author traces the history of the dissertation, passing through Cassirer's recommendation for Bing to join the KBW to the profound influence Lessing and Leibniz had in the Warburg circle.

Matilde Sergio, *Aby Warburg, Walter Benjamin, and the Memory of Images*

This work wants to underline the connection between Aby Warburg and Walter Benjamin's thought through the detections of some direct references to Aby Warburg's essay *Heidnisch-antike Weissagung in Wort und Bild zu Luthers Zeiten* in one of Walter Benjamin's most important early works, the *Ursprung des deutschen Trauspiels*. Taking off from these Warburghian quotes in Benjamin's book about the Baroque drama we will try to take a glimpse of the legacy that Warburg's thought would develop in Walter Benjamin's subsequent reflection on the relationship between historical time and image.

Salvatore Settis, *Anselm Kiefer's and the Logic of Inversion*

Taking his cue from Kiefer's title, Settis underlines "a logic of inversion between space and time, as well as a staggering fluctuation between preservation and destruction, between memory and oblivion" and questions the meaning of an "interval in a work of art". Settis, therefore, recalls Warburg's definitions of *Zwischenraum* (intermediate space) and *Denkraum* (thought space) extending them to contemporary art in an extraordinary short-circuit of memory.

Shakespeare e la filosofia. Tra "Sogno di una notte di mezza estate" e "La tempesta"

Silvana Borutti, *Esperienze di soglia nel "Sogno di una notte di mezz'estate"*

In this article the theme of the threshold between visible and invisible, day and night, reality and dream is taken as the compositional rule of Shakespeare's text. Considering the dream in its most general meaning – that is, as an operator of transitions, translations, transformations – the article develops two lines of analysis of the text: oneiric transformation as vision, and story as what remains of the dream. Dream is analysed first as a centrifugal force which disrupts reality by multiplying visions. The characters experience the transformation of their gaze via a threshold creature, Puck, and in a threshold situation, the dream. The story of the dream is then analysed as what remains on waking: as the atmosphere of the dream persists in the reticent quality of the lovers' stories and in the sublime quality of the story of Bottom's «most rare vision».

Giuseppe Di Giacomo, *"La Tempesta". Il teatro come storia dell'umanità ed etica della partecipazione*

In *The Tempest* theatrical illusion and reality are identified and this identity means also that theater is always surpassed by life. This drama is a challenge: it transforms our visions, because it is a transformed vision of theater, an «other» approach by Shakespeare. It has a «fantastic» writing: the ghosts unfold according to their own dynamics, and this is because Shakespeare does not intend to theatricalize things, but to reveal the theater that inhabits them, the immanent theater of life. In this sense, *The Tempest* is defined as a testament and the last piece: the theater piece, and more than Hamlet and its «theater within theater», it is the «theater of theater». Thus, *The Tempest* is probably the extreme limit of the theater and, as Agostino Lombardo claims, it is the great epiphany of the theater itself.

Alessandro Alfieri, *"The Tempest" di Jarman e "Prospero's Books" di Greenaway. Trasfigurazioni visuali dell'immaginario shakespeariano*

Among the film adaptations of Shakespeare's works, Derek Jarman's *The Tempest* (1979) and Peter Greenaway's *Prospero's Books* (1991) appear today the most particularly movies from aesthetic-theoretical and expressive-formal perspectives. The vitality and the complexity of Shakespearian play *The Tempest* is able to renewing languages and meanings, and its audacious aesthetic is present also in film language, that includes video-artistic experiments. The particular narrative construction of Shakespeare's text, including the strong metatextual dimension that characterizes it, offers the opportunity to rethink the role and the function of narration and its relationship with the imaginary of different historical periods. These two movies, united by the refusal of a linear correspondence between film expression and dramaturgical language, are dated 1979 and 1991, two particular phases of contemporary western culture: the origin of the hedonistic and hyper-spectacularized imaginary of the 80s, the end of that season and a necessary re-understanding of the video-electronic expressive imaginary.

Antonio Valentini, *La magia del teatro come esperienza di verità. Finzione e realtà nell'isola-mondo di Shakespeare-Strehler*

The aim of this paper is a new understanding of some of the main theoretical-problematic knots around which turns the reading of Shakespeare's The Tempest offered by Giorgio Strehler in its important production dated 1977-1978. In particular, by moving from the highlighting of the character «concrete» as well as «symbolic» of the complex dramaturgical device built up by Strehler, the paper dwells on the analysis of the following motifs: the question of the relationship reality-fiction (which can be transposed as the relationship between art and life); the work performed «on» and «by» the signs as cognitive threshold; the semantically crucial role played by the identity of «island», «raft» and «platform»; the theme of meta-theatre as the aesthetically privileged strategy through which the fiction (auto-unmasking itself) becomes an «experience of truth».

Piergiorgio Donatelli, *Compassione e desiderio. Note sulla "Tempesta" e il "Sogno di una notte di mezza estate"*

The article presents the discussion of Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. They are both read after Stanley Cavell's lesson as plays that work on self-transformation produced by the power of words to bring back to the self what the self has denied and disowned. *The Tempest* is seen as working on the acknowledgement of the conditions of human existence, of finitude, desire, and the necessities of the body. *A Midsummer Night's Dream* involves a different kind of transformation which requires to acknowledge the power of what estranges us from the conditions of existence, of what comes from the strange aristocracy inhabiting the woods, from the disquieting dreams of the kingdom of the night.

Giovanni Matteucci, *Appunti su apparenza e illusione nella meditazione estetica di Shakespeare*

Through the reading of *Midsummer Night's Dream*, this paper examines Shakespeare's aesthetic meditation on appearance, also in reference to its final outcome which is realized in *The Tempest*. At the heart of this analysis is the way in which «first sight» operates and therefore the problem of illusion. The latter, however, is understood here as an essential element for the production of the sense of reality thanks to its performative nature. Therefore, Shakespeare's meditation is addressed as an exposition of a particular conception of experience which, not being subject to the typically modern gnoseological dichotomy, constitutes the matrix of aesthetic knowledge.

Stefano Velotti, *«Bottom [...] thou art translated». L'intraducibilità dell'immaginazione nel "Sogno di una notte di mezza estate"*

This paper deals mainly with a small part of the vast literature dedicated to *A Midsummer Night's Dream* which attempted to bring out its dark background by virtue of a «philosophical gaze». I would like to show, in particular, how René Girard's strong and univocal interpretative line actually depends on a conception of the imagination and its relationship with language that he fails to investigate and that an aesthetic reflection helps to highlight. Even the notorious «disinterestedness», if properly understood, is by no means a way of «mutilating» the mimesis of its desiring aspects, nor of spiritually sterilizing the referents of an aesthetic gaze, as Girard would have it, but is instead a potentially disturbing, bewildering, even frightening dimension, as it is the condition that brings back all the human potential to perceive and be in the world, starting from the specific performance of the imagination.

Varia

Pietro Terzi, *Maurice Denis e Félix Vallotton. Due poetiche antikantiane nell'arte francese della Belle Époque*

The Nabis represent a long-forgotten chapter in the vibrant history of fin-de-siècle French art and culture. Building on the «idealist» and symbolist achievements of Gauguin, these painters adopted a critical stance towards naturalism and impressionism that eventually led to different artistic outputs. This article examines theoretically and historically the anti-Kantianism of two Nabis – the catholic Maurice Denis and the anarchist Félix Vallotton – against the troubled intellectual and political background of the Third Republic.

Emiliano De Vito, *La grande Mezzanotte. Una lettura analogica della Melencolia I*

The present essay offers an analogical interpretation of Albrecht Dürer's renowned etching *Melencolia I*. By «analogical interpretation» here is meant the effort of bringing to light the peculiar correspondence between the spatial conception of the image in question and the state of mind it denotes – i.e. melancholy. According to a tradition which can be traced back to Antiquity and culminates in the Italian and German Renaissance (Marsilio Ficino's *De vita* and Agrippa of Nettesheim's *De occulta philosophia* are the main literary sources of *Melencolia I*), melancholy denotes the theoretical faculty par excellence; such a contemplative state materially reflects the lines of force that characterise the peculiar spaciality of Dürer's engraving, where the scattering of emblematic elements is paradoxically counterbalanced by their simoultaneous concentration around the main figure.

Laura Aimo, *Dal dubbio di Amleto all'amore di Ofelia. Per una pratica di educazione estetica*

Almost two centuries before the foundation of the aesthetics, Hamlet combines theatre and philosophy, symbol and argument, logic of reason and logic of heart. Shakespeare weaves existential questions in dramaturgical form and offers a sophisticated network of clues and suggestions in order to proceed towards self-knowledge. The essay proposes to retrace Shakespeare's masterpiece as a «spiritual exercise». By reactivating a direct and personal dialogue with the text and by letting argumentative transparency feed on the imagination and love embodied by Ophelia, it will be possible to rediscover the initiatic scheme of the play and to taste its transformative potential.

Alberto Merzari, *«Wie du anfingst, wirst du bleiben». The Return to the First Beginning and the East-West "Übersetzung" in M. Heidegger's Thinking*

This paper focuses on the connection between the East-West dialogue and the return to the first beginning [*Rückgang in den ersten Anfang*] in M. Heidegger's thinking. I will argue that the task of rethinking the Greek beginning and that of meeting the East belong in a meaningful hermeneutical circle: on the one side, the *Rückgang in den ersten Anfang* represents an essential condition for a dialogue with the East to be fulfilled; on the other side, the East-West dialogue can contribute itself and in a fundamental way to the re-petition of the first beginning, resulting into the same «step back» which lies at the core of it. In so doing, I will both reject L. Ma's criticism of the Heideggerian East-West dialogue and reformulate J.L. Mehta's interpretation of it: neither does the dialogue fail due to the Western thinking not being able to transcend itself, nor does it succeed due to both East and West reaching a region of regions beyond them. Rather, the dialogue succeeds within the frame of the first beginning and without any transcending, by that

«opening up» which the *Rückgang* and the East-West dialogue concurrently involve. Some final remarks will be devoted to the role of language and to the challenges that language must face within this appropriating translation [*Übersetzung*].

Adriano Fabris, *Su alcuni aspetti del relazionismo di Enzo Paci*

In this paper I intend to deepen some aspects of Enzo Paci's relationalism. In particular, I will explore Paci's thought in the 1950s, coinciding with the start of the journal «aut aut» in 1951. I will therefore not discuss the subsequent «phenomenological-marxian» phase, nor the previous, existentialist one. The aim of my paper is to explain the idea of the relation as a principle, its specific features and the way in which Paci makes this principle interact with contemporary reflection. Paci's theoretical proposal, which we still have to consider today, is the need to transform philosophy itself into something relational: the need to exhibit philosophizing itself as a practice of relation.

Francesco Valagussa, *Cesare Brandi e lo schematismo trascendentale. Il «linguaggio» di Santa Sofia*

The article focuses on the theory of the referent in Cesare Brandi's thought. Starting from the relationship between signifier and signified, as it is presented by De Saussure, we identify the various stages through which, in Brandi's thought, from pure sound it is possible to create the concept of something. Also considering some internal oscillations in the development of his thought, the article aims to strengthen the role attributed to transcendental schematism, in the Kantian sense of the term, and to reduce the incidence of the role of the referent itself. As a final example of the entire path, the analysis of the architectural structure that characterizes Santa Sofia allows us to find a particularly suitable model to exemplify the relationship that exists between language and the external world, between sign and sound, between meaning and signifier.

Paolo Diego Bubbio, *Secolarizzazione e kenosis nella Kehre di Gianni Vattimo*

The article focuses on two strictly intertwined notions that, from the mid-eighties onwards, have become more and more central in Gianni Vattimo's thought: the notions of secularisation and kenosis. The importance that these themes have acquired in Vattimo's most recent production is such that, it is argued, it amounts to an actual *Kehre*; however, as is the case with Heidegger, with Vattimo too the *Kehre* is not a radical discontinuity, but rather a shift of research and reflection towards themes that, although already present in Vattimo's philosophy, have assumed more specifically religious nuances and then they have progressively developed up to the point where they have formed an organic perspective. The article follows such a development, starting from the notion of secularisation to then grasp its interweaving with the themes of emancipation and the violence of metaphysics. The article concludes with a reflection on the centrality of the notion of kenosis and its meaning in Vattimo's thought.

Marco Bruni, *Giacomo Leopardi e le «opere di genio». L'interpretazione di Emanuele Severino*

This article analyses Emanuele Severino's interpretation of the *Zibaldone* passage (259-262) in which Leopardi addresses the question of the life-giving function of the genius artworks. According to Severino, the genius artworks manage to render that life of which boredom deprives us because the force with which the nullity of all things is seen deludes the genius into feeling eternal. Severino's interpretation, however, does not take into account the answer that Leopardi himself gave to this question. An answer not of a metaphysical nature, but anthropological and poetological which can be found on pages 214-215 to which Leopardi refers in the passage on the genius artworks.

Federico Croci, *L'atopia degli indiscernibili. Disamina critica dell'aporia del nulla nel pensiero di Emanuele Severino*

The paper critically explores the theme of the not being's aporia in Emanuele Severino's philosophy. Severino's arguments are developed to critically articulate, within the self-contradictory synthesis expressed in the proposition «the not being is», the uncontradictory distinction between the moment of the meaning (the not being) and the moment of the predicate (is). The three formulations of the aporia identified by the Italian philosopher in his works are carefully examined, showing how Severino's attempt to resolve the aporia is unsuccessful: the paper shows the impossibility of distinguishing an indeterminate element (the meaning the not being) from a determinate one (the predicate is).

Giulio Goria, *Il ritmo del cosmo Emilio Villa interprete dell'arte primordiale*

My aim, in this paper, is to discuss the writings of Emilio Villa (1914-2003) about the primordial and paleolithic art. Particularly, I will examine the relationship between artistic gesture and sacrifice, or sacrificial gesture, that Villa places at the centre of its reading, regarding it as a sort of birth certificate of humanity. Firstly, I will examine the definition of art critic provided in *Attributi dell'arte odierna*. The art critic is, according to Villa, an artistic discipline at all, having the task of recreating the gesture of art. Then, I will try to explain the definition of art presented in the book *L'arte dell'uomo primordiale*, comparing it to the reading of Lascaux's art presented by G. Bataille. The art and the artistic gesture, for Villa, is a sort of wound, a material and symbolic cut. In fact, using the material of prehistoric art, Villa identifies an epochal break that clearly shows the origin of humanity. Man is generated in caves, because the wound used in a sacrificial rite in the depths of those places is not only a representation/imitation of the hunt, but also a real crisis, a critical threshold of the human consciousness.

Giuseppe Pintus, *La fondazione della morale in Luigi Stefanini. Contributi estetici e teologici*

This work focuses on the foundation of a personalistic morality by Luigi Stefanini and on its place in the context of social personalism, which the author develops in the mature phase of his production. The underlying thesis consists in showing how such a perspective can be better understood in the light of the aesthetic proposal to whose systematization Stefanini dedicated a large part of his production: an idea of art as total word and expression in which it is possible to see how relationality deeply represents the nature of the person.

Massimo Donà, *La vita e la macchina. In margine a I quaderni di Serafino Gubbio operatore*

The essay presents a critical analysis of Pirandello's reading of the world-machine and of the philosophical implications of the dehumanisation brought about by the modern world in Pirandello's *The Notebooks of Serafino Gubbio, Cinematograph Operator*. An underlying thesis concerns the contribution that the success of cinematic art has also made to this dehumanisation. Cinematic art is thus analysed as a condition of a fundamentally alienated experience. On the one hand we find the world of life, which is an infinite process with its complexity and also its contradictions; on the other hand we find the world of machines, with its rigid simplifications that end up ignoring the infinite richness of nature.

Varia

Dietrich Harth, *Ritratto del filosofo greco Panajotis Kondylis. Sulla ricostruzione del pensiero occidentale in una prospettiva di teoria del potere*

The main purpose of this essay is to introduce to the reader a Greek philosopher who set himself the task of reconstructing dominant currents of occidental thought from the point of view of their power relations. Kondylis interprets power as a subjectively as well as objectively effective phenomenon, which, anthropologically understood, can be traced back to an instinct for self-preservation closely connected with the human spirit-nature. It is no coincidence that he dealt with the work of Machiavelli early on and placed him – considering the genealogy of power-theories – alongside Thucydides and Max Weber.

Leonard Mazzone, *Processi di alterazione. Il concetto di metamorfosi nelle opere di Elias Canetti*

In this article I intend to investigate and connect the different meanings attributed by Elias Canetti to the enigmatic category of metamorphosis, one of the most recurrent and elusive concepts in his entire production. A reconstruction of them will be guided by the images, myths and anthropological accounts that run through Crowds and Power: in Canetti's works these various materials assume a privileged epistemic function precisely for their ability to grasp the concrete processes of formation of the crowds and power in human history. Starting from this «conceptual aesthetics», Canetti gives the reader a very rich picture of myths, legends, stories that allow him to reconstruct three fundamental passages: the link between man's initial state of relative powerlessness in relation to the rest of the living world and the human capacity for self-transformation acquired to imitate the number of other animals and to indulge the human desire for growth; the anthropogenic role played by totemic devices in stabilising the undefined metamorphic potential of the human; the equation between power and survival due to the rupture of the original link between metamorphosis and growth. This constitutive tension between power and metamorphosis further sheds light on the meaning of the latter by overturning each of the categories selected by Canetti to investigate the mortifying dynamics of power. Indeed, in the essays and autobiographical volumes of one of the most original and provocative intellectuals of the twentieth century, the human capacity for transformation into another living being is systematically contrasted with the passion to survive, which lies at the heart of every manifestation of power, alternately juxtaposed with a psychic pathology such as paranoia and the notion of «prohibition on transformation».

Giacomo Scarpelli, *Considerazioni sulle fonti di archeologia minoica nel pensiero di Freud. Un saggio di storia delle idee*

Based on the methodology practiced by Paolo Rossi, the present essay reconstructs the history of an idea: development of Freud's interest in archaeology, particularly Cretan archaeology. An interest that turns out to be born to justify his cultural passions, from mythology, to Homer, to the tragedians, on which he built Psychoanalysis. Freud's belief that Psychoanalysis digs up man's past in the same way that archaeology digs up mankind's past, is examined within the debate dating back over a century. The Freud's collection of antiquities reflected his own Eastern-Mediterranean origins, and reveals how he got suggestions from the study in the ancient Cretan civilizations, in the same way as he got suggestions from the mythology. The rediscovered myth of Minos was useful for Freud particularly in his «historic novel» *The Man Moses*, and suggested the idea of an archaic mother goddess. Furthermore, the «metaphysical pathos» – a concept defined by Lovejoy, founder of the History of Ideas – can be considered a characteristic of Freud's figure and thought, and probably had its importance in the involvement of his pupils and patients in the interest in archaeology. Finally, we will assume that Freud's mistrust of the merits of Arthur Evans was generated by the same sentiment that led J.G. Frazer to a preconceived distrust of Freud himself.

Stefania Tarantino, *Una trasformazione della scena filosofica e dell'immaginario dell'arte. I «graffi» di Sarah Kofman*

This paper highlights some characteristics of Sarah Kofman's thought. It focuses in particular on the method she applied for a real and adequate deconstruction of the metaphysical conception of the subject in order to proceed towards a modification of the philosophical scene. Using the analytical instruments of Freudian psychoanalysis, her theoretical works show the instinctual fundamentals of the major philosophical works and the disruptive abyssal depths that break through everywhere by questioning the supposed linearity of philosophical discourse. Her analysis intercepts not only the obvious intentions of the authors: it also reveals what is not explicitly said in their texts. Another important aspect of her work is the original way of thinking about the mechanisms of exclusion of women from the political and intellectual spheres. This is why Sarah Kofman's analysis of the history of philosophy makes it possible to create a real epistemological break with the underlying theological and metaphysical construction.

Nicoletta Cusano, *Amore, bellezza, morte*

Arthur Schopenhauer finds it surprising that sexual love, which powerfully guides every existence, has never been seriously considered by philosophers. The only one to deal with it was Plato at the Symposium and Phaedrus, but remaining in his opinion within the frame work of Greek myth and pederasty. Our investigation agrees with Schopenhauer on the speculative importance of love, but not with his judgment of Platonic dialogues; for this reason, the article starts from the platonic Symposium and proposes an original thesis on love. It shows first of all that it consists in a very particular logical structure, closely related to beauty and death. It then indicates how this relationship changes as the underlying ontological categories change, taking as an example the way in which the history of ontology has guided the poetic-literary conception of love.

Matteo Bergamaschi, *L'icona a fumetti. Ipotesi di estetica del religioso a partire da Rat-Man di Leo Ortolani*

The essay aims to reconstruct the aesthetic representation of a religious topic in a mass culture product, i.e. the *Tetralogy of the Expendables* (or Tetralogy of Jerusalem), published in Rat-Man by Leo Ortolani, winner of the 2011 Prize *Fede a strisce* (Faith in comic strips). According to Henry Jenkins's *Convergence Culture*, it can be considered a transmedia narration, in which action movies combine with comics, cult products, pop and fandom culture, typical of the author. Following the idea of «folklorisation of religious issues» and the distinction between strategies and tactics by Michel de Certeau, it becomes possible to examine the depiction of a religious theme in the poetics of Ortolani, showing an authentic epiphany of a genuine Christian matter.

Lorenzo Chiuchiù, *Res mystica. Critica dell'oggetto necessario in Filosofia dell'espressione di Giorgio Colli*

In *Filosofia dell'Espressione* Giorgio Colli theoretically justifies what in *La sapienza greca* and *Lessons in Parmenides, Gorges, and Zeno* confront philologically. This study retraces Colli's critique of Aristotelian qualitative logic. Through the analysis of the representation, the object (*cogitatio* or *extensio*) is brought back to the partitive matrix of modal logic (necessary or contingent). The sphere of the contingent returns the object to the ante-predicative dimension and leads the constructive reason to what Colli calls a «checkmate».

Davide Sparti, *«Etica ed estetica sono tutt'uno». Da Wittgenstein al tango*

Using the case of improvisation in argentine tango, and relying on Wittgenstein, I explain why we should consider those engaged in forms of joint creativity (such as tango dancers) moral agents, showing at the same time to what extent aesthetic and ethical practices are intertwined. By relying on Stanley Cavell, I

show how Wittgenstein's central aim in his later discussions of language and of understanding, enacted in his writings and expected to be re-enacted by the reader, is to bring us to see to what extent our practices depend upon a basic form of responsiveness to others that is itself moral in character. The emphasis is less on moral judgement than on a radical re-visioning of the social world we live in. Tango is fundamentally a relation between persons, and raises, or rather displays, ethical questions such as the experience of the other mattering to us, or the extent we have allowed our identities to be our own or failed to do so (shedding light on the never fully mastered demands and desires that form the subject and his relations to others), thus exemplifying a co-operative version of Wittgenstein's therapeutic method.

Andrea Togni, *Sui mondi sinestetici e i sensi*

The debate on the individuation of the senses aims at shaping criteria to answer two different but interrelated questions: what the sensory modalities are (metaphysical question), and how they should be categorized (classificatory question). In this essay, I analyze how the experiential-ontological criterion and the subtractive criterion deal with what I call the «intermodal gray area», where perceptions in one sensory modality are strictly associated with experiences normally related to a different sensory modality. Synaesthesias are paradigmatic cases of intermodal experiences. The experiential-ontological and the subtractive criterion are used to study the nature of synaesthetic experiences and their place in the catalog of the senses. My proposal is to grant synaesthetic experiences a phenomenological reality irreducible to the reality of the experiences associated with the inducing and the concurrent sensory modalities, and to classify each synaesthetic combination as an independent sense.

Daniela Calabrò, *Processi di alterazione. Il concetto di metamorfosi nelle opere di Elias Canetti*

Fata Morgana, 44 (2021)

https://www.fatamorganaunical.it/n-44-finzione-indice/

Finzione

Incidenze

Luca Bandirali e Pietro Masciullo (a cura di), *"La finzione è uno strumento d'accesso alla verità". Conversazione con Olivier Assayas*

Focus

Daniele Dottorini, *La scrittura del reale. Il documentario e la finzione*

Carmelo Marabello, *"Comment vis tu?". Sulle forme e sulle finzioni del tempo-cinema*

Alessandro Rossi, *"Intravedere cinematograficamente". L'inganno nella pittura*

Sara Martin, *Il costume nel cinema, finzione di una finzione*

Vincenzo Altobelli, *L'inganno dello sguardo. Sovversione, rottura e destituzione in Michael Haneke*

Luca Venzi, *Finzionalità e modi della ripetizione negli anni sessanta di Jacques Demy*

Rifrazioni

Marcello Walter Bruno, *Le finzioni di Borges che si disseminano*

Fabio Pezzetti Tonion, Il volto *di Bergman: finzione come distruzione*

Bruno Roberti, *Leggendarie finzioni. A proposito di* Storia immortale *di Welles*

Pietro Renda, *La trasparenza della finzione:* Woman on the Beach *di Hong Sang-soo*

Alessandro Celefati, The Whispering Star. *L'ombra della catastrofe*

Massimiliano Pistonesi, *Vigilando redimere:* The Capture

Pietro Masciullo, *Scarti veritativi tra schermo e display. Su due sequenze di* Roma *di Cuarón*

Fata Morgana, 45 (2021)

Paesaggio

Incidenze

Daniele Dottorini (a cura di), *Sprofondare nel paesaggio. Conversazione con Michelangelo Frammartino*

Focus

Giacomo Tagliani, *"Storia di due alberi". Il tecnopaesaggio meridiano nei film industriali del miracolo economico*

Federico Giordano, *Le teorie del paesaggio e le influenze sull'ermeneutica cinematografica in Italia*

Nausica Tucci, *Il paesaggio meridiano tra mare e terra. Un confronto tra Vittorio De Seta e Luigi Di Gianni*

Angelo Pietro Desole, *Il paesaggio negato*

Guido Boffi, *Cosa dobbiamo fare delle nostre rovine? Paesaggi di Gianni Celati e Luigi Ghirri*

Anna Luigia De Simone, *A misura di paesaggio. Modelli d'immagine e sistemi di riferimento nella fotografia di Jeff Wall*

Chiara Dionisi, *Un'introduzione all'ecocritica del cinema*

Paolo Furia, *Le ambientazioni di Victor Oscar Freeburg*

Maria Teresa Soldani, *Il futuro della nostalgia oggi. Ritorno al paesaggio nel cinema indipendente americano*

Matteo Santandrea, Bright Guns. *San Francisco nel* cop movie, *1968-1971*

Massimiliano Gaudiosi, *Labirinti turistici: il paesaggio urbano del giallo*

Giulia Lavarone, *Tre prospettive sul paesaggio nell'opera di Agnès Varda*

Luca Bandirali, *Contemplare le stagioni. Il paesaggio nella serialità televisiva contemporanea*

Rifrazioni

Roberto De Gaetano, *L'ontologia monista di Michelangelo Frammartino*

Simona Arillotta, *Il paesaggio calabrese nei film di Elio Ruffo, tra s-paesamento e spostamento*

Lucia Di Girolamo, *Paesaggi di fuoco:* Sciara *di Saitta e* La Sciara *di Cancellieri*

Anton Giulio Mancino, A ciascuno il suo: *morte e bellezza nel paesaggio*

Gabriele Rigola, *"Tu cherches quoi?". Topografia dello spaesamento e paesaggio urbano in* Frantic

Bernadette Piccolo, To the Is-Land: *l'isola di Janet Frame*

Ettore Albergoni, Verso il sole *di Cimino. Il paesaggio come protagonista*

Lydia Tuan, Jauja *di Lisandro Alonso. Una trama paesaggistica*

Gianni Crippa, *La coreografia impossibile:* Still life *di Jia Zhang-ke*

Luca Bertoloni, *Per una nuova fisiognomica del paesaggio in* Quo vado? *di Checco Zalone*

Cristiano Dalpozzo, *L'immagine-ambiente e il paesaggio virtuale:* Nature Treks VR

Diderot: Space and Movement

Valentina Sperotto, *Diderot: Space and Movement. Introduction*

Space and movement are not central concepts in discussing Diderot's physical and philosophical thought, however they become quite interesting when the discussion shifts to aesthetics. Because of that, the question of space and movement in Diderot's works is the main focus of this issue of Itinera. An analysis is carried out of the rhetorical and literary use of space and movement by Diderot to spatialise his materialist written expression and "put thinking in motion". Special attention is devoted to the philosopher's aesthetic considerations, of which space and movement are an important theoretical piece. Some of Diderot's main works -among which the *Lettre sur le aveugles*, the *Salons*, *Jacques le fataliste* -are investigated under different perspectives in order to show the relevance of space and movement.

Maurizio Maione, *Diderot, Reid e l'esperienza percettiva. Compensazioni sinestetiche, linguistiche ed estetiche*

Sensible qualities, not presumed abstract or pure aesthetic properties, are the main source for the Diderot's and Reid's aesthetic theories. Both authors work on the perceptual activity in normal situations and in blind people's cognitive experience. This essay is aimed at emphasizing both the connections between perceptual activity and aesthetic experience and the role of aesthetic devices in the cognitive life. In Diderot sensible qualities are connected to emotions; in Reid they are the *natural signs* of emotions and mental properties. This kind of relationship is the key to interpreting how cognitive activity is configured as an aesthetic experience because of the sensible qualities' role.

Juliette Fabre, *De l'espace au mouvement: la promenade comme dynamique intellectuelle dans* La Promenade du sceptique *de Diderot*

Diderot's *Promenade du sceptique* has sometimes been criticised for a somewhat systematic use of allegory, associated with a tripartite division of space summarising and tracing, between the thorns of devotion, the flowers of worldly life, and the chestnut trees of philosophy, the three paths of life available to men. The work's device is nevertheless much more complex and elaborate, and is affected by a diffuse scepticism from within. Open rather than closed, the space and the places of the walk in *La Promenade du sceptique* are misleadingly the support of an analogical understanding of the world. The writing of the walk becomes a metaphor for the intellectual dynamic that doubts and searches. Movement in its temporal dimension, as a concrete experience, challenges the conception of a geometric space, mocks deism as well as idealism, and opens the way to the experimental method and the materialist hypothesis.

Neemah Ghassemi, *Schrodinger's Narratives: Denis Diderot's and Laurence Sterne's Manipulations of Time and Space*

This article proposes connections between literature and science through the relatively recent scientific concept of chaos. I examine Laurence Sterne's T*he Life and Opinions of Tristram Shandy, Gentleman* and Denis Diderot's *Jacques the Fatalist and His Master* to show how these authors contradict the scientific thinkers of their time by creating narrative structures that disrupt the normal flow of time and bend the typically absolute space between reader and fictional story. Though the physical books of Jacques and Tristram Shandy have a final page, the two authors leave it to their readers to finish the stories for themselves. The narrators of both novels interact with their readers, creating a space that allows their audience to fill in the narrator's and author's blanks. In doing this, these texts become simultaneously complete and incomplete. Thus, a narrative styled similarly to the thought experiment of Schrodinger's cat is created. In this sense these novels can be perceived as precursors to scientific thought of the twentieth and twenty-first century.

Matteo Marcheschi, *L'espace des ragoûts. Diderot, la robe de chambre et Pénélope dans une taverne à bière*

My article aims to interrogate the tension between space and time in Diderot's philosophy starting from the tableau of the imagination and its specific functioning. By examining the category of ragoût – a culinary preparation that, during the 18th century, became an expression of an aesthetic of the relationship and harmony between the parts and the whole – I will show how it plays, between the *Lettres sur les souds et muets*, the *Essais sur la peinture*, the *Salons and the Regrets sur ma vieille robe de chambre*, its central role in defining an idea of dynamic spatiality, within which reality and representation coexist in relationships of mutual tension and correspondence.In fact, the ragoût reveals a conception of convenience which, by interweaving space and time, recalls the processes of human reason and interrogates them in pictorial and real space, making it habitable and comprehensible: if a detail always reveals a totality, activating a process of orientation in reality, when the relationship between the parts and the whole breaks down, the world itself falls apart. It is the law of convenience and ragoût that regulates the world: to change one's dressing gown is to redefine one's life entirely. If this does not happen, if the relationship between the fragment and the whole is broken, as in *La Grenée* painting exhibited at the Salon 1767, Penelope appears more suited to a beer hall than to the majestic but sober palace of Ithaca.

Caterina Piccione, *Come Macbeth si lava le mani. La concezione diderotiana del movimento fra i primi scritti di estetica teatrale e i Salons*

In the pages of Diderot, theatre is able to enclose a precise sense of movement. By distancing itself from conventions, poses, mannerisms, and affectations, the stage gesture can embody a fundamental dynamism and vitalism. Such a gesture should be read in the light of Diderot's materialistic conception of nature. The centrality of body language and of pantomime is a leitmotiv of the art of the French eighteenth-century actor. However, in Diderot's formulation of a dramaturgy of space and motion, as well as in the theorization of the aesthetic relationship between actor and spectator, we find a peculiar synthesis of the dichotomies illusion / fiction and sensitivity / detachment, which emerge with regard to the fictional status of theatre in the Enlightenment environment. In this sense, the analogy with the pictorial sphere turns out to be a fundamental resource. There is a sort of circular reasoning that induces in Diderot the desire of reforming theatre on the basis of painting: a painting which is however conceived in a radically dramatic way. Concepts such as absorption, theatricalization, decisive moment, unity of action, and fourth wall are applied to theatre as well as to painting. Therefore, they can be included within a more general interpretation of the sense of movement, according to the principles of fluidity, harmony, and transformation that regulate both nature and the work of art.

Cecilia Uberti Foppa, *Il teatro e l'indagine sull'umano. L'attore moderno in scena... all'ombra di Diderot*

Can we say that the 18th century philosophe Denis Diderot and his theses of theatrical aesthetics are still relevant and viable on the modern theatre stage? The article elaborates on our contemporaneity to try to give an answer to this question, creating questionnaires-interviews with four professional actors with questions related to the key themes of Diderot's theatrical and artistic aesthetics, encountering the incredible actuality of the Diderotian vision. The idea of the actor's profession is, in its true essence, an aesthetic idea, thus stimulating a philosophical reflection based on all the great concepts of this discipline, highlighted by the theoretical and practical thought of Diderot and now investigated by the theatrical practice of contemporary actors: body, gestures, genius, interpretation, communication, expression. The sentiment of the Diderotian comédien on stage overcomes the distinction between a "warm", involved and passionate acting and a "cold", rational and controlled one, and declines its sensibility in a supra-individual meaning, in a concrete presentation of a model with a universal value but possible for the body of the actor on stage, therefore shared by spectators who observe the events happening on stage. In the same way, the modern actor trains on stage, organically and honestly, towards "becoming" in every moment and towards being legible, credible, creative, bringing to the stage actions full of questions that explore the possibilities of being human. In other words, becoming - as one of the actors interviewed in the questionnaire states in a very Diderotian way - «body of all bodies. A body that knows and can tell something universal and that makes vibrate inside the viewer the internal velvet that moves the soul. Even looking at something unrecognizable directly or consciously, I will feel narrated as a human being».

