

Newsletter delle riviste di Estetica

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riviste italiane

Aesthetica Preprint, 89 (2010) – www.unipa.it/~estetica/_home.html

Elisabetta Di Stefano, *Ornamento e Architettura: L'estetica funzionalistica di Louis H. Sullivan*

Abstract: The present volume by Elisabetta Di Stefano (elisabettadistefano@gmail.com) offers an introduction to and advances a new interpretation of the aesthetic of Louis Henry Sullivan (1856-1924). Sullivan is universally known as one of the most important American architects, possibly even the greatest one of the 19th century. Scholars of the Modern Movement have misinterpreted his motto "form follows function" and have hailed him as the "father of functionalism". Sullivan, however, attributed to the concepts of "form", "function" and "suitability" a higher and more poetic meaning than the other architects of the Chicago School, among whom the debate on such issues, as related to Gottfried Semper's theories and evolutionist doctrines, was quite heated. Nevertheless, rationalist criticism has approached Sullivan solely as the prophet of the new architecture of glass and steel, and it has privileged those drawings where mass and simplicity prevailed over ornament, ignoring that part of his theoretical and projectual work that Sullivan himself considered the most significant.

Admittedly, among Sullivan's numerous essays there are only two that focus explicitly on the ornament (both of which have been included in the Appendix to the present volume): Ornament in Architecture (1892) and A System of Architectural Ornament, According with a Philosophy of Man's Powers (1924). However, in light also of the fact that the first of these essays was written at the height of his career and that he was working on the second at the end of his life, it can be argued that the ornament was a central issue that, though intertwined with functionalist and organicist concerns, permeated Sullivan's entire work.

Aut aut, 347 (luglio-settembre 2010) – saggiatore.it/aut-aut/

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Rivista di estetica, n.s., 45, 3 (2010) – www.labont.it/estetica/

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American Society for Aesthetics Graduate E-journal, 2, 2 (Spring-Summer 2010) – www.asage.org/index.php/ASAGE

Jonathan Parker, *A Kantian Critique of Positive Aesthetics of Nature*

Upon introducing aesthetic judgment in his Critique of Judgment, Kant proceeds to focus almost exclusively on elucidating positive aesthetic judgment. In the face of the conspicuous absence of negative judgment, scholars debate whether it is possible at all in Kant's aesthetics. In the field of environmental aesthetics, an analogous issue exists. Environmental philosophers adhering to a positive aesthetics of nature position claim that, for the most part, only positive aesthetic evaluations are appropriate for "virgin" nature. After examining whether negative judgments are possible in Kant, I apply the results to the positive aesthetics of nature position and argue that not only are negative judgments of nature possible, but that a Kantian analysis threatens the viability of the positive aesthetics position. Alternatively, acceptance of positive aesthetics requires an abandonment of Kantian aesthetic theory.

Daniel Guentchev, *The Role of Painting in the Phenomenology of Merleau-Ponty*

The paper examines the importance of painting for Merleau-Ponty's phenomenology. Painting, as the celebration of visibility, is an important supplement to that project. It is a way of exploring the possibilities of embodied perception that does not rely on linguistic concepts. That is, in painting we can encounter a philosophy of vision that is performed and understood in terms of vision as embodied perception. Since in his phenomenology Merleau-Ponty is in search of a primitive contact with the lived world prior to the level of explicit reflection, painting provides a suitable example of such contact that cannot be fully explained through the use of language. "Cezanne's Doubt" presents the similarity between the methods and goals of phenomenology and those of painting. "Eye and Mind" articulates the ontological significance of visibility. The contribution of painting to phenomenology is not in the explication of the former by the latter and its use as an example. Rather, painting pursues the same goals without the use of language, something that the philosophical discipline on its own cannot do.

British Journal of Aesthetics, 50, 4 (October 2010) – bjaesthetics.oxfordjournals.org/

John Hyman and Elisabeth Schellekens, *Editorial*

Stephen Davies, *Why Art Is not a Spandrel*

If one views humans' creation and appreciation of art as grounded in our biological nature, it might be tempting to see art as a spandrel, as an adventitious by-product of some adaptation without adaptive significance in itself. Such a position connects art to our evolved human nature yet apparently avoids the demands of demonstrating how art behaviours enhanced the fitness of our ancestors in the Upper Paleolithic. In this paper I explore two arguments that count against the view that art is a spandrel. The first rejects the idea that the spandrel option is somehow less demanding or controversial than the alternative view according to which art is an adaptation. The second argues that if art behaviours came to us as spandrels, they would not remain so; their occurrence in the usual manner would become normative because they would come to provide honest signals of fitness.

T. J. Reed, *Kant and his German Literary Culture: Coincidences and Consequences*

The literary scene of Kant's day goes unmentioned by philosophical commentators. Yet some of its salient features have a clear relation to his problems and positions, not demonstrably causal in every detail, but too close overall to be coincidence in the random sense (which is only number 5 in the OED!). Kant's critical view of society and his establishing of an independent aesthetic realm parallel the themes, and the arguments in self-defence, of contemporaneous radical writing; his discussion of how to exemplify ethical arguments bears on the general Enlightenment problem of how to embody abstractions persuasively, while his theoretical and practical difficulties over written style have consequences for the reception of his own work, and were responsible for divisions among writers of the day who might otherwise have made common cause. All this adds a valuable dimension to our understanding of both Kant's aesthetics and his time.