Varia

Eliane Beaufils, *Issues of Participatory Digital Theatre. Reflections on Three Forms Developed during the Pandemic*

This article studies three participatory theatre-forms on zoom. It aims at analyzing what kind of participation is possible in the space of video-conferencing, which is both located in a private room and at a distance. These theatres seem able to interpellate the audience on a cognitive as well as a social and even an affective level. Each apparatus focuses on a different dimension, be it imagination, empathy or criticality. Yet the interactions result in an experience that is anchored in the social and sensitive subjectivity. The enable the audience to reflect on an array of issues that are far from limited to the pandemic.

Giovanna Caruso, *The Existential Relevance of Art for Human Life*

What is the relevance of art for human life? This question can be answered if life is understood from life-performance and art from artworks. From this perspective, the human being – understood as a being in a self-researching process – and the work of art – conceived as an experience-figure – show a structural correspondence: a constitutive unfathomability. Both, human being and art, can only be adequately understood as open processes of their respective self- realization. Because of this correlation and, at the same time, considering their fundamental difference, the aesthetic experience enables the human being to objectify the process of self-research. Thus, the existential relevance of art to life becomes concrete in that the aesthetic experience that makes the artwork the unique unfathomability that it is, reveals itself as an excellent path to the process of self-research, which makes human beings the unique unfathomability that he or she is.

Aisha Pagnes, *The Ethical Value of the Inhumanity in Art A Levinasian Reading*

Reality and its Shadow, a brief yet powerful essay written in 1948, is the only text where Emmanuel Levinas (1906-1995) deals solely with the ontology of art. Already in this early text, we can see how his understanding that ethics is the ground of philosophy drives his discussion. The nature of art is therefore treated in relation to what it does, ethically, to the subject, the maker, and the viewer. Art is the "inhumanity" and "inversion" of ethics. Only philosophical criticism reintegrates its "inhumanity" in the ethical relation. The strength of Levinas's philosophy issues from a pre-cognitive commitment to the "other", epitomised in the "face to face" relation. Any philosophy emphasising the primacy of the subject over and above the "other" crumbles under his reading. Yet this same strength implies that those domains where the "face to face" relation is obscured lead to irresponsibility. One such domain is art. In this essay I argue that by applying his mature work to the criticism he advances in Reality and its Shadow we can find ethical value in art in virtue of its "inhumanity" and "inversion". That is, we can agree with Levinas that art leads to irresponsibility, and yet ascribe to it positive ethical value in Levinas's own terms. This can help concretise the tension between the ethical and unethical aspects of art within a Levinasian framework.

Angelo di Modica, *«Io giungo all'essere e a me stesso». Le prime opere di Francesco Lo Savio, 1957-1959*

The main aim of the article is to explain the beginning of the Roman painter Francesco Lo Savio's career from 1957 to 1959. This part of his production has long been unknown because it was considered too distant from the mature works. During those years Lo Savio is still tied to his training in Informal Art. Moreover, the work of this period also show influences coming from American art, in particular, from the pictorial research of Mark Rothko. This essay illustrates why these works should be considered an important step, although germinal, in Lo Savio's painting career. Just by analyzing the origins of his painting, it is possible to understand the next steps of his work. The works at the end of 1958 and early 1959 are, in fact, the start of his artistic path that will result in Space-Light paintings a few months later.

Alice Iacobone, *L'esprit du lieu et son fantôme.La restauration créative d'Edoardo Tresoldi*

The paper considers the creative restoration of an early Christian basilica in Siponto, Apulia, realized by Italian artist Edoardo Tresoldi. Tresoldi resorts to the wire mesh as an artistic material: the restored basilica thus results in a monumental but evanescent building. After an introduction describing the public artwork, the paper will unfold in two main sections. In the first one, the focus will be on the concept of genius loci as a distinctive character of Tresoldi's poetics. Through an Heideggerian lens, the stress will be put on the existential value of dwelling, which is highlighted by the restored church. The second section will focus on the ghostly and uncanny (*unheimlich*) appearance of the basilica. Thanks to authors such as Derrida and Didi-Huberman, it will be shown that a genius deloci is at work in the site as well, calling into question the different temporalities that animate the basilica. Genius loci and genius deloci will prove as a conceptual couple capable of providing us with an access to the artwork; nevertheless, they will not be understood as a dichotomy, i.e. as mutually exclusive concepts, but as opposite notions that "haunt" each other and that cannot but be used together, in the postmodernist fashion of double-coding.

Enza Macaluso, *Mettere in questione l'ornamento attraverso un approccio morfologico al visibile*

The paper investigates the question of the ornament starting from a parallelism between biological-architectural ornaments and decorative-artistic ones. The element of innovation and the emergency of the ornament allow to consider images as if they were living organisms and to highlight their becoming through new forms. Starting from a morphological point of view, from Johann Wolfgang von Goethe to the contemporary morphology, the ornament is strictly connected to the dynamics of forms and to a particular approach to the visible. The ornamental dynamics, according to the binomial form-function, open the dimension of the visible to new perspectives and foreshadow potentially infinite changes. The essay analyzes the consequences in the production of visible forms and in the attribution of meanings, but also the political function of images, with particular reference to the idea of an economy of visible forms.

Elia Gonnella, *Ontologia del tra. Metamorfosi e incontro per un'antropologia fenomenologica*

Metamorphosis seems problematic for our occidental point of view. Becoming in general is viewed as an error or exception by our classic standpoint. In fact, it is strongly against identity and law of non-contradiction: A is fundamentally something different from B and for A it is impossible to be at the same time B. We need to think A as what-becomes-B in order to make metamorphosis possible. Anyway, how can A become B? As a matter of fact, this very claim has been historically the most common critic opposed to becoming. Deleuze and Guattari in their monumental work had tried to offer an enormous contribution to a few related problems. Redefining the subject as an event described by movement and affect can exceed the metamorphosis' aporia. This new principle of individuation provides a new look upon arisen questions primarily because affects and movements are constant coordinates that define how metamorphosis is experienced. The paper tries to show how the betweenness (*Zwischenheit*; *Aida*; *Traità*) in action in the encounter with people, human beings, things, animals, plants and minerals defines the logic field of metamorphosis. This is shown in dialogue with the ontological turn in anthropology that is particularly focused on this affective and lively dimension of encounter especially among Amazonian populations. Actually this is also what happens in our – occidental and classical but live – relation with things and objects, as long as we try to think a real conceptualisation of experience.

Lebenswelt, 17 (2020)

https://riviste.unimi.it/index.php/Lebenswelt

Giorgia Vasari, *Le dégoût de l'absurde: Phénoménologie de l'existence dans* La nausée *de Jean-Paul Sartre*

The aim of this paper is to analyse the disgust of which Sartre's "nausea" is an expression, by identifying its ontological significance and its role within Sartre's thought. Particular attention is devoted to the phenomenological themes of vision and conversion of the gaze, in the strict correlation they have with disgust. My claim is that Sartre, in his early philosophical work, elaborated a response to the Heideggerian problematic of the correlation between *Befindlichkeit* and *Faktizität*. To verify such claim, my paper will analyse the differences between Sartrean and Heideggerian thought with regard to these concepts, and show the extent of the influence that Husserl, Emmanuel Levinas and Aurel Kolnai had on Sartre.

Elisabetta Sirgiovanni, *Is moral disgust good or bad?*

Based on the empirical findings correlating disgust with conservatism, most disgust scholars have fed arguments for its moral unreliability and concluded with moral condemnation of this emotion. In this paper, I will examine common arguments about whether relying on disgust in the moral domain is to be considered good or bad. I will problematize the suggestion that we are justified in firmly believing that disgust is an ethically «dumb» – or an ethically «smart» – emotion. It rather seems that moral disgust can be rational or irrational, pro-social or anti-social, liberal or conservative depending on the eliciting contexts, and that such case-by-case conclusions rely on additional meta-ethical premises.

Marco Tullio Liuzza, *The smell of prejudice. Disgust, sense of smell and social attitudes. An evolutionary perspective*

In the present article, I review some evidence that shows how body odor disgust sensitivity (BODS) plays a central role in the so-called behavioral immune system (BIS), a set of processes aimed at detecting, emotionally reacting, and behaviorally avoiding pathogen threats. I also report empirical evidence on how the BODS relates to social attitudes such as authoritarianism, xenophobia, and condemnation of "impure" moral violations. This research is interpreted from an Evolutionary psychology framework.

Debra Bergoffen, *From a politics of disgust to a politics of the body*

The politics of disgust weaponizes the bodily recoil of revulsion to legitimate sexist, anti-Semitic, colonial and genocidal violence. Citing the work of neurologists, psychologists, existentialists and phenomenologists, I argue that disgust can be severed from this politics to serve a politics of the body where the repugnance of disgust is reserved for those who repudiate the humanity of our intersubjective vulnerability.

Serena Feloj, *Is it possible to overcome disgust? An ambivalent emotion*

A growing interest for the emotion of disgust has recently arisen in international contexts across several fields of research. A general definition of disgust will be primarily assumed: by disgust I understand a total rejection that generates a motion of repulsion and removal of an object that is in the proximity of the subject, without constituting a real danger. In reference to the notion of taboo, I will first of all assume its ambivalence. The emotion of disgust, essentially natural and cultural at the same time, as a typical trait of the process of human civilization that distinguishes humans from animals. At variance with other theories of disgust, I will argue that it is not possible to theoretically articulate the overcoming of disgust, but that it is possible to educate about this emotion through artistic experience. On this ground, an ethics of disgust will be outlined, which starts from the acknowledgement of one of our most bodily emotions.

Marco Tedeschini, *Il ripugnante: oltraggio e contraddizione*

For the past twenty years, the relationship between politics, morality and disgust has been resolved into a denunciation of the injustices perpetrated in the name of this emotion. However, no compelling reasons have been brought forward to release the suspicion that the condemnation is merely a corollary of the dominant liberal ideology. I will exemplify this weakness by analysing the theory of disgust proposed by Debra Lieberman and Carlton Patrick in 2018 (§§ 2-3). I will offer a different empirical basis for articulating an adequate answer to the question "what is disgust?" (§4). I will use some acquisitions from philology to exemplify the moral and political scope of disgust (§5). I will propose an "ontological" definition of disgust (§ 6), based on which I will distinguish between disgust and its ethical and political use to justify oppression and discrimination. This use must be replaced by explicating the reasons that justify such oppression and discrimination (§ 7). The fact of not being able to give reasons for such behaviours every time they occur opens up a breach in the direction of a more free and thus more just society.

Materiali di Estetica, 8.2 (2021)

https://riviste.unimi.it/index.php/MdE/issue/view/1783

Il politico è simbolico

Testi

Stefania Barile, *L'arte contemporanea e il "civic engagement". Una lettura "banfiana" dell'intervento artistico di Picasso alla Guerra Civile di Spagna*

This essay explores the value of the artist's action and the power that his work exercises in the socio-political history of his country. It talks about Picasso and his Guernica, offering a reading of the work following the thread of Antonio Banfi's aesthetics through the critical look of Dino Formaggio. The scene opens with the parisian Expo of 1937. The article is then integrated with aesthetic, moral and civil contents that guide the reader to understand the concept of morality, crisis and life of the art for Banfi and the connection with Picasso's cultural work, starting from his writings against Franco's atrocities up to Guernica. An authentic reading of the work is inserted that wants to support the moral shock determined by Guernica: a real denunciation of the misery and corruption of the government, inciting the people to fight. Finally, in order to show how current the artists' interest in social, political and international problems is, the essay ends by presenting the work of two particularly committed contemporary artists: the Italian Paola Ravasio and the Syrian Tammam Azzam.

Federico Casella, *Una bestia da guidare. Simboli della massa nella* Repubblica *di Platone*

The aim of this paper is to analyse the numerous metaphors that Plato employs in his Republic to symbolise the ignorance, the immorality, and the political inadequacy of the "multitude", in other words the people who live in a democracy. Plato's symbols highlight the negativity – illustrated in other dialogues as well – of the Athenian demos in order to suggest the only political role that people must play: becoming subjects of the "divine" philosophers in the perfect city described in the Republic. Only by relying on philosophers'

guidance can the multitude be saved from itself: through one of the most recurrent symbols of the demos, the animal, Plato reveals his scepticism towards democracy and his preference for an oligarchy ruled by philosophers.

Matteo De Toffoli, *Segnico, simbolico, politico Note sulla teoria della significazione di Ernesto Laclau e Chantal Mouffe*

This article explores some central features of the theory of signification put forward by Ernesto Laclau and Chantal Mouffe, taking into account both *Hegemony and Socialist Strategy* and some further reflections developed by Laclau alone. Through the analysis of the concepts of discourse, empty signifier, dislocation and antagonism it is argued that, in the discourse-theoretical framework, the Saussurean "arbitrariness of the sign" can be limited only through the symbolic unification of a discourse and the drawing of antagonistic frontiers, and that these latter processes rest on contingent decisions, that is operations pertaining to the order of the political.

Viviana Galletta, *Miti e utopie della modernità nelle Riflessioni sulla violenza di Georges Sorel*

This paper analyses the work Riflessioni sulla violenza written by Georges Sorel and published in 1908. The principal aim of this paper is to present the deep relationship between myth, violence and politics in order to reevaluate how irrational forces have guided social movements and revolutions. The distinction between the notions of force and violence introduces the central thesis of Georges Sorel's political thought, which is called anarcho-syndacalism. More specifically, George Sorel puts together Marx and Bergson in order to develop a severe criticism of the Third Republic and to theorize the role of violence in the transition from capitalism to socialism. Through the myth of the general strike, Sorel introduces his philosophical perspective on social struggles against the parlamentarism.

Soim Lee, *Symbolic Unity in Post-Marxism How Should We Deal with the Symbolic Dimension in the Political?*

The paper examines the question of the symbolic dimension in the political. It is argued that both Ernesto Laclau's and Claude Lefort's Post-Marxist accounts understand this question as a problem of rethinking symbolic unity. I will trace arguments of these accounts and examine their relation to Carl Schmitt's notion of the political. To this end, both aesthetic and politico-juridical dimensions of the political are discussed by focusing on two questions: 1) How should it be understood that in Laclau's idea of populism the symbolic construction of the people differs from the juridical construction of the people? 2) What does it mean to understand symbolic unity as political power as Lefort does?

Massimo Mezzanzanica, *Eric Voegelin e i simboli del politico*

The article deals with Eric Voegelin's analysis of the symbolic dimension of politics and history. It focuses at first on the analysis of the relationship between religion, politics and totalitarianism in the essay on "political religions" and outlines some aspects of the context in which this essay was written. Some characteristics of Voegelin's methodological reflections on the idea of a "new science" of politics are then presented and it is then shown how the attempt to understand the relationship between ideas and symbols opens a new horizon of research, in which the relationship between symbol and representation, and that between symbol, history and being, around which the monumental, and unfinished work Order and History moves, are the main axes.

Alessio Porrino, Alessandro Volpi, *L'orologio e il calendario. Simbologia politica del tempo a partire da Walter Benjamin*

This article aims at reflecting on the political significance of distinct conceptions of temporality and their symbolic representation in the work of Walter Benjamin. In particular, the "clock" and the "calendar" will be addressed as symbols of, respectively, a linear and homogeneous conception of time and of a cyclical, uneven – and potentially revolutionary – temporality. The conception of time symbolized by clocks is criticized by Benjamin as a bourgeois understanding of progress, which inhibits revolutionary tensions in society by shifting the political focus on future, on the inevitability of progress and growth; on the other hand, calendars' and ancient cyclical festivals' temporality constantly looks at the past, celebrating and re-actualizing the memory of previous revolutionary attempts. In the last section, the article will consider the role of symbols and allegories in Benjamin's philosophical writing, casting new light on the previous discussion.

Pier Giuseppe Puggioni, *Esorcizzare lo spettro. Diritto, religione e potere nella* Tosca *di Giacomo Puccini*

This paper enquires into the political and juridical themes underlying Giacomo Puccini's opera *Tosca* (1900). Through the comparison of Puccini's score, the libretto by Giacosa and Illica, and the original play by Sardou, I will present a twofold reading of the intertwinement between politics, religion, and law in this musical work. On the one hand, I will show that the police power represented by the character of Scarpia can be interpreted, from a Benjaminian standpoint, as a violent power that shapes the legal and religious

order. On the other hand, I will argue that the artistic couple made by Cavaradossi and Tosca is politically significant in so far as their art represents an attempt to deactivate Scarpia's pervading and oppressive force. The conclusion will contend that the aesthetics in this opera subtends the aspiration for an "inoperative"-wise revolution in religious institutions as well as in legal and political relations.

Sara Romani, *Symbolism and National Identity in Carl Durheim's Photographic Work*

In this article I explore the work of Carl Durheim (1810-1890) as a production of highly symbolic imagery geared toward the visual creation of the Swiss national identity in the wake of the establishment of the Confederation in 1848. After providing some background about Durheim and the early history of photography in Switzerland I focus on Durheim's pictures of the so-called Heimatlose (vagabonds), which were commissioned by the Police and Justice Department in Bern. I argue that these pictures cannot be interpreted merely as mug shots taken in order to reproduce the identity of the depicted subjects; rather, using the rhetorical force of photography, these images projected onto the Heimatlose the ideal of the new Swiss society, based on bourgeois values and clearly demarcated from everything foreign through an idealized operation of drawing geographical and social borders.

Roberto Rossi, *Nello specchio del Rinascimento. Mappature di un mito storico-politico*

Today, historians, philosophers, and scholars of cultural heritage discuss about the relationship between the periodizing labels of historiography and their symbolic employment within the current political rhetoric. To understand the relevance of this issue in Italy, it can be helpful to look at the academic and public debates around the category of "Renaissance". On the one hand, this article aims to map some notable political uses of this historical figure as a symbol; on the other hand, it reconstructs a tradition of thought focused on the epistemic autonomy of the same category. With these intentions, I look at a group of Italian critics of Johan Huizinga's aesthetic view of history – like Delio Cantimori, Eugenio Garin, and their heirs within the academic milieu of the "Scuola Normale" of Pisa. Finally, I evaluate whether there is any correspondence between "Renaissance" as a symbol within the political debate and its historiographical employment as a periodizing label.

Luca Serafini, *Post-Symbolic Images in Platform Capitalism. An "Impolitical" Aesthetic Space*

Platform capitalism brings several processes to completion that were already apparent during post-industrial capitalism. One of these involves images and their gradual loss of a symbolic dimension. The mechanisms that platforms employ to direct the production of media content reduce images to objects of immediate use and consumption. Consequently, images fail to synthetise the multiplicity of the social reality: instead of inscribing it within a horizon of meaning, they simply reflect it. This article reconstructs the "de-symbolising" process of images during the various phases of capitalism and explains why a post-symbolic aesthetics should also be viewed as "impolitical". If the political is indeed symbolic, since the giving of meaning and direction to society (a political task par excellence) also takes place through the construction of symbolic systems, the post-symbolic aesthetic is instead imposed by platforms for purely economic reasons.

Chiara Zamboni, *Il simbolico e la via del movimento delle donne*

Symbolic politics has been one of the key phrases in Italian feminism since the 1970s. This text describes the historical origins and significance of this concept together with the difference in the use of the symbolic dimension in traditional male politics. The most important difference is that female politics are born from living and affective relations which cannot be permanently established and rotate around non-formalized procedural practices. The sense that emerges is felt during the actual process and the symbolic is therefore experienced and transformed from the inside with the authority that comes from these practices, which influence and modify each other due to their closeness. They spread by proximity.

Bello-non-bello

Silvana Borutti, *Dinamiche della bellezza: sguardo e narrazione nel ritratto*

Through the commentary on portraits (Lotto, Giorgione, Vermeer, L. Freud, Rembrandt, Tiziano, Bacon…), my contribution will develop two topics. In fact, the portrait calls to reflect both on the reversible dynamics of the gaze (between painter, subject and spectator, between presence and absence) and on the time of the individual as an experience and as a transformative process that tells a story.

Serena Feloj, *Arte e tabù: il disgusto e i limiti della rappresentazione*

Referring to the notion of representation, I will argue the idea that disgust continues to constitute a limitation for art and that the presence of the disgusting can be read through the Freudian notion of taboo. The indulgence of artistic creation in disgust, in fact, would confirm the fact that only what is domesticated, thus what does not arouse authentic disgust, can be assimilated by art. On the contrary, authentic disgust remains taboo insofar as it indicates the absolutely other, the unassimilable, a non-domesticated animality

extraneous to the process of civilization. It is, after all, what classical aesthetics had already shown and that today can be reread in Freudian terms.

Tomaso Kemeny, *Fight for Beauty! Un Pentalogo*

Maddalena Mazzocut-Mis, *Intorno al brutto. Una categoria controversa*

Paul Valéry, in his "Discourse on Aesthetics", which he pronounced in 1936 in front of an audience of philosophers, reproached them, accusing aesthetics in particular of having pursued the abstract idea of beauty for too long, losing itself in the shadows of specialized terminology or in verbal games and thus forgetting the varied reality of works of art. Following an abstract idea of beauty means losing sight of the artistic object. It also means deluding oneself that the ugly is merely a counterbalance to a dominant category. But what does ugly mean? Its ambivalence lies precisely in a continuous oscillation between an evaluative and a descriptive use. There is a duplicity, so that on the one hand it expresses a negative judgment, and on the other hand - suspending its normal semantic destiny - it reclaims for itself some positivity. It is precisely from this positivity that the ugly begins its journey in the field of aesthetics.

Gabriele Scaramuzza, *Screziature del Bello*

Rather than discussing beauty or ugliness as metaphysical categories I do prefer here to consider individual artistic worlds, and to defend the values in which I recognise myself as reader and enjoyer, in the various ways in which this can be articulated. Worlds in which aesthetic positivity and negativity are in tension, each resolving this dialectic in its own way. That's why my paper doesn't analyse Beauty or Ugliness tout-court. I do rather consider their dialectical intertwining and reflecting in specific works of art: The Idiot by Dostoevskij, the librettos to Wagner's Lohengrin and Verdi's Rigoletto, as well as Fatelessness by Imre Kertész. I intend to show how a negative experience can be transfigured in the structure and language of these writers and musicians.

Nicola Vitale, *Problematizzazione, contesa e rivalutazione del bello nell'arte, tra relativismo filosofico, pratica artistica e senso comune*

Aesthetic perception is today a confused and controversial experience. In common sense relativistic conception of beauty, coexists with the consideration of the so-called "masterpieces" as works in which there is a stable aesthetic value. Philosophical and scientific relativism seems to have definitively set aside the conception of beauty not only as a universal value, but also as the essence of art, as it is counted among those universal metaphysical values, which have long been questioned. But some philosophers, such as Severino, say the opposite. Today seems to be a tendency to rediscover beauty above all in art, as a contemplative perception. Would the eventual return of art to beauty mean a return to universal metaphysical values? The difference between Kantian adherent beauty and free beauty is analyzed. The first is linked to metaphysical values, as an expression of an idea. The second, free beauty, on the other hand, has no metaphysical characteristics because it is not linked to a concept, therefore an expression of empirical harmonies. But also with regard to free beauty, the Kantian idea that sentiment can perceive its universality as an intersubjective value, is today difficult to accept both theoretically and empirically. This happens because today sentiment is no longer cultivated in the perception of beauty through canons, which are also disqualified for the pretense of universality in determined forms. Here, too, a distinction must be made between classical anthropometric canons and archaic non-naturalistic canons. We discover that the former are affected by a metaphysical foundation, while the latter reveal a different structure with other functions. According to Florenskij, the canon is not oppressive but liberating. On these suggestions and on empirical evidence we theorize that the (non-naturalistic) canon constitutes a guide for the recognition of a polyvalence of expressive language in which feeling coordinates with the other functions of consciousness, leading to transcend language itself in a non-metaphysical dimension. This suggests that this polyvalent structure that emerges from the canons is associated with beauty, as aimed at its realization.

Fogli sparsi di Fulvio Papi

Fulvio Papi, *Fogli sparsi di Fulvio Papi*

Fulvio Papi, *Per Salvatore Veca*

Fulvio Papi, *Riflessioni su* Formazione e musica *di Elena Madrussan*

Contributi speciali

Manuele Bellini, *Stregoneria e utopia. Luciano Parinetto vent'anni dopo*

Twenty years after his death, the reflections of Luciano Parinetto (1934-2001), who was associate professor of Moral Philosophy at the University of Milan, remain, on the one hand, on the relationship between witchcraft and diversity, and on the other hand, on the value of utopian hope. Despite the fact that the course of history has preferred the path of integration to that of revolution, dialectics remains the picklock to criticize alienated social situations.

Giuliano Boccali, *Il Grande Oltre*

Tiziana Canfori, Winterreise op. 89 *di Schubert: una lettura a tre chiavi*

This paper explains the "birth" and development of an idea of performance: "Winterreise" by Franz Schubert; the concert was premiered at Levanto Music Festival (La Spezia-Italy) in summer 2021. The performers were Mirella Di Vita (soprano), Tiziana Canfori (pianist) and Simone Fareri (painter and sculptor). The artists conceived a detailed performance that combined music, lyrics and fine arts, intending to get the audience more involved in listening to this long and complex Lieder cycle. The different languages and the space-time arrangement had to be considered in the structure of this concert to create a more natural and complete sharing experience for the audience.

Cristina Muccioli, *La filosofia di Biancaneve. Spunti per i tempi che cambiano*

Nicola Vitale walks a side path to the smooth march of technocratic rationalism. A rationalism dried up in the imagination, in the capacity for vision, in the sense of community belonging that makes us human beings, as Aristotle taught. Snow White, from a Disney fairy tale, returns to its symbolic powerful significance of alchemical narration where everything, even the most divisive evil, finds meaning and place.

Luca Natali, Paolo Karapedian, Sofia Elena Merli, *Rievocando Guido Davide Neri*

La morte di Guido Davide Neri, di cui quest'anno ricorre il ventennale, ha determinato la presa di coscienza – nei suoi maestri, amici, colleghi e allievi – dell'irreparabilità dell'evento, della definitività del venir meno di una voce così teoreticamente stimolante ed eclettica. Perdita tragicamente vissuta nella cerchia della sua frequentazione, ma, parallelamente, inserita nell'ampio contesto del dibattito culturale nazionale e internazionale, in cui Neri era organicamente inserito. Pare a noi, che non lo abbiamo conosciuto e gli siamo temporalmente più distanti rispetto a quanti ne hanno sinora scritto, quasi inusuale che, a un filosofo mancato da così poco tempo, sia stata consacrata una già così importante quantità di ricerche e studi. Al di là della retorica che spesso accompagna, in ambiente accademico, il ritiro dall'attività didattica o la scomparsa di un docente, e abituati alla necessità della sedimentazione storica per la messa a punto del bilancio storiografico, ci ha stupito l'intensità con cui Neri è stato ricordato e la varietà degli interventi sulla sua figura, l'insegnamento e la produzione scientifica.

Alessandro Quattrone, *Leggere il teatro*

The theatrical work of Maddalena Mazzocut-Mis, published in the volume *Teatro da leggere. Mito e conflitto* – with the accompaniment of detailed premises by the author herself – develops in two directions. The first one, looking at the past, leads to the rewriting of works of the literary tradition according to a new point of view. The reworking of famous classical characters relates the distant with the near, allowing us to reflect, among other things, on the function and value of illusions. The second, looking at the present, leads to the presentation of seemingly insignificant characters to highlight the tragic fate of rise and fall or desperate search for a recognized identity.

Emilio Renzi, *Un romanzo aspro: Salvatore Satta, Il giorno del giudizio*

Emilio Renzi, *Salvatore Veca per noi*

Salvatore Veca (31 October 1943 - 7 October 2021) was not only a lecturer in many universities, including eventually Pavia, but also an active intellectual in many important civic structures. A brilliant pupil of Enzo Paci at the University of Milan, editor of the journal «aut aut», Veca chaired the Fondazione Feltrinelli and the Casa della Cultura in Milan and was the author of many books on philosophy based on the critical introduction of Anglo-Saxon analytical culture. The presentation in Italy of the work of John Rawls was important and marked the liveliest interest in the problem of the "just society". He played a leading role in the debate on the possible developments of the Italian left after the fall of the Berlin Wall. For the Expo Laboratory he was responsible for drafting the "Milan Charter" on environmental sustainability.

Gabriele Scaramuzza, *Per Marcello Conati*

Focus article

Lisa Bortolotti, Anna Ichino, Matteo Mameli, *Conspiracy theories and delusions*

Conspiracy theories are often compared to clinical delusions and correlations have been found between accepting a conspiracy theory and schizotypal traits. In this paper, we explore some of the similarities and differences between conspiracy theories and persecutory delusions. We compare them in relation to surface features, etiology, and downstream effects. In relation to surface features and etiology, we argue that there is some overlap between conspiracy theories and persecutory delusions. In relation to downstream effects, we argue that persecutory delusions are characterized by severe disruption to one's life, whereas in general conspiracy theories are not psychologically harmful to those who accept them. We conclude by commenting on the problems that might emerge when a comparison between conspiracy theories to delusions is used improperly in political debates.

Sed/Contra

Berardino Palumbo, *Non tutte le mani sono uguali. E nemmeno tutte le camminate*

This paper is a commentary on Tim Ingold's essay which underlines the radical nature of the theoretical and epistemological thesis sustained by its author. In my opinion Ingold tries to reconfigure the classic social imagination starting from the assumption of the relational, participatory and interconnected character of that "individualμ which was considered the inseparable core of our (Western) idea of society and social action. In this way he distances himself from traditional social science and its cognitive procedures (explanation and understanding), considering them inadequate – because of their objectifying and narcotizing character – forms of representation of concrete interactive dynamics. On the other side, I stress the absence of any reference to power dynamics and to the ways in which these operate into the processes of interpenetration and assonance/consonance between human beings and between these and other living beings.

The challenge of mental disorder: psychopathology and cognitive sciences (part one)

Aurora Alegiani, Massimo Marraffa, *Combining The Global Neuronal Workspace Theory of Consciousness with the Predictive Coding Theory. Prospects and Challenges from the Clinical Cognitive Neuroscience*

Within the Global Neuronal Workspace (GNW) framework, Lucie Berkovitch and colleagues have made the hypothesis that the dissociation between impaired conscious access and intact unconscious processing observed in patients with schizophrenia is due to a specific disruption of top-down attentional amplification. Confronting their GNW model of schizophrenia with some Bayesian models, the authors encourage to combine the GNW theory of conscious access with the Predictive Coding Theory (PCT), but with the caveat that the relation between conscious access and Bayesian hierarchical modeling has yet to be made explicit and clear. In this paper we take up the challenge and sketch a possible integration of GNW and PCT. We then highlight the critical points raised by the case of schizophrenia, with a brief focus on the case of delusions. This provides some directions along which we can continue a work of integration that can play a decisive role in clinical cognitive neuroscience.

Marco Mazzeo, *Cotard e il filosofo. Ipotesi di ricerca circa il delirio di negazione*

The first part of the article will briefly describe the scientific history of a syndrome that broke into European medicine in the late nineteenth century as the most severe case of melancholy (Cotard, 1882; Cotard et al. 1997; Salerno, Ferro 2005; Mazzeo, 2009). The second part will give an account of the scandal represented by a disturbing symptomatic clinical picture. The patients suffer from a syndrome that shortly afterwords will be also known as the «delirium of negation» as they deny their own existence: «age», «name», even being «born», by opposing «everything they are asked to do» (Cotard, 1882, p. 26). Through the analysis of school cases and the most recent studies, we will try to shed light on a clinical overview that is being currently studied from several perspectives: psychiatric (Nejad, Toofani 2005; De Berardis et al., 2015), neurological (Gardner-Thorpe, Pearn 2004; Kudlur et al. 2007) and philosophical (Young, Stone, 1997; Gerrans, 2000). The third part of the essay will propose a philosophical hypothesis: the syndrome dramatically shows the suspensive semantic power of verbal negation (Virno, 2013) and its syntactic relationship with the interrogative sentence (Haegeman, 1995). From this perspective, Cotard's syndrome

will be considered a powerful as well as paradoxical demonstration of the embodied character of negation. By making itself flesh, the «not» denies the flesh.

Valentina Cardella, *Who is Insane? The Threshold of Madness*

This paper focuses on the threshold between normality and pathology. This task is more difficult than one could expect, because the more we investigate the different forms of mental disorder, the harder seems to draw this line between madness and normality. By focusing on one typical symptom of mental disease, i.e. delusion, I will claim that these difficulties come from the deep evaluative character of psychiatry. In psychiatry, normal and pathological are intertwined. Only a subjective, evaluative stance can detect the narrow threshold between them. Things like delusions, schizophrenia, depression, are not natural kinds: they are not independent of the look of the observer, and they all need an evaluative stance. In the last part of the paper, I will apply my thesis to a specific kind of delusion, that is, erotomania, or the delusion of love.

Alessandro Capodici, Graziana Russo, *Misattuned Selves. Vital Desynchronization in Schizophrenia*

In the last decade, phenomenological psychopathology outlined how schizophrenic experience consists of a disembodiment disorder, which undermines what has been defined as minimal self. This condition coincides with a disturbance of time-consciousness; where not only self-coherence but also intercorporeality are lost. In schizophrenic patients, the implicit and explicit alterations of temporal structure of experience lead to what many authors define as «loss of common sense». This misattunement concerns both the rhythms between bodies and the chance to be harmoniously engaged in human linguistic games. First, we retrace the theoretical framework that introduces ordinary and schizophrenic time experience. Secondly, we proceed with the analysis of Horse Girl, a 2020 film that shows the protagonist's progressive detachment from the shared reality, in which time-consciousness plays a fundamental role.