Robert Hopkins, *Sculpture and Perspective*

In every picture there is a perspective: the picture represents its object from a point (or points) of view. Is the same true of sculpture, and in particular is it true of the purest form of sculpture, sculpture in the round? I address this issue in two ways. First, I explore the prospects for reasoning that perspective forms part of the content of some sculptures by adapting an argument from M. G. F. Martin for the parallel claim in the case of visualizing. I conclude that the argument does not transfer successfully to the sculptural case. Second, I turn to the question whether sculptural experience presents the sculpted object from a point of view. That is, does our experience of sculpture involve, not merely a perspective on the sculpture itself, but a distinct perspective on the object visible in that sculpture? I consider, and reject, an argument for thinking that the answer is 'yes' before turning to two arguments for distinguishing sculpture from pictorial representations in this respect. That leaves us with no reason to think sculpture does involve perspective, rather than having reason to think it does not. I end by considering a principle that would allow us to close this gap.

Peter Lamarque, *Wittgenstein, Literature, and the Idea of a Practice*

The familiar idea that literature is embedded in social practices that help explain both its existence and its value took a distinctive form in analytic philosophy, drawing on speech act theory and a conception of 'rules'. A major influence was John Rawls's seminal paper 'Two Concepts of Rules' (1955) in which he introduced the 'practice conception of rules' according to which certain practices are defined by rules that in turn make possible certain kinds of action. The idea underlies the notion of 'constitutive rules' in speech act theory and draws on a comparison with games. The origin of this idea can clearly be traced to Wittgenstein, with his highly original thoughts on practices, rules, and games. Yet the Wittgensteinian influence is not sufficiently acknowledged in this context (that is, the context of literary aesthetics). As someone who holds the idea of a practice or 'institution' to be of crucial importance in philosophy of literature, I therefore thought it would be useful to put the record straight and remind ourselves what Wittgenstein says about practices (and games) to see just what the relation is between the roots of that idea (in Wittgenstein) and its current manifestations in literary aesthetics. The results suggest that there is much to be learned from Wittgenstein and that his model might be more fruitful than that of Rawls.

Lydia Goehr, *How to Do More with Words. Two Views of (Musical) Ekphrasis*

This essay is about ekphrasis and the possibility of musical ekphrasis in particular. It shows how ekphrasis came to be bound up with the contest of the arts. By juxtaposing an ancient, description-based view of ekphrasis with a modern work-to-work view, we are led to see the many productive ways in which ekphrasis has engaged the arts, including music, without assuming hard and fast distinctions of medium between the different arts.

David Davies, *Multiple Instances and Multiple 'Instances'*

The distinction between singular and multiple artworks is usually drawn modally in terms of the notion of an 'instance' of a work. Singular works, it is claimed, can only have a single instance, whereas multiple works allow of more than one instance. But this is enlightening only if we have a clear idea of what is meant by an 'instance'. I argue that there are two different notions of a work's 'instances' in play in the literature – what I term its 'proveniential instances' ('P-instances') and its 'purely epistemic instances' ('E-instances'). I further argue that these notions are conflated in the literature critical of Gregory Currie's 'instance multiplicity hypothesis' (IMH) – the claim that all artworks are multiple in nature. I defend a modified version of the IMH as a claim about a work's E-instances against a range of criticisms.

Aaron Ridley, *Perishing of the Truth: Nietzsche's Aesthetic Prophylactics*

This paper offers an interpretation of Nietzsche's well known unpublished remark, 'Truth is ugly. We possess art lest we perish of the truth.' I argue that it is not helpful to construe this remark as a claim to the effect that art falsifies the truth by, for example, peddling lies or deceptions. Rather, I suggest, the remark should be taken to refer to the various ways in which art can present us with the truth in such a manner that we do not perish of it. And of these ways, I argue, the most interesting is that in which art facilitates awareness of putatively ugly truths while actually abolishing their ugliness: a striking discussion of this possibility is to be found in Nietzsche's first book, *The Birth of Tragedy*. I conclude that, overall, Nietzsche is best understood as a conditional cognitivist—as someone who thinks of truth as valuable, but not as valuable no matter what; and I suggest that what makes his position interesting and distinctive is the alethic pessimism ('Truth is ugly') that runs through his version of cognitivism.

Paisley Livingston and Carol Archer, *Artistic Collaboration and the Completion of Works of Art*

We present an analysis of work completion couched in terms of an effective completion decision identified by its characteristic contents and functions. In our proposal, the artist's completion decision can take a number of distinct forms, including a procedural variety referred to as an 'extended completion decision'. In the second part of this essay, we address ourselves to the question of whether collaborative art-making projects stand as counterexamples to the proposed analysis of work completion.

Michael Podro, *Literalism and Truthfulness in Painting*

In this article, one of a series he was preparing for publication when he died, Michael Podro discusses how the concept of truthfulness can be applied to paintings, paying particular attention to Cezanne's art and thought.

Guy Dammann, *Opera and the Limits of Philosophy: on Bernard Williams's Music Criticism*

This paper provides a reading of the opera criticism of Bernard Williams in the light of his philosophical writings. Beginning with the observations that his philosophical writing lacks engagement with musical and aesthetic issues, and his operatic writing appears to present no particular philosophy of the subject, I try to draw together certain themes by mapping Williams's operatic concerns onto his philosophical project more generally. I argue that the 'excessive' nature of the artform—the idea that opera tends to exceed its musico-dramatic functions—was of particular interest to Williams, partly because it resonated with his dislike of easy theoretical solutions to thorny practical issues. More specifically, Mozart's *Così fan tutte* is related, via the way the way its emotional register exceeds its dramatic context, to the issues examined by Williams in his work on moral luck. Similarly, I discuss the way Williams's essay on Debussy's *Pelléas et Mélisande* seems to hint at an account of the emotions which is otherwise missing from Williams's oeuvre.

Contemporary Aesthetics, 8 (2010) – www.contempaesthetics.org/index.html

Mary Bittner Wiseman, *Water and Stone: Contemporary Chinese Art and the Spirit Resonance of the World*

My claim that the new art in China operates at the level of matter and gesture, below that of discourse, is twofold. First, much of the art that is being made exemplifies principles articulated by Hsieh Ho (fifth century) and Shih Tao (seventeenth century) and refracted through the changes wrought by Mao in 1949 and Deng in 1979. Through their art, experimental Chinese artists ask what can art be in a world turned upside down, and what can it be to be artist in such a world and, in particular, to be a Chinese artist. Second, in the course of working through these questions, the artists have resorted to an art that is an operation on matter, a matter inseparable from energy, and it is the artist's activity, as much as what issues from it, that puts the artist in lockstep with the movement of the world of the twenty-first century.

Michael Ranta, *Report: The XVIIIth International Congress of Aesthetics – "Diversities in Aesthetics"* (Peking University, Beijing, China, 9-13 August 2010)

Ossi Naukkarinen, *Why Beauty Still Cannot Be Measured*

This article focuses on the question of whether the latest results achieved in sciences such as evolution studies and brain research can help us understand the nature of aesthetic judgments. It suggests that such approaches may offer interesting insights for understanding many problems in aesthetics, but for clarifying aesthetic judgments one needs a philosophical point of view. Aesthetic judgments cannot be proven right or wrong by scientific methods, and beauty or other aesthetic qualities cannot be directly measured. The "method" of both making and analyzing aesthetic judgments is discussion, and the article clarifies why this is still the case, even if empirical, non-philosophical scientific methods are more accurate than ever before.

Gabriela Salazar, *Another One Bites the Dust!* [1]

The contemporary landscape is rife with ruins, from circumscribed tourist attractions to urban decay and demolition sites. When examined, our aesthetic experience of these sites ranges from historical distancing to the sublime and, when found in our local communities (e.g., Providence, RI), to discomfort, displacement, and horror. In particular, this paper is interested in how certain forms of demolition, from slow and messy to explosively dramatic, can be understood as compressed and heightened experiences of the traditional sublime ruin. Additionally, as contemporary artists often use the vernacular of the ruin in their work, this paper considers how three artists, Gordon Matta-Clark, Rachel Whiteread, and Robert Polidori, utilize established aesthetic categories of the ruin and destruction to create meaning and emotional power in their art.

A Symposium on Laurent Stern's Interpretive Reasoning

John Gibson, *Interpretation, Sincerity & "Theory"*

Paul Guyer, *Interpretations: Deep, Reasonable, and Free*

Mary Wiseman, *Laurent Stern's Interpretive Reasoning*

Laurent Stern, *Response to Critics*

Katrina Mitcheson, *Allowing the Accidental; the Interplay Between Intentionality and Realism in Photographic Art*

We experience photographs both as intentional and as prone to the accidental. The photograph is both capable of being an artwork with its own, constructed world and of drawing our attention to the reality of the objects used in creating it. In this article I employ the insights contained in the concepts of Barthes' *studium* and *punctum* in order to explore how the artist's intentions and the realism of photography interact aesthetically. I advance the idea that a unique aesthetics of photography can be rooted in the tension between the intentional, culturally coded message of a photograph and the emanation of a reality that escapes intentional control. Our aesthetic experiences of the artist's intentions and the appearance of the real depend upon and enhance each other. I claim that the photographer can intentionally allow the accidental, leaving room for the audience to encounter a *punctum*, and that the control manifested in the photographer's work can serve to heighten the experience of the penetration of the *studium* by the *punctum* when it occurs.

Jessica J. Lee, *Home Life: Cultivating a Domestic Aesthetic*

Home Life is an exploration of environmental aesthetics as it applies to the domestic realm. I consider Kevin Melchionne's argument that through notions of taste, grace, and performance, everyday domestic chores can become heightened artistic practices. I argue that this does not go far enough in overcoming the traditional view of art as aesthetically superior to popular or everyday artefacts and practices; rather, it encourages the limitations of traditional aesthetics values within the domestic setting. Through examples, including Pauliina Rautio's study on laundry, I consider the possibility that domestic practices are made up of actions that are not performed with a viewer in mind but are completed out of necessity or desire. Synthesizing Arnold Berleant's engagement and Richard Shusterman's soma-aesthetics, I argue that, in addition to sensory engagement, imagination and memory play a crucial role in our experience of domestic life.