Claudio Paolucci, *NeMo Project's Observation Methodology for Embodied Interactions and Autism Spectrum Disorders*

In this paper, I outline a semiotic methodology able to detect possible future impairments that can lead to Autism Spectrum Disorder and other neurodevelopmental pathologies through the observation of embodied interactions. In the first part, I deal with the state of the art concerning ADOS and then I describe the three substitutions operated by our NeMo Methodology: i) a substitution in the age of the infant (NeMo deals with 9–18-month-old infants); ii) a substitution of a competent ADOS observer with a less competent one (caregivers, pre-primary teachers, etc.; iii) a substitution of the laboratory and highly grammaticalized ADOS setting with real-life, in the wild, home videos shot through smartphones by caregivers. In the second part of the paper, I describe the twelve signs the observers must look for in order to rate an interaction and decide about its typicality. Finally, through ROC (Receiver Operating Characteristic) graphs, I describe the performances of the observers who used NeMo methodology and I compare them with the state of the art.

Paola Pennisi, *«Scrummy Foam Rubber». Reflections on the Relationship Between Linguistic Cognition and Pica*

In this article, starting from the Aristotelian notion of language as «breath of the soul», we will reflect on the relationship between language and impulses by analyzing the case of pica. Pica is the systematic ingestion of inedible substances. The article will analyze some of the different etiopathogenesis from which the disorder originates: nutritional deficiencies, neurodegenerations, brain injuries, psycho-social stress. It will be argued that the different etiologies of the disorder have in common an alteration of the relationship between linguistic cognition and praxis with world objects. This alteration of the relationship may be due to a loss of linguistic cognition (as occurs for example in those forms of neurodegeneration which are associated with a deficit in semantic memory) or to a pathological symbolic shift in the meanings of words and consequent way of relating to objects.

Eliana Gagliardi, *Reasoning in the Chronic Self-Doubt. The Impostor Syndrome Case*

The purpose of this article is to suggest similarities within the reasoning framework between the Impostor Syndrome (IS) and the Obsessive-compulsive disorder (OCD), mainly focusing on the dialectical strategy. Will be described the Impostor Syndrome Cycle – a sequence of thought processes, behaviours, and emotional responses that keep the Impostor in a vicious circle of anxiety and self-doubt. In the Impostors mind, any recognised success is wrongly attributed to their ability to hide the true nature of their performance. Therefore, this belief will increase and be maintained through the dialectical strategy. A recurring factor that could trigger the Impostor Syndrome is the sense of «don't quite fit in» that – similarly to the «not just right experience» (NJRE) – is connected with the feeling of deontological guilt, which seems to get worse the condition of perceived fraudulence. To date the Impostor Syndrome is not classified as a mental disorder; drawing parallels between some features of these two kinds of reasonings (IS and OCD) permits to understand better what the Impostor Syndrome means in terms of thinking patterns, with the final aim of promoting a more differentiated approach in the context of therapy.

Caterina Scianna, *L'elaborazione dell'ironia nella schizofrenia. Componenti cognitive ed emotive della teoria della mente*

Communicative-pragmatic difficulties have been considered a hallmark of schizophrenia since the earliest characterisation of the disorder. Schizophrenics perform worse than healthy controls in the comprehension of those speech acts in which the literal meaning does not correspond to the intended meaning, such irony. Some studies have individuated a correlation between theory of mind (ToM) and pragmatic deficit in schizophrenic patients, irony comprehension included. However, ToM could be not the unique cognitive component that explains the patients' difficulty in managing irony. To infer ironical meaning, the listener not only has to attribute mental states to the speaker, but also he has to attribute some affective attitudes. Patients suffering from schizophrenia show impaired emotional and social behaviour. Studies demonstrate that the ability to recognize emotional contents of vocal-auditory stimuli is severely impaired in schizophrenia. In addition, schizophrenics also have difficulty in recognizing and discriminating facial emotions. Inferring the emotions involved in an ironic situation is a more complicated process than merely identifying vocal-auditory stimuli and facial expressions, because it requires a reasoning process. This paper shows that though irony has both cognitive and emotional components, the role of emotional contents has not been acknowledged so far. The behavioural deficit of schizophrenic patients may be due to impaired affective theory of mind abilities, rather than to a general impairment in theory of mind.

Matteo Marucci, Viviana Betti, *Grounded Cognition: nuove prospettive*

Through the use of body schema manipulation techniques and by exploiting realistic but controlled simulations, virtual reality has emerged over the past decade as a valuable tool for the empirical investigation of grounded theories of cognition. Here we discuss how the ability to map one's actions onto an increasingly realistic avatar in real time in an artificial environment provides an ideal testbed for «embodied» theories. Not only will it be possible to conduct social interaction experiments with agents that are nearly indistinguishable from a human, but also, thanks to a graphics and physics engine, to endow artificial intelligence with a changing body and senses that are refined over time in a graphic engine. This could be useful on the one hand to test hypotheses about brain architectures, but also through evolutionary algorithms to investigate the evolution of a neural system Grou with a given body in a given environment from generation to generation.

Rivista di Estetica, 77 (2021)

http://www.rosenbergesellier.it/ita/scheda-libro?aaref=1465

Arte e fine dell'arte. Radici continentali nella filosofia dell'arte di Arthur Danto

Tiziana Andina, *L'errore di Danto*

Marco Capozzi, *L'arte di scrivere la storia. Il narrativismo proposizionale di Arthur C. Danto*

Dario Cecchi, *La ripetizione e il sublime. Danto, Lyotard, Warhol e la fine (differita) dell'arte*

Filippo Fimiani, *La Rue est à nous. Dal mondo dell'arte a Google Street View (e ritorno)*

Francesca Iannelli, *Tradimenti, appropriazioni, ripensamenti. Arthur C. Danto e l'eredità della filosofia tedesca da Nietzsche a Kant*

Francesco Lesce, *L'influsso morale dell'arte. Danto, Platone e le strategie della Mimesis*

Luca Marchetti, *La storia dell'arte dopo la fine della storia dell'arte*

Benjamin Riado, *"Euripidian dilemma": Nietzsche's influence on Danto's philosophical understanding of performance art*

Luisa Sampugnaro, *Danto, l'arte e i regimi di storicità. Un percorso di lettura*

Stefano Velotti, *Sensi di una fine. Danto e l'arte post-storica*

The Senses of Smell: Scents, Odors and Aromatic Spaces

Varia

Aesthetics of Contemporary Work

Varia

Landscape and performativity. Between aesthetics, ethics and artistic practices

Rita Messori, *Il ritmo performativo del paesaggio*

The theoretical model of landscape that is still widespread is that of a spectacle-image (of a natural or urban space) that offers itself to a contemplative, detached and disembodied gaze. Rethinking landscape means investigating the role of the "aesthetic", i.e. of bodily experience, characterized by sensitivity and movement. This experience, which is fundamentally interactive, has a formative and performative nature: the aisthesis is closely linked to praxis, to the concrete ways in which we re-late to the environment and which become interactive strategies. These strategies can become experiential habits that, if repeated in a mechanical way, can jeopardize the very interaction with the phenomenal world in which we are immersed. We tend to grasp only certain aspects of the phenomena that present themselves to us, over-looking not only the richness and plurality of the phenomenal world, but also its fundamental systemic and relational unity. The possibilities of formative and performative interaction can be grasped if the ordinary and daily level of experience is chal-lenged by sudden and unexpected encounters, which can initially provoke a sense of bewilderment and disorientation. What becomes "present" is the rhythmic unity of the phenomenal world, understood as an energetic momentum that holds together in a dynamic way the different elements of the world we inhabit. Through the con-cept of rhythm elaborated by Henri Maldiney we could advance a new aesthetic model of landscape understood as an actual cosmogenesis.

Michael Jakob, *Il paesaggio e la performatività della tecnica*

The origins of landscape are usually explained in two complementary ways: on the one hand, landscape is initially related to the artistic genre of the same name, i.e. to the painted landscape; on the other hand, and much more recently, it corresponds to landscape experienced by someone, to the mental representa-tion of a piece of nature. This article is based on a third hypothesis: according to him landscape is, at least partly, the result of a series of modern technologies. The modern window, cartography, central perspective and various other human inventions have made it possible to forge a landscape image of the world. Fram-ing a glimpse of nature through the gaze is a cultural fact, mediated by scopic devices, and not a capacity that human beings possess a priori.

Pierluigi Panza, *Piranesi e la veduta performativa*

Since their birth, the views have not been just landscapes to contemplate. Vedutism solicited imagination through staging. The engravings of Giovan Battista Piranesi are a proof of this. Today, the photographic zooms allow a reading that reveals the presence of a continuous staging of characters and situations in them. These plates originated a spread of other works, especially in the lyric opera and cinematographic direction, becoming an emblematic case of artistic hermeneutics.

Silvano Tagliagambe, Luca Taddio, *From landscape to mindscape, from mindscape to walkscape and from milieu to infosphere*

This essay aims to show that the concept of landscape does not indicate something static or well-defined in the physical world but is rather the result of a process deriving from our being embodied in the world. Landscape is embodied cognition produced by our subjectivity, which, in turn, constantly hybridises the relationship between inside and outside. The key point, therefore, is to grasp and problematise the interaction between landscape and mindscape. However, this relationship would not be complete without also taking into account the fact that we are integrated in an environment and analysing the fact that we live in an acted environment: our actions are decisive for understanding the environment beginning from the very perception we have of it. Indeed, this perception it itself a true founding act. The specific nature of the walkscape thus allows us to take this dynamic aspect of our relationship with the environment into account before grasping the last fundamental element for achieving a complete understanding of the problem: the currently ongoing transformation that brings us to be immersed not only in natural environments, but also in new digital environments. Taken together, therefore, the concepts of landscape, mindscape and walkscape allow us to clarify the theoretical implications of our being part of an integrated system together with the environment, be it natural or digital.

Gregorio Tenti, *Riscrivere la Terra. Poetiche del terraforming*

This paper addresses a potentially major shift in environmental and landscape aesthetics, which reassesses the traditional view on landscape in light of the idea of global environment. Landscaping is thus rethought as a mode of creatively being on Earth. For this purpose, the paper begins by providing a definition of Earth as a completely semiotized and therefore "plastic" space which is continuously re-shaped by traces, semantic processes and human practices. Earth-shaping (or "terraforming") practices are then investigated as gestures of poetic overwriting, capable of inhabiting interconnected non-equilibrium landscapes. The paper concludes by examining the case-study of DOM-, an artistic collective that performs ways of dwelling in damaged territories and exploited environments.

Paolo Furia, *Dalla morfologia al performativo. Il paesaggio tra estetica e geografia*

The performative turn in aesthetics is paralleled by a similar transformation in the epistemology of geography with the rise of the so-called non-representational theory. This paper focuses on the connection between non-representational geography and the morphological approaches to landscape elaborated by Humboldt in the XIX century and Carl Sauer in the XX century. At stake there is the possibility to establish a virtuous relationship between aesthetics and geographical knowledge, which have often been separated despite their indisputable kinships and liaison points.

Elettra Villani, *Aesthetic performativity and natural beauty. Theoretical observations on Adorno's landscapes*

After the so-called Hegelian verdict, Adorno is the first philosopher who devotes such an intense attention to natural beauty within his aesthetic speculations. This central – although unfairly bypassed – moment could be fruitfully analysed through the figure of landscapes, thematized throughout Adorno's constellation of texts. In this framework, the landscape represents more than a mere backdrop, but rather a significant theoretical spot to concretize the connection between the aesthetic performativity and the beauty of nature. Therefore, by means of a careful reading of Adorno's various formulations on the topic, this paper aims to show how the philosopher overcomes the traditional and immediate antithesis between nature and culture or even technique. More importantly, it will be investigated how a genuine aesthetic experience of nature – also in the image of a landscape – should be configured, in order to hopefully feel its now mutilated silence again.

Gael Caignard, *Paysages globaux: pervasivité et fragilité commune dans la condition globale*

This paper proposes a path in the investigation of our global condition through the perspective provided by the concept of "landscape", as it was developed by the phenomenological tradition, in particular by Erwin Straus and Maurice Merleau-Ponty. For the aim of this research, I consider how the landscape operates a disorientation of the modern conception of spatiality. In fact, if the modernity dominated the space by a principle of productivity, the landscape makes visible the lived space of corporeity, of sensation, of movement and perception. In this regard, I will examine how the global landscapes also operate such a decentration, showing us a condition of fragility, of a common mortality, by a pervasivity that involves our own bodies and their performativity in a common flesh.

Alessandro Cavazzana, *The paradox of pictorial representation. A Wittgensteinian solution*

When Wittgenstein claims that "the expression of a change of aspect is the expression of a new perception and at the same time of the perception's being unchanged" (Wittgenstein 1953: 196), he expresses a paradox that Gombrich (Gombrich 1960) modifies in this way: (a1) the observer x perceives a picture P under a new aspect; (b1) if x perceives P under a new aspect then x's perception of P has changed; (c1) but x's perception of P has not actually changed. I argue that the Gombrich's version of the paradox has become the core of the problem of the pictorial representation. As I will explain, different approaches to depiction solve the paradox by denying one among (a1)-(c1). Gombrich rejects (c1). Wollheim rejects (a1). The so-called psychological theories of depiction also reject (a1). Every theory of depiction should face what I call the Fictional Issue (FI) and the Representational Issue (RI). Attempting to solve FI and RI, I shall explore an alternative, Wittgensteinian solution, which implies to reject (b1). To do this, we have to interpret the seeing-as as made of two kinds of perception: a simple perception and a representational perception.

Simona Chiodo, *From je ne sais quoi to quantified self. A philosophical agenda*

The notion of je ne sais quoi, whose rise characterises the decades in which the first scientific revolution marks a turning point in Western culture, tries to identify the human capacity for grasping what exceeds knowledge resulting from logos. But the further steps of the triumph of logos, starting from the second scientific revolution and its further developments, increasingly determine its fall. Moreover, the recent history of Western culture may be read as follows: we have been increasingly entrusting our understanding of what is and our prediction of what will be to an even more restricted form of rationality coinciding with logos, first, by progressively restricting logos to computation and, second, by progressively externalising computation from our minds to technologies, specifically algorithmic technologies. As such, should we think that computation is increasingly occupying the realm of je ne sais quoi by increasingly reckoning the unreckonable? The answer seems affirmative. In what follows, I shall critically focus on a promising case in point to try to understand the radical move from je ne sais quoi to computation: the case of the quantified self, which is addressed by medical humanities and sociology, but quite disregarded by philosophy – alternatively, I shall at least try to introduce the reasons why the case of the quantified self deserves a specifically philosophical study, starting from aesthetics and epistemology.

Marcello Ghilardi, *Chinese landscape painting and the art of living*

This article deals with the Chinese ink painting tradition, as a paradigm in which art and life are coupled and intertwined. In fact, in Chinese classical aesthetics, art and life do not produce a dramatic tension, but are inscribed in a common process of naturalness or spontaneity (ziran). The painter has to learn how the breath, or vital energy (qi), that flows in every single image-phenomenon (xiang), can be enlivened by the brush strokes. Moreover, the paper builds a dialogue between the European and the Chinese main patterns. Showing alternately the continuity or the discontinuity between art and life, both traditions of thought display the possibility to learn a sort of "art of living", through – and not despite – the dynamic de-coincidence that appears in the folds of human experience.

Paolo Spinicci, *Notes for an imaginary zoology*

Hippogriffs and unicorns have a fixed role in philosophical reflection: they serve as interchangeable examples of fictional objects. The purpose of this article is to show that there are many different forms of imaginary objects and that drawing a taxonomy of these objects actually means rethinking the relation that binds imaginative products to our world – a relation that is far from being univocal.

Estetica e traduzione

Eleonora Caramelli, Francesco Cattaneo, *Estetica e traduzione: il pensiero tra senso e sensibile*

Contemporary debate explores and enhances the relationship between philosophy and translation from various perspectives and cultural traditions. Nevertheless, there seems to be a lack of reflection on the aesthetic significance of the relation- ship between philosophy and translation and the specificity of the translation of philosophical texts. After attempting to explore the reasons for this, the paper aims at showing how philosophy reveals the aesthetic side of conceptual production when it is confronted with the

problem of translation, both as a translation of experience into concepts and as a translation practice of conceptual language.

Arno Renken, *Je ne sais plus ce que je lis: la traduction, le texte, la relation (et la promesse d'un autre printemps)*

The term "translation" has three meanings: the practice of the translator (translating), the textual outcome of this practice, and the relationship it creates between texts and languages. In this article, I would like to draw attention to this third aspect, translation as a relation. To do so, I will first propose a historical overview of the first two meanings (practice and text), as well as of the normative or descriptive aims associated to them. Secondly, I identify three motives for thinking about translation that are primarily concerned with its relational dimension: the lack of a language to speak about the relationship between languages, i.e. about what's incomparable and what gets subtracted. I conclude this article with the hypothesis that translation as a relation constitutes a refuge event for the plurality of languages.

Elena Nardelli, *Traduzione in corso. Heidegger e il farsi della tradizione*

Martin Heidegger never devoted a self-standing volume to translation. Nevertheless, his occasional brief remarks on translation contain an implicit resemantization of the concept. Translation is an activity that helps us to think – a jump over a ditch, a crossing of the translating subjectivity to another shore. The effort of the translator (a largely philosophical effort) is an attempt to say what has thus far remained unthought but in the custody of the inherited word, especially the Greek word. While Heidegger focuses on translation as the way in which our philosophical tradition proceeds and has built itself up, he does not seem to be completely aware of the fact that his own move, his own strategy for dismantling that same tradition, cannot be but another translation.

Giovanni Gurisatti, *Ritrarre è tradurre – Tradurre è ritrarre. Sulla traduzione come pratica ermeneutica tra Gadamer e Benjamin*

Through an unedited comparison between Gadamer (Wahrheit und Methode) and Benjamin (Über die Sprache, Die Aufgabe des Übersetzers), a brief reflection on the hermeneutic practice of translation is proposed here, which assumes, as a driver, the affinity between the figurative act of portraying and the linguistic act of translating. Just as the portrait is representation, interpretation and translation of the expressive sense of a single face, from the side of reality to that of the image, so the translation is representation, interpretation and translation of the expressive sense of a single poetic composition from the side of the original language to that of the hosting language. Both the portrait and the translation have an aesthetic and ethical status: "aesthetic", since they exhibit the true mimetic potency of the image and the word; "ethical", since this potency is expressed in the maximum welcoming openness towards the object, whose individual expression, in order to be understood and recreated by the painter and the translator, must first of all be respected, safeguarded, guarded and preserved in its unproducible and irreducible otherness.

Marta Vero, *Il pericolo mostruoso del tradurre. Sui confini tra arte e traduzione in F. Hölderlin e W. Benjamin*

The purpose of this essay is to address the problem of the relationship between translation and art by relying on F. Hölderlin's and W. Benjamin's theories of translation. These theories, which at first appear to be opposed, are actually very close since they discuss both art and translation as marked by a linguistic and theoretical renunciation. In the first section, I demonstrate in what sense this relationship is fundamental for an aesthetic consideration of translation. The second section discusses the two main reasons for the divergence between art and translation, focusing especially on the philosophical limitations of Hölderlin's theory as indicated in Benjamin's The task of the translator. In the third section, I deal with the commonalities of the two theories, which are both marked by the notion of linguistic failure. I argue that Benjamin's juvenile essay On language as such can be approached from a confrontation with Hölderlin's lyric Patmos. In the fourth and last section, I conclude that the concept of the linguistic renunciation can mark both Hölderlin's and Benjamin's theories of translation. I finally argue that renunciation can be attributed to both art and translation, which are therefore intimately related critical activities.

Stefano Marino, *La (ragionevole) prassi dialettica della traduzione e le sue regole*

In this article I outline a conception of translation as a human practice that is dialectical, reasonable and not entirely governed by rules. In my contribution I use a concept of dialectics that is general and broad, not connected in a strict way to a single thinker or a single paradigm of dialectical thinking, and that is aimed to emphasize that a translation work is always characterized by dualities, by the simultaneous presence of different or even opposite dimensions that a good translator must take into account and be aware of. Following a stimulating insight offered by the Italian historian of philosophy and translator Franco Volpi, I attempt to investigate the particular form of reasonableness that a good translator must have and that can be understood in terms of sensitivity, tactfulness, know-how and respect for the otherness of the translated text. On this basis, following the suggestions offered by such different thinkers as Quine,

Davidson, Benjamin and Gadamer about the partial indeterminacy and incompleteness of every translation and about the role played by interpretive components, I finally propose to understand translation as a human practice that, while necessarily relying on the possession of certain norms, methods or techniques, at the same time cannot be simply reduced to a mechanical application of rules. This leads me, in the final section of my article, to take into account Wittgenstein's so-called rule-following paradox and to see if, how and to what extent it also applies to the specific case of translation.

Marcello Ghilardi, *Elogio dell'inesattezza. Traduzione, scrittura, alterità*

A specific interest and attention to translation and to the relation between signs, natural languages, and thought spread out not only from the so called "linguistic turn" in the 20th century, but also from the cross-cultural dimension that gained prominency in the last decades. Interlinguistic translation can thus be considered and analyzed as a particular and fruitful field of study for philosophy, because in that experience we have to face the intimate relationship that intertwine form and content, the contingency of expression and the ideal aspiration to a shared, universal truth. The case of Chinese language and thought provide further material to explore, in order to raise more questions about the links among grammar, morphology, system of writing, and the meanings that those structures intrinsecally brings and convey. Re-considering Hegel's ideas about alphabetical and non-alphabetical writing, and through a peculiar case study of a poem by Wang Wei, we can learn to appreciate in a new way the alterity of Chinese characters and language. Finally, the act of translation can be seen as a model of ethical understanding, in order take into account the Other, without enclosing it into the frames that have been shaped with our own categories.

Saša Hrnjez, *Far sentire la voce dell'altro. Ripetizione e resistenza nella prassi traduttiva*

The aim of this paper is to investigate a peculiar acoustic feature of translation – its echoicity. In the first step, I will revisit the story of Echo, the mythological character who repeats the words of the other and distorts its meaning. Moving from this figure, the article will pose the question of how the mechanism of repetition is structured in translation. This will be done through an analysis of the passages from Benjamin's "The Task of the Translator", in which translation is explicitly described as an echo, involved in a chain of multiple resonances. It will be showed that Benjamin's text as well, especially its terminology, acts through the same multiple resonances. In the last part of the paper, the problem of contradiction will be introduced, making reverberate some concepts and points from Hegelian philosophy, in order to argue the contradictory process of echoing the voice of the other in translation.

Francesca Iannelli, Alain Patrick Olivier, *En traduisant Hegel. Traducendo Hegel. Aesthetic theory and/in Translation practice*

This paper aims to investigate the intersections between Hegel's aesthetics lectures and translation theory and praxis, with reference to the French-Italian translation project Hegel Art Net. Against the background of the historical reconstruction (1) that sees Hegel repeatedly confronted with the fruition and production of translations, we intend to examine the hermeneutic (2), philological (3) and political (4) challenges that a translator of the aesthetics Nachschriften encounters today, following the "philological turn" of the 1990s and the publication of new sources documenting Hegel's Berlin lectures on the philosophy of art.

Miscellaneous

Alessandra Campo, *Transcendental aesthetics as failed apodictic aesthetics: Kant, Deleuze and the being of the sensible*

Riviste internazionali

Boletín de Estética, 56 (2021)

http://www.boletindeestetica.com.ar/index.php/boletin/issue/view/59

Jean-Paul Margot, *La revalorización de la pintura holandesa del siglo XVII en Francia. Thoré, Taine y Fromentin*

En el horizonte abierto por las Lecciones sobre la estética T. Thoré-Bürger, H. Taine y E. Fromentin supieron revalorizar la pintura del siglo de oro holandés. La esencia misma de la herencia hegeliana radica en la convicción a priori de que la pintura holandesa del siglo XVII es la expresión del espíritu de una época

(Zeitgeist). Con todo, si exceptuamos la exagerada orientación sociológica e ideológica de la "crítica sin arte" de Taine, nos encontramos en Thoré-Bürger y, sobre todo, en Fromentin, con unas interpretaciones que se acercan a la concepción de "la obra de arte como producto de la actividad humana", y se alejan, al mismo tiempo, de un "realismo" condicionado por el determinismo histórico.

Jorge Schulz, *Kierkegaard y el concepto de ironía. Entre lo estético y lo ético*

En los últimos años los estudios sobre la ironía han cobrado un renovado interés en los estudios kierkegaardianos. Además de estar vinculada a una estrategia de comunicación indirecta, la ironía –caracterizada por la contradicción– es abordada por el filósofo danés como una posición existencial lindante a las esferas estética y ética. El presente trabajo explora la relación entre la noción de ironía elaborada por Søren Kierkegaard en su tesis de 1841 y aquella ironía presentada en sus escritos pseudónimos como confinium o región fronteriza que posibilitan los saltos del desarrollo subjetivo. Se sostiene aquí que la contraposición establecida entre la ironía socrática y romántica tiene su correlato en la dialéctica entre el esteta A y el juez Wilhelm presentada en O lo uno o lo otro. El análisis de esta contraposición desde el punto de vista del Postcriptum contribuye a esclarecer la figura del ironista, destacando el importante papel de la imaginación y el anclaje que esta ha de tener en la realidad histórica concreta para vislumbrar la posibilidad de una existencia en la esfera ética.

Boletìn de Estética, 57 (2021)

http://www.boletindeestetica.com.ar/index.php/boletin/issue/view/60

Eleonora Orlando, *Apreciación, evaluación y desacuerdos estéticos*

La tesis principal del artículo es que los predicados estéticos densos, tales como 'perturbador', 'sombrío, 'equilibrado', son sensibles a la apreciación, en el mismo sentido en que lo son los predicados de gusto, y, por lo tanto, pueden ser analizados en el marco del relativismo de la verdad. La razón principal que se aduce en favor de esta tesis es que se trata de predicados cuyo uso requiere la aplicación de un estándar estético. Se distinguen dos tipos: por un lado, los predicados experienciales involucran estándares constituidos por estados psicológicos contingentes y aleatorios, característicos de perspectivas estéticas idiosincráticas; por otro, los predicados teóricos involucran la adopción de estándares estables, determinados por perspectivas estéticas canónicas. Esta distinción es utilizada para explicar diferencias entre unos y otros: el uso de predicados experienciales puede dar lugar a desacuerdos estéticos sin falta, semejantes a los desacuerdos sin falta generados por los predicados de gusto, pero eso no ocurre con los predicados teóricos.

Rossember Alape, *Fecundidad y transitoriedad. Una lectura del Laocoonte de Lessing como teorìa de la imagen*

Este artículo examina críticamente la interpretación del Laocoonte como una obra cuyo principal aporte consiste en una teoría de los signos. Dos elementos del texto de Gotthold Ephraim Lessing son destacados: la especificidad de la dinámica temporal que despliegan las imágenes estáticas y la defensa que el autor hace del potencial icónico del lenguaje. Parte central del argumento es que la manera en que Lessing comprende el concepto de instante fecundo en la representación visual de lo transitorio incluye un análisis de la figuración lingüística. Esta manera de proceder permitiría entonces interpretar su contribución como una teoría implícita de la imagen, es decir, como un estudio de los fundamentos objetivos de creación de sentido de las imágenes a partir de sus encuentros y desencuentros con el lenguaje verbal.

Boletín de Estètica, 58 (2022)

http://www.boletindeestetica.com.ar/index.php/boletin/issue/view/61

Gabriel Insausti, *Oteiza y Huidobro: el final del arte*

Jorge Oteiza (1908-2003) se refirió varias veces al poeta chileno Vicente Huidobro, a quien trató en Santiago de Chile entre 1935 y 1937. Se trata de un capítulo poco conocido y menos documentado de su trayectoria, pero del que se desprenderían con el tiempo importantes consecuencias. La documentación conservada en el archivo de la Fundación Oteiza incluye tres escritos inéditos que permiten reconocer la influencia del poeta chileno y su vanguardismo cosmopolita en la evolución del pensamiento estético oteiziano.

Gerardo Oviedo, *Aspectos fenomenológicos y hermenéuticos de la estética de la recepción en MarioPresas*

Este trabajo intenta ser un ensayo de aproximación a la obra filosófica de Mario Presas. Su principal interés reside en reconstruir la original estética de la recepción de este pensador argentino, comprendida en términos fenomenológicos, hermenéuticos y aun existenciales. Abarcamos el período que va de mediados de la década de 1970 a comienzos de la década del 2000. En un primer tramo, apuntamos a dar con la clave de su idea misma del filosofar, tal como esta queda puesta de manifiesto en sus comentarios de Edmund Husserl y Martin Heidegger. En un segundo tramo, nos ocupamos de su teoría del acto de leer, cubriendo el trayecto que lleva de Roman Ingarden a Paul Ricœur.

Clara Zimmermann, *Intuición y emoción creadora en Henri Bergson*

A través del análisis de las diversas reflexiones sobre estética presentes en la obra de Henri Bergson, este trabajo pretende demostrar hasta qué punto su concepto de intuición extiende, en el marco de una reflexión sobre el arte, la teoría del desinterés de la experiencia estética. Si bien Bergson no dedica especialmente ningún libro a la estética, más allá de las lecciones publicadas póstumamente, a lo largo de su obra podemos identificar, por un lado, una teoría de la recepción (o del efecto estético), y por el otro, una teoría de la creación artística (una poiética). Asimismo, examinamos hasta qué punto estas dos vertientes de su teoría se conjugan entre sí para dar cuenta del aspecto cognoscitivo del arte y de la estética.

Caterina Moruzzi, *Everyone Can Change a Musical Work*

This paper explores how a new theory on the ontology of musical works, Musical Stage Theory, can address the problem of change in musical works. A natural consequence of the ontological framework of this theory is that musical works change intrinsically through a change in the sonic-structural properties of performances. From this a surprising consequence follows: everyone can change a musical work. Still, it seems that some changes matter more than others. The article offers a revisionary reply to this concern by arguing that normative change is not a change in the ontological nature of the work but rather in its authenticity conditions.

Craig Bourne, *Emily Caddick Bourne, Elusive Fictional Truth*

We argue that some fictional truths are fictionally true by default. We also argue that these fictional truths are subject to being undermined. We propose that the context within which we are to evaluate what is fictionally true changes when a possibility which was previously ignorable is brought to attention. We argue that these cases support a model of fictional truth which makes the conversational dynamics of determining truth in fiction structurally akin to the conversational dynamics of knowledge-ascription, as this is understood by David Lewis's contextualist approach to knowledge. We show how a number of the rules which Lewis proposes for the case of knowledge-ascription can be employed to develop a novel and powerful framework for the case of truth in fiction.

Amy Kind, *Learning To Imagine*

Underlying much current work in philosophy of imagination is the assumption that imagination is a skill. This assumption seems to entail not only that facility with imagining will vary from one person to another, but also that people can improve their own imaginative capacities and learn to be better imaginers. This paper takes up this issue. After showing why this is properly understood as a philosophical question, I discuss what it means to say that one imagining is better than another and then discuss the kinds of imagination training and techniques that might be employed in an effort to get better at imagining. The discussion of these techniques draws insight from consideration of other skills-based activities, as well as from consideration of the creation of art and our engagement with literature and poetry. Over the course of this discussion, we also gain further insight into the nature of imagination.

Tom Roberts, *Feeling Fit for Function: Haptic Touch and Aesthetic Experience*

Traditionally, the sense of touch—alongside the senses of taste and smell—has been excluded from the aesthetic domain. These proximal modalities are thought to deliver only sensory pleasures, not the complex, world-directed perceptual states that characterize aesthetic experience. In this paper, I argue that this tradition fails to recognize the perceptual possibilities of haptic touch, which allows us to experience properties of the objects with which we make bodily contact, including their weight, shape, solidity, elasticity, and smoothness. These features, moreover, may be indicative of how well-suited an

object is for its function, and in feeling them we can thus feel the positive aesthetic quality of functional beauty.

Tomas Kulka, *On the Relative Unimportance of Aesthetic Value in Evaluating Visual Arts*

Contrary to the received view according to which the value of works of art consists exclusively or primarily in their aesthetic value I argue that the importance of aesthetic value has been grossly overrated. In earlier publications I have shown that the assumption stipulating that the value of artworks consists exclusively in their aesthetic value is demonstrably wrong. I have suggested a conceptual distinction between the aesthetic and the artistic value arguing that when it comes to evaluation the artistic value, which reflects the significance of innovations exemplified by the work, is no less important than the aesthetic value. Here I take the argument a step further by suggesting that the aesthetic value is considerably less important than the artistic value. To show this I draw attention to a neglected aspect of art evaluation, namely to the monetary value of artworks. Although there is no necessary connection between monetary value of works of art (determined by supply and demand) and their aesthetic value or their artistic value, it can nevertheless tell us something important not only about the overall value of works of art (as art) but also about the relative importance of the two component values. I show that the enormous differences between monetary values of different artworks cannot be accounted for by the corresponding differences in their aesthetic value but can be explained by the differences in their artistic value.

P D Magnus, Christy Mag Uidhir, *Art Concept Pluralism Undermines the Definitional Project*

This discussion note addresses Caleb Hazelwood's "Practice-Centered Pluralism and a Disjunctive Theory of Art". Hazelwood advances a disjunctive definition of art on the basis of an analogy with species concept pluralism in the philosophy of biology. We recognize the analogy between species and art, we applaud attention to practice, and we are bullish on pluralism—but it is a mistake to take these as the basis for a disjunctive definition.

Andreas Vrahimis, *Portraits, Facial Perception, and Aspect-Seeing*

Is there a substantial difference between a portrait depicting the sitter's face made by an artist and an image captured by a machine able to simulate the neuro-physiology of facial perception? Drawing on the later Wittgenstein, this paper answers this question by reference to the relation between seeing a visual pattern as (i) a series of shapes and colours, and (ii) a face with expressions. In the case of the artist, and not of the machine, the portrait's creative process involves the ability to see both aspects. From the perspective of the image's viewer, the distinction is more difficult to draw. I address this difficulty by further distinguishing between two attributes of portraits: their representational accuracy, and their ability to convey the artist's reflection on her experience of seeing the sitter face-to-face. While artificial intelligence can mimic this latter reflective ability, it cannot exactly reproduce it.