Justin Winkler, *Nightwatch*

In this essay I examine the features of night, in particular, urban night. I try to highlight the epistemological divide between day and night, light and darkness. Even as light-based experiencing, acting, and thinking, and their cultural tools colonize urban night, nocturnal elements relate dialectically to our daytime reasoning. I conclude with the question of whether a kind of half-tone thinking contained in a trialectic of light, twilight, and darkness would be capable of appreciating the peculiar qualities of night. The reveries of the weak light guide into the innermost recesses of the familiar. It looks as if there are dark corners where nothing but a fluttering light is suffered....A dreamer of the lamp knows by instinct that the images of the weak light are night lights. Their glow becomes invisible, when thinking is at work, when consciousness is bright. But as soon as thinking has a rest the images watch. (Gaston Bachelard)

Michael J. Kowalski, *The Curatorial Muse*

An appreciation of the tension between the predicate, "to curate," and the subject, "the curator," is essential to understanding the convergence of creation, criticism, and administration in the graphic arts of our time. Curators were ideally positioned to step to the fore when the idea-versus-object dichotomy began to collapse in the work of Duchamp. The roots of activist curating can be found in Western Classical culture. The prevalence of conceptual art at the end of the twentieth century, combined with the explicit denigration of physical craft by artists, created a void into which activist curators moved. The curator's role as educator and referee in artistic style wars needs to be reexamined in light of contemporary analyses of the nature of power. Our understanding of the nexus of art-making, criticism, and curating is profoundly compromised by our skill in suppressing the many pious fictions upon which these activities are founded.

James Harold, *The Value of Fictional Worlds (or Why 'The Lord of the Rings' is Worth Reading)*

Some works of fiction are widely held by critics to have little value, yet these works are not only popular but also widely admired in ways that are not always appreciated. In this paper I make use of Kendall Walton's account of fictional worlds to argue that fictional worlds can and often do have value, including aesthetic value, that is independent of the works that create them. In the process, I critique Walton's notion of fictional worlds and offer a defense of the study and appreciation of fictional worlds, as distinguished from the works of fiction with which they are associated.

Erik Anderson, *Sailing the Seas of Cheese*

Memphis Elvis is cool; Vegas Elvis is cheesy. How come? To call something cheesy is, ostensibly, to disparage it, and yet cheesy acts are some of the most popular in popular culture today. How is this possible? The concepts of cheese, cheesy, and cheesiness play an important and increasingly ubiquitous role in popular culture today. I offer an analysis of these concepts, distinguishing them from nearby concepts like kitschy and campy. Along the way I draw attention to the important roles of cultural/historical context, background knowledge, and especially artist's intentions as they are relevant to aesthetic assessments involving cheese and related concepts. I go on to contend that these concepts, properly understood, serve as helpful test cases concerning some important issues in contemporary aesthetics, such as the paradox of negative art and the contentious debate between intentionalists and anti-intentionalists.

Charles Ford, *Musical Presence: Towards a New Philosophy of Music*

Most recent writings about the philosophy of music have taken an analytic or linguistic approach, focussing on terms such as meaning, metaphor, emotions and expression, invariably from the perspective of the individual listener or composer. This essay seeks to develop an alternative, phenomenological framework for thinking about music by avoiding these terms, and by extrapolating from the writings of Hegel, Husserl, and Heidegger. On the basis of discussions of musical time, its multiple levels of matter, and its internal dialectics, the essay presents a particular understanding of "style" as the primary basis for mediation between production and reception. It concludes that music is no more or less than itself; and that it comes into presence and resounds within a nonconceptual and collective socio-historical world, thereby dissolving all distinctions between feelings and ideas, and fears and desires.

Daniel Conrad, *A Functional Model of the Aesthetic Response*

In a process of somatic evolution, the brain semi-randomly generates initially-unstable neural circuits that are selectively stabilized if they succeed in making sense out of raw sensory input. The human aesthetic response serves the function of stabilizing the circuits that successfully mediate perception and interpretation, making those faculties more agile, conferring selective advantage. It is triggered by structures in art and nature that provoke the making of sense. Art is deliberate human action aimed at triggering the aesthetic response in others; thus, if successful, it serves the same function of making perception and interpretation more agile. These few principles initiate a cascade of emergent phenomena which account for many observed qualities of aesthetics, including universality and idiosyncrasy of taste, the relevance of artists' intentions, the virtues of openness and resonance, the dysfunction of formulaic art, and the fact that methods of art correspond to modes of perceptual transformation.

Silvia Casini, *The Aesthetics of Magnetic Resonance Imaging (MRI): from the Scientific Laboratory to an Artwork*

This article investigates the aesthetic potential of Magnetic Resonance Imaging (MRI), a medical imaging technique, both inside the laboratory and in the arts. By combining Rancière's understanding of aesthetics with Merleau-Ponty's notion of embodied perception, it argues that an image-generating technique conceived in the scientific field can successfully migrate into the realm of fine art, opening up new aesthetic and perceptual possibilities. Although aesthetic qualities are already present in the laboratory, they remain hidden by the necessity of reading the image-data obtained according to the interpretative framework of the medical discourse. Two paths are covered: the first goes from the viewer's encounter with the MRI-based sculptures by Marc Didou, the case-study examined, to the principles of MRI; the second describes the principles of MRI concluding with the artwork. The process of travelling along these paths highlights the aesthetic potential inscribed both in MRI and in our seeing.

Critique, 759-760 – www.leseditionsdeminuit.com/f/index.php

À quoi pense l'art contemporain ?