Joseph Acquisto, *The Dissonance of Modernity: On Baudelaire and Adorno*

This essay considers "modern" poetry and music as interrelated signifying practices in the works of Charles Baudelaire and Theodor Adorno through a focus on their approach to understanding dissonance. For Baudelaire, dissonance depends on consonance in order to be perceived at all, a fact which allows us to read the modern not just in terms of a break with the past but also as dependent on it. This essay demonstrates the mutually constitutive nature of consonance and dissonance by placing Baudelaire and Adorno's writings on dissonance, with reference to the music of Beethoven, into a constellation that allows for insight into the function of "modern" dissonance. It argues that Baudelaire's approach is both new and dependent on long-standing understandings of dissonance and harmony, and that Adorno's writings, in conjunction with Baudelaire's, can make us attentive to the dissonance that operates within harmony rather than standing opposed to it.

Daisy Dixon, *Novel Assertions: A Reply to Mahon*

In a recent paper, James Edwin Mahon (2019) argues that literary artworks—novels in particular—never lie because they do not assert. In this discussion note, I reject Mahon's conclusion that novels never lie. I argue that a central premiss in his argument—that novels do not contain assertions—is false. Mahon's account underdetermines the content of literary works; novels have rich layers of content and can contain what I call "profound" assertions, and 'background' assertions. I submit that Mahon therefore fails to establish that novels never lie.

David Fenner, *The Aesthetic Impact of the Garden of Eden*

No garden in the history of the world has had a greater impact on gardens and gardening than the Garden of Eden, as expressed in the Jewish, Christian, and Islamic religions, regardless of whether the Garden of Eden ever existed. Yet, given evidence in the texts of the stories of Eden of its unchanging nature, and given that all gardens are naturally dynamic, Eden does not qualify to be a true garden. In addition to the story's impact on gardens and gardening, Eden is aesthetically impactful because it is from appreciation of the story as a morality tale that we get our second argument that Eden had to be perfect and, if perfect, essentially unchanging. The unchanging nature of Eden is necessary to the instructional impact of the story as a morality tale, an impact dependent on its literary properties.

Symposium

John Carvalho, *Symposium on Thinking with Images: An Enactivist Aesthetics*

The commentaries collected in this symposium were first developed at the "Author Meets Critics" session on John Carvalho's *Thinking with Images: An Enactivist Aesthetics* at The American Society for Aesthetics Eastern Division Meeting in Philadelphia on April 17, 2021. We thank Deborah Knight for organizing the papers to be published as a symposium for *Contemporary Aesthetics* and all the authors for their contributions.

Ivan Gaskell, *Against Theory—Again (Though with Reservations)*

In *Thinking with Images* (2019), John Carvalho proposes an "aesthetics without theory," a phrase to be taken rhetorically rather than literally, for he accepts that percipients of artworks bring a theoretical knowledge to their encounters. He seeks to balance appropriate theoretical knowledge, notably Gibson's theory of affordances, with reliance on empirical engagement with artworks to produce what he terms an "enactivist aesthetics." He explores this proposal through discussion of four case studies: works by Francis Bacon, Duane Michals, Marcel Duchamp, and Jean-Luc Godard. This overview challenges Carvalho's concern with meaning above making and use; and his apparent reluctance to offer an account of criteria by which to judge precisely which theories that form a part of a percipient's "repertoire of skills" might "contribute to our thinking with a work of art." A discussion of what might justifiably be claimed from an inspection of prototypes (originals) and reproductions concludes the article.

Deborah Knight, *Thinking with Film: On John Carvalho's reading of Godard's Le Mépris*

In *Thinking with Images*, John Carvalho is especially interested in situations where we do not know what to think about a work of art — where it perplexes us, where we cannot find answers to the questions it raises. I will focus on Carvalho's final chapter which discusses Jean-Luc Godard's 1963 film, *Le Mépris* (*Contempt*), adapted from the novel by Alberto Moravia. I argue that *Le Mépris* is not primarily about its literary content involving the collapse of a marriage during the filming of an adaptation of Homer's *Odyssey*. I recommend that instead we think about such things as Godard's decision to cast Fritz Lang in the role of the director of the film-within-a-film, the contest between art and commerce represented by the American producer of Lang's Homer epic, and *Le Mépris*'s network of allusions to a range of Hollywood and European films admired by Godard and the critics at *Cahiers du Cinéma*. Rather than thinking about *Le Mépris* in terms of its ostensible plot and themes, I argue that we should instead consider what it reveals about Godard's thinking about the state of the cinema in 1963.

Sonia Sedivy, *John Carvalho's Thinking with Images, An Enactivist Aesthetics*

John Carvalho's *Thinking with Images, an Enactivist Aesthetics* argues that puzzling artworks can draw us into a special activity – *thinking when we don't know what to think* – which is valuable because it takes us beyond our skills and understanding. Enactivism is the theory of mind that best explains such thinking. The book illustrates this proposal with four chapters that detail Carvalho's highly personal or individual encounters with enigmatic works of art. I raise two concerns. First, the four illustrative chapters say that they are enactivist, but they do not show this. The illustrative chapters detail considerations about the works that are not distinguished by a particular theory of mind and might fit with any number of approaches to works of art. The suggestion that the thinking presented in each chapter is skillful is not explained. Second, the book does not just focus on thinking when we don't know what to think, it also claims that *such thinking frees us from mere looking.* But enactivism does not require us to deny that our engagement with particular works in their 'concrete singularity,' to use Carvalho's term, is perceptual. If perception is richly integrated or even continuous with what we understand skillfully or cognitively – and enacted in one's circumstances – this does not erase differences between perception and thought or between their functions.

When we 'think *with*' an individual so that we are engaged with it in its concrete singularity, perception is involved either in the present or the past. There is no need to shunt perception or looking aside as life activities that are just rule-bound, just part of knowing what to think rather than part of our response when we don't know what to think.

John Carvalho, *More Thinking About Thinking with Images: A Response to Ivan Gaskell, Deborah Knight and Sonia Sedivy*

I want to start by thanking my critics for reading my book and coming to so many insightful comments and challenging observations about it. I especially want to thank Deborah Knight for suggesting a panel to discuss the book and for doing so much to realize it. There is so much to say about the intelligent and generous commentary offered by Ivan Gaskell, Deborah Knight, and Sonia Sedivy. Put briefly, in the short space below, I say my book thinks mostly about *how* and *that* artworks mean rather than *what* they mean, as Gaskell recommends. Knight's remarks prompt me to clarify how, in a world of cinema set on the Mediterranean Sea populated by Fritz Lang and Brigitte Bardot, *Le Mépris* is the enactment of Jean-Luc Godard's moviemaking skills refined in the course of making that motion picture. Responding to Sedivy's criticism, I give a fuller account of the enactivism guiding the treatment of artworks in my book. Overall, my critics have urged me to draw a more complete picture of what was, for them, only sketched in *Thinking with Images*.

Critical Inquiry, 48, 2 (2022)

https://criticalinquiry.uchicago.edu/past_issues/issue/winter_2022/

Alexander R. Galloway, *Golden Age of Analog*

Digital and analog: What do these terms mean today? The use and meaning of such terms change through time. The analog, in particular, seems to go through various phases of popularity and disuse, its appeal pegged most frequently to nostalgic longings for nontechnical or romantic modes of art and culture. The definition of the digital vacillates as well, its precise definition often eclipsed by a kind of fever-pitched industrial bonanza around the latest technologies and the latest commercial ventures. One common response to the question of the digital is to make reference to things like Twitter, Playstation, or computers in general. Here one might be correct, but only coincidentally, for the basic order of digitality (the digitality of digitality) has not yet been demonstrated through mere denotation. And the second question—the question of the analog—is harder still, with responses often also consisting of mere denotations of things: sound waves, the phonograph needle, magnetic tape, a sundial. At least denotation itself is analogical. This article will aim to define the analog explicitly and argue, perhaps counterintuitively, that the golden age of analog thinking was not a few decades past, prior to the wide-spread adoption of the computer. In fact, the fields of structuralism and poststructuralism that emerged in the middle to late twentieth century, concurrent with the deployment of the digital computer, were characteristically digital, what with their focus on the symbolic order and logical economies. If anything, the golden age of analog is happening today, all around us, as evidenced by the proliferation of characteristically analog concerns: sensation, materiality, experience, affect, ethics, and aesthetics.

Sarah Pourciau, *On the Digital Ocean*

The article investigates the mathematical and philosophical backdrop of the digital ocean as contemporary model, moving from the digitalized ocean of Georg Cantor's set theory to that of Alan Turing's computation theory. It examines in Cantor what is arguably the most rigorous historical attempt to think the structural essence of the continuum, in order to clarify what disappears from the computational paradigm once Turing begins to advocate for the structural irrelevance of this ancient ground.

David Bering-Porter, *Data as Symbolic Form: Datafication and the Imaginary Media of W. E. B. Du Bois*

This article explores datafication as a speculative discourse that fundamentally and instrumentally misunderstands data, not as a representational system, but as an ontology. This analysis of datafication takes a semiotic and mediaarchaeological approach to datafication, understanding it as an imaginary media system, and the article looks to supplementary discourses in data visualization and big data to clarify and expand an understanding of datafication as a prescriptive and speculative idea. This critique is sharpened through the exploration of a detailed study of the early visualizations and unpublished fictions of W. E. B. Du Bois, whose imagined technology of the "megascope" gives a remarkable blueprint for contemporary discourses in data visualization and data science. Du Bois's liberatory perspective is contrasted to a more paranoid example coming from the self-documented delusional system of Daniel Paul Schreber, who provides a much different vision of a totalizing media system in the form of an Aufschreibesysteme, which

seems to presage another side of datafication as a surveillance system. Taken together, datafication, the megascope, and the Aufschreibesysteme work as three speculative media that imagine themselves as different instances or visions of a totalizing media system, a notion that has become especially significant in the technological, cultural, and economic systems of the twenty-first century.

Matthew Handelman, *Artificial Antisemitism: Critical Theory in the Age of Datafication*

This article is a critical genealogy of Tay, an artificial-intelligence chatbot that Microsoft released on Twitter in 2016, which was quickly hijacked by internet trolls to reproduce racist, misogynist, and antisemitic language. Tay's repetition and production of hate speech calls for an approach that draws on both media and cultural theory—the Frankfurt School's dialectical analyses of language and ideology, in particular. Revisiting the Frankfurt School in the age of algorithmic reason shows that, contrary to views foundational to computing, a neural-network chatbot like Tay does not sidestep meaning but rather carries and alters it, with unforeseen social and political consequences. A return to the work of Max Horkheimer and Theodor W. Adorno thus locates ideology in the digital world at the nexus of language's ability to mean, language and meaning's susceptibility to computation, and the design of a machine to compute both. Coming to critical terms with the antisemitism produced in Tay's human-computer synthesis requires, as this article contends, addressing the uncanny embodiment and reflection of thought that is digital computation.

Luciana Parisi, *Recursive Philosophy and Negative Machines*

What has philosophy become after computation? Critical positions about what counts as intelligence, reason, and thinking have addressed this question by reenvisioning and pushing debates about the modern question of technology toward new radical visions. Artificial intelligence, it is argued, is replacing transcendental metaphysics with aggregates of data resulting in predictive modes of decision-making, replacing conceptual reflection with probabilities. This article discusses two main positions. While on the one hand, it is feared that philosophy has been replaced by cybernetic metaphysics, on the other hand it is claimed that only the coconstitution of philosophy and automation challenges modern transcendental reason and colonial capital. As Donna Haraway pointed out, cybernetic circuits of communication have constructed counterfactual ontologies against the master narrative of the human. This article addresses recent attempts at redeveloping a critique of natural philosophy that explains cybernetic metaphysics beyond the universal master narratives of mechanicism and vitalism. This article suggests that the recursive system of nature and technology also needs to account for the problem of philosophical decision, which will be explored in terms of mediatic thinking, instrumentality, and automation. This article follows insights from the movie Get Out (2017) to argue that the model of philosophical decision relies on a servomechanic understanding of the medium of thought, based on the colonial abstraction of value in the prosthetic extension of the slave-machine. It explores the nonphilosophical envisioning of automation in terms of a counterfactual theorisation of the negative negation of the medium and argues for a nonoptical darkness entering the space of thinking. Philosophy and automation are neither coupled nor set in opposition as if in a ceaseless mirroring. Instead, both philosophy and automation must transform their self-determining axiomatics in order to host the heretic activities of machine propositions.

Orit Halpern, *The Future Will Not Be Calculated: Neural Nets, Neoliberalism, and Reactionary Politics*

This article traces the relationship between neoliberal thought and neural networks through the work of Friedrich Hayek, Donald O. Hebb, and Frank Rosenblatt. For all three, networked systems could accomplish acts of evolution, change, and learning impossible for individual neurons or subjects—minds, machines, and economies could therefore all autonomously evolve and adapt without government. These three figures, I argue, were also symptoms of a broader reconceptualization of reason, decision making, and "freedom" in relation to the state and technology that occurred throughout the 1950s–1970s. I also argue that this genealogy of decision-making underpins contemporary relations between machine learning, reactionary politics, and neoliberal economics.

Jeffrey West Kirkwood, *From Work to Proof of Work: Meaning and Value after Blockchain*

The price of Bitcoin is once more soaring. From early October 2020 to early January 2021, the price of a single Bitcoin token went from roughly $10,000 to nearly $65,000, reinspiring the hopes of the crypto-faithful in the inevitability of a future beyond centralized banking and leaving the rest to dread the jargon of computational libertarianism. The speculative betting driving this recent price action, however, belies a more rudimentary and overlooked shift in the digital economy signaled by cryptocurrencies and Bitcoin in particular. Unlike an earlier industrial logic that sought to reduce heat loss and improve efficiency to maximize surplus value, Bitcoin's proof-of-work system shifts the basis of value production from efficiency to inefficiency. Moreover, it does so by using a cryptographic algorithm whose purpose is to destroy the meaning of its inputs. Through an exploration of Bitcoin's proof-of-work technics and its inversion of traditional models of value extraction, the text argues that Bitcoin reveals a profound transformation in the nature of surplus represented by computational capitalism.

Leif Weatherby, Bryan Justie, *Indexical AI*

This article argues that the algorithms known as neural nets underlie a new form of artificial intelligence that we call indexical AI. Contrasting with the once dominant symbolic AI, large-scale learning systems have become a semiotic infrastructure underlying global capitalism. Their achievements are based on a digital version of the sign-function index, which points rather than describes. As these algorithms spread to parse the increasingly heavy data volumes on platforms, it becomes harder to remain skeptical of their results. We call social faith in these systems the naive iconic interpretation of AI and position their indexical function between heuristic symbol use and real intelligence, opening the black box to reveal semiotic function.

Critical Inquiry, 48,3 (2022)

https://criticalinquiry.uchicago.edu/past_issues/issue/spring_2022/

Sharon Marcus, *Reading as if for Death*

"Reading as if for Death" asks how people live in the face of imminent death by analyzing Nevil Shute's 1957 novel On the Beach. The few critics who have commented on this novel have focused on its message about the dangers of nuclear weapons. This article argues that this middlebrow Australian bestseller, which has never gone out of print, is also an important contribution to the literature of death and dying. In its focus on characters who may well be dead within a year but continue to plant gardens and learn shorthand, the novel departs from common views of everyday life as passive, static, and immanent, instead portraying it as centered around acts of repair and future-oriented planning. In contrast to representations of mortality that emphasize transcendence and enlightenment, On the Beach sympathetically conveys the combination of certainty and uncertainty that most of its characters endure in living their final days and depicts characters for whom denial, refusing to see what is, and delusion, believing in what is not, become forms of palliative care.

Jacques Rancière, *Does Communist Art Exist?*

Y a-t-il un art communiste? was given as a talk at the Grand Palais in Paris on 10 April 2019 on the occasion of a special exhibition, Red: Art and Utopia in the Land of the Soviets (Rouge: Art et utopie au pays des Soviets). The exhibition ran from 20 March 2019 to 1 July 2019. Red displayed works produced in the wake of the October Revolution of 1917 to the death of Joseph Stalin in 1953. This covers early experiments by avant-garde artists such as Vladimir Mayokovsky and Kazimir Malevich, the grand-scale construction of public monuments, and the mass-produced art of Vladimir Tatlin and Alexander Rodchenko. Like many of Jacques Rancière's recent publications on art, this article closely engages the material of its source exhibit, and, in it, he addresses the full range of art staged by the Grand Palais, offering a direct and provocative confrontation with the question of whether there can be a communist art.

Tom Gunning, *Michel Mourlet's "On a Misunderstood Art (1959)": Plunging Back into the Screen*

An introduction to Gila Walker's translation of Michel Mourlet's "On a Misunderstood Art (1959)."

Michel Mourlet, *On a Misunderstood Art (1959)*

At the time of its publication in Cahiers du Cinéma in 1959, this text by Michel Mourlet constituted a manifesto for the Mac-Mahonists, a group of cinephiles named after the Paris movie theater, the Mac-Mahon, where they would gather, program, and watch films. This short but foundational essay stands as a vibrant defense of the near-ecstatic power of the movies, which Mourlet argues comes from the gaze of the camera and its ability to capture reality directly. For Mourlet, art must be sublime or it is of no interest; it must be intimate and passionate or it is trivial. Great movies set viewers "reeling in a vertigo," precipitate them into a hypnotic state in which they lose themselves in a transformative experience from which they emerge whole. Praising absorption and fascination, Mourlet decries Brechtian distancing and any distortion of reality for expressive purposes. What makes filmmakers great, he writes in this text, is "the way in which their means of approaching the fundamental themes of the mise-en-scène, organized around the bodily presence of actors in a setting, is or is not capable of fascinating us."

Matthew Garrett, *Reading between Freedom and Necessity*

Mostly the culture of literacy has taken shape within a realm of freedom, seemingly distant from the needs of the body and the demands of sustenance. At the same time, the world represented within so much of the world's narrative, both truth and fiction, has been saturated in struggle and deprivation. This article tries to make some sense of this juxtaposition, freedom on one side and necessity on the other: in particular, the pull of past or residual forms of unfreedom in the sphere of literary representation, within

and against new or emerging expressions of emancipation, themselves accompanied or countered in modern times by ever-novel styles of exploitation.

Andrew Hui, *Dreams of the Universal Library*

This article explores the dream of the universal library in Gottfried Wilhelm Leibniz's Theodicy, Jorge Luis Borges's "The Library of Babel," and Wim Wenders's Wings of Desire. This is a story that, though often mentioned, is underexplored in both literary and intellectual histories. Scholars have overlooked the dream of the total library perhaps because this theme appears in works that transcend literary, aesthetic, and philosophical genres. I argue that the dream of the total library morphs from Leibniz's assured hierarchy of knowledge in which God is at the apex to Borges's and Wenders's more anxious post-enlightened epistemic regimes in which knowledge, decentered and leveled, becomes data, or worse, noise. The fantasies of textual omniscience can change our understanding of our European genealogies of knowledge and information theory more broadly. Taken together, their dreams of a total library constitute a central episode in the great romance of the pursuit of encyclopedic knowledge. In a world awash in a superabundance of signs and symbols and systems, they ask: How does the human mind orient itself? What Ariadne's thread can it grasp? What possibilities of free will lie therein its imaginary infinite stacks?

Manar H. Makhoul, *Dispossession and Discontinuity: The Impact of the 1967 War on Palestinian Thought*

For some, the 1967 war meant a setback to grand Arab projects; but the Palestinians understood the war in physical and epistemic terms. This is because the war made it clear to them that Israel and Zionism are capable of physically erasing Palestine as well as its history. The Palestinian existential fear of epistemic erasure (athazagoraphobia), following the complete occupation of their land, has produced works that affirm epistemic presence through the assertion of history and ownership. Athazagoraphobia refers to an existential human fear of death both physically and memorially––namely, human continuity. As a result, Palestinian discourse, responding to athazagoraphobia, centers around questions of origins, genealogy, and beginnings. Moreover, Palestinian reaction to athazagoraphobia opens up a discussion about the impact of this reaction on larger intellectual projects that deal with universal themes. Consequently, this article offers additional insights into the relationship between the 1948 and 1967 wars.

Ann Laura Stoler, *Archiving Praxis: For Palestine and Beyond*

This article is an effort to register the archival surge among Palestinians in Palestine and beyond. It is focused not on the collection of archives but on the mulitmedia practice of archiving as political practice. It is not the work in and on archives that redefines the terms of engagement but the practice of archiving itself. The challenge is directed at what constitutes custodial control, access, rubrics of order, and a pedagogy of use. Academics, artists, and activists are challenging the aesthetics of dissent and the work of aesthetics in redefining what constitutes the political in oppressive colonial regimes today. Countermovements of documentation are efforts to displace rather than only disprove colonial truth. The conceits of what counts as archival labor—and who can do it—are poised to implode.

Chunjie Zhang, *Max Weber's Confucian Care of the Self*

This article reads Max Weber's Collected Essays in the Sociology of Religion (1920/1921), in particular the first two sections, The Protestant Ethic and the Spirit of Capitalism and Confucianism and Taoism, as his comparative philosophy of life. While Weber's thesis about the determining effect of Protestantism on the emergence of industrial capitalism has been taken as a justification for the superiority of Western culture and its uniqueness in the world, this article emphasizes Weber's critique of Protestant asceticism and his pessimism toward the West in the early twentieth century. Weber's critique is deeply connected to his concerns about life and freedom and his imagination of an aesthetic way of life in Chinese Confucianism, in which he believes to have found a well-balanced rational culture that accepts and appreciates irrationalism, as expressed in Taoism. And, as the article observes, Weber's philosophy of life centering on aesthetic self-cultivation inspired Michel Foucault's concept of the care of the self in the 1980s. Weber's sociology of religion thus articulates his vision of freedom in the age of global capitalism—it is his Confucian care of the self.

Joshua Gang, *Derek Jarman and Everything That Is the Case*

Juxtaposing Derek Jarman's film Wittgenstein (1993) with the eponymous philosopher's Tractatus Logico-Philosophicus (1922), this article shows how Jarman's film warns its viewers against the conceptual and

political problems created by treating queerness as a metaphysical abstraction. For Jarman's version of Wittgenstein, the need to make queerness a metaphysical abstraction was the product of homophobic self-loathing, which in turn distorted the philosopher's sense of what and who could be part of "the world." I take Jarman's film as an opportunity to bring these issues to bear on recent theoretical accounts of queerness as being either difficult to define or somehow beyond representation.

Virginia Jackson, *Apostrophe, Animation, and Racism*

Do poems speak to you? Consider poems in which you encounter the signature version of excited Romantic poetic address that begins with a single letter adorned with its own exclamation mark: "O!" Don't you imagine that someone is saying (or shouting or whispering or gasping) "O!"? Does it matter that you don't know who that person might be? Don't you feel moved to respond, if only silently? Don't you want to imagine that overseeing or overhearing that address brings you into its range, thus making you feel as if you were joining a collective of such responsive silences? Nineteenth-century American poets often hoped you would feel this way, and most modern versions of poetics still do. But many Black poets in the US in the nineteenth century came to recognize that the lyricizing ambition of the apostrophic address that would come to be identified with Romantic and modern lyric threatened to make lyric poetry's addressees universally White. Black Romantic poets repeatedly expressed anxieties about apostrophe's racialized ambitions, though the history and theory of American poetics have both been premised on an ignorance of that expression.

John Durham Peters, Adam Wickberg, *Media: The Case of Spain and New Spain*

This article develops the new concept of environing media against the case of Mexico's complex history over the past five centuries. To do this, it stakes out a theoretical development consisting in a shift in understanding from media as content-delivery systems to data processors, combining it with a processual understanding of environment as an ongoing and historical process of environing. In addition, the article discusses examples of indigenous media, an area that has so far received very little attention. The Aztec empire was as dependent on media forms as the Spanish colonizers who replaced it, and there are numerous cases of knowledges and practices surviving in hybrid forms, for example as part of maps. For much of its history, the field of media studies has been biased toward questions of (1) ideological or attitudinal influence caused by (2) modern or emergent technologies. This article goes in another direction by thinking about media as (1) environing and (2) residual. Media are agencies of civilizational and environmental order. The rise of digital media in recent decades has reinforced the fundamental logistical role of media as agencies that arrange, catalog, organize, network, and index people, places, and things. Our understanding of media as fundamental constituents of organization joins the recent interest in infrastructures. Calendars, clocks, towers, names, addresses, maps, registers, arms, and money are all infrastructural media. Such media become second nature, morphing biorhythms and altering ecosystems. Today's planetary digital infrastructure builds upon the long legacy of resource management via databases. We argue for a longer genealogy of the nature shaping logistical role of media that is so evident today. In this article, we refine and exemplify these claims via a case study of some environing media in Mexico, a country with a deep and rich media history.

Sophia Roosth, *The Sultan and the Golden Spike; or, What Stratigraphers Can Teach Us about Temporality*

The article is an ethnographic travelogue of time spent in Oman in 2018 with the Ediacaran subcommission. This is a collective of Earth scientists who globe-trot in search of particular rocks that might be reliable markers for subdividing the long stretch of the Ediacaran period (which lasted ninety-four million years) into intervals that mark global transformations in Earth history. To do so, these scientists are reliant upon the amenability of Petroleum Development Oman, which Omanis credit with ushering Oman into "modernity." In recent years, critical theorists, cultural historians, and science-and-technology-studies (STS) scholars have argued for the necessity of forging new ways to tell stories that can scale between planetary history and the more familiar scales of human political action. In this article, I do not suggest that geological thinking is the right way to periodize sociopolitical or cultural history. Rather, I intend it as a provocation for us to recognize that periodization—and in particular the work required to nominate periods of duration and succession, unconformity and break—is a theory already built into the world, one which has disseminated across it to correlate time to place unevenly. As such, stratigraphy functions doubly in this article. First, stratigraphy is an object of inquiry: I address where geological timescales come from, and how stratigraphers calibrate eras, epochs, and periods dividing planetary history. Second, it is also an analytic with which I interrogate how thinking stratigraphically might inform how we, as critical theorists, historians, and the like, might think about those problems of periodization.

Zachary Tavlin, *Serial Unreading*

This article develops a theory of serial reading rethought as a theory of serial unreading, a processual form of attention directed toward virtual principles of production, whether a procedure, formula, operation, algorithm, or even an obsessive compulsion. The material specificity of the series' parts matter but only insofar as the concrete detail suggests its own unwinding, the virtual and nonlinear path to its current

state. In other words, the value or facility of serial unreading includes rediscovering the rules governing the production of the work. Thus, unreading is not necessarily an end in itself. In fact, by dispersing and expanding our attentional field, acts of unreading make us better readers of nonserial works. In drawing our attention to their governing rules, operations, or patterns of production, serial works generate a primary principle of criticism: the impulse to reverse engineer the object. To show how this works, I examine three twentieth-century items—one series of minimalist drawings and two poetic works. By choosing a small cluster of examples I aim to mimic the oscillations of serial unreading, the way audiences are required to move from one member of the series to the transtextual techne that produced it. By withholding or abjecting the single finished object (often projecting divergent endlessness), serial art projects its governing intention in terms of techne—which subsists virtually along with the actual work as its formal and efficient cause—rather than deep expression. Moving quickly among individual works, I try to show how the feeling of navigating their expanded, multidirectional fields leads us on a cognitive path (whether we take it or not) toward criticism.

Martin Lefebvre, *Photography and Semiotics: Use and Purpose*

This article looks at photography from the perspective of Charles S. Peirce's theory of signs. The topic is a mainstay in accounts of photography, though usually it is limited to discussing iconicity and indexicality in a cursive and superficial manner: photos are both likenesses of their objects, and they are existentially determined by them. Yet the practice of photography—the way we use it—requires us to delve deeper into Peirce's theory of signs. The central argument of this article is that calling on the semiotics of Peirce to investigate photography requires more than simply describing how the medium of photography functions in terms of any sort of medium specificity. It requires that we consider—and distinguish—how producers and viewers use photos as signs as well as the purposes for using them. Such uses and purposes may vary greatly in individual cases as there are no fixed rules in the matter except the adaptedness of the medium to be used for this or that purpose.

Bécquer Seguín, *Carl Schmitt's Don Quixote*

How might recognizing the literary influences behind political concepts shift our understanding of their meaning? This article explores how Miguel de Cervantes's Don Quixote shaped political concepts in the thought of the German jurist and Nazi Carl Schmitt. It does so by tracking Schmitt's reflections on the Quixote throughout his oeuvre, from his early literary writings to his postwar book on Hamlet. Far from a curiosity, Schmitt's scattered reflections on the Quixote show the extent to which his foundational political concepts of myth and the public have their roots in literary analysis, challenging Schmitt's own account of the nonpolitical role of aesthetics in The Concept of the Political.

<p align="center"><strong style="color:red">Critique, 895 (2021)</p>

<p align="center"><a>https://www.cairn.info/revue-critique-2021-12.htm</p>

<p align="center">Francis Wolff, philosophe hybride</p>

Marc Cerisuelo, *Francis le Grec*

Jim Gabaret, *Événements sans objets : de Dire le monde à Pourquoi la musique?*

Paul Clavier, *Francis Wolff à la première personne*

Tristan Garcia, *Son humanité*

Francis Wolff, *Pourquoi des images ?*

Géraldine Sfez, *Michel Nedjar. De fil en aiguille*

<p align="center"><strong style="color:red">Critique, 896-897 (2022)</p>

<p align="center"><a>https://www.cairn.info/revue-critique-2022-1.htm</p>

<p align="center">Jean-Christophe Bailly : poursuites</p>

Marielle Macé, *Phraser*

Samuel Martin, *Sillages gallois*

Elvina Le Poul, *«Ce qui vient avec les rivières…»*

Laurent Jenny, *Puissances de l'atténuation*

Nathalie Piégay, *Les ressources narratives du lointain*

Philippe Roux, *Détroits, isthmes, communisme(s)*

Nina Rocipon, *La ressemblance émancipée : la chaussette, le gant et l'éléphant*

Daniel de Roulet, *Jean-Christophe Bailly à l'oral*

Julien Zanetta, *Penser en peintre : Bailly lecteur de Baudelaire*

Suzanne Doppelt, *Le promeneur rêve*

Martin Rueff, *Poésie puissance n*

Critique, 898 (2022)

La querelle du mérit

Pedro Cordoba, *L'école et les antinomies du mérite*

François Dubet, *Faut-il se débarrasser du mérite ?*

Jean-Pierre Terrail, *Le mérite mérite-t-il considération ?*

Paul-André Rosental, *La méritocratie prise en tenailles : de deux hantises contradictoires de la société française*

Entretien

Jean-Loup Bourget, *Hogarth à la mode : Brexit ou wokisme ?*

Jim Gabaret, *Les normes du réel : à propos de Markus Gabriel*

Critique, 899 (2022)

Jean-Benoît Puech, un roman national ?

Charles Coustille, *La vieille France contemporaine*

Alix Tubman-Mary, *Grands jeux : de La Bibliothèque d'un amateur à La Préparation du mariage*

Dominique Rabaté, *L'adieu au roman ?*

Jean-Benoît Puech, *De bons sentiments*

Entretien

Julian Jackson, *Vichy : d'un mythe l'autre*

Marc Lebiez, *Le paradoxe de l'égalité*

Judith Lyon-Caen, *Fogue en Z. Ego-histoire, histoire, littérature*

Philippe Roger, *Michel Deguy (1930-2022)*

Critique, 900 (2022)

https://www.cairn.info/revue-critique-2022-5.htm

Riad Sattout. L'étrangeté du monde réel

Yves Hersant, *Vignettes*

Christine Détrez, *Esther, Anouk et la sociologue*

François Pouillon, Mercedes Volait, *Choses vues dans le monde arabe*

Thierry Hoquet, *Sous le signe du Taureau. La virilité du père dans l'œuvre de Riad Sattouf*

Entretien

Deborah Bucchi, *Réécrire le cosmos*

Laurent Jaffro*, L'Université a peur !*

Pierre-Henri Castel, *Antisocial, vraiment ? Relire Fernand Deligny*

Debates in Aesthetics, 17, 2 (2022)

https://debatesinaesthetics.org/debates-in-aesthetics-vol-17-no-2/

Chiara Montalti, *Lisa Bufano and Aimee Mullins: disability and the aesthetic of non-human-like prostheses*

The essay aims to examine possible readings of disability in the context of visual art, especially regarding bodies prosthetised in unexpected ways. To do that, I will analyse two performances, participated/created by Lisa Bufano and Aimee Mullins, which employ prosthetics that distance them from the mimicry of human limbs. I will briefly contextualize them in the history of prosthetics. I will observe how their peculiarity and non-human forms can serve aesthetic and destabilizing purposes regarding the contours of disability. I will especially mention their potentiality regarding disabled bodies' mobility in space and their relationship with tools. The association between a disabled body and non-human traits carries several symbolic meanings and might also produce risks. Generally, they can update the perspectives on the crafting of creative assemblages that start from impaired bodies. In conclusion, I will observe how Bufano's art entails more promises on an ethico-political level.

Filomena Parente, *Art, artefact and nature in Gillo Dorfles's work. For an understating of our aesthetic constitution*

Where Gillo Dorfles sees an 'aesthetic quotient' able to promote a right relationship between man and nature, and nature and artefact, the concept of objectualization accounts for the ambivalent consequences of man's appropriation of nature, occurring in the shaping of reality. This concept appears in the arts but also in the production of ordinary man-made objects. The latter recalibrates our own understanding of art and nature. Starting from a definition of objectualization, the hypothesis of an equation between artificiality and aesthetics will be found. Taking into account Dorfles's claim about redeeming the unnatural as nature in its being the product of man's creativity, we will assess his works focusing on the case of the artefact and graphic-musical object. Dorfles's theory will be applied without following the different levels of analysis entirely: phenomenological, since the relationship between men, objects and machine is intentional; functional, as art depends on the role, determining a significance inside social condition, but on a symbolic or formal level, insofar as determining a stable presence of the significance at the level of the aspect, the shape becoming a mirror of men. In the end our own aesthetic constitution will be found together with the

recalibration of the relationship with nature and the world through an idea of form combining artificialness and naturalness.