Élie During et Laurent Jeanpierre, *Introduction*

Arts critiques

Emmanuel Alloa, *Changer de sens. Quelques effets du « tournant iconique »*

Maxime Boidy, *Déplacements de « la critique institutionnelle »*

Élisabeth Lebovici *Généalogies queer*

Paul Sztulman, *L'art et la Critical Theory*

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Laurent Jeanpierre, *Manières de faire des graphes*

Élie During: *Art, science. Extrapolations, expérimentations*

Estetika, The central european Journal of Aesthetics, 2 (2010) – aesthetics.ff.cuni.cz/

Tanja Staehler, *Images and Shadows: Levinas and the Ambiguity of the Aesthetic*

Levinas's comments on art appear contradictory. On the one hand, he criticizes art as being disengaged from ethical concerns and constituting a possibility of moral evasion; on the other hand, he engages quite closely and in a supportive fashion with some art, such as Paul Celan's poetry. Interpreters commonly argue that only one of Levinas's conceptions of art, either the affirmative or the negative, represents his true attitude towards art. In this article the author seeks to make both statements compatible with each other and thus relevant to Levinas's conception of art. She focuses on his essay 'Reality and Its Shadow', where art is diagnosed as an ambiguous phenomenon. She argues that full understanding of the ambiguity of art demands that Levinas's different statements about art are considered together; only thus can the complete picture of the ambiguity emerge. Furthermore, it turns out that the very same feature which makes art open to misunderstanding – namely, its precarious materiality – also allows an artwork to sustain itself and to be revived. Art reveals a shadow, withdrawal, or resistance that belongs to reality itself.

Berthold Hub, *Perspektive, Symbol und symbolische Form. Zum Verhältnis Cassirer – Panofsky*

During the last two decades of the twentieth century, there was a sudden surge of interest in Ernst Cassirer's major work, *The Philosophy of Symbolic Forms* (1923–29), and Erwin Panofsky's essay, 'Perspective as Symbolic Form' (1927), an interest that has continued uninterrupted to the present day. Particularly amongst art historians, however, a serious misunderstanding remains evident here – the confusing of 'symbolic form' with 'symbol'. Cultural and perceptual mediations, in which objects (and subjects) are only just in the process of forming, are carelessly turned into arbitrary, isolated objects of art history or pictorial history. Every work, in this view, is regarded as a 'symbolic form' to the extent that a representation of the world is 'expressed' in it. This article initially reviews Panofsky's essay in order to establish the context in which the art historian uses the term 'symbolic form'. His use of it is then compared with Cassirer's original understanding of the term. A careful distinction is made between 'symbol', 'symbolic pregnance', and 'symbolic form', and this is followed by an analysis of scattered remarks in Cassirer's writings, and particularly in his posthumous manuscripts and notes, on 'art' as symbolic form and on the spatial form that is prior to all perception and art production, as well as his call for a kind of art history that conceives of itself as a scholarly discipline. The article concludes with the recognition that Panofsky not only deliberately, but justifiably – that is, in the spirit of Cassirer, at least – transferred the expression 'symbolic form' to 'perspective'.

Tomáš Hlobil, *Carl Heinrich Sebts Prager Vorlesungen aus den Schönen Wissenschaften. Zu den Anfängen der universitären Ästhetik in Böhmen*

Carl Heinrich Seibt (1735–1806) was the founder of modern Bohemian aesthetics, that is, thinking about taste, beauty, and fine art, which he developed in a living language. Yet little is known about the content of his lectures on the Schöne Wissenschaften or his views on aesthetics. The following article aims to fill this gap in four respects. It explains why the topic has so far been neglected; it gives a summary of the now known sources from which we may draw our knowledge of the topics of art theory, the individual kinds of art, and general aesthetics, with which Seibt was concerned in his lectures. It presents the standpoints which he held in them, and it puts them into the European context of the period, particularly German aesthetics. It aims primarily to determine whether the accessible sources contain traces of influences other than those of his teachers at Leipzig, who are mentioned in the secondary literature: Johann Christoph Gottsched (1700–1766) and Christian Fürchtegott Gellert (1715–1769), including the important authorities recognized by them, in particular Charles Batteux (1713–1780). The article shows that Seibt's views were also influenced by Moses Mendelssohn and Johann Joachim Winckelmann, representatives of a generation of German aestheticians younger than his teachers.

Piroska Balogh, *Die Lehren einer Fußnote. Die Wirkung der Ästhetik- und Gesellschaftstheorie von Burke auf die Ästhetikkonzeption von A. G. Szerdahely und auf die Philokalia-Konzeption von J. L. Schedius*

This article discusses the early phase of the Hungarian reception of the aesthetic views of Edmund Burke. It does so by considering two reference works on aesthetics, one by György Alajos Szerdahely (1740–1808), the other by Johann Ludwig Schedius (1768–1847). Both authors were, in their day and later, well known amongst the scholars of Europe. Their reference works became university textbooks, and should therefore not now be neglected. The specialist literature has, however, to this day one-sidedly interpreted their conceptions as eclectic mixtures of German, English, and French works on aesthetics. In this article, the author seeks to surmount the poor methodology and unsatisfactory conclusions concerning the reception of foreign authorities in Hungarian aesthetics. She does so by using the example of Burke, reconstructing the context of the places that he is mentioned, presenting them as period topoi, and analysing the narrative strategies of the two Hungarian authors. These approaches allow her more profoundly to explore the relationship between Burke's Enquiry and the two reference works. In the foreground of the comparison are the key terms 'beauty' and 'the sublime', the use of narration and metaphor, and also reflections on art, society, and sociability.

Jana Sošková, *Karol Kuzmány: On Beauty*

This short essay by Karol Kuzmány (1806–1866), a founding father of Slovak aesthetic thinking, was written in Czech and published in 1836 in Hronka, a periodical edited by the author. In the essay, Kuzmány follows on from the thinking of his teacher at Jena, Jakob Friedrich Fries (1773–1843), particularly Fries's theory of Ahn(d)ung (intuitive awareness). In the introduction, Kuzmány emphasizes that his concern is to bridge the gap between the theory of imitation and the theory of art based on imagination. In the first part of the essay, concerning general aesthetics, Kuzmány presents his theory of beauty – the feeling of the essence of things through perception by the mind (Anschauung or intuitus mentis); the basic idea – truth, the moral good, and beauty – according to Kuzmány, comprises the idea of religion in the broader sense – Humanität, humanitas. Rather than the opposite of beauty, the sublime constitutes beauty's being raised to a qualitatively higher level: it is based on a contemplated intuitive awareness, which is itself felt. The second part of the essay consists of Kuzmány's attempt to define art and to categorize kinds of art and genres of poetry. He distinguishes between unmediated art, which represents beauty to the external senses, and mediated art, which is aimed at inner feeling. The latter category includes poetry, which is, according to him, the supreme art, for it can, with the help of language, represent all forms of unmediated art as well. Kuzmány also devotes himself to a speculative justification of its genres, poetic style, and verse.

Image & Narrative, 11/3 (2010) – <http://www.imageandnarrative.be/>

Hauntings I: Narrating the Uncanny

Fabio Camilletti, Martin Doll, Rupert Gaderer, Jan Niklas Howe, Catherine Smale

Though first explored by Ernst Jentsch in his 1906 essay "On the Psychology of the Uncanny", it is through Freud's acclaimed study of 1919 that the notion of the uncanny has entered into contemporary critical debate. From the 1960s onwards, the uncanny has become an increasingly protean and floating concept reflecting the various tensions within postmodern conceptions of temporality and subjectivity.

Structurally close to other theories of "defamiliarisation" articulated in the late nineteenth and early twentieth centuries (for example the Marxist notions of "alienation" and "commodity fetishism", the Russian formalists' definition of *ostranenie*, Heidegger's *Unheimlichkeit*, Brecht's "A-effect"), the uncanny has reverberated widely in twentieth-century debate, from psychoanalysis (Lacan) to deconstruction (Derrida, Royle), from literary theory (Todorov, Cixous, Kristeva) to the philosophy of history (Certeau), and ultimately to the theory of architecture (Vidler).

Elisabeth Bronfen, *Visuality – Textuality: An Uncanny Encounter*

Abstract (E): Given that visuality is as much a part of all narration as the fact that we view images by reading them as though they were texts, this essay proposes to speak about an uncanny encounter between the two. In order to illustrate this mutual implication, as well as to bring in the theme of the spectral (that Freud suggests all experiences of the uncanny entail), it offers a cross-mapping between three different media at three different historical moments: a novella by the late Victorian author Charlotte Perkins Gilman, a series of photographs by the late modern photographer Francesca Woodman, and a film by the postmodern film maker Amenábar.

Abstract (F): Cet article part de deux observations : à savoir que la visuel fait partie du champ plus large du récit, et que nous regardons les images en les lisant comme si elles étaient des textes. À partir de là, on examine la rencontre du textuel et du visuel comme une forme de l'inquiétante étrangeté. Afin d'illustrer leur implication réciproque et d'introduire la notion de spectre (dont Freud pose qu'il est sous-entendu par toutes les expériences de l'inquiétante étrangeté), l'article procède à l'analyse comparative de trois médias à trois moments historiques différents : un récit par une auteure des dernières années de l'ère victorienne, Charlotte Perkins Gilman ; une suite de photographes par la photographe du modernisme tardif Francesca Woodman ; et un film par le réalisateur postmoderne Pedro Amenábar.

Fabio Camilletti, *Present Perfect. Time and the Uncanny in American Science and Horror Fiction of the 1970s* (Finney, Matheson, King)

Abstract (E): This essay analyses the relationship between the uncanny and time by focusing on the notion of 'time-slip' as reflected in three American novels of the 1970s: Jack Finney's *Time and Again*, Richard Matheson's *Bid Time Return* and Stephen King's *The Shining*. Through a comparative analysis of these texts, the essay inquires into the relationship of modernity with time and the past, as well as into modern paradigms of continuity and influence, and the image of the nineteenth century as divulged in popular culture.

Abstract (F): Cet article analyse le rapport entre l'inquiétante étrangeté et le temps. Il met l'accent sur le concept de 'décalage temporel', tel que l'illustrent trois romans américains des années 1970: *Time and Again* de Jack Finney, *Bid Time Return* de Richard Matheson et *The Shining* de Stephen King. L'analyse comparée de ces trois textes permettra de creuser les rapports entre modernité et temporalité, mais aussi entre modernité et passé. Elle fournira aussi l'occasion de discuter les paradigmes modernes de continuité et d'influence ainsi que l'image du 19e siècle telle que nous la présente la culture populaire.