Laura Partin, *"For a brutal reality I need a brutal language". Deception in contemporary art from the artist's perspective: interview with Santiago Sierra*

In the article, "Conceptual Art, Social Psychology, and Deception", Peter Goldie noted a common feature of some contemporary works of art and experiments in psychology: a strategy of deception. In social psychology, deception is used to verify and analyze mechanisms like obedience or cognitive dissonance while providing false information about the purpose of the experiment or while using actors who play certain roles (Korn, 1997), while in the art world deception is used as a strategy to create a participatory practice. It appears similar to an April Fool's prank or a Candid Camera TV show, but it is devoid of any entertaining dimension, creating instead a staged situation based on antagonizing audiences and defying expectations. In *Difference and Repetition*, Deleuze defines his transcendental empiricism as an "apodictic" aesthetics, by which he means a science not simply of the sensible, but of the being of the sensible. Yet, to the extent that the sensibility which is at stake in the Transcendental Aesthetics is a sensibility without sensation, Kantian aesthetics is not apodictic. Sensation is the only contact we have with the being of the sensible, namely that which is exterior with respect to the interior of representation. But transcendental idealism is a subjectivism. Indeed, if one connects what Heidegger considers to be the greatest achievement of Kant's Copernican revolution (the possibility of feeling "something") with the achievement that Kant held highest in this regard (the reduction of the outside to spatiality), then the two main precepts of Kant's subjective phenomenalism fall into place. The first is that we cannot feel outside of us – this amounts to non-sensuous sensibility as transcendental idealism; the second is that we can feel inside – this amounts to non-sensuous sensibility as empirical realism. The aim of this article is to show how Kant's treatment of sensation (and of the degree of sensation according to the principle of the Anticipations of Perception) prevented him from refuting Berkeley's idealism.

Roberta Dreon, Carlos Vara Sánchez, *Naturalist trends in current aesthetics*

In this paper we investigate some important trends in contemporary naturalist aesthetics in relation to two decisive issues. Firstly, it is important to explicitly clarify what kind of naturalism is at stake within the debate, more specifically whether an account of the topic involves forms of physical reductionism, emergentism, and/or continuistic views of art and culture with nature. Secondly, we argue that it is necessary to define what conception of art is assumed as paradigmatic: whether this conception deals with basically autonomist approaches to art, assuming aesthetic experience to coincide with the disinterested contemplation of formal features, independently of cognitive, practical, and ethical implications, or whether the arts are considered an enhancement of the features of human experience and developments of other human behaviours. The second part of the paper will investigate some recent developments in current neuroaesthetics and fresh enactivist proposals in the aesthetic field which display a tendency toward a non-reductive naturalism, views of the arts as continuous with other modes of behaviour and more conscious attitudes about the risks of scientism within scientific investigations. Generally speaking, we espouse an idea of culture as the natural development of human organic experience that involves new emerging properties depending on the re-organization of already existing natural resources and favour continuistic and emergentist views as more suited to dealing with specific problems in the field of the arts and as better responding to the criticism of irrelevancy directed against the latter, compared to reductive naturalist approaches.

Andrea Lorenzo Baldini, *What is Street Art?*

What is street art? This paper offers a definition of street art as an art kind or art form based on its essential value: its subversiveness. It argues that street art is essentially subversive in virtue of using public space as a technical resource. By hijacking a portion of the urban landscape with its colourful forms and witty designs, street art challenges familiar ways of practising the city, while creating a 'temporary autonomous zone' of free expression. There, corporate control over the city's visible surfaces is ridiculed and people reclaim their right to use the city. In this sense, street art functions as a carnivalesque tactic of social resistance, favouring the emergence of alternative ways to imagine our urban life and our uses of public space. By considering its subversiveness, one can also explain how street art (i) significantly differs from official public art; (ii) includes graffiti as its original and most radical style.

Clotilde Calabi, Wolfgang Huemer, Marco Santambrogio, *Mirrors, Windows, and Paintings*

What do we see in a mirror? There is an ongoing debate over whether mirrors present us with images of objects or whether we see, through the mirror, the objects themselves. Roberto Casati has recently argued that there is a categorical difference between images and mirror reflections. His argument depends on the observation that mirrors, but not paintings, are sensitive to changes in the observer's perspective. In our paper we scrutinize Casati's argument and present a modal argument that shows that it cannot establish this conclusion. We suggest that Casati's line of reasoning suffers from the fact that he does not take dynamic images – that is, images that change over time – into account.

Daniela Glavaničová, *A Heretical Defence of the Unity of Form and Content*

The received view in the debate on the form–content unity of poetry is that the possibility of paraphrase does not sit well with the unity conception. I will suggest a shift from paraphrase to translation, since the latter is substantially closer to the heart of the matter. I will heretically divert from the 'commonplace' view, which claims that poetry cannot be translated. However, I will argue that the possibility of translation in this sense can be reconciled, appearances notwithstanding, with the unity of form and content. A further surprising conclusion will be that, while this possibility prima facie appears to be the best argument against the unity, the contrary is the case.

Jeremy Page, *Aesthetic Understanding*

In this paper, I introduce an account of aesthetic understanding. Recent discussions of aesthetic understanding have associated it with aesthetic justification and with understanding why, for example, a given object is aesthetically valuable. I introduce a notion of aesthetic understanding as a form of objectual understanding, which I refer to as 'appreciative understanding'. Appreciative understanding is related to and partly constituted by an agent's capacity to comprehend and experience an artwork holistically and to communicate effectively regarding its particular aesthetic character and value. I then argue for the understanding account of aesthetic judgement on which the paradigmatic form of aesthetic judgement is grounded on appreciative understanding. This argument partly consists in demonstrating how the understanding account can explain the autonomy of aesthetic judgement. In closing, I explore the potential of the understanding account to explain the structure of our appreciative practices. That is, I put forward the view that our appreciative practices are structured so as to promote appreciative understanding.

Iris Vidmar Jovanovic, Valentina Marianna Stupnik, *Critical Note on James Harold's* Dangerous Art

This paper critically examines James Harold's book *Dangerous Art: On Moral Criticism of Artworks*. New York: Oxford University Press, 2020.

Perspectives post-coloniales et intermédiales sur la carte postale

Gilles Teulié, *Cartes postales, représentations de l'espace colonial et appropriations territoriales au début du XXe siècle*

Postcards, as historical documents, have been neglected for a long time. Yet today they are more often studied as primary sources in academic fields, whether it be by historians of photography, historians, sociologists, anthropologists etc. They convey a certain view of the world, and even ideologies and are important elements of the circulations of knowledge, but also of the representations of the world at the end of the 19th and beginning of the 20th, which period is framed as "the golden age of picture postcards". The objective of this chapter is to present a typology of the "colonial" postcard, through the prism of territorial appropriation, to better understand the ideological mechanisms of the colonial project.

Maha Gad El Hak, *Les cartes postales de L'Égypte d'hier en couleurs*

This research explores postcards presented in *L'Égypte d'hier en couleurs* (2008), by studying introductory images of four main parts: "Portraits", "Arab Cairo", "European Cairo" and "Tourists and natives". It aims to point out the representation made of the country, and to better understand East/West relations. Texts accompanying images are also analyzed in order to examine the relationship between verbal and visual discourses, which convey a nostalgic representation of "Egypt in bygone days".

Noëlle Rouxel-Cubberly, *Un générique de cartes postales: le cas de la Rue Cases-Nègres d'Euzhan Palcy*

Reflecting both the golden age of the postcard and the "heyday" of the French colonial empire, the opening credits of Euzhan Palcy's film, *Rue Cases-Nègres* (1983), represent a particularly interesting example of the use of postcards in film. Indeed, the sepia postcards of this opening anchor the story in the "exotic" Martinique of the 1930s. In addition to this historical, geographic and cultural function, these cards offer a sharp cinematographic commentary on the colonial realities that they reveal – and denounce. Although the film has not even started, these postcards start to "speak": for instance, the words "FORT-DE-FRANCE: La Rue de la Liberté" (literally, "Fort of France, Liberty Street") ironically serve as a caption for a photography of straight trees, the erected gates of a courthouse, and rows of military troop. Set as a musical echo of the sepia tones, the ragtime played over the credits, both cheerful and nostalgic, refer to a "time in rags," with the (re) appearance of other rhythmic and temporal dimensions. Following a Derridian approach, this article examines how Palcy uses these opening credits to reframe reality, and rewrite historical and social facts that reveal the first signs of the crumbling of the French colonial empire, as it is represented on the postcards of the time. If the postcard from the beginning of the 20th century "testified" and allowed "to assert its identity in time and space," according to Ripert and Frère, its rereading and artistic exploitation in the 1980s also opened the way to a fruitful exploration of these visual communication practices.

Pascale Perraudin, *La carte postale disparue : esquisses d'une histoire singulière*

Through the lens of a critical autoethnography, this article explores how a postcard, an artefact produced in the context of the French-Algerian war, creates an opening in the transmission of the colonial past between generations. Discovered several decades ago in the family house, the postcard in question, although now physically lost, resurfaces in the present time and interrogates both reception and filiation of our colonial legacy. Relating to this image-object becomes a starting point for a process of recreating and reconstructing; it results in a singular and evolving narrative, a step in curating our colonial memory.

Various Articles

Nicolas Labarre, *Adapting Clive Barker*

This text examines the American comics produced around the Clive Barker brand during the author's rise to fame in the late 1980s and early 1990s, in particular the mini-series Tapping the Vein (Eclipse, 5 issues, 1989-1990) and the open-ended series Clive Barker's *Hellraiser* (Epic/Marvel Comics, 20 issues, 1989-1992). It examines the way both publishers used specific illustrative styles to articulate the emerging Barker transmedia brand with existing publishing and readerly practices in comics. The text calls attention to the role played by such of a collective graphic style – as opposed to the oft-examined individual graphic choices – in shaping and framing such adaptations.

Michael Quinn, *Christopher Nolan's Temporal Tenets*

Temporal disruptions in narrative structure are increasingly common, with even the most mainstream films utilizing increasingly complex relations between plot and story. However, at the level of the image popular narrative cinema has remained wedded to a resolutely forward-moving temporality. *Tenet*'s use of reverse motion offers the potential for rethinking the ethical relationship between image and narrative by linking temporal rationality to militarism, while simultaneously opening spaces for a reimagining of how we perceive time in cinema.

Experiences

Jeffery Klaehn, *"Comics are best when they're using their own visual language to tell substantive stories". Talking comics and cinema with Benjamin Marra*

Grammy-nominated comic book creator, cartoonist and illustrator Benjamin Marra is the creator of Night Business, Gangsta Rap Posse, The Incredibly Fantastic Adventures of Maureen Dowd (A Work of Satire and Fiction), Lincoln Washington: Free Man!, Blades & Lazers and Terror Assaulter: O.M.W.O.T. (One Man War On Terror). His webcomic is "What We Mean By Yesterday." Marra's comics work is often characterized by experimentation, with pushing creative boundaries. This interview, featuring discussion of cinema and comics, making comics, and the comics industry, is unique in terms of its presentation and structure. It presents Marra's replies to several interview questions at the outset, followed by the questions themselves. This is followed by more questions, answers and conversation, structured within a much more conventional Q&A interview format. Several questions which were left unanswered are presented in conclusion. The presentation is designed to align with the creative spirit of Marra's work and many of the films he cites as influences.

Nicholas Lourantos, *Narrating the homeland: an immigrant's slide visual experience from 1960s Greece*

This project explores a visual-social narrative from an autoethnographic perspective by focusing on a series of colour slides taken by a Greek-Australian immigrant - my father, while on holiday in Greece, in the late 1960s. Usage of 35mm colour slide film was immensely popular, in the 1950s and 1960s. The case study is a typical immigrant return trip. Greek immigrants have a long history of 'homeland' pilgrimage holidays, and documenting it is part of the ordeal. The slides chosen are part of my father's narrative, producing a sort of personal visual diary, and were crucial to the construction of his immigrant identity. The findings conclude that my father constructed two visual narratives, for different audiences.

Images Re-vues, 19 (2021)

https://imagesrevues.revues.org

Images scientifiques / images artistiques : croisements méthodologiques

Giuseppe Di Liberti, Andrea Pinotti, *Catégories caduques. Au-delà de la distinction entre images artistiques et images scientifiques*

Dans l'iconosphère que nous habitons, est-ce que les catégories d'image artistique et d'image scientifique sont toujours actuelles ? Il faudrait peut-être les penser comme des catégories opérationnelles, plus qu'ontologiques, finalisées à une différenciation des formes de la pensée, des méthodes d'interprétation ou des procédures d'abstraction. À la suite d'une telle différenciation, on pourra découvrir jusqu'à quel point ces formes sont historiquement croisées et comment aujourd'hui le dialogue interdisciplinaire devient une nécessité méthodologique.

Tania Vladova, *De la distinction entre images scientifiques et images artistiques*

L'article questionne les porosités grandissantes entre images scientifiques et images artistiques, et discute la pertinence du maintien de cette distinction méthodologique. À partir d'exemples de scientifiques qui interrogent, tour à tour, des images scientifiques, et des images artistiques, sont discutées certaines fonctions des images que le discours scientifique met en avant. Il s'agit plus précisément de comprendre si la fonction probatoire et le commentaire scientifique permettent de classifier une image comme scientifique et de pointer certaines zones troubles qui rendent la distinction problématique.

Alexis Anne-Braun, *Des images notationnelles : le système isotype*

Otto Neurath participe à la création à Vienne du *Musée de l'Économie et de la Société.* Entouré de plusieurs collaborateurs, il y développe une méthode innovante de présentation visuelle et de muséographie. La méthode qui sera bientôt connue sous le nom de « méthode viennoise de statistique visuelle » s'attache à présenter des faits économiques et sociaux à une large audience au moyen d'aides visuelles. Ces dernières prennent la forme de diagrammes offrant au spectateur, parfois illettré, de saisir rapidement un certain nombre de relations économiques et sociales signifiantes. Dans la continuité directe de la statistique visuelle, Neurath a essayé de formaliser des règles de production des diagrammes et images isotype. Afin d'examiner la nature du fonctionnement symbolique de ces images informationnelles, je m'appuie sur les travaux de Nelson Goodman. L'idée que je défends est que nous pouvons comprendre avantageusement les images isotype comme des icônes abstraites, appartenant à des Systèmes quasi-notationnels.

Gaëtan Robillard, *Max Bense en visionnaire : de l'entropie à la dialectique des images programmées*

En 1960 à Stuttgart, le philosophe Max Bense publie l'ouvrage Programmer le beau [Programmierung des Schönen]. Bense cherche dans la cybernétique des concepts scientifiques et inaugure la pensée de la programmation dans le domaine de la littérature. Son esthétique de l'information marque toute une génération de scientifiques et d'artistes – dont le Cercle de Stuttgart qui s'empare de la nouvelle esthétique pour faire émerger les premières images artistiques programmées. Max Bense est-il un visionnaire ? De quelle façon révolutionne-t-il le monde des images ? L'article discute de la cybernétique qui inspire Bense : une science des probabilités en rupture avec les principes de la physique newtonienne. Par ailleurs, dans les années soixante, Max Bense lance avec Élisabeth Walther la revue expérimentale Rot qui consacre ses pages à la poésie concrète et aux premières images générées par ordinateur de Georg Nees. Comme le défend Frieder Nake à travers son œuvre pionnière et sa théorie, ces images opposent le visible et le calculable. Cette dialectique ouvre à une réflexion critique sur l'image algorithmique en art et en science.

Hans Dickel, *Images botaniques entre l'art et la science : Essai d'une typologie des différents types d'images*

La collection d'images et de livres botaniques issus de quatre siècles, que le médecin nurembergeois Christoph Jacob Trew avait compilés au 18e siècle par intérêt pour l'histoire de la science, documente l'histoire commune et séparée de représentations artistiques et scientifiques de plantes. Après une comparaison historique, il est question de leur distinction systématique : comment, depuis quand et pourquoi distingue-t-on deux types d'images, scientifique et artistique ? Les « lectures attentives » de l'histoire visuelle de deux plantes, deux plantes qui sont représentées dans la plus grande part des livres botaniques de l'époque et qui offrent la possibilité d'une comparaison directe, celle de la fraise des bois et de celle de l'iris, proposent de démontrer ce développement. L'auteur discerne des moments charnières dans l'histoire de la représentation botanique avec notamment l'invention de nouveaux instruments d'optique (loupe, microscope), la revendication méthodique d'une nomenclature sans ambiguïté (Descartes) et finalement la taxonomie des plantes dans le *Systema naturae* (1735) de Carl von Linné. À la suite de ce traité, la relation directe entre la vue et le savoir fut mise en doute, et l'intérêt botanique s'opposa peu à peu à l'observation individuelle de la nature.

Aurélien Locatelli, *L'architecte et le botaniste : spécimens particuliers et images raisonnées du monde végétal dans la* Flore ornementale *de Victor Ruprich-Robert*

En publiant la *Flore ornementale*, l'architecte Victor Ruprich-Robert (1820-1887) initie une transformation des représentations du monde végétal, dédiée aux arts décoratifs et à l'architecture. Dans cet ouvrage, paru en livraisons entre 1866 et 1876, l'ambivalence des images est prégnante. Celles-ci, qui oscillent entre une description artistique ou scientifique du modèle végétal, conduisent à « une synthèse, une sorte de grammaire de l'ornement », qui s'appuie sur des modèles architecturés tout en s'éloignant des individualités du modèle vivant. Ce processus est amorcé à la faveur de l'association entre Victor Ruprich-Robert et le botaniste Édouard André (1840-1911), lequel identifie les plantes reproduites au sein de l'ouvrage et s'assure de leur fidélité à la nature. Véritable concentré des réflexions entre le botaniste, garant du respect de l'anatomie végétale, et de l'architecte à la recherche d'une flore applicable à l'ornement, un dialogue se met en place, permettant d'illustrer la complexité de la transcription du vivant par le dessin à la fin du xixe siècle.

Vincent Lecomte, *Dans le laboratoire de l'artiste : des représentations à l'épreuve du vivant*

Les artistes choisissent de plus en plus de placer au centre de leur pratique des dispositifs et même des méthodologies scientifiques. Ne serait-ce là que le signe d'une expression désireuse de fonder toute création sur des connaissances objectivement établies, dans une société encore largement soumise à des modèles positivistes ? Leur travail, qui constitue un véritable acte d'investigation, peut-il et doit-il mener à un savoir comparable à celui du scientifique ? L'étude du vivant, en particulier, occupe une place primordiale au sein de l'art contemporain, et notamment dans le développement d'expérimentations souvent inspirées du modèle des sciences dites « dures », ayant pour objet d'enquête l'animal. Dans ce contexte, l'artiste-scientifique ne serait-il qu'une figure chimérique ou aurait-il les moyens d'inciter à envisager des représentations extrahumaines ?

Éric Brunier, *Une autre logique. Sur les* Objets mathématiques *de Man Ray*

Les photographies des objets mathématiques faites par Man Ray sont mystérieuses. Leur mystère tient autant aux objets photographiés qu'aux photographies elles-mêmes. On propose alors de saisir ce mystère comme une pensée de la photographie sur elle-même. Il apparaît donc possible d'expliquer la logique photographique à la lumière de la logique formelle des mathématiques, notamment à celle de la théorie des modèles, telle qu'elle se montre dans les objets mathématiques.

Pierre Leveau, *Raisonner sur des images. Restaurer la* Sainte-Anne*.*

Il existe au moins un domaine où les images scientifiques et artistiques sont similaires. C'est celui de la conservation-restauration des biens culturels. À partir d'une étude de cas, on montre que les analogies faites dans ce domaine par les historiens d'art ne sont pas les conclusions, mais des prémisses : ce sont

les indices des raisonnements abductifs qu'ils soumettent aux scientifiques du patrimoine dans le cadre des raisonnements expérimentaux à finalité pratique qu'ils font ensemble. Les conservateurs-restaurateurs qui interviennent sur l'œuvre sont en position d'articuler ces deux perspectives, entre l'art et la science. On identifie dans cet article les points de bascule d'un régime iconographique à l'autre et l'on modélise cette bascule de point, en empruntant au cinéma quelques concepts. Les résultats de cette étude de cas devront être confrontés à d'autres, pour livrer aux experts de la conservation-restauration une sémiotique qui leur soit utile.

Angelo Careri, *La rhétorique scientifique des jeux vidéo.* Spacewar! *et la translation visuelle des algorithmes*

Contemporains de toutes les évolutions technologiques qui ont permis de créer des images numériques de plus en plus complexes, les jeux vidéo ont adopté dès leur apparition, et de façon bien plus massive que d'autres médiums, les techniques de représentations de l'espace et des corps propres à la rhétorique scientifique. Le cas de *Spacewar!* (1962), mis au point par un groupe d'ingénieurs du Massachusetts Institute of Technology, et considéré comme l'un des premiers jeux vidéo de l'histoire, est de ce point de vue iconique. Développé dans un contexte de recherche expérimentale marqué par la guerre technologique qui oppose les États-Unis à l'URSS, il inaugure une grammaire visuelle où les images ont pour fonction de manifester la puissance des algorithmes. À travers une analyse sémiotique de *Spacewar!*, cet article se propose d'étudier le transfert de certains régimes de visibilité propres à la recherche scientifique et leur reconfiguration au sein des jeux vidéo.

Lydie Delahaye, *Les Formes du vivant*

Les savants préoccupés par la mise en visibilité des manifestations de la nature se sont très vite tourné vers les instruments d'enregistrement mécanique pour mettre en images les observations récoltées lors de leurs expérimentations. Adoptée par la science moderne, la microcinématographie – la combinaison du microscope et de la caméra filmique – apparaît comme un moyen unique pour explorer les mutations des phénomènes inaccessibles à la perception humaine. L'enregistrement filmique des observations microscopiques devient un moyen d'accéder à de nouvelles formes de connaissances. Or, puisque la microcinématographie produit des images dans lesquelles « objectivité » et « subjectivité » ne peuvent exister l'une sans l'autre, les films scientifiques sont parfois traversés par des ressorts esthétiques. En effet, il semble que les films qui résultent des croisements entre science et cinéma possèdent une détermination expérimentale qui leur permet aussi bien de faire des observations biologiques que des expériences filmiques.

Yannick Campion, *Image, imagination et cinématographie dans l'œuvre de Jacob von Uexküll*

Durant la seconde moitié du xixe siècle, la photographie accentue l'écart entre les images dignes d'intérêts scientifiques et celles appréhendées artistiquement. Au xxe siècle, le cinéma rebat en quelque sorte les cartes : le pouvoir quasi magique de l'expérience cinématographique remet en question les oppositions *subjectif/objectif* et *art/science*. Cet article propose d'illustrer ce basculement à la lumière du parcours de Jakob von Uexküll. Dans les premières années du xxe siècle, son utilisation de la chronophotographie modifie son approche empirique et lui permet de dépasser certaines contradictions théoriques. De 1909 à 1934, son développement du concept d'*Umwelt* repose en grande partie sur l'utilisation du cinématographe. Utilisant le concept d'image pour décrire la façon dont les animaux supérieurs organisent le flux de signes qu'ils perçoivent et projettent au sein de leurs mondes, Uexküll en vint à décrire la perception animale comme analogue à celle d'un film, au sein duquel l'imagination joue un rôle central.

Jean Paul Filiod, Claire Kueny, Jade Tang, *L'image de chantier domestique : une esthétique à l'épreuve de la pluralité des regards*

Qu'est-ce qu'une « image de chantier » ? Diffère-t-elle selon qu'elle est prise par un·e habitant·e, un·e chercheur·e, un·e artiste ou un artisan ? En quoi, au contraire, est-elle semblable quel·le que soit l'auteur·e ? Cet article met l'accent sur la porosité des motifs – au sens de raisons comme de figures – et des usages des images de chantier prises par ces différents types d'auteur·es. Il s'appuie sur une recherche construite au croisement de l'art et des sciences humaines et sociales et consistant à « saisir le chantier par l'image » à partir d'une étude empirique combinant collecte d'images de chantier de rénovation domestique et entretiens. Prenant acte de cette porosité des motifs et des résonances existant dans un ensemble composé de centaines d'images de chantier, nous explorons ici l'hypothèse d'une "esthétique de chantier", possiblement située au carrefour de l'ordinaire, de l'infra-ordinaire et de l'extra-ordinaire, entre monde quotidien et dimension artistique.

Quentin Montagne, *L'environnement subaquatique au prisme de l'aquarium*

Comment appréhende-t-on l'environnement subaquatique ? À l'heure d'un perfectionnement toujours plus accru des moyens de prise de vue, d'une popularisation grandissante de la plongée en amateur ou de la diffusion désormais régulière d'images et de documentaires sous-marins, le spectacle des mondes sous la surface est presque devenu un leitmotiv. Les vues de fonds aquacoles sont désormais habituelles,

commune, normées, balisées. Elles n'offrent apparemment plus de véritables surprises au public. Ce milieu n'a pourtant été dévoilé que récemment. À l'exception de quelques récits, tels la légende médiévale d'Alexandre le Grand ou le *Telliamed* de Benoît de Maillet en 1748, il demeure longtemps inconnu et, plus étonnant encore, in-imaginé. Si les poissons, les coquillages ou les cétacés sont sérieusement étudiés dès l'Antiquité, la question de leur environnement naturel est quant à elle pour ainsi dire ignorée jusqu'au xixe siècle. Ce n'est qu'à partir de ce moment que l'humanité commence véritablement à percer les mystères qui se cachent sous les flots, qu'il s'agisse des océans ou des cours d'eau douce. Expéditions océanographiques, développement de la biologie marine, mise au point de scaphandres pieds lourds ou encore géographie du fond des mers marquent ce siècle, abreuvant l'imaginaire de l'époque comme en témoignent les aventures de Jules Verne ou de Conan Doyle. L'invention du monde aquatique, au sens archéologique du terme, néanmoins, ne découle nullement de son exploration directe par des plongeurs, savants ou amateurs. Elle provient d'un dispositif relevant autant de la science que de l'art : l'aquarium. Mis au point en 1850, et précédant d'environ cinquante ans les premiers clichés sous-marins de Louis Boutan, ce réservoir demeure pendant près d'un siècle le principal moyen de percevoir les aires englouties. Cet article n'a d'autre objectif que d'aborder le rôle de l'aquarium dans notre rapport à ces territoires. Modèle originel, véritable schème du monde subaquatique, l'aquarium marque de son empreinte les représentations et reconstitutions qui en sont faites, autant que la manière de le voir et de l'apprécier *de visu*. Loin d'être remplacé par d'autres médias comme la photographie ou la télévision, son influence transparaît encore de nos jours, jusque dans la reconnaissance d'un « paysage subaquatique », notion ô combien problématique.

Victor dos Reis, *The First "Scientific Photographs" of a Sperm Whale (1890) : Francisco Afonso Chaves and the Wonderful Inaccuracy of Image*

En 1890, à Paris, a été publié un texte intitulé « Des formes extérieures du Cachalot », signé par G. Pouchet et F.-A. Chaves, illustré de trois dessins et de trois photographies. Celles-ci sont annoncées comme « les premières photographies scientifiques de la baleine ». Grâce à eux, il est enfin possible de « réparer les caractéristiques extérieures de cet animal, aussi connu que mal connu » et donc, comme indiqué dans l'ouverture, mettant fin à une longue ère de représentations inexactes. Les auteurs de l'article sont deux naturalistes réputés : Charles Henri Georges Pouchet (1833-1894) et l'Azorean Francisco Afonso Chaves (1857-1926). Ce dernier est également un photographe remarquable dont le travail, principalement stéréoscopique, est resté inconnu au cours des dernières décennies. Le but de cet article est d'analyser les photographies de Francisco Afonso Chaves et de comprendre pourquoi elles jouent un rôle central dans la publication de 1890. Comme le souligne avec force Georges Pouchet, elles constituent les premières représentations scientifiques d'une espèce jusqu'alors mal comprise et mal visuellement représentée. Mais finalement, qu'est-ce qui rend ces photographies scientifiques ? Et comment le *visuel* et le *visible* se mêlent-ils dans ces images ?

Susan L. Feagin, *Nonfiction Theater*

Are there nonfiction genres of theater scripts, just as there are nonfiction genres of film, such as documentary, and of literature, such as biography and history? I propose that there are, and that Verbatim Theater qualifies as a nonfiction theater genre. What sets it apart is that it is supposed to instruct performers not merely to reenact, or represent, a series of events, but overall to present evidence or arguments for a thesis, or for the audience to draw their own conclusions. For scripts to present evidence, audiences have to be able to filter out what is supposed to serve as evidence from what else occurs on stage. Unlike various other genres of theater that one might initially appear to be nonfiction—such as autobiographical dialogues, Documentary Theater, and ethnodrama—Verbatim Theater does this.

Nick Riggle, *Toward a Communitarian Theory of Aesthetic Value*

Our paradigms of aesthetic value condition the philosophical questions we pose and hope to answer about it. Theories of aesthetic value are typically individualistic, in the sense that the paradigms they are designed to capture, and the questions to which they are offered as answers, center the individual's engagement with aesthetic value. Here I offer some considerations that suggest that such individualism is a mistake and sketch a communitarian way of posing and answering questions about the nature of aesthetic value.

Hoyeon Lim, *By What Criteria Are Pictorial Styles Individuated?*

In this article, I argue that pictorial styles are individuated in terms of different degrees of determinacyFor example, Morandi's still-life etchings and Monet's cathedral paintings embody different styles in that in the

former, shape properties are differentiated in a fine-grained manner, and in the latter, coarse grained. I develop this view by critically examining John Kulvicki's analysis of how we interpret pictures. According to Kulvicki, we rarely interpret pictures as differing in terms of features that belong to the vehicle of representation—that is, the design-content relation. Rather, he thinks that we individuate pictorial styles in terms of the content that each picture represents. Contra Kulvicki, I argue that we interpret the vehicular features of pictures in light of our knowledge of picture production, and that the diversity of pictorial styles involves both content and vehicle.

Elzė Sigutė Mikalonytė, Vilius Dranseika, *The Role of Teleological Thinking in Judgments of Persistence of Musical Works*

In his article "The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types," Nemesio Puy raises a hypothesis that continuity of the purpose is both a necessary and a sufficient condition for musical work's identity. Puy's hypothesis is relevant to two topics in cognitive psychology and experimental philosophy. The first topic is the prevalence of teleological reasoning about various objects and its influence on persistence and categorization judgments. The second one is the importance of an artist's intention in the categorization of artworks. We tested the teleological hypothesis across three studies. Vignettes in these three studies describe a musical work being changed in some of these aspects: (1) purpose either changed or retained; (2) score either changed or retained; (3) change is made either by the same or a different composer. The results suggest that teleological considerations impact judgments on the persistence of musical works, but this impact appears to be relatively weak. The results also suggest that persistence judgments strongly depend on whether acoustical properties were changed, while whether the change was made by the original composer seems to be relatively unimportant.

Yuchen Guo, *What Is Acting?*

We can portray or take on the role of someone whom we are not. For example, a professional actor can play the role of a fictional character who does not exist in the real world, although she believes she is not that person. This behavior is named "acting." My aim here is to locate the necessary and sufficient conditions of acting. In my view, acting is a process of communication between actors and audiences. One of its necessary components is that actors use their own features to represent those features that their characters have; another is that actors intend to make their audiences imagine that they are themselves identical to their characters. In this article, I specify these two components, critique other views of the definition of acting and distinguish acting from other similar processes.

Jason Miller, *What Makes Heavy Metal 'Heavy'?*

In this article, I raise a simple but surprisingly vexing question: What makes heavy metal heavy? We commonly describe music as "heavy," whether as criticism or praise. But what does "heavy" mean? How is it applied as an aesthetic term? Drawing on sociological and musicological studies of heavy metal, as well as recent work on the aesthetics of rock music, I discuss the relevant musical properties of heaviness. The modest aim of this article, however, is to show the difficulty, if not impossibility, of this seemingly straightforward task. I first address the difficulties of identifying the defining features, or "Gestalt," of heavy metal that would allow us to treat heaviness as a genre concept. Next, I discuss both the merits and the limits of analyzing heaviness in terms of an aesthetics of "noise" in rock music developed in recent philosophy of music. In the remaining sections, I consider other nonaesthetic features relevant to aesthetic judgments of heaviness and show that the term 'heavy' is conceptually inarticulable, if not irreducible. This, I conclude, has partly to do with the radically different, sometimes incompatible, musical properties present in the perception of musical heaviness.

Manuel García-Carpintero, *Predelli on Fictional Discourse*

John Searle argues that (literary) fictions are constituted by mere pretense—by the simulation of representational activities like assertions, without any further representational aim. They are not the result of *sui generis*, *dedicated* speech acts of a specific kind, on a par with assertion. The view had earlier many defenders, and still has some. Stefano Predelli enlists considerations derived from Searle in support of his radical fictionalism. This is the view that a sentence of fictional discourse including a *prima facie* empty fictional name like "Emma Woodhouse" in fact "is not a sentence, and it encodes no proposition whatsoever." His argument is broadly abductive; he claims that this view affords compelling explanations of features of fictions he finds well-established, among them that fictions without explicit narrators nonetheless have covert ones. Here I take up his arguments, in defense of the dedicated speech act view. I thus address pressing issues about the status of fictional names and the nature and ubiquity of narrators in fictions.

Karl Egerton, *Player Engagement with Games: Formal Reliefs and Representation Checks*

Alongside the direct parallels and contrasts between traditional narrative fiction and games, there lie certain partial analogies that provide their own insights. This article begins by examining a direct parallel between narrative fiction and games—the role of fictional reliefs and reality checks in shaping aesthetic engagement—before arguing that from this a partial analogy can be developed stemming from a feature

that distinguishes most games from most traditional fictions: the presence of rules. The relation between rules and fiction in games has heretofore been acknowledged but not examined in detail, giving an impression of a tension that is constant. However, the paired concepts of *formal reliefs* and *representation checks*, once introduced, allow us to explain how rules and fiction interact to alter the ways in which players engage with games in a dynamic but limited way.

Discussion Piece

Guy Rohrbaugh, *Pluralism About Artwork Completeness*

In a recent paper, Patrick Grafton-Cardwell (2020) argues that the burgeoning literature on artwork completion is based on a mistake. Philosophers have assumed that there is a single, unified, and aesthetically significant phenomenon answering to the phrase, "artwork completeness," and that they were giving competing accounts of that one. Grafton-Cardwell argues instead for "completion pluralism," according to which there are many distinct, loosely related phenomena, all of which go by the name 'completeness.' Further, none is inherently more important or central than the others, each answering to a variety of legitimate interests. Extant theories of completeness thus turn out not to be genuine competitors, but largely correct accounts of distinct phenomena whose proponents have been talking past one another. To be clear, it is not in dispute that 'complete' can bear different senses in different aesthetic contexts. The use of 'complete' to signal aesthetic coherence was observed by Paisley Livingston...

The Journal of Aesthetics and Art Criticism, 80, 2 (Spring 2022)

Kris Goffin, Stacie Friend, *Learning Implicit Biases from Fiction*

Philosophers and psychologists have argued that fiction can ethically educate us: fiction supposedly can make us better people. This view has been contested. It is, however, rarely argued that fiction can morally "corrupt" us. In this article, we focus on the alleged power of fiction to decrease one's prejudices and biases. We argue that if fiction has the power to change prejudices and biases for the better, then it can also have the opposite effect. We further argue that fictions are more likely to be a bad influence than a good one.

Darren Hudson Hick, *Horror and Its Affects*

In this article, following a trajectory set out by Noël Carroll, Matt Hills, and Andrea Sauchelli, I propose a definition of horror, according to which something qualifies as a work of horror if and only if it centrally and demonstrably aims at provoking one or more of a particular set of negative affects. A catalog of characteristically negative affects is associated with horror—including terror, revulsion, the uncanny, and the abject—but which cannot be collapsed into any single affect. Further complicating matters is that the set appears to be constantly, if slowly, mutating, so that the affects aimed at in the horror of the 1920s do not entirely overlap with those aimed at horror today, or which we might expect horror to aim at a century from now. As such, while we use "horror" as a blanket term across eras, whether some work is a work of horror will always be time-indexed.

Michelle Liu, *Paintings of Music*

Paintings of music are a significant presence in modern art. They are *cross-modal representations*, aimed at representing music, say, musical works or forms, using colors, lines, and shapes in the visual modality. This article aims to provide a conceptual framework for understanding paintings of music. Using examples from modern art, the article addresses the question of what a painting of music is. Implications for the aesthetic appreciation of paintings of music are also drawn.

Morganna Lambeth, *Resisting Tiny Heroes: Kant on the Mechanism and Scope of Imaginative Resistance*

Traditionally, theorists suggested that imaginative resistance (e.g., when a reader does not imagine what a literary work entreats her to imagine) is limited to morally repugnant claims. More recently, theorists have argued that the phenomenon of imaginative resistance is wider in scope, extending to descriptive claims (e.g., those that are conceptually contradictory). On both sides, though, theorists have focused on cases where imaginative resistance goes right, tracking something that is wrong with the story—that it is morally repugnant, or conceptually contradictory. I use a rarely cited discussion from Kant to argue that imaginative resistance can also occur when something goes wrong with the reader—namely, when a reader imports their own biases into the story, and resists a descriptive claim as a result. In identifying this new

class of claims that can meet imaginative resistance, Kant presses the question: when should we cultivate imaginative resistance and when should we fight it?

Patrik Engisch, *Modeling Culinary Value*

Culinary products have culinary value. That is, they have value qua culinary products. However, what is the nature of culinary value and what elements determine it? In the light of the central and universal role that culinary products play in our lives, offering a philosophical analysis of culinary value is a matter of interest. This article attempts to do just this. It develops three different possible models of culinary value, two rather restricted ones and a third more encompassing one, rejects the first two, and defends the third one.

Melinda Reid, *Guilty Pleasures*

In 2007, Song-Ming Ang initiated *Guilty Pleasures*, a series of listening parties dedicated to sharing beloved "bad songs" and facilitating critical discussions about complex desires and hierarchies of taste. In this article, I extend on these discussions and offer a theory of guilty pleasures. Informed by queer and critical approaches to affect and minor aesthetic categories, I argue that guilty pleasures are characterized not by a specific medium or style, but rather by their ability to evoke pleasure interrupted by a meta-response of guilt. This experience is activated by the outmoded, saccharine, or naff qualities of an object. I contrast guilty pleasures with good-bad art, painful art, and objects that foster *akrasia*, and provide an extended examination of naff, another minor aesthetic category with roots in Polari (a once-secret queer dialect) that intersects aspects of camp, heteronormativity, and Lauren Berlant's notion of "cruel optimism." I ultimately argue that guilty pleasures are far from a simplistic category of low art enjoyed with indifference. Instead, I perceive guilty pleasures as always enjoyed with a degree of criticality or skepticism that is tethered to the beholder's taste, life experiences, and values.

Andrea Sauchelli, *Aesthetic Realism and Manifest Properties*

This article outlines a realist theory of aesthetic properties as higher-order manifest properties and defends it from several objections, including a possible conflict with contextualist approaches to the aesthetic properties of works of art.

Héctor J. Pérez, *Aesthetics of the Narrative Climax in Contemporary TV Serials*

This article draws on concepts from cognitive psychology to explore the significance of the narrative climax, focusing on the final climax of the series *The Americans* as a case study. Two aspects of the aesthetic experience are considered: the special intensity that climaxes elicit, and the diversity of the cognitive content they generate, which can include both aesthetic and non-aesthetic properties. The climax is experienced in a state of absorption triggered by a set of strategies of temporal prolongation related to the main suspenseful moments and plotlines, to character engagement, and to the multiplot structure, involving the content of the narrative itself (narrative absorption) and the aesthetic qualities that define it (artifact absorption). The source of this absorption during the climax lies in the interplay between emotion and cognition in a temporal process that may last for a whole series. To demonstrate this idea, this study identifies key narrative comprehension processes, drawing on the explanatory potential of mental model theory to clarify the importance of memory and interrelated inferential processes. The aim of this research is to contribute to explanations of the role of the climax in serialized television and other artistic works.

Symposium Articles: Book Symposium

Naomi Fisher, *Merely Methodological Naturalism in Aesthetics: A Proposed Revision of Zuckert's Herder Interpretation*

Gregg M. Horowitz, *What History Feels Like*

Jonathan M Weinberg, *Herder's Naturalism: Expanding the Senses and Transcending Cultures*

Whitney Davis, *Sculpture in Herder's Naturalist Aesthetics*

Rachel Zuckert, *Author's Reply for Herder's* Naturalistic Aesthetics

Dominic McIver Lopes, *How to think about how to think about aesthetic value*

Several art scholars have recently doubted the prudence of thinking about the nature of aesthetic value. The problem is that traditional thinking about aesthetic value fails to capture the specificities with which empirical art scholars must grapple. This paper diagnoses how the tradition came to think in this problematic way about aesthetic value. It then sketches an approach to aesthetic value that boosts the refractive power of the tools that scholars of the arts can use to bring into focus some of the specificities they care about. The path to that goal skirts the troublesome features of traditional approaches.

Ellen Rees, Thor Holt, *Entanglements of adaptation, allegory, and reception:* Jaws *and* An Enemy of the People

In this article the authors discuss Steven Spielberg's *Jaws* (1975) with Henrik Ibsen's *En Folkefiende* (An Enemy of the People; 1882) as a test case for formulating a better theoretical understanding of adaptations that are neither "announced" nor "extended"; the analysis thus explores adaptation as a special form of intertextuality. The authors reference other cinematic engagements with the same play, including Hans Steinhoff's *Ein Volksfeind* (1937), Detlef Sierck's *La Habanera* (1937), George Schaefer's *An Enemy of the People* (1978), Satyajit Ray's *Ganashatru* (1989), and Erik Skjoldbjærg's *En folkefiende* (2005), as they investigate the importance of polysemic allegorical structures, the inherently "dialectical" nature of the process of adaptation, the role of reception in newer theories of adaptation, and the implications of understanding adaptation as a particular film genre. The authors propose viewing adaptation as a process that necessarily includes the audience's understanding of hypotext and hypertext in ways that influence meaning production; it invites consideration of the source text in the film's reception, consequently linking the source text and its author to other cultural and social discourses that, in turn, influence their reception reflexively in light of the adaptation.

Deniz Berfin Ayaydin, *What does Caravaggio have to do with "muzz" influx into Europe? Controversial street murals in Brussels and the question of political street art*

Brussels has been the scene for a number of murals depicting sexually explicit and violent acts since 2016. Both online and offline discussions surrounding the murals reveal the complexities between visibility regimes and public spaces. While street art literature has grown in various academic areas, street art remains undertheorised, especially when it comes to public reactions. How street art becomes politicised in relation to socio-political realities also remains to be examined. By analysing online discussions about murals in Brussels depicting violence and sexually explicit imagery, this article aims to contribute to the scholarship on the relationship between street art and politics. I try to categorize what is seen as political in street art by scholars as *political praxis* and *political impact*. I argue that when *political praxis*'s invitation to engage with the object and reflect on its particular socio-political context is taken up by spectators, the street art generates political meanings that can tie Caravaggio to ISIS.This formulation of the political does not rest in the art object, the artist's intention or the public's reception, but in the potential for the realisation of human relations around the artwork.

Amin Parsa, Eric Snodgrass, *Legislative arts: interplays of art and law*

The relation of law and art is conventionally understood through a disciplinary divide that presents art as an instrument of legal practice and scholarship or, alternatively, presents law as potential context for artistic engagement. Moving beyond disciplinary definitions, in this article we explore how art and law, as modes of ordering and action in the world, often overlap in their respective desires to engage existing material orders. Whereas law's claim of producing order appears self-evident, we try to highlight, through a concept of legislative arts, the often-overlooked similar function of artistic practices. At the heart of what we refer to as legislative arts are practices that aim to challenge law's claim of authority in ordering social life through tactical combinations of elements of art and law. In examining a set of examples that include the Tamms Year Ten campaign to close a super-max prison in the United States, the work of Forensic Architecture and practices of passport forgery, we aim to highlight the possibility of manifesting social orders beyond an exclusive reliance upon state laws. Pointing to the potentials of such legislative arts practices, this article suggests that the material ordering quality of artistic and legal practices can, and perhaps should, be weaponized for challenging and remaking the world of unjust state laws.

Niina Oisalo, *How does a film remember? Cinematic memory as a living constellation in* El escarabajo de oro *o* Victorias Hämnd

The film *El escarabajo de oro* o *Victorias Hämnd* (2014), directed by the Argentinean-Swedish duo Alejo Moguillansky and Fia-Stina Sandlund, presents clashing storylines, histories, merged film genres and conflicting aspirations within a transnational film production set in Argentina. It stages a performance founded on real circumstances, where two filmmakers (Moguillansky and Sandlund) begin working on a biopic based on the life of Victoria Benedictsson, a 19th-century Swedish feminist writer, but then, partly in secrecy, the main character changes to her contemporary, Leandro N. Alem, an Argentinean revolutionary politician, while all gets tangled up in a fictional story of a treasure hunt. The film crosses boundaries between documentary and fiction with its maze of rogues, tricksters, and unreliable narrators, opening up stories within stories. In the performance of the documentary filmmaking process, there is a constant struggle over memory: whose (hi)story gets to be told and from what angle. In this article,

cinematic memory in *El escarabajo de oro* o *Victorias Hämnd* is delineated through the performative gestures of *reenactment* and *voice-over narration* as aesthetic strategies that promote a non-linear, multidirectional perception of remembering. I suggest that the film offers an alternative way to approach cinematic memory, not attaching the act of remembering to an individual, a group or a nation, but to the film form itself. The film engenders *cinematic memory as a living constellation*, where diverse historical temporalities exist simultaneously and interact freely. In the film, cinematic memory is constantly being created and recreated in the here and now.

Pelin Tan, *Unconditional hospitality: art and commons under planetary migration*

In both European and non-European cities, public spaces are formed by racist and segregative politics that influence everyday life. Planetary migration flows and recently implemented border politics tend to leave the most vulnerable in precarious conditions, not only in the case of migrants/refugees but also in the case of citizens. This article focuses on how artistic methodologies in the context of migration/refugeehood can experiment with "alternative modes of existence". How can newly imagined modes of co-existence contribute to the creation of minor public spaces as well as the transformation of institutions? How can public art construct different and diverse guest-host relationships? How can artistic research and actions reveal precarious labour conditions, stage radical discursive debates, and transform existing institutional practices? This article is based on theoretical discussions of commoning and decolonization practices. It will focus on the art and activist practices, and analyse such, of Al-Madafeh/Living Room (Sandi Hilal, Stockholm) and The Silent University (Ahmet Ogut), and others.

Cecilie Ullerup Schmidt, *No count! BIPoC artists counteracting "fair" representation and systemic racial loneliness in higher education in the arts*

Art in public space is fundamentally determined by who has access to the artworld. At the entrance to the artworld of today—the art academy—resides an ideal of global mobility that relates to cognitive capitalism and competitiveness but also to the repeating of rationales of white privilege and a hidden structural racism. By analysing how Higher Education in the Arts in Denmark awards "free" mobility and encourages internationalization, following the neoliberal European policies of the Bologna Process in their aim of competitiveness while at the same time having no official strategies in relation to racial diversity and recruitment, I find biopolitical lines of demarcation and structural racism within the foundational infrastructures of the Danish artworld. Based on the findings of my analysis of both educational policy documents and understandings of "fair" representation of BIPoCs in the arts in Denmark, I demonstrate how *racial loneliness* resides as an affective response to experiences of structural racism in the infrastructures of the arts. I suggest that racial loneliness is an interdependent affect and a product of educational documents, reforms and policies. This assumption is accompanied by the example of the artists' collective FCNN, stressing how BIPoC student Eliyah Mesayer is isolated and subjected to tokenism in the classroom of the art academy. Informed by the increasing number of separatist BIPoC collectives offering an ongoing infrastructural performance of being "too many", the article ends with a speculation on how to organize bodies *otherwise* in the infrastructures of the artworld by exceeding rationales of reasonable and adequate representability.

Christian Fajardo, *Jacques Rancière: aesthetics, time, politics*

This article explores Jacques Rancière's critique of political philosophy. I argue that, to understand this critique, it is necessary to explore the aesthetic dimension of philosophers' politics, pointing out that, at its foundation, lies a certain understanding of time that, paradoxically, negates political practice. To get out of this paradox, I point out that Rancière proposes a politics of writing that allows us to understand political practice from the point of view of a heterochronic and conflictive form of time. This approach, which distances itself from the Western tradition of political thought, allows us to address the concepts of contingency and equality in a radical way.

Fabian Lorenz Winter, *Levels and loot: archives in video games*

This study examines video games' depictions of archival architectures in levels and practices of interacting with archival material such as looting. By doing this, the article proposes a processual idea of proper archives and virtual counterparts, both determined by various moments of interplay, such as opening treasure chests, boxes, or cells. Archived artifacts, hidden in games to be discovered, lure players to begin interplay, and are a crucial part of the labyrinthic archival ecosystem. Examining video game archives enhances the perception of archival ecosystems from the interplay with institutional archives, and the archived material in general. In video games, archives becoming media if someone recursively interacts with and within the entangled ecosystems of levels and loot.

Cubisme orphisme futurisme

Actualités et débats

Nina Spartà, *Art à ciel ouvert, choses vues*

François Derivery, *Autour de l'idéologie artistique néolibérale. Avec Theodor W. Adorno et Umberto Eco*

Adrien Miller, *Gentileschi et Gentileschi. La déesse et le chien*

Nina Spartà, *Icônes de l'art moderne. La collection Morozov*

Giovanni Lista, *Le «modèle intérieur» théorisé par André Breton*

Del Marle: une certaine idée du futurisme

Aimé-Félix Del Marle*, La Peinture futuriste (1913)*

Aimé-Félix Del Marle, *Manifeste futuriste à Montmartre (1913)*

Aimé Félix Del Marle, *Cubisme – Orphisme – Futurisme (1914)*

Aimé-Félix Del Marle, *Quelques notes sur la simultanéité en peinture (1914)*

Aimé-Félix Del Marle, *Le Futurisme Dynamisme, Émotion, Synthèse) (1915)*

Del Marle-Marinetti, *Correspondance (1914-1918)*

Esthétisation

Andreas Reckwitz, Loïc Windels, *Soyez créatifs! Esthétisation et créativité à l'âge du capitalisme esthétique*

In contrast to the thesis claiming that modernity is an era in which rationalization has outmoded the aesthetic and affective dimension, Reckwitz identifies the different stages in the construction of an aesthetic capitalism, in which inventiveness now plays a crucial role. Whereas creativity was brandished by the artistic avant-gardes of the nineteenth and twentieth centuries as an ideal for subverting social norms, today creativity itself represents an unavoidable norm. "Be creative": this double bind injunction now applies to all subjects of late capitalism. Extracted from his major study *The Invention of Creativity*, this chapter shows why the issue of aestheticization is at the heart of what Reckwitz calls the "creativity dispositif."

Laurent Buffet, *L'esthétisation marchande au prisme de la théorie de l'art (et vice versa)*

This article intends to confront the modernist theory of art with the phenomenon of the aestheticization of the market sphere, highlighted by sociology, by taking the aesthetics of reception of Hans Robert Jauss as a frame of reference. Although it particularly concerns literature, Jauss's theory can also apply to the visual arts. The synthesis that it operates between seems particularly favorable to the approach of a problem which is at the same time symbolic, aesthetic, and historic: on the one hand, Russian formalism of the beginning of the twentieth century, first to work to isolate the internal properties of works of art, and, on the other hand, the historicism of Marxist inspiration which endeavored for its part to give an account of their evolutions according to a general history of society. Indeed, since many consumerist products and services tend to adopt certain characteristics of the work of art, formal analysis—key to the modern aesthetic approach—enters into a perimeter of application much broader than the one in which art history participates. In this case, the importance granted to the form of the objects, taken in this aesthetic sense,

becomes itself a component of social history insofar as it does not only concern the evolutions of artistic production but also, in their principles, the more general evolutions of market production. Through a deepening of the social aspect—by asking not how the artistic experience transforms the lived world but how the lived world itself transforms the artistic world—Jauss's analyses allow us to reformulate, in terms proper to the theory of art, the question of the categorical convergence highlighted by sociology, and from there to engage a new reflection on the transformations of the artistic sphere at the time of aesthetic capitalism.

Juliane Rebentisch, Camille Hongler, *L'esthétisation et la culture démocratique*

Walter Benjamin suggested to see within fascism an "aestheticization of politics." Before him, this same diagnosis was applied not to authoritarian regimes, but to democratic ones. From Plato to Carl Schmitt, philosophy has denounced democracy as an inconsistent and "motley" multitude, which prefers play to order. Rebentisch argues that behind this depreciatory judgment, the enemies of democracy have in fact perfectly grasped some of its distinctive features, which must be defended in a democratic culture today. Democracy cannot do without a mise-en-scène, as it is on stage that it may figure out the face it wants to give itself collectively, and become aware of the gap that always remains between currently given and possible future identities.

Martin Mees, *La vie comme œuvre d'art? Actualité de l'esthétique de l'existence chez Foucault*

This article returns to a notion that is both fruitful and controversial in Michel Foucault's latest works: the aesthetics of existence, or the possibility of developing one's life as a work of art. Contrary to several criticisms and misunderstandings, the article intends to grasp the meaning and stakes of this idea while fully acknowledging its *aesthetic* dimension. By analyzing the conference on *The Culture of the Self*, the article begins to show the specificity of the aesthetics of existence within Foucault's broad reflections on the problematizations of the subject. By then comparing Foucault's texts with one another, we come to identify a double series of propositions that highlight both the profound actuality of the aesthetics of existence and its subversive potential.

Priscilla Wind, *L'art documentaire dans la sphère germanophone: esthétiser la politique hier et aujourd'hui*

The dialectic between art and engagement analyzes the possibility and the means of developing an aesthetics for political and social topics. In Germany, an artistic genre explores this axis more thoroughly: documentary theater whose contemporary forms demonstrate the drastic evolution of mass media and its impact on our society. This documentary approach raises several questions around the truthfulness of facts and stated theories, of blurred boundaries between fiction and reality, and also of the pseudo-objectivity of broadcasted words. On the other hand, the entanglement between an aesthetic potential of the various media and a willingness to popularize political discourses makes for a closer association between documentary art and non-official propaganda art. This parallel questions the real motives of the playwrights involved, who seem to navigate between distant derision and manipulation of their spectators. The contemporary spectacles that were inherited from documentary theater are nowadays presented in settings that go far beyond the theater stage, taking rather the form of cross-media "projects" presented by artistic collectives such as Zentrum für politische Schönheit (Center for Political Beauty) or The International Institute for Political Murder, by stage director and author Milo Rau. They question the contemporary uses of media in our "society of the spectacle," nowadays pushed to its limits, and play with the concept of fake news in order to continuously engage the audience on political and civic topics, particularly regarding the new rise of fascist movements in Europe. In this context, where can this process of making a spectacle out of political issues lead spectators to?

Aleksey Sevastyanov, *L'esthétique contre l'esthétisation: Lyotard et la tautégorie de l'œuvre d'art*

The Lyotardian project of "rewriting modernity" is built from the Kantian division between determinant judgment and aesthetic reflective judgment. The only way for the work of art not to fall back into a representation would be to become the witness of the sublime "disaster," or, otherwise, of a principal incompatibility between the logical mode and the aesthetic mode. However, this projection of the tautegorical character of the reflective judgment of a work of art is problematic on the one hand because it is an extra-artistic concept and, on the other hand, potentially contradictory because it seems to reproduce—on a different level, certainly—the logic of representation (in the sense that it is a question of representing the sublime "disaster" by means of painting, for example).

Sylvia Kratochvil, *Mickey Mouse au pays de l'esthétisation*

Our paper focuses on a figure of the collective imagination: Mickey Mouse. This charming mouse who toured the globe in the 1930s quickly became the heraldic animal of the triumph of drive economies and the commercialization of the dream of happiness. Starting from a reflection on the contiguity between playing and the art of animation, our purpose is to approach the "aestheticization of politics" by means of play. A constant reference to the function of the fairy tale in the child's world helps to articulate some

issues of what Walter Benjamin defines, in his essay *The Work of Art in the Age of Mechanical Reproduction*, as a "second technique."

Varia

Marie Gueden, *La forme serpentine, «image du mouvement», au tournant du XXe siècle en France: héritage polymorphe et pérennité paradoxale dans l'esthétique scientifique et métaphysique*

Traditionally associated in art history and aesthetics with the expression of movement, the serpentine form was very much in vogue in the second half of the nineteenth century until the turn of the century in the general aesthetic field, and, in particular, in academic aesthetics, where it was qualified as an "image of movement." This lively posterity is however polymorphic but also paradoxical: summoned as much by the scientific aesthetic as by the metaphysical one, which are then opposed as aesthetics from below and above, the serpentine form pertains to different concepts and traditions and is renewed, separating, respectively, a conception on the side of the emerging cinema and the moving image, and, on the other side, its antipodes to the sources of Bergsonism.

Proceedings of the European Society for Aesthetics, 13 (2021)

https://www.eurosa.org/volume-13-2021/

Emanuele Arielli, *Extended Aesthetics: Art and Artificial Intelligence*

In this paper, I will argue that developments in machine learning and artificial intelligence (AI) applied to aesthetics have relevant implications for philosophical aesthetics, in particular concerning the discussions about the nature of creativity and authorship. The automatic generation of aesthetic artifacts, as well as the development of software increasingly supporting the work of artists and designers, call into question the uniqueness of individual creativity and artistic imagination in an unprecedented way. Moreover, in a scenario in which formal properties of artifacts seem to be easily replicable by machines, the debate on the relationship between aesthetics and the nature of art seems also revitalized. Overall, diverging positions on this issue oscillate between the view of the machine as an Other competing with human capabilities, and, on the contrary, an interpretation of technology as an extension of human potentialities through the externalization of mental processes. AI and machine learning would be in this sense a direct practical manifestation of an extended aesthetic mind, in which traditional cognitive limits of the biological mind can be overcome also in areas related to aesthetic creation.

Alessandro Bertinetto, *The Aesthetic Paradox of Artistic Improvisation (and its Solution)*

I explore aspects of the relationship between artistic improvisation and aesthetic normativity by addressing an *aesthetic paradox* that sometimes arises in particular in the case of so-called free improvisations, i.e., kinds of artistic improvisation that are not based on themes, plots, or choreographies: namely, that an improvised performance that is appreciated as a successful one is not perceived *as* an improvisation.

Vanessa Brassey, *The Pictorial Narrator*

This paper argues that paintings manifest something akin to effaced narrators. The account is developed starting from the paradigmatic cases found in the literature, and revised to fit visual cases. I argue, against longstanding objections, that viewers represent all pictorial content mediately. My novel model provides a principled way to distinguish between mediated access that goes via 'empty' or 'vacant' perspectives and ones that are 'occupied' or 'expressive'. In the final section, I briefly sketch out the model and the productive upshots in regard to our concept of pictorial narrators.

Remei Capdevila-Werning, Sanna Lehtinen, *A First Approach to Intergenerational Aesthetics: Theoretical Stakes, Practical Examples, and Future Research Avenues*

Intergenerational aesthetics centers on the study of aesthetic values and aesthetic choices taking into account the aesthetic appreciation of future generations. Acknowledging a temporal dependency between the present and the future in aesthetics offers a new perspective to explore aesthetic values, perception, and judgments as well as practical aesthetic decisions. This essay discusses the main concerns of intergenerational aesthetics, including its theoretical stakes, its disciplinary and interdisciplinary influences, its normative aspect, and the role of intergenerational thinking in theory and practice. It focuses on aesthetic issues of our surroundings, as they relate to current concerns regarding sustainability and the environment. Through a specific example, it illustrates the importance of introducing intergenerational

considerations to our current aesthetic practices. It ends by proposing a series of potential avenues of research in the field.

Yi Ding, *A Brief History of the Reception of Laocoon in China: From the Perspective of the "poetical picture"*

"Poetical picture (poetisches Gemälde)," indicating a description or image in poetry, is one keyword in *Laocoon* and is maintained as a shared concern among Chinese scholars. The concept touches upon the very essential question in *Laocoon*: compared to painting (plastic art), to what extent can poetry (literature art) describe objects? In 1929, Wu Mi 吴宓 published "The 200th anniversary of the birth of Lessing" in *The Critical Review*, where he, with a good understanding of the limited framework (mimetic illusionism) used by Lessing, values the detailed arguments related to literary expression in Laocoon. On the other hand, Qian Zhong-shu 钱锺书, a student of Wu at Tsinghua University (1929-1933), recognized that "poetry's holding a wider sphere of expression than painting" is an opinion originated from Lessing and tried to develop it in "Reading *Laocoon*" (1962). I particularly focus on how Qian referenced Burke to argue that "emotional atmosphere" can only be expressed by words. Between Wu and Qian, the progress in understanding western art theory to bring out the very essence of *Laocoon* in China is clearly manifested.

Rosa María Fernández García, *Hermeneutic Truth in Contemporary Opera*

While an enormous number of aesthetic texts have been produced in recent times, opera continues to occupy very limited space, one that is even more reduced when thinking about contemporary opera. However, few art forms pose as many questions to the formulation of aesthetic thought as current musical creation, specifically opera. It is here that an ecosystem of cultural actions is brought together that, in light of hermeneutics, opens up to truth in different possibilities. This paper focuses on the notion of hermeneutic openness in contemporary opera, providing certain aesthetic criteria to substantiate the ontological validity of the contemporary opera.

Jèssica Jacques Pi, *On Deconstruction and Construction in Picasso's Las Meninas: Political Reasons for Death Exorcisms in the 1957 Barcelona Suite*

On the tricentennial of Velázquez's *Las Meninas* (1656–7), Picasso made a peculiar and titanic tribute to this historical masterpiece of Spanish painting, deconstructing it in a series of fifty-eight oil paintings between August 14 and December 30, 1957. We could reach a consensus in accepting – at least – that two creative processes are at play in Picasso's *Las Meninas*:(1)thedeconstructionofthe Velazquez's work in a seriesand (2)the construction of a total of 58 oil paintings that deserve to be appreciated qualitatively asa totality, an aspect to which I will refer using the term*suite*, which (like Goodman's word *variation*) I will borrow from the field of music. This article aims to explore the qualitative reasons of this *suite* as a totality, exploring its strategies of deconstruction of Velazquez's 1656-7 work and focusing on what I consider the political reasons of *Las Meninas* and Picasso's intimate relationship to death exorcism as the inner construction devices of the suite.

Monika Jovanović, *Beyond Internalism / Externalism Dispute on Aesthetic Experience: A Return to Kant*

This paper consists of four parts. In the first part, I mention different ways in which one can view our aesthetic experience, and I elaborate upon a distinction that seems to be the most fruitful one, namely Shelley's classification of the main views as internalist and externalist.41 In the past few decades, the externalist view has seemingly prevailed, and this was brought upon in part by Dickie's criticism of Beardsley's internalist position. However, one cannot fully grasp the argumentative significance and potential of aesthetic experience without including both elements. In the rest of the paper, I aim to show how, starting from Kant, we can go beyond the dispute between internalists and externalists. In the second part of the paper, I discuss internal elements of Kant's conception of aesthetic experience and, at the same time, his argument for the universal validity of judgments of taste. In the third part, I put an emphasis on the key external component of his views – namely, the notion of the formal purposiveness, which pertains to the object we judge to be beautiful. In the fourth part of the paper, I discuss two main interpretations of Kant's argument and his conception of aesthetic experience – Paul Guyer's and Hannah Ginsborg's. Neither interpretation takes into account the external aspects of aesthetic experience. This, as I claim, makes such conceptions vulnerable to the 'everything is beautiful' objection.

Darío Loja, *A Brief Insight into the Musical Role of Non-Tonal Aspects*

In this essay on musical experience, I would like to make an initial exploration of those aspects of sound that, on first approach, do not fulfil a role in the perception of a tonal organisation in sounds. I will consider the following dichotomy as forming two aspects of the same experience: the 'sensual' attention to the sources of sound and their modes of production and the 'organisational' attention to the relationships between sound pitches in time. In order to understand the latter, I will rely on Roger Scruton's concept of 'acousmatic listening' in view of its considerable explanatory power. However, I will consider some objections to his aesthetics of music with regard to the 'sensual' experience of sounds and how this

influences the concept of musical understanding resulted. I propose that, in order to understand this twofold musical experience, we can take methodological inspiration from Richard Wollheim and his view on representational experience. Once we consider how to understand this analogy in the musical case, we can see its usefulness in making explicit the dialogue between tonal and non-tonal aspects of our musical experience.

Washington Morales Maciel, *Literary Cognitive Benefits as Undecidable Mental Models*

Peter Lamarque has suggested that literature could not win the "battle for ideas" without engaging with a (propositional) truth theory of literary value. Thus, denying the theoretical role of truth in the aesthetic appreciation of literary works seems to compel us to leave any disputing arena. In that sense, accepting Peter Lamarque's arguments can be considered a wrong framework for any cognitivist approach to literature since his narrative opacity thesis seems to exclude a cognitivist elucidation. In this article, I briefly discuss that set of inferences. Firstly, I question the Lamarquean approach concerning the battle for ideas concept. Secondly, I propose an elucidation of the narrative opacity, which pretends to be cognitivist and non-truth dependent.

Salvador Rubio Marco, *Novels and Moral Knowledge: Henry James Evaluating Guy de Maupassant*

Jacques Bouveresse in *La Connaissance de l'écrivain* (2008) addresses the question of whether literature (novels in particular) can provide moral knowledge and of what kind. He proposes three theses: 1) that literature can serve the cause of moral truth by combating moral idealism, 2) that the reader's aesthetic experience is a characteristic contribution to moral knowledge of literature, and 3) that the power of this value for moral knowledge lies in the inseparability of form and content in novels. My aim in this paper is to focus on one of the examples that Bouveresse mentions in his book: Henry James's evaluation of Guy de Maupassant's literature, which is an ambiguous mixture of admiration and reproach. The partial objectives of my argument are: 1) to show that James's criticism of Maupassant is based, among other things, on his not being able to recognize in Maupassant's work a non-reflective form of struggle against what Bouveresse calls "moral idealism", 2) to show that Maupassant's diatribe against realist writers (as "illusionists") is contradictory to the true character of his literature, and 3) to show that the experiential role played by "negativity" in Maupassant's work is the same role as played by the reader's involvement through the array of "possibilities" in James's work, in order to build a "perspective" (Donnelly) for the reader through the appropriate form-content warp.

Philip Mills, *Viral Poetics in Manuel Joseph's Baisetioles*

Against the idea that poetry has no performative force, I argue in this paper that there is a viral poetics at play in some contemporary practices. I, therefore, reinterpret Austin's characterisation of poetry as a parasite in a positive way: rather than being an idle parasite, poetry functions as an active virus within our linguistic practices. Building on the French notion of *dispositif*, I illustrate my claim by giving an interpretation of Manuel Joseph's *Baisetioles*. This viral poetics leads me to characterise poetry as a performative *dispositif* that acts upon ordinary language and, through it, upon our forms of life.

Mojca Puncer, *Virus as Metaphor: The Art World Under Pandemia*

This paper addresses the role of the virus as metaphor in art, culture, and society, drawing on both historical definitions and contemporary philosophical and aesthetic interpretations of metaphor in general and visual metaphor in particular. The introductory discussion of illness (virus) as metaphor (Sontag) is followed by a brief history of metaphor theory from aesthetics and rhetoric to contemporary cognitive theory. This is followed by a chapter that considers metaphorical thinking in the context of the art world. Using the conceptualization of illness as metaphor, we examine how the metaphor of a particular illness (characterized by the metaphor of illness as war) is used in the visual arts. We are particularly interested in how viral metaphor shapes the art world at the time of the coronavirus pandemic. The treatment of examples of visual metaphors in art (metaphorizing the experience of quarantine and other consequences of the virus) through aesthetic concepts of the familiar and the strange, is accompanied by a question about the rhetoric of society and the aesthetics of politics (Laclau and Rancière on metaphor/metonymy). The discussion concludes with a reflection on what can be considered not only in the field of artistic metaphorics of the virus but in the broader field of discourse on art, aesthetics, and society.

Karel Stibral, *Johann Georg Sulzer – A Forgotten Father of Enviornemtal Aestehtics*

The main topic of the paper will be an introduction and analysis of Johann Georg Sulzer's views as described in his *Dialogues on the Beauty of Nature* (*Unterredungen über die Schönheit der Natur,* 1750), situating it within the body of Sulzer's work, and highlight the theme of the aesthetic appreciation of nature which appears, albeit in a variety of contexts, throughout Sulzer's works. From today's perspective, Sulzer's contribution is intriguing when considered in relation to the ideas of Enlightenment natural philosophy but also because of similarities between Sulzer's approach, based on the knowledge of environmental sciences, and Carlson's environmental aesthetics.