Jan Niklas Howe, *Familiarity and no Pleasure. The Uncanny as an Aesthetic Emotion*

Abstract (E): The article explores whether the feeling of the uncanny can be regarded as an aesthetic emotion. It is centred around a reading of Freud's famous essay that is complemented by an exploration of Aristotle's theory of repetition and current psychological attempts to define aesthetic pleasure by means of repetition, namely, the hypotheses of 'mere exposure', 'prototypicality', and 'cognitive fluency'. The article demonstrates that the notion of the uncanny problematises the very concept of aesthetic emotions.

Abstract (F): Cet article se demande si la sensation de l'inquiétante étrangeté peut être considérée comme une émotion esthétique. Il propose une nouvelle lecture du célèbre article de Freud, qu'il approfondit en faisant appel à la théorie aristotélicienne de la répétition ainsi qu'aux tentatives de la psychologie contemporaine de définir le plaisir esthétique en termes de répétition – hypothèses souvent rattachées aux concepts de « influence par contact », « prototypicalité » et « aisance cognitive ». L'article démontre que l'inquiétante étrangeté problématise la notion même d'émotion esthétique.

Laurie Johnson, *Uncanny Love: Schelling's Meditations on the Spirit World*

Abstract (E): This essay analyses a little-known fragment which Schelling wrote shortly after his wife Caroline's death, entitled *Clara: Or, on Nature's Connection to the Spirit World* (1810-1811), in which Schelling deploys several themes that Freud will identify as uncanny, including animism, omnipotence of thoughts and man's attitude toward death. Although it nominally participates in a contemporary discussion about clairvoyance and immortality, the fragment focuses far more on the commemoration and representation of the dead, and the uncanny re-insertion of the dead into the everyday of the living. The hypothesis maintained here is that Clara can be read as a legitimate part of Schelling's philosophy rather than as only an ode to Caroline, and hence also as a meaningful contribution to Romantic thought and to the historical trajectory of the uncanny.

Abstract (F): Le présent article analyse un fragment peu connu de Schelling écrit juste après la mort de sa femme Caroline. Intitulé « Clara ou le rattachement de la Nature au Monde de l'Esprit » (1810-1811),

ce texte explore un certain nombre de thèmes que Freud va interpréter comme typiques de l'inquiétante étrangeté : l'animisme, la toute-puissance de la pensée et l'attitude l'homme face à la mort. Alors que ce texte ne semble pas s'éloigner de discussions contemporaines sur la voyance et l'immortalité, ses véritables thèmes sont la commémoration et la représentation des morts, puis l'insertion des morts dans le quotidien des vivants. L'article défend l'hypothèse que « Clara » ne doit pas être lu comme une ode à Caroline mais comme un véritable fragment de la philosophie de Schelling, c'est-à-dire comme une contribution significative de la pensée romantique à l'histoire du concept d'inquiétante étrangeté.

Elisa Leonzio, "Er hatte eine Wasserscheu vor Gespenstergeschichten": The Ghost Story in Late Eighteenth-Century Germany in the Light of Jean Paul's Novel Die Unsichtbare Loge

Abstract (E): Tales of ghost-seeing dominated the period of the Enlightenment, despite scholars' attempts to explain away such phenomena rationally. In late eighteenth-century Germany, novelists increasingly drew on ghost stories, engaging in forms of self-parody and also demonstrating the lack of creative inspiration provided by a scientifically-explained world. This essay analyses how such ambivalence is reflected in Jean Paul's first novel, *Die Unsichtbare Loge* (1793), whose twentieth chapter includes a ghost story which both adopts and undermines typical features of the genre.

Abstract (F): Les récits de fantômes ont joué un rôle clé à l'époque des Lumières, malgré les efforts pour minimiser rationnellement la place et l'impact de ces phénomènes. À la fin du 18e siècle, les romanciers allemands se sont de plus en plus inspirés de ce genre d'histoires, dont le succès a donné lieu à des formes d'auto-parodie tout en montrant le peu d'imagination et d'inspiration offert par un monde en voie d'explication scientifique. Cet article analyse l'ambivalence de la fascination exercée par les histoires de fantômes dans le premier roman de Jean Paul, *Die Unsichtbare Loge* (1793), dont le vingtième chapitre contient une telle histoire qui simultanément reprend et subvertit les traits typiques du genre.

Simona Micali, *The Hero and His Shadow*

Abstract (E): This essay traces the literary theme of the 'disobedient shadow' from the Romantic archetype to its adaptation nineteenth- and twentieth-century fantastic fiction. Focusing on texts in which the shadow takes up its own identity, becoming an uncanny double of its master, it is argued that the development of this theme is closely linked with the evolution of the human subject through the epistemological and cultural revolutions of the last two centuries.

Abstract (F): Cet article retrace l'évolution du thème littéraire de l' « ombre désobéissante », de l'archétype romantique aux mutations ultérieures dans la fiction fantastique des 19e et 20e siècles. Il examine un corpus où l'ombre assume son indépendance, devenant un double de son maître dans un esprit que l'on sait être maintenant celui de l'inquiétante étrangeté. L'article soutient l'idée que le développement du thème à travers les âges a beaucoup à voir avec les transformations du sujet humain tel que l'ont façonné les révolutions culturelles et épistémologiques depuis deux cents ans.

Sandra Evans, *The Unsettling, Urban Uncanny: The Case of Secured Settlements*

Abstract (E): In the context of global trends such as urbanisation, migration, social isolation and inequality, socio-cultural interaction is increasingly influenced by fear and anxiety. In response to an apparently dangerous social climate, people are retreating into gated communities with protective walls and surveillance technology, hindering human interaction. Familiarity is associated with safety, while any perceived threat is externalised and projected onto the unknown. This essay argues that the uncanny is closely bound up with the shifting relationship between concrete walls and human emotions, between subjective sensations and an objective understanding of threat.