Ryan Mitchell Wittingslow, *Using Philosophy of Technology to Talk about Art*

In this paper I will demonstrate how methods drawn from the philosophy of technology can be used to speak meaningfully about the 'cognitive functions' of artworks: that is, how artworks mean things. In particular, I argue that the idea of affordances (drawn from philosophy of technology and, ultimately, psychology) can be used to cash out the claim that artworks possess cognitive functions. In doing so, it is built upon two foundational claims. First, that philosophy of technology and philosophy of art share a number of foundational questions and concerns. Second, that there is analytical utility in sharing the hitherto domain-specific methods and schemas that have been developed to address those questions and concerns.

James Lloyd-Cox, Alexander P. Christensen, Paul J. Silvia, Roger E. Beaty, *Seeing outside the box: Salient associations disrupt visual idea generation*

Generating creative ideas involves flexibly combining concepts stored in memory. Although memory provides a foundation for creative thought, existing associations can also constrain idea generation by acting as a source of interference, particularly when salient and unoriginal information becomes activated. Overcoming fixating effects of salient associations is therefore required to generate novel associations. Although previous research has explored fixation effects in verbal creativity, less is known about how it affects the generation of visual associations. In the present research, we investigated the impact of priming salient associations on the generation of creative visual ideas. In an initial pilot study, participants were shown ambiguous images and asked to provide labels describing them; from these labels, 2 subsets were selected based on their relative frequency in the sample (i.e., high- and low-frequency labels). In 2 experiments, we then tested whether priming participants with these high- and low-frequency labels impacted the subsequent generation of new creative labels. Across both experiments, we found that high-frequency labels had a constraining effect on idea generation: Participants took significantly longer to generate their first response and generated fewer total responses in the high-frequency condition. Moreover, visuospatial intelligence (Gv) reduced susceptibility to this constraining effect, with high-Gv participants generating more creative labels in the high-frequency condition, pointing to a potential inhibitory benefit of Gv. The findings indicate that salient associations have a constraining effect on visual idea generation—even when these associations are linked to ambiguous images—and that Gv may support creative thinking via increased inhibitory control.

Lena Steindorf, Holly A. Hammerton, Jan Rummel, *Mind wandering outside the box—About the role of off-task thoughts and their assessment during creative incubation*

The present study was designed to conceptually replicate and to further test previous findings that have shown a beneficial influence of mind wandering during incubation phases on postincubation divergent-thinking performance. Additionally, online thought probes and the effects their occurrence might have on incubation thought processes were investigated. Participants worked on verbal and figural divergent-thinking tasks. In one condition, their thoughts were probed during an incubation interval, possibly interrupting and/or making aware creative thought processes. Participants in this condition retrospectively reported fewer thoughts concerning the divergent-thinking tasks compared to two other incubation conditions: that is, one without interruption and one interrupted by trivia questions. Divergent thinking did not differ between these three incubation conditions and all three incubation conditions achieved a similar performance as a no-incubation control condition. These results add to the ongoing discussion regarding the relationship between mind wandering and creativity by challenging the idea of mind-wandering states contributing to a creative-incubation process in divergent-thinking tasks.

Claire M.Zedelius, John Protzko, James M. Broadway, Jonathan W. Schooler, *What types of daydreaming predict creativity? Laboratory and experience sampling evidence*

Daydreaming—engaging in an internal stream of thought unrelated to the here and now—is often linked to creativity; but not all daydreams are creative or lead to creative ideas. To better understand the relationship between daydreaming and creativity, we distinguish between types of daydreaming that differ in style or content (future planning, pleasant daydreaming, personally meaningful daydreaming, unaware/unintentional daydreaming, sexual daydreaming, and fantastical daydreaming) and explore how these types relate to creativity. To assess both individual differences in daydreaming style (i.e., as a trait-like disposition) and fluctuations in daydreaming within individuals, we measure daydreaming in the lab and have participants track their daydreaming outside the lab via smartphones over a 5-day experience

sampling period. In the laboratory, creativity is assessed via convergent and divergent thinking tasks, self-reports of creative behavior, and a creative writing assignment in which participants write a short fictional story. Outside the lab, participants report their creative behavior and inspiration at the end of each day. Whereas we find no clear evidence that daydreaming is related to divergent thinking, personally meaningful daydreaming predicts self-reported creative behavior and daily inspiration, whereas fantastical daydreaming predicts creative writing quality and day-to-day creative behavior. Moreover, daily fluctuations in future planning appear to be positively related to day-to-day creative behavior. We discuss the implications of distinctions between trait-level predictors (what "type of daydreamer" a person is) and state-level predictors (what type of daydream one engages in) in relation to creative behavior and inspiration.

Ross C. Anderson, Michele Haney, *Reflection in the creative process of early adolescents: The mediating roles of creative metacognition, self-efficacy, and self-concept*

Generally, the self-perceptive and self-reflective dimension of creative production have received less attention than the cognitive factors that contribute to the development of an individual's creative process and production. A growing evidence base suggests that creative self-beliefs play a pivotal role in different aspects of the creative process. Moreover, metacognition about the creative process may bridge the self-perceptive to the cognitive through aspects of self-awareness, strategy selection, self-evaluation, and contextual knowledge. In the 2 studies reported here, we aimed to describe the nature of creative self-beliefs and metacognition in early adolescence and test their relationships in the model of creative behavior as agentic action. Results indicated strong evidence of reliability and validity of students' scores to investigate these different dimensions of adolescents' creative self. Different factors of creative potential predicted creative self-beliefs, metacognition, and production; however, all effects on creative production were mediated by creative metacognition and self-beliefs. Results provide new support for the model of creative behavior as agentic action, underscoring the important role of metacognition and both personal and socially mediated modes of agency. Arts integration experience contributed to the cultivation of creative production, metacognition, and self-beliefs. Middle school students' creative strategy selection and self-regulation were the most salient of creative metacognitive components.

Heather T. Snyder, Paul T. Sowden, Paul J. Silvia, James C. Kaufman, *The creative self: Do people distinguish creative self-perceptions, efficacy, and personal identity?*

There is a growing use of self-report measures of creativity with university students (Snyder, Hammond, Grohman, & Katz-Buonincontro, 2019). Creative self-perceptions, creative self-efficacy, and creative personal identity are common self-report constructs (Karwowski & Kaufman, 2017). The present study sought to determine whether participants differentiate between these constructs in their survey responses and whether there are groups of participants with different patterns of responses. Participants were 826 university students recruited from 2 campuses: 1 in the United States and 1 in the UK. Hierarchical cluster analyses were used to determine the patterns of responses to items, and latent class analyses were used to determine whether there are different groups of participants. Results suggest that participants do not differentiate their responses by type of measure, but rather by domain. Results also suggest different groups of participants, with some groups rating themselves similarly across domains, and other groups differentiating by domain.

Ronald A. Beghetto, Maciej Karwowski, Roni Reiter-Palmon, *Intellectual risk taking: A moderating link between creative confidence and creative behavior?*

Having confidence in one's creative ability seems necessary for creative behavior. The relationship, however, may not be as direct as creativity researchers have initially posited. Previous research on the relationship between creative confidence (CC) and creative behavior (CB) has yielded mixed findings. Moreover, emerging theoretical and empirical work suggests that the CC–CB relationship is moderated by other beliefs. In this exploratory study, we examined the relationship among intellectual risk taking (IRT), CC, and CB. Specifically, we tested 2 theoretical propositions. The first involved examining the posited relationship between creative confidence and creative behaviors. Consistent with our expectations, our preliminary results indicate positive, albeit somewhat modest correlations between creative confidence and creative achievements ($r = .33$), creative achievements in the arts ($r = .17$), creative achievements in science ($r = .27$), and participation in creative activities ($r = .35$). The second proposition involved examining whether IRT moderates the relationship between CC and CB. Our results indicate that IRT did serve as a moderator in the relationship between CC and CB. Specifically, our preliminary results indicate that willingness to take intellectual risks enhances the relationship between CC and CB. Moreover, our findings also indicate that at very low levels of IRT, there is no relationship between CC and CB. In sum, our results suggest that even if people have high levels of confidence in their creativity, they may also need to be willing to take the creative risks in order for creative confidence to develop into creative behavior. Theoretical and research implications of these findings are also discussed.

Denis Dumas, Peter Organisciak, Michael Doherty, *Measuring divergent thinking originality with human raters and text-mining models: A psychometric comparison of methods*

Within creativity research, interest and capability in utilizing text-mining models to quantify the Originality of participant responses to Divergent Thinking tasks has risen sharply over the last decade, with many extant studies fruitfully using such methods to uncover substantive patterns among creativity-relevant constructs. However, no systematic psychometric investigation of the reliability and validity of human-rated Originality scores, and scores from various freely available text-mining systems, exists in the literature. Here we conduct such an investigation with the Alternate Uses Task. We demonstrate that, despite their inherent subjectivity, human-rated Originality scores displayed the highest reliability at both the composite and latent factor levels. However, the text-mining system GloVe 840B was highly capable of approximating human-rated scores both in its measurement properties and its correlations to various creativity-related criteria including ideational Fluency, Elaboration, Openness, Intellect, and self-reported Creative Activities. We conclude that, in conjunction with other salient indicators of creative potential, text-mining models (and especially the GloVe 840B system) are capable of supporting reliable and valid inferences about Divergent Thinking. We offer an open-access module for researchers to apply these methods to their own data via our laboratory website (https://openscoring.du.edu/).

Martin Storme, Pinar Celik, Nils Myszkowski, *Creativity and unethicality: A systematic review and meta-analysis*

A growing line of research suggests that creativity and unethicality are intrinsically related to one another. However, the idea has been challenged both by theoretical arguments and by heterogeneous empirical findings. In the present work, we review the literature to reconcile seemingly opposed theoretical views on the relationship between creativity and unethicality. We then conduct a meta-analysis to clear up confusion about heterogeneous empirical findings in the literature (k = 36, N = 6783). We find a weak positive correlation between the 2 constructs (r = .09, 95% confidence interval [.01, .17], t = 2.24, p < .05). Consistent with social desirability response bias theory (Randall & Fernandes, 1991), we find that the correlation is significant in studies that rely upon objective measures of unethicality—that is, behavioral measures or other-reports—but not in studies that rely upon self-reports of unethicality. Altogether, our work suggests that creativity and unethicality are positively related as predicted by theory, and that some studies have failed at finding it because they used self-reports to assess unethicality rather than objective measures. Theoretical, methodological, and practical implications are discussed.

Melissa J. Dolese, Aaron Kozbelt, *Art as communication: Fulfilling Gricean communication principles predicts aesthetic liking*

Positive aesthetic experiences plausibly involve viewers' ability to construct meaning by regarding art as a communicative process. Here we develop and analyze results of a survey extending the Gricean communication framework from language to visual art. Operationalizing the 4 Gricean maxims and an index of intent, we assessed their predictive power for artists' and nonartists' aesthetic liking of paintings varying in level of abstraction. Results showed that perceived maxim fulfillment was positively related to increased aesthetic liking and that most maxims maintained consistent predictive power across raters. Comparisons of artists' and nonartists' ratings on highly abstract versus representational paintings showed a consistent strong effect for painting type, with representational paintings receiving generally higher ratings on each maxim, intent, and liking by both groups. The Gricean framework is a fruitful means of capturing perceived artistic communication and aesthetic liking, and we discuss ways of developing this model, for instance, in distinguishing maxim fulfillment from understanding nonfulfillment as intentional.

Wolff Schlotz, Sebastian Wallot, Diana Omigie, Michael D. Masucci, Sonja C.Hoelzmann, Edward A. Vessel, *The Aesthetic Responsiveness Assessment (AReA): A screening tool to assess individual differences in responsiveness to art in English and German*

People differ in how they respond to artworks. Measuring such individual differences is helpful for explaining response variability and selecting particularly responsive subsamples. On the basis of a sample of items indicating relevant behavior and experience, we exploratively constructed the Aesthetic Responsiveness Assessment (AReA), a screening tool for the assessment of individual differences in responsiveness to art in English and German. Exploratory and confirmatory factor analyses suggested three first-order factors labeled aesthetic appreciation, intense aesthetic experience, and creative behavior, and a second-order factor aesthetic responsiveness. Aesthetic responsiveness was assessed in N = 781 participants from the United States and Germany, and measurement invariance analysis demonstrated full metric and partial scalar invariance across language versions. AReA scale scores yielded good reliability estimates. Validation studies confirmed expected associations between AReA scale scores and measures of related constructs, as well as continuously and retrospectively recorded responses to music, visual art, and poetry. In summary, the AReA is a promising, psychometrically evaluated instrument to assess aesthetic responsiveness built on a mixture of exploratory and confirmatory construction strategies. It can be used as a screening tool both in English and German speaking samples.

Jacqueline M. Thompson, Ben Teasdale, Sophie Duncan, Evert van Emde Boas, Felix Budelmann, Laurie Maguire, Robin I. M. Dunbar, *Differential effects of film genre on viewers' absorption, identification, and enjoyment*

Marketers, filmmakers, and cinema-goers assume that genre has a large effect on how the audience responds to and engages with a film. However, trait measures such as transportability suggest that, in some cases, individual differences may shape audience engagement more than genre does. To investigate this disparity, we compared viewers' enjoyment, identification with characters, and story world absorption (including three subscales: Transportation, Attention, and Emotional Engagement) for film clips from two very different genres (an emotional family film vs. an action chase scene) in a within-subjects design. Across two studies—an exploratory study and a preregistered replication—we found that participants' feelings of being transported into the narrative (a dimension of story world absorption) were more highly correlated across films than other measures were and tended to be less related to genre preference than the other audience response measures were. This pattern of results suggests that feelings of transportation may be more dependent on individual differences, and less sensitive to genre, than other forms of audience response. An exploratory analysis of a short scale measuring trait transportability suggested this measure was not the basis of the individual differences theorized to underlie transportation. Our results further highlight the importance of examining viewer engagement with narrative as a multidimensional, rather than unitary, concept.

Birte A. K. Thissen, Winfried Menninghaus, Wolff Schlotz, *The pleasures of reading fiction explained by flow, presence, identification, suspense, and cognitive involvement*

The present study proposes that flow is not only a key predictor of the pleasures of reading narratives but also modulates other important dimensions of the fiction reading experience, such as a sense of being present in the story world, identification with protagonists, feelings of suspense, cognitive involvement with the story, and text comprehension. All of these aspects, which until now have mostly been investigated separately, were assessed online for 373 participants after they read a chapter of Homer's The Odyssey. To measure flow, we administered an extended and revised reading-specific flow scale, which showed adequate factorial structure, good reliability estimates, and theoretically expected associations with flow-related constructs and criteria. Despite rather high intercorrelations, confirmatory factor analyses demonstrated that flow, presence, identification, suspense, and cognitive involvement constituted distinguishable dimensions within the fiction reading experience. Structural equation modeling further provided evidence that flow can be a key component in this experience. Specifically, it revealed positive effects of flow on presence, identification, suspense, reading pleasure, and text comprehension. Model comparisons supported the role of flow as a mediator and catalyst for other positive reading dimensions. Moreover, pruned models suggested that flow together with suspense increased the model's predictive validity by serving as a suppressor variable. Although, to date, the concept of flow has played only a minor role in research on fiction reading, our results suggest that it deserves being integrated into future theoretical frameworks and empirical investigations of positive reading experiences.

Franco Delogu, Mariangela Gravina, Xue Dong, Michelle Frolka, Danielle Kuhn, Na Yu, *Tactile beauty is in the hand, but also in the eye of the beholder: Interaction between haptic and visual experiences in aesthetic judgement*

Anecdotal knowledge indicate that beauty is a quality owned only by vision and hearing while other senses, like touch, seems not to be able to generate aesthetic experiences. For example, the aesthetics experience of statues is typically limited to vision while haptic experience is usually discouraged in museums. With such premises, it is relevant to investigate to what extent and how humans experience haptic aesthetics. The goal of this study was to compare haptic and visual aesthetic judgments of three-dimensional objects. Eighty-four participants were asked to explore and rate the pleasantness of 6 tridimensional objects presented either haptically or visually. In the second phase, participants explored with the other modality (vision or haptics) and rated the pleasantness of 12 objects, including the 6 previously explored with the other modality and 6 new ones. Main results show that for shapes are explored twice, haptically and visually, the second exploration produces higher aesthetic ratings, independently from the sensory modalities. While the direction of the crossmodal influence seems bidirectional, correlational analysis indicate that previous visual experience is a predictor of haptic aesthetic experience but not vice versa. These results suggest an association between haptic and visual aesthetics of 3D shapes in which cross-modal associations play a role in the aesthetic experience of haptics and vision. Our findings support the idea that aesthetic responses are multisensory experiences in which stimulation from different modalities is able to influence appreciation rates and, possibly, to contribute to a multimodal representation of the overall aesthetic experience.

Chiaki Ishiguro, Yuki Sato, Ai Takahashi, Yuko Abe, Hirotaka Kakizaki, Hiroyuki Okada, Etsuko Kato, Haruto Takagishi, *Comparing effects of visual thinking strategies in a classroom and a museum*

Visual thinking strategies (VTS) is a typical educational method for art appreciation that was originally developed for museum education and has now been applied to both museum and school education. Through VTS, this study examined whether there is a difference between the educational effect in a museum versus in a classroom. To this end, a sample of 53 undergraduate students were assigned to either the museum condition (n = 24) or the classroom condition (n = 29), where they took part in three VTS classes and

evaluated the artworks they saw in each class. All participants viewed 14 specific artworks before and after participating in the VTS program. The time that participants spent viewing the art and their evaluations of each picture were measured. The results showed that the artworks in the VTS program were found to be more interesting, better liked, and more beautiful in the museum context compared to the classroom context. However, in terms of interest, the difference in evaluations between the two conditions was mitigated as the VTS classes progressed. Additionally, participants increased their art viewing time throughout the educational program regardless of the educational setting. These findings reveal how educational effects can vary in different settings such as museums and classrooms.

Linda Carson, Parthipan Siva, James Danckert, *Drawing portraits and still lifes from 2D and 3D sources*

Drawing is hard, and portraits especially so. To characterize what is hard or easy about it, 258 charcoal drawings, completed in real-world conditions from photographs (two-dimensional, 2D) and from direct observation of the same subjects (three-dimensional, 3D), were assessed both subjectively and objectively. There was no difference between drawings made from 2D and 3D in their subjectively rated accuracy or quality, or their objectively measured geometric accuracy. However, the semantic content—portraits versus still lifes—had a significant impact: By most objective measures, portraits were more accurately drawn than still lifes but viewers rated them as less accurate and of lower quality.

Zorana Ivcevic, Eliana Grossman, Apara Ranjan, *Patterns of psychological vulnerabilities and resources in artists and nonartists*

The present study was inspired by Barron's (1963) description of creative individuals as "occasionally crazier, yet adamantly saner" than the general population. As suggested by this description, we hypothesized that some individuals embody a pattern of both psychological vulnerabilities and resources and that this pattern is more likely to be present in artists than nonartists. We analyzed intraindividual patterns of psychological vulnerabilities (anxiety, depression, stress) and resources (psychological well-being, ego-resilience, hope) and identified distinct clusters of individuals, including those expected from the negative correlation between resources and vulnerabilities (high vulnerabilities, low resources; low vulnerabilities, high resources), and also a cluster including both moderately high vulnerabilities and resources. As hypothesized, the cluster with both vulnerabilities and resources had more artists than nonartists. Exploratory analyses showed that creative achievement is predicted by the interaction of high vulnerabilities and resources and that this effect is significant beyond the predictive power of openness to experience and age.

Girija Kaimal, Melissa S. Walker, Joanna Herres, Marygrace Berberian, Thomas J. DeGraba, *Examining associations between montage painting imagery and symptoms of depression and posttraumatic stress among active-duty military service members*

Art therapy has traditionally been used as a treatment approach but it can also be applied successfully as a clinical behavioral health assessment tool in the care of military service members suffering from the effects of traumatic brain injury (TBI) and operational stressors. This observational study examined patterns of associations between visual imagery (mask and montage paintings) and clinical symptoms among 240 active-duty military service members with TBI, and associated psychological health conditions to include posttraumatic stress disorder (PTSD). The service members had participated in a 4-week intensive outpatient assessment and treatment program at the Walter Reed National Military Medical Center in the United States. Themes seen in the visual imagery were examined in correlation with standardized measures of PTSD (Posttraumatic Stress Disorder Checklist: Military Version) and depressive symptoms (Patient Health Questionnaire-9). The analysis showed that certain themes, like the use of color symbolism to depict psychological states, were associated with greater PTSD and depressive symptoms at the beginning of the program. In addition, patients who depicted themes like physical injury, psychological injury, and memories of deployment in Week 1 of the program were more likely to continue to represent them in Week 4. Depiction of themes like color metaphors and duality was associated with lower depressive symptoms at the end of the program. The findings indicate the potential clinical and prognostic value of tracking the content of visual imagery created by military service members with TBI and associated psychological health conditions. Clinical applications include the recognition that certain visual themes could indicate higher or lower levels of distress and may help guide targeted care.

Natia Sordia, Emanuel Jauk, Khatuna Martskvishvili, *Beyond the big personality dimensions: Consistency and specificity of associations between the Dark Triad traits and creativity*

Creativity is commonly conceived as a socially desirable characteristic. Yet, some research also points to the role of socially aversive personality traits for different aspects of creativity. In 2 studies of Georgian (N = 130) and Austrian (N = 234) samples, we investigated the relations between the Dark Triad personality traits —narcissism, Machiavellianism, and psychopathy —and different creativity constructs (everyday creative activities, creative achievement, creative potential). We put special emphasis on testing both the consistency (across samples and measures) and the specificity (with respect to broad Big Six personality traits, i.e. Big Five plus honesty-humility) of the findings. We observed low to moderate associations of grandiose narcissism and creative activities across various domains in both studies, but the only domain-specific association that was consistent across both studies was in the domain of literature. This association was specific to narcissism. Grandiose narcissism was related to creative achievement in a self-report measure, but not when creative achievement was evaluated by independent raters. Interestingly, an unexpected relation between vulnerable narcissism (neurotic-introverted narcissism) and other-rated creative achievement as well as creative potential (divergent thinking) emerged, which might be a fruitful starting point for future research. Psychopathy, particularly psychopathic boldness, was related to creative activities in the sports domain, and displayed some associations with creative achievement. Taken together, these results support associations of narcissistic and to some extent also psychopathic personality traits with different aspects of creativity, but variability in sampling and operationalization must be considered when investigating these relationships.

James C. Kaufman, Vlad P. Glăveanu, *Making the CASE for shadow creativity*

In this article we focus on systematically overlooked forms of creative expression and propose the CASE model to account for them and the reasons why they often go unrecognized. This model points us to four main reasons why creative outcomes can easily remain in the shadows or go unrecognized even if they demonstrate novelty and usefulness to different degrees. These are: lack of capital (C); lack of awareness of being creative or doing creative work (A); lack of spark or of having the original creative idea (S); and lack of exceptionality or the property of visibly standing out from other productions (E). Each one of these is discussed and exemplified given that lacking one or more of the above dimensions significantly decreases the chances of the contributions being considered creative, or even potentially creative, by the outside world or even the creator. We conclude with some reflections on why appreciating shadow creativities can foster personal development as well as increase social justice for the benefit of all.

Ana Clemente, Marcus T. Pearce, Marcos Nadal, *Musical aesthetic sensitivity*

Empirical aesthetics has mainly focused on general and simple relations between stimulus features and aesthetic appreciation. Consequently, to explain why people differ so much in what they like and prefer continues to be a challenge for the field. One possible reason is that people differ in their aesthetic sensitivity, that is, the extent to which they weigh certain stimulus features. Studies have shown that people vary substantially in their aesthetic sensitivities to visual balance, contour, symmetry, and complexity and that this variation explains why people like different things. Our goal here was to extend this line of research to music and examine aesthetic sensitivity to musical balance, contour, symmetry, and complexity. Forty-eight nonmusicians rated their liking for 96 4-s Western tonal musical motifs, arranged in four subsets varying in balance, contour, symmetry, or complexity. We used linear mixed-effects models to estimate individual differences in the extent to which each musical attribute determined their liking. The results showed that participants differed remarkably in the extent to which their liking was explained by musical balance, contour, symmetry, and complexity. Furthermore, a retest after 2 weeks showed that this measure of aesthetic sensitivity is reliable and suggests that aesthetic sensitivity is a stable personal trait. Finally, cluster analyses revealed that participants divided into two groups with different aesthetic sensitivity profiles, which were also largely stable over time. These results shed light on aesthetic sensitivity to musical content and are discussed in relation to comparable existing research in empirical aesthetics.

Eleonora J. Beier, Petr Janata, Justin C. Hulbert, Fernanda Ferreira, *Do you chill when I chill? A cross-cultural study of strong emotional responses to music*

While listeners can infer the mood expressed by the music of a different culture, the question of whether strong felt emotional responses can also be induced cross-culturally remains unanswered. We address this question by measuring chill responses, sudden increases in emotional arousal, through self-report and skin conductance measures. Excerpts of Western classical, traditional Chinese, and Hindustani classical music were presented to 3 groups of participants, each familiar with one of these styles. Participants felt a similar number of chills to both familiar and unfamiliar musical styles, but significantly fewer chills to scrambled music, which acted as a control. Acoustic analyses revealed that sudden peaks in loudness, brightness, and roughness were correlated with chills across styles, suggesting that similar acoustic elements induced emotional responses cross-culturally. The number of chills was also related to the degree to which participants paid attention to the music, rated the music as emotional and as having affected their own mood, but not to how much participants liked the music. Overall, this research counters the idea of musical

emotional meaning as being entirely generated within cultural conventions and supports the claim that some aspects of the way music conveys emotion may be shared across cultures

Lauren M. Ministero, Melanie C. Green, Shira Gabriel, Jennifer Valenti, *Back where I belong: Rereading as a risk-free pathway to social connection*

Although extensive research has explored individuals' engagement with media, the topic of elective reexposure to narratives remains underexplored. The ability of fictional narratives to meet social needs may help explain the appeal of rereading, as well as individual differences in the tendency to reread. We present a measure of the tendency to reread books and examine associations between the tendency to reread and other individual difference factors. Our findings suggest that the tendency to reread is a construct that is unique from the tendency to read in general, and that it is associated with unfulfilled belongingness needs, insecurity about social acceptance, deep engagement with narrative worlds, and other distinct personality characteristics. These findings suggest that the tendency to reread may signal a heightened tendency to engage with narratives to fulfill unmet social goals.

Elke B. Lange, Dominik Thiele, Moniek M. Kuijpers, *Narrative aesthetic absorption in audiobooks is predicted by blink rate and acoustic features*

Narrative aesthetic absorption describes a state in which we focus on the story world of a narrative while becoming less aware of our surroundings and ourselves. It is characterized by dimensions such as focused attention, vivid mental imagery, and emotional engagement. In our study, we investigate narrative aesthetic absorption in the context of listening to audiobooks. We asked participants to evaluate their absorption experience during listening to 56 excerpts of audiobooks, and we recorded their eyes to measure saccadic, pupil, and blinking activity. In addition, we analyzed the acoustic features of the audiobook excerpts. To understand the relationships between absorption in audiobooks, eye movement behavior, trait absorption, and acoustic signatures of audiobooks, we fitted linear mixed effect models predicting the subjective experience of absorption. Our results show that absorption was predicted by decreased blink rate, increased articulation rate of the narrator, and trait absorption. Blink rate and trait absorption also predicted valence and liking of the audiobooks. Articulation rate predicted liking and pitch predicted arousal. Being absorbed during audiobook listening shows high similarity with being absorbed during literary reading but less similarity with feeling absorbed while listening to music.

Erin T. Gannon, Michael A. Grubb, *How filmmakers guide the eye: The effect of average shot length on intersubject attentional synchrony*

As editing technology has advanced, filmmakers have become increasingly skilled at manipulating overt attention such that eye movements are highly synchronized during film viewing. Average shot length (ASL; film length/number of shots) is a quantitative metric in film studies that may help us understand this perceptual phenomenon. Since shorter shots give viewers less time to voluntarily scan images, we predicted that shorter ASLs would yield greater attentional synchrony across viewers. We recorded participants' eye movements as they viewed clips from commercially produced films with varying ASLs, and in line with our hypothesis, we found that ASL and attentional synchrony were negatively related. These findings were replicated in an independent sample of participants who viewed a different set of clips from the same films used in Experiment 1. Comparing across experiments, we found that within the same films, clips with shorter ASLs synchronized eye movements to a greater extent than did clips with longer ASLs. Studies of film perception have long implied that ASL modulates eye movements across viewers, and this study provides robust empirical evidence to support that claim.

Toni Virtanen, Mikko Nuutinen, Jukka Häkkinen, *Underlying elements of image quality assessment: Preference and terminology for communicating image quality characteristics*

Image quality markedly affects the evaluation of images, and its control is crucial in studies using natural visual scenes as stimuli. Various image elements, such as sharpness or naturalness, can impact how observers view images and, more directly, how they evaluate their quality. To gain a better understanding of the types of interactions between these various elements, we conducted a study with a large set of images with multiple overlapping distortions, covering a wide range of quality variation. Observers assigned a quality rating of the images on a 0–10 scale and gave a verbal description explaining the elements on which their rating was based. A regression model predicting image quality ratings using 68 attributes uncovered the link between verbal descriptions and quality ratings and the importance of the image quality rating for each of the 68 image attributes. Brightness, naturalness, and good colors seem to be related to the highest image quality preference. However, the most important elements for predicting good image quality were related to image fidelity such as graininess and sharpness. This indicates that a certain level of image fidelity must be achieved before more subjective associations with, for instance, naturalness can emerge. Of the attributes, 72% had a negative impact on the preference judgment. This negative bias may be due to the fact that there are more ways that observers can perceive an image to fail than to excel when they are asked to evaluate image quality.

Fatemeh Jam, Hamid Reza Azemati, Abdulhamid Ghanbaran, Jamal Esmaily, Reza Ebrahimpour, *The role of expertise in visual exploration and aesthetic judgment of residential building façades: An eye-tracking study*

The building façade has considerable effects on the aesthetic experience of observers. However, the experience may differ depending on the observers' expertise. This study was conducted to explore the impact of expertise on preference, visual exploration, and cognitive experience during the aesthetic judgment of designed façades. For this purpose, we developed a paradigm in two separate parts: aesthetic judgment (AJ) and eye movement recording (EMR). Thirty-eight participants participated in this experiment in two groups (21 experts/17 nonexperts). The results revealed significant differences between the two groups in terms of the type and number of preferred façades, as well as eye movement indicators. In addition, based on judgment reaction time and fixation duration as proxy measures of cognitive experience, it was found that expertise might be correlated with cognitive load and task demand. The findings indicate the importance of façades for both groups and suggest that their physical attributes could be effectively manipulated to impact aesthetic experiences in relation to architectural designs.

Wangbing Shen, Meijiao Wang, Yuan Yuan, Haiping Bai, Meifeng Hua, *Beauty is not in the eye but in the inner head: Evidence from environmental advertising*

Media advertisements aimed at mitigating the current environmental crisis are attracting increasing attention. Using 68 standardized environmental advertisements as materials, this study examines potential differences between warning-based and vision-based environmental advertisements in the induced environment-related aesthetic perception and experience. The results show a significant difference between warning-based and vision-based advertisements in the experienced beauty measured by the aesthetic judgment scale, with no difference in (global) aesthetic perception. Specifically, the vision-based advertisements have higher "good" and "boring" scores than the warning-based ones, whereas the warning-based advertisements score more highly in "interesting," "awe," "amazing," and "inspiring" measures than their counterparts. These findings suggest that both types of environmental advertisements trigger a similar aesthetic perception, while different emotional and aesthetic experiences could arouse individuals' environmental concerns or facilitate their proenvironmental behaviors. The main implications of the present research are discussed.

Justin Ostrofsky, Katharine Casario, Roxanne Canfield, Ryan Pletcher, *Temporal-and orientation-based properties of the relationship between imagination-and observation-based face drawings*

Individual variability in how some spatial relationships are depicted in imagination-based drawings reliably predicts how they are reproduced in observation-based drawings. This suggests that when producing observation-based drawings, a long-term memory representing how to draw an object influences drawing in addition to the perception of the visual information apparent in the model. This article reports studies that aim to determine the temporal- and orientation-based properties of this predictive relationship. In 3 studies, participants created an imagination-based face drawing followed by creating observation-based face drawings. Drawings were measured based on how spatial relationships between features were depicted. In Study 1, observation-based drawings were produced approximately 1.5 months after producing imagination-based drawings. We observed significant and positive correlations between the two types of drawings with respect to how spatial relationships between features were depicted, indicating that long-term memory (as opposed to short-term memory) underlies the predictive relationship between the two types of drawings. In Studies 2 and 3, after producing an upright-oriented imagination-based drawing, participants produced observation-based drawings of an upright model and a rotated model (Study 2: upside down; Study 3: sideways). We observed that depictions of some of the spatial relationships between features in the imagination-based drawings were significantly and positively correlated with how they were reproduced in both the upright and rotated observation-based drawings. This indicates that the relationship between imagination- and observation-based drawings is not dependent on the drawings being produced in the same orientation (with respect to some spatial relationships).

Recherches en esthétique, 27 (gennaio 2022)

http://berthetdominique.wix.com/site-du-cereap#!page4/cfvg

Les risques de l'art

Marc Jimenez, entretien avec Dominique Berthet, *Le culturel : une assurance artistique tous risques*

Res: Anthropology and Aesthetics, 75-76 (Spring-Autumn 2021)

https://www.journals.uchicago.edu/toc/res/2021/75-76

Martin Szewczyk, *Viewing power?: Portrait statues and visual semantics in the Hellenistic and imperial Greek city*

Christophe J. Goddard, *Why the emperor had to be a god: Divine invisibility, imperial visibility, and the numen Augusti*

Sean V. Leatherbury, *Iconoclasm and/as repair*

Gavin Wiens, *"Like wax before a fire": Sainthood and image theory in some early portraits of Bernardino of Siena*

Steffen Zierholz, *Galileo contemplator caeli: Justus Sustermans's Florentine portrait of Galileo Galilei reconsidered*

Patricia Emison, *Did the early moderns believe in their art?*

Erhan Tamur, *Specters of influence: Meyer Schapiro and the New Vienna School*

Jessica Berenbeim, *Fictions of the archive*

Nachiket Chanchani, *Modern postural yoga in an expanded field*

Screen, 62,4 (Winter 2021)

https://academic.oup.com/screen

Harmony Bench, *Cinematography, choreography and cultural influence: rethinking Maya Deren's The Very Eye of Night*

Lucy Bollington, *Towards a new model for approaching conflict images: glimpsing war through Hito Steyerl's political cinema*

Jenny Chamarette, *Curating the Godardian institution: agency and critique in film and contemporary art*

Miriam De Rosa, Catherine Fowler, *Making conjunctions: thinking topologically with contemporary artists' moving images*

Dossier

Graiwoot Chulphongsathorn, Philippa Lovatt, *Tracing the Anthropocene in Southeast Asian film and artists' moving image: Introduction*

Graiwoot Chulphongsathorn, *Apichatpong Weerasethakul's planetary cinema*

May Adadol Ingawanij, *Cinematic animism and contemporary Southeast Asian artists' moving-image practices*

Philippa Lovatt, *Foraging in the ruins: Nguyễn Trinh Thi's mycological moving-image practice*

Olivia Khoo, *A voice for elephants: Kirsten Tan's Pop Aye and environmental dialogue in Southeast Asia*

Kiu-Wai Chu, *Screening vulnerability in the Anthropocene: Island of The Hungry Ghosts and the eco-ethics of refugee cinema*

Screen, 63,1 (Spring 2022)

https://academic.oup.com/screen

Sarah Cooper, *Techno-flowers: entwinements of technology and nature in The Birth of a Flower and Little Joe*

Lyle Massey, *Thaumaturgic visions: Andrea Pozzo's St Ignatius Corridor*

Andrea Pozzo's larger, more famous frescoes have tended to supercede his small, 1682 corridor outside St Ignatius Loyola's private apartments in Rome. And yet, the site is more than just a prelude or footnote to his other, grander works in Mondovi, Rome and Vienna. The corridor stands out because it exploits radical disjunctions between perception and belief, subject and frame, and vision and hallucination. The anamorphic elements of the *trompe l'œil* architecture destabilize and threaten to overwhelm the *quadri riportati* that track a narrative regarding Ignatius's life and miracles. Pozzo's own publications are largely unhelpful for understanding anything more than the frescoes' technical and geometrical rules. In fact, there is no text that can be used to understand the corridor's "program." But the corridor's frescoes visually and phenomenologically suggest a Jesuit response to Counter-Reformation ideas about truth, sight and miraculous visions articulated through the visual contrasts and juxtapositions of its enclosed representational system. The site is thus a case study for the difficulties Jesuits faced both in distinguishing between different categories of visual phenomena and in policing different responses to them.

Cynthia Wall, F*ielding's prepositional, textual inns*

As the Narrator in Henry Fielding's *Joseph Andrews* (1742) explains: "Those little Spaces between our Chapters may be looked upon as an Inn or Resting-Place." An inn is a prepositional sort of building: it is *between* here and there; one travels *to* or *from* it; it links villages and towns and cities; it is on the road and on the way. Inns became increasingly important in seventeenth- and eighteenth-century landscapes, depending commercially on their architectural uniqueness, even eccentricity. This essay examines the ways in which Fielding's textual structures borrow the architectural as well as syntactical grammar of inns as part of a distinctly modern effort (in the words of the landscape gardener John Claudius Loudon) to "form new combinations on every movement of the spectator" (1806). From chapter headings, tables of contents, and spatial descriptions, on the one hand, to the shapes of syntax, paragraph, and plot, on the other, Fielding's novels generate fresh perspectives from the act of reading.

Julie Park, *Mirror, box, print, novel: optical fictions of the eighteenth-century zograscope*

How was narrative point of view developed through an optical device? In between Richardson's publication of *Pamela* in 1740 and Fielding's publication of *Tom Jones* in 1749, a device known as the zograscope first appeared in England in 1745. Whether appearing as a tabletop mirror or a wooden box, the zograscope allowed its users to see the world in three dimensions and in color from the comfort of home or in crowded venues. An understanding of psychological perspective as it was developed in eighteenth-century novels, and optical perspective as it was created by the zograscope, are incomplete without relating them to each

other. They are equally identifiable as forms of narrative perspective, and demonstrate how text and image, and their materialities, came to interpenetrate each other in modern conceptions of point of view.

Robin Schuldenfrei, *Materiality in perspective: monuments, object relations, and post-war Berlin*

After the rise of monumental fascist architecture in Europe and the subsequent devastation of the Second World War, architects struggled to come to grips—via writing and design—with what should follow. In the view of architects, artists and cultural critics, monumentality in architecture and urbanism was no longer tenable—tainted as it was by the fascists' use of classicism, monumental scale, and their proposals for extreme perspectival views in large-scale urban planning. Monuments and monumentality were reappraised, to be replaced by objects that were described as 'things that remind', a concept introduced by architectural critic Siegfried Giedion in his ground-breaking essay 'The Need for a New Monumentality' (1944). This essay examines how monumentality was scaled down and revised in post-war period literature and structures—replaced by the idea of small monuments that 'remind', which offered opportunities for inner perspective. By considering Berlin's situated urban materiality and artefacts, including the Berlin Wall, in the light of such manifestos on monuments as Giedion's, this article argues that post-war Berlin building was often at odds with, even against, perspective.

Alexander Nemerov, *The outcast space of Perugino*

When I was a boy in St. Louis, Missouri, I grew up across the street from the house of Norris K. Smith, an art historian who taught at Washington University. As I have gotten older, I associate this experience with a picture in Smith's last book–a book about Renaissance perspective and a kind of career summation he published in 1994 called *Here I Stand: Perspective from Another Point of View*. The picture, painted by the artist Robert Jordan, shows the vantage from the far distance of Perugino's Sistine fresco, the *Christ Giving the Keys of the Church to St Peter*. Perugino shows the protagonists front and center, with smaller and inconsequential figures populating the mid ground and distance. But in Jordan's picture we see Peter and his entourage as tiny figures in the far distance, beheld from over the shoulder of a faraway ball-player in Perugino's original. Thinking of this image in Smith's book, recalling the reversed perspectives of life on either side of Cornell Avenue in St. Louis, and considering my difference from Smith, I speculate on the meanings of the words *world* and *space* as they relate to Perugino's painting and to the act of writing art history.

Lauren Freese, *Hungry minds: the visual and verbal language of taverns and coffee houses in early American periodicals*

Eighteenth-century American periodicals utilized depictions of taverns and coffee houses to aid subscribers in their navigation of complex political environments. Many eighteenth-century artists and publishers drew upon public knowledge of the significance of small variations in drinking habits, imported beverages, and tavern life as a communication strategy. Public knowledge of, and interest in, tavern and coffee-house culture made this subject matter a particularly legible and engaging vehicle for discussions about politics, class, and identity. Editors and artists built on public knowledge to affirm the status of a socioeconomically and geographically limited readership. As connective spaces for the performance of norms and distribution of knowledge, magazines, coffee houses, and taverns served as hubs for knowledge distribution. Depictions of taverns and coffee houses, in contrast to other popular subject-matter in early American periodicals, worked to reaffirm the status and ideals of subscribers during this tumultuous period in American history.

Adam Y. Stern, *Before the altar: a Kafkan study in analytic iconology*

This article reads Franz Kafka's novel *The Trial* in parallel with Matthias Grünewald's Isenheim Altarpiece (1512–16). It sets the novel within the context of the Grünewald revival in France and Germany during the first part of the twentieth century. The revival culminated in a wave of veneration that turned the altarpiece into a symbol of national suffering in the closing days of World War I. Against this background, the article argues for a connection between the intense focus on Christ's "splayed hands" and the repertoire of manual gestures that Kafka scatters throughout his novel. Borrowing critical language from Bruno Latour and Joseph Koerner, the article argues that Kafka's hands can be read as an iconoclastic analysis of Grünewald's altarpiece. In the novel's final scene, K.'s own splayed hands mark an attempt to turn himself into a living icon and transform his executioners into the iconoclastic breakers of his Christ-like image. The final section of the article uses this tableau as a means of rethinking current debates about the relationship between Christianity and secularism. Latour's and Koerner's work on *iconoclash*, the article suggests, makes Kafka's image destruction a creative moment in a longer history of Christian iconoclasm.

Elizabeth Lastra, *Confronting premature death: Cluny, Arthur Kingsley Porter, and the tomb of Alfonso Ansúrez*

Since the early twentieth century, the carved sarcophagus of Alfonso Ansúrez has been considered a central work of Spanish medieval art. Nonetheless, its singular imagery remains enigmatic and its contentious modern history largely unexplored. The late eleventh-century sarcophagus of the young noble Alfonso Ansúrez is both exceptionally clear and frustratingly enigmatic. Inscriptions label every detail, down to a cup labeled calix, and large carved figures signal the viewer through pronounced gestures, but the tomb's details diverge from developing norms in funerary iconography. Unlike the common medieval representation of the deceased as a nude androgynous soul, the young Alfonso, while plainly identified by the inscription "deceased Alfonso," is shown fully dressed and animate. This article argues that the tomb depicts Alfonso's reception of last rites, which may not have been observed before the young noble's untimely death. The carefully marked details actualize a ritual indispensable for the salvation of his soul. The article also elucidates the little-known role played by Arthur Kingsley Porter — probable victim of another premature death — in the Spanish monument's clandestine and controversial appearance in the United States.

Sunny S. Yudkoff, *"The Joys of Yiddish" in the work of Mel Bochner*

This article explores the evolving manifestations of Yiddish in the work of contemporary artist Mel Bochner. A founding figure of American conceptual art, Bochner has continuously re-examined the unstable nature of language. Yet, as the following paper will argue, Bochner's postvernacular invocation of Yiddish calls into crisis this central contention of his work. Beginning with an analysis of selected works from his post-2000 *Thesaurus Paintings*, I suggest that Yiddish first served Bochner as a tool to confirm the instability of language by highlighting the futility of the idea of the synonym. I then turn to the multi-site work *The Joys of Yiddish*, which was mounted in Chicago (2006) and Munich (2013), to demonstrate the shift that occurs in Bochner's subsequent Yiddish-themed art. Analyzing *The Joys of Yiddish*, I show that Bochner deploys a vision of Yiddish that is based on a set of received assumptions and stereotypes promulgated in twentieth-century American popular culture. As will become clear, Bochner's conception of Yiddish produces a surfeit of questions not about the language's complexity or instability but about its superficiality and anticipated signification. Extending Bochner's painterly assertion that "language is not transparent," this article asks: What about Yiddish?

Erika Mihálycsa, *'Art of confinement': Samuel Beckett, Alberto Burri*

The essay attempts to draw a parallel between the ascetic, negative late modernist aesthetics of Samuel Beckett and Alberto Burri, tracing their post-humanist poetics and artistic practices of impoverishment, achievementlessness and their responses given to the crisis of humanist European culture and of a modernist ethos of mastery in the wake of WW2. It attempts to show how Burri's works in the late 1940s–1950s converge with the articulation of Beckett's visual aesthetics in his coeval essays on art, and how the artistic procedures of both move from prewar modernist models toward an embodied aesthetic of finitude, toward an ethical rupturing, scarring of frameworks and structures of mastery, by privileging a material imagination of indigence that is grounded in detritus, and finally, by creating forms of an art of melancholia that stage the ongoing disaster of contemporary history.

Jennifer Nelson, *The feast of Toxcatl in the "Florentine Codex": ekphrasis as etiology and preservation*

Ekphrasis, understood as a metaphor for encounter, serves as a literal vessel for an encounter between Nahua and Spanish worldviews in the illustrated bilingual Spanish and Nahuatl encyclopedia *Historia general de las cosas de Nueva España* (mostly written 1547–78), overseen by Bernardino de Sahagún in collaboration with Nahua scholars. Crucially, the function of ekphrasis—intensified verbal description of visual artifice—differed between Spanish and Nahua users of the encyclopedia, both in general and in this context. The twin missions of the text, to diagnose Nahua deviance from Christianity, and to record the Nahua world and its practices, directly conflict. This essay examines the differences between the side-by-side Spanish and Nahuatl accounts of a major Mexica ceremony, Toxcatl, with a special focus on rhetorical discrepancies between the two. It also argues that the unusually explicitly gruesome illustrations of this section may have functioned differently for the two audiences: as iconographic aids to identification of idolatrous ritual for the Spanish, but for a Nahua audience as ongoing ekphrasis-prompts, extending the ritual.

Jakub Lipski, *Meta-pictorial discourse and the early theory of the novel in eighteenth-century Britain*

The first half of the eighteenth century saw a tendency among early British novelists to frame their fictional narratives with theoretical deliberations that helped to situate their texts within the complex network of fictional taxonomies and conventions. Typically in the form of authorial prefaces, these commentaries were implicitly or explicitly intertextual, invoking other texts and authors by way of contrast and/or comparison. Given the unstable taxonomy at the time, referring to other literary projects proved a relatively efficient

strategy of self-definition. If purely literary meta-discourse may be taken for granted, the peculiarity of a number of authorial commentaries in the eighteenth century was meta-pictorial content. This article traces the uses of two types of meta-pictorialism. The first type is metaphorical: the use of painterly vocabulary with reference to literary aspects. A mere rhetorical device at first glance, this type is also revealing of generic issues. The second type is meta-pictorial naming, that is, a meta-commentary using the name of a painter.

Shirly Ben-Dor Evian, *Writing with pictures and depicting with words: a diachronic study of hieroglyphs from pharaonic times, through the Renaissance era to the present*

This article presents a cross-cultural, diachronic, and comparative analysis of the representational aspects of picture-writing through the use of hieroglyphs in ancient Egypt and their revival in early Renaissance Europe. The two phenomena will be discussed with a focus on the functionality of the sign within the non-textual sphere, highlighting such similarities as the glottographic nature of the word-signs and the subsequent unified visuality of text and image. It is suggested that the similarities are the by-product of picture-writing: when words are expressed with pictograms rather than with letters, the following step is to benefit from their dual function, as both text and image. The current use of pictograms in digital media—namely the emoji—is a process that already exhibits similar traits.

Léa Vuong & Julie Bates, *Interview with Maggie Wright, Louise Bourgeois Archive, The Easton Foundation*

The Louise Bourgeois Archive (LBA) was established by The Easton Foundation, a charitable and non-profit organization put in place more than thirty years ago by the artist Louise Bourgeois. Since her death in 2010, the Foundation exists as two spaces that are simultaneously distinct and interlinked: one is the former artist's home and studio and the other, housed in the building next door to Louise Bourgeois's townhouse, is the LBA. A research centre aimed at academic and art-world scholars, it is directed by Maggie Wright, who is also leading ongoing efforts to catalogue Louise Bourgeois's vast collection of personal documents, a monumental enterprise in both scale and ambition. Academic and curatorial research into a late artist's work requires dialogue and collaboration with the artist's estate. The way scholars and curators interact with an institution set up to protect and promote the work of an artist is central to guaranteeing independent research work. Yet, the nature of these relationships is rarely commented upon, and the role played by artists' estates often remains out of sight. Wright has agreed to be interviewed as part of this issue devoted to Louise Bourgeois's archival writings and documents. The interview was carried out by email exchanges between January and April 2019. Wright's description of the LBA details this emerging archival corpus ripe for scholarly exploration. The interview also provides a clear and extensive overview of the predetermined functions and roles of the LBA, giving an insider's view into the workings of an artist's archives and some of the ambitions and challenges that have determined the focus of this particular archive.

Marie-Laure Bernadac, *Les archives de Louise Bourgeois: 'J'ai besoin de mes souvenirs. C'est ma documentation. Je veille sur eux'*

Cet essai offre une vue d'ensemble des archives de Louise Bourgeois et développe une typologie des différents documents qui s'y trouvent. Des journaux intimes, que l'artiste Louise Bourgeois commence à utiliser à l'âge de onze ans et qu'elle continue à écrire durant toute sa vie, aux écrits psychanalytiques des années 1952–1966 découverts au début des années 2000, aux papiers administratifs, photographies, documents sonores et (audio)visuels: la majeure partie des archives est ici listée, classée, décrite et commentée. Ce regard exhaustif est porté sur une ressource désormais incontournable pour les chercheurs et curateurs qui se penchent sur l'œuvre de Louise Bourgeois, mais aussi sur les mouvements artistiques et périodes historiques dont ses travaux et ses écrits sont à la fois témoins et acteurs. Cet essai propose également une réflexion personnelle sur la portée des écrits intimes sur l'œuvre de l'artiste, les enjeux à la fois biographiques et symboliques de l'attachement de Louise Bourgeois à l'écriture, et à la manie conservatrice qui l'accompagne. Deux axes se croisent ainsi dans cet essai: une première approche méthodique, qui propose pour la première fois d'indexer les archives de Louise Bourgeois et fait de cet essai une ressource documentaire et didactique. Un second axe amorce une réflexion nouvelle sur l'œuvre de Louise Bourgeois, définissant les archives comme à la fois un lieu de documentation, de création et de conservation: les archives comme mémoire, atelier et musée.

Adam Evrard, *Les journaux de Louise Bourgeois: perspectives nouvelles sur le féminisme et l'érotisme*

L'ouverture des archives privées de Louise Bourgeois aux chercheurs a joué un grand rôle dans la découverte de l'influence de la psychanalyse sur son œuvre. Mais ses archives offrent des possibilités de découvertes en dehors du champ psychanalytique. En effet, dans les nombreux entretiens qu'elle accorde à partir des années 1980, Bourgeois racontera beaucoup d'anecdotes sur son enfance et sa vie en France. Ces déclarations sont devenues la source principale d'analyses et d'interprétations de ses œuvres. Mais, dans ses discours publics, Bourgeois est moins prolixe en ce qui concerne sa vie après son arrivée aux États-Unis en 1938 jusqu'à sa mort en mai 2010. En particulier lorsqu'on l'interroge sur ses œuvres sexuellement explicites ou sur ses liens avec le féminisme, elle devient très réticente. Une lecture approfondie de son journal intime, en particulier les carnets des années 1970, permet de combler ces lacunes. Dans son journal, Bourgeois inscrit méticuleusement son quotidien, ce qui nous permet de retracer ses activités à cette époque On y découvre notamment ses liens avec trois organisations féministes, Women in the Arts, Women's Interart Center et Fight Censorship Group, liens qui n'avaient jusqu'ici jamais été documentés. Elle y évoque également ses œuvres, parfois accompagnées de croquis, d'adjectifs ou noms différents de ceux qu'on connaissait ne laissant aucun doute quant à la portée sexuelle et érotique de certaines pièces. Plus que remplir des blancs, les écrits de Bourgeois nous renseignent donc sur ces liens avec le mouvement féministe, mais également sur la manière dont l'artiste perçoit elle-même ses œuvres.

Ulf Küster, *The edition of Louise Bourgeois and Robert Goldwater's letters: work in progress*

This essay focuses on a current project: to publish a selection of letters between the artist Louise Bourgeois and her husband, art historian Robert Goldwater. A detailed account is provided of an archival object of study, describing a corpus of letters in quantitative and material terms, as well as reporting on the various personal circumstances and historical events to which they refer. The essay also examines specific passages from letters by Bourgeois addressed to her husband, and from letters by Goldwater to Bourgeois. These letters, for the most part hitherto unpublished, offer an unprecedented glimpse into the inner workings of a marriage, which Louise Bourgeois, despite the self-constructed autobiographical nature of her work, kept mostly aside and private. Arguing that a publication of the Bourgeois–Goldwater correspondence enriches the scholarship on Louise Bourgeois and provides new research leads, this essay also instigates a subjective approach to the edition of Bourgeois's and Goldwater's letters as a work in progress, reflecting on the technical and ethical challenges it creates. The essay poses a wider interrogation of the possibilities and difficulties of archival research and the recasting of archival documents into published pieces of writing

Natasha Silver, *Parodying girlhood trauma in Louise Bourgeois's writings*

Critics have become increasingly cognisant of the limitations of interpreting Louise Bourgeois's artworks through the lens of autobiographical and psychoanalytic narratives, preferring a focus on their form. However, it would be a mistake to dismiss the function of these narratives in her œuvre altogether, for a study of the archival material reveals a different use of narrativity that is explicitly parodic. Demonstrating how Bourgeois's diverse writings reframe confession as an aesthetic genre, this essay draws attention to the literary and cultural influences that shape her construction of girlhood trauma. The mechanism of parody is illustrated by Bourgeois's photo essay 'Child Abuse: A Project by Louise Bourgeois' (1982), in which the artist identifies with the confusing world of childhood in the face of adult sexuality, whilst also deftly staging this identification and thus politicizing the narratives in play. Applying this focus on parody to a study of the archive writings brings their striking intertextuality to the fore. Notable references include Honoré de Balzac's *Eugénie Grandet* (1833) and Françoise Sagan's *Bonjour Tristesse* (1954), novels that each centre on the subject position of a daughter with whom Bourgeois self-reflexively identifies. By parodying these canonical stories of French literature, Bourgeois both inhabits the identity of victim and stands outside of it: 'Little orphan Annie', she mockingly describes herself. Bourgeois's writings thereby indicate how the parodic mode may help to establish distance from a traumatic past by giving form to undetermined affect. Equally, the emerging archive attests to the centrality of writing in Bourgeois's creative process, as a means of developing ideas that would become prime material for her art.

Léa Vuong, *There is a poet underneath here: Louise Bourgeois's "Unknown Masterpiece"*

Through a focus on '*Moi, Eugénie Grandet*', one of the last exhibitions Louise Bourgeois worked on before her death in 2010, this article explores the artist's writings, both public and private, and her interactions with writers, to assess the potentially literary nature of her written and visual works. Arguing that Bourgeois's dialogues with Honoré de Balzac's novel *Eugénie Grandet* is a contemporary and feminist response to a longstanding tradition of pictorial appropriations of Balzac's work—from Paul Cézanne's 'Frenhofer, c'est moi!' to Pablo Picasso's illustrations for the centenary edition of Balzac's *The Unknown Masterpiece*—this article brings to light a literary intertext to Bourgeois's visual works and contends that it is a crucial aspect of her œuvre. Reckoning with a growing critical interest in the artist's archives and a rising number of edited volumes devoted to her writings, this article considers existing claims that identify Bourgeois as a writer and a poet. Aligning with Roland Barthes's definition of the literary text as a 'new cloth woven with old quotations' and the figure of active reader developed in Barthes's own dialogues with Balzac, this article contends that Bourgeois's literariness is found in simultaneous writing, reading and

visual practices and in the ambivalence—between dependency and resistance—towards the words they rely on. Ultimately, this exploration of Bourgeois's words participates in a wider debate on the status of artists' writings, first articulated in Linda Goddard's 2012 special issue of this journal, where they are defined through their 'heightened awareness of the inescapable tensions and crossovers between practice and discourse' and the way they 'bear the trace of this consciousness'.

Gibt es Musik?

Christian Grüny, *Dezentrierung, Rezentrierung und "Musik"*

Der Begriff der Musik ist problematisch, insofern seine Anwendung auf Praktiken, die nicht von vornherein unter seiner Ägide stattfinden, diese auf eine bestimmte Weise interpretiert und zuschneidet, die ihnen nicht unbedingt gemäß ist. Gleichzeitig verbindet sich mit ihm eine bestimmte Form der Anerkennung, die zu versagen ebenso problematisch wäre; dies verbindet ihn mit dem Begriff der Kunst. Insofern der gegenwärtige Musikbegriff nicht mehr um die westliche Kunstmusik, wohl aber um die rhythmische und melodische Organisation von Klanglichkeit zentriert ist, stellt sich die Frage, ob und wie es möglich ist, ihn zu dezentrieren. Die Forschungen zum evolutionären Ursprung der Musik könnten als Möglichkeit begriffen werden, das Feld der menschlichen Artikulation zwischen Sprache, Gestischem und Musik anders aufzuteilen und zu pluralisieren, wenn sie auf die geläufige Essentialisierung verzichten. Die politische Dimension der (Nicht-)Anerkennung von Praktiken als Musik lässt aber eine solche Pluralisierung schwierig erscheinen.

Tobias Janz, *Was ist 'Musik' – und wenn ja, wie viele?: Die Musikwissenschaft auf der Suche nach sich selbst*

Aus der Perspektive eines Musikwissenschaftlers versucht der Beitrag nachzuvollziehen, wie das Fach Musikwissenschaft zu seinem wichtigsten Grundbegriff, dem Begriff "Musik" steht. Seit den 1970er Jahren lässt sich in der Historischen Musikwissenschaft, entsprechend dem Strukturwandel der spätmodernen Gesellschaft, eine Verschiebung von einem eher exklusiven zu einem eher inklusiven Musikbegriff beobachten. Es stellt sich dann die Frage, wie den Schwierigkeiten begegnet werden kann, die sich aus universalistischen und kulturrelativistischen Perspektiven gleichermaßen ergeben. Die jüngeren anthropologischen und kulturevolutionären Ansätze der Musikwissenschaft unterschätzen die Schwierigkeiten, die ein maximal geweiteter allgemeiner Musikbegriff aufwirft. Mit Blick auf die praxeologische Wende, die sich in der terminologischen Alternative "Musicking" niederschlägt, wird abschließend deren notwendige Ergänzung durch objektorientierte Perspektiven diskutiert.

Daniel Martin Feige, *Zur Dialektik der postkolonialen Kritik*

Hinsichtlich der Frage, ob es Musik gibt, lässt sich im Geiste von Beiträgen aus dem Umfeld postkolonialer Diskussionen darauf verwiesen, dass der Begriff die Gefahr einer eurozentrischen Verengung aufweise. Der entscheidende Schachzug liegt dabei in dem Gedanken, dass nicht allein das, was unter Musik verstanden worden ist, tendenziell durch Ausgrenzungen gekennzeichnet war, sondern dass der Musikbegriff selbst Ausdruck einer solchen Ausgrenzung ist. Der vorliegende Beitrag unterzieht diese Kritik einer dialektischen Kritik und macht geltend, dass sich die postkoloniale Kritik selbst als als Arbeit am Sinn richtig verstandenen Allgemeinbegriff e verstehen muss, um nicht selbstwidersprüchlich zu werden. Ihre Gegen-Geschichten, so lautet die weitergehende Konsequenz dieses Gedankens, müssen weiterhin vom Erbe der Aufklärung her verstanden, allerdings als Teil einer richtig verstandenen Dialektik der Aufklärung. Es gilt damit weniger, den Musikbegriff zu verabschieden, als seinen interne Bruchpunkten nachzugehen.

Simone Mahrenholz, *Musik und Begriff. How to do things with music*

Der Text präsentiert drei miteinander verbundene Thesen. (1) Philosophie der Musik modifi ziert philosophische Grundbegriffe. (2) Eine gemeinsame Eigenschaft in der Vielfalt der Musikformen liegt im Effekt einer Wahrnehmungsveränderung: oft subtil, unterschwellig und zuweilen als ekstatisch erlebte Selbst- und Welt-Transformation. (3) Strenggenommen nehmen wir nicht Töne wahr, sondern a) unsere Hör-Physiologie wandelt Schwingungsfrequenzen ab circa 18 Hz in Tonhöhen um und damit Zeit-Organisation in ein Raum-Äquivalent. (Musik mit tiefen Tönen an der Grenze zur Wahrnehmung, etwa mittels großer Orgelpfeifen in Kathedralen oder Ton-Anlagen in Nachtclubs, inszeniert genau diesen physiologischen Umschlag, mit potentiellen Transzendenz-Effekten.) b) Wir nehmen einfache Frequenzverhältnisse wie 1:2, 2:3 etc. als (relativ) konsonant wahr, komplexere Verhältnisse als (relativ)

dissonant. Die Folge: c) Musikhören verbindet uns mit physikalischem Verhalten von Materie, einschließlich unserer selbst. Hierin gründen rare, musikalisch herausgehobene Eindrücke von Erkenntnis und Enthüllung: das Universum betreffend und unsere Stellung in ihm.

Irene Breuer, *Die sinnlich-affektive Verflechtung von Welt, Raum und Leib in Husserl und Merleau-Ponty: Die Atmosphäre als intensive Gefühlskraft und ihr architektonischer Ausdruck*

Der Beitrag widmet sich der Entwicklung der Untersuchungen Husserls und Merleau-Pontys in Bezug auf die Wechselverhältnisse zwischen Welt, Raum und Leib. Die These besagt, dass die 'genetische' Einsicht, die leiblich aff ektive Erfahrung verleihe der Welt einen subjekt-relativen Sinn, anfänglich zu einer Umkehrung des Fundierungsverhältnisses und schließlich zur Ausarbeitung der Urhyle als sinnliches Prinzip bei Husserl geführt hat, während sie Merleau-Ponty dazu verleitet hat, die Unterscheidung ›Bewusstsein-Objekt‹ zu revidieren und eine Ontologie des Fleisches zu entwickeln. Aus dieser Initialthese wird sich zeigen, dass die durch pathische Empfindungen, Gefühle und Stimmungen hervorgebrachte Verschränkung von Leib und Ort die existenzielle Dimension der Raumerfahrung, das 'Hier-in-einem-Ort-zu-sein', ausmacht. Der Begriff der Atmosphäre verbindet diese Einsichten mit der Architekturerfahrung: Insofern eine Atmosphäre alle unsere Sinne durch optische und haptische Empfindungen simultan ergreift, gleicht sie einer intensiven Gefühlskraft und stellt die Dauer und die affektive Dimension eines Seins-in-Situation hervor. Sie veranschaulicht somit das Erklärungspotential der genetischen Phänomenologie für die Architektur.

Robin Rehm, *"Bildarchitektur": Paul Klees Vorführung des Wunders 1916/54 und Walter Benjamin*

Der Aufsatz wendet sich Walter Benjamins Aquarell Vorführung des Wunders von Paul Klee zu, also jenem Werk, das bereits 1920 – ein Jahr vor der aquarellierten Ölfarbezeichnung des Angelus novus – in seine Sammlung gelangt. Wesentliches Element des Bildes sind die Liniengefügen, von denen sich die Figuren und der Schauplatz mitsamt schmaler Bühne absetzen. In der damaligen Kunstkritik und Ästhetik werden solche Konstruktionen aus Linien im Sinn eines Architektonischen verstanden, das heißt als ein das Bild konstituierendes Regime. Benjamin beschäftigt sich mit entsprechenden Liniengebilden als Grundproblem der Malerei des Kubismus schon 1917 in Briefen an Gershom Scholem. Die dabei entstandenen Reflexionen bereiten gewissermaßen Benjamins Begegnung mit Klees Vorführung des Wunders und den sich dort zeigenden Liniengebilden vor. Die These lautet, dass Benjamin eine analoge, mittels Linie hergestellte Bildkonstruktion als Architektur begreift. Der Beitrag analysiert Benjamins Überlegungen zum Architektonischen im Verhältnis zur zeitgenössischen Kunstkritik und Ästhetik.

Johannes Müller-Salo, *Zur Struktur alltagsästhetischer Erfahrung*

Ausgehend von einer Bestimmung der ästhetischen Erfahrung als Erfahrung der Art und Weise der sinnlichen Gegebenheit von Gegenständen und Umwelten geht der vorliegende Text der Frage nach den Spezifika alltagsästhetischen Erfahrens nach. Dabei wird zunächst die alltagsästhetische Einstellung als eine fest in den handelnden Vollzug gewohnter Praktiken und Routinen eingebettete Wahrnehmungshaltung bestimmt. In einem nächsten Schritt werden charakteristische Merkmale alltagsästhetischen Erfahrens herausgearbeitet: Zu nennen sind die Wahrnehmung von – theoretisch näher zu beschreibenden – Ganzheiten, die Kategorien des Vertrauten, des Rhythmus und des Takts sowie schließlich das Zusammenspiel aller Sinne. Die abschließenden Überlegungen widmen sich der engen Verbindung von moralischen, ästhetischen und funktionalen Erfahrungen und Urteilen im Raum des Alltäglichen.

Arantzazu Saratxaga Arregi, *Allometrische Kunst. Weiblich demarkierte Artefakte in der Altsteinzeit. Eine Unterscheidung von einer Unterscheidung*

Der Beitrag handelt von einer Auslegung der Bedeutung anthropomorphischer Figurinen der Altsteinzeit, insbesondere auf der Basis der beispielhaften Plastik Venus von Willendorf. Der Kern des Artikels liegt in der kritischen Frage der Repräsentationsordnung von hervortretenden Merkmalen kleiner Plastiken und versucht den hermeneutischen Rahmen der Morphologie der Figurinen zu erweitern. Was erzählen uns diese Formen? Inwiefern stehen die weiblichen Demarkationen für eine Darstellung der Weiblichkeit? Um diese Fragen zu beantworten, wird zunächst der ästhetische Wert der Artefakte problematisiert, da sich ihre künstlerische Beschaffenheit an ihrer Form, frei von jeder instrumentalen Bestimmung, zeigt. Dem folgt eine kritische Analyse der metaphysischen Darstellung von Form, zurückgehend auf Platon, dem zufolge die Form eine Idee (eídos) darstellt. Dieses Schema führt allerdings zu einem tautologischen Teufelskreis, bei dem jede weibliche Figuration eine Idee der Weiblichkeit darstellt, die aber weit weg von einem idealen Urbild und mehr ein kultureller Ausdruck ist. Dementsprechend gehe ich vom semiotischen Turn aus, laut dem ein Zeichensystem an der Stelle von Darstellungen steht, um die Frage der symbolischen Bedeutung weiblich demarkierter Merkmale zu behandeln. Die Markierungen sollen für einen Unterschied stehen. Dieser Unterscheid ist, im Anschluss an Spencer Browns Formtheorie und Niklas Luhmanns Rezeption davon, eine Unterscheidung einer Markierung eines unmarked space. Zum Schluss wird die symbolische Ordnung weiblich demarkierter Artefakte präsentiert, wobei sie ein Gefüge einer markierten eidetischen Differenz (Art-Differenz) eines Mutter-Menschen ist, die wiederum für einen unmarked space, nämlich die Markierung eines Verlusts, steht.