Abstract (F): Dans une culture qui se définit par les phénomènes globalisés de culture urbaine, migration, isolement social et inégalité, toute interaction sociale est de plus en plus marquée par la peur et l'angoisse. Un nombre croissant de gens se détournent d'un contexte social qu'ils ressentent comme dangereux et se retirent dans des structures d'habitation closes, entourées de murs et sous surveillance technologique, dans l'espoir de réduire ainsi le plus possible tout contact avec le monde extérieur. La sécurité est identifiée à l'exclusion de tout ce qui n'est pas connu, tandis que toute forme de menace est projetée sur un inconnu venant de l'extérieur. Cet article tente de montrer que l'inquiétante étrangeté est fortement liée aux rapports sans cesse changeants entre les murs de béton et les émotions humaines, entre les sensations subjectives et une approche objective de la menace.

Sheyma Buali, *Documentative Polaroid Project on Bahrain: exploring the elements of mediating sentiment*

Abstract (E): Author's comment on the creative work on Polaroid photography and memory presented in the appendix.

Abstract (F): Présentation par l'artiste du projet artistique sur le recours aux images polaroid dans la représentation d'un lieu de mémoire (travail reproduit en annexe).

Vagelis Siropoulos, *Cats, Postdramatic Blockbuster Aesthetics and the Triumph of the Megamusical*

Abstract (E): Despite its popularity, the megamusical is the most critically maligned and academically neglected form of theatre. Focusing on *Cats* (1981), the show that announced the megamusical's global dominance, this article will try to provide a culturally informed analysis of megamusical aesthetics that explains the popularity of the genre in postmodern culture. Particular attention will be paid to the megamusical's development of a commodified postdramatic, predominantly visual aesthetic, which informs other postmodern mass-cultural artifacts, like blockbuster films. To make possible the theorization of a commodified postdramatic aesthetic, the article will provide an intertextual reading of Hans-Thies Lehmann's seminal work, *Postdramatic Theatre*, with the theories of the Tel Quel group (Roland Barthes, Julia Kristeva) as well as cultural theory, from Walter Benjamin to Fredric Jameson.

Abstract (F): En dépit de sa popularité, la grande comédie musicale (« megamusical ») reste mal vue de la critique et totalement négligée par la recherche universitaire. Le présent article, qui porte sur *Cats* (1981), le show qui a lancé l'actuelle hégémonie de ce type de spectacle, offre une analyse culturelle du genre qui explique son succès en le rattachant à la culture postmoderne. Il s'intéresse tout d'abord à la manière dont la grande comédie musicale élabore une certaine esthétique visuelle très commercialisée et postdramatique, qui caractérise aussi d'autres produits de la culture de masse postmoderne comme les films à gros budget. Dans ce but, cet article s'appuie surtout sur une lecture croisée du livre capital de Hans-Thies Lehmann, *Postdramatic Theatre*, ce certaines idées clé des membres du groupe Tel Quel (Roland Barthes, Julia Kristeva) ainsi que de certaines théories culturelles empruntées à Walter Benjamin et à Fredric Jameson.

Journal of Aesthetics and Art Criticism, 68, 4 (Fall 2010) – www.temple.edu/jaac/

Kathryn Brown, *The Aesthetics of Presence: Looking at Degas's Bathers*

Andrew Kania, *Silent Music*

Alessandro Giovannelli, *Cognitive Value and Imaginative Identification: The Case of Kubrick's Eyes Wide Shut*

Joe Zeccardi, *Rethinking Critical Communication*

Dan Flory, *Cinematic Presupposition, Race, and Epistemological Twist Films*

Peter Alward, *Word-Sculpture, Speech Acts, and Fictionality*

Roger A. Shiner, *Ideas, Expressions, and Plots*

Darren Hudson Hick, *Expressing Ideas: A Reply to Roger A. Shiner*

Journal of Visual Culture, 9, 2 (August 2010) – vcu.sagepub.com

Peter Lunenfeld, *Towards Visual Intellectuality: The Mediawork Pamphlet Series (An Interview by Elizabeth Guffey and Raiford Guins, Part 1)*

Alison Griffiths, *Wonder, Magic and the Fantastical Margins: Medieval Visual Culture and Cinematic Special Effects*

Peter Buse, *The Polaroid Image as Photo-Object*

Marc Steinberg, *A Vinyl Platform for Dissent: Designer Toys and Character Merchandising*

David Lewis, *Younger than Jesus, or The Logic of Sense*

Anna Kryczka, *Performing the Pedagogical Parergon: Our Literal Speed in Chicago*

Irene V. Small, *Our Literal Speed: Events in the Vicinity of Art and History*

Zachary Cahill, *Drawing a Picture of Our Literal Speed*

Postgraduate Journal of Aesthetics, 7, 2 (August 2010) – www.british-aesthetics.org/

Aesthetics and Popular Art: An Interview with Aaron Meskin

Tom McClelland, *What is it like to be John Malkovich?*

Mario Slugan, *An Asymmetry of Implicit Fictional Narrators in Literature and Film*

Adam Wills, *Collingwood on Art, Craft and all that Jazz*

Connell Vaughan, *The Sublime, the Event and Graffiti*