

## Newsletter delle riviste di Estetica

n° 8, giugno 2012

### riviste italiane

**Aesthetica Preprint**, 94 (April 2012) – [www.unipa.it/~estetica/\\_home.html](http://www.unipa.it/~estetica/_home.html)

Alessandra Campo e Micaela Latini,  
*Dieci anni di estetica tedesca (2001-2012). Una bibliografia ragionata*

Abstract: After the great social and cultural transformations of the 20th Century, the philosophical investigation in the field of "German aesthetics" has to face two questions. On the one hand, it has to take into account the increasingly important development of the analytic approach to aesthetics. On the other, it has to preserve its own traditional cultural heritage. In this context, the present volume - edited by Alessandra Campo (alessandracampo81@gmail.com) and Micaela Latini (michaelatini@quipo.it) - offers an annotated bibliography of German aesthetics from 2001 to 2010. This study does not claim to be an exhaustive account of the wealth of secondary literature on aesthetics in the German areas of the 21st Century. The aim of this book is, rather, to capture the distinctive features of contemporary German aesthetics by mapping its most promising topics, its prospects and potentialities. The goal of this volume is to outline and identify four main trends in German contemporary aesthetic research. The volume is, therefore, divided in four parts, each provided with a theoretical introduction as its critical compendium. The opening chapter, entitled "Poetics and Rhetoric" focuses on the recent studies in the field of these two traditional aesthetic disciplines. The second section, "Aesthetics and Anthropology", is devoted to the investigation of the anthropological origins of aesthetics, in relation to emerging contemporary issues. The last two chapters explore the most innovative topics in aesthetic research. The third chapter adopts an interdisciplinary approach in order to examine the impact of the Iconic Turn on German aesthetics. The last and closing chapter, entitled "The New Aesthetics between Technology and Globalization", analyzes the relationship between aesthetics, new technologies and the distinctive contemporary social and cultural phenomena of the global era. A list of keywords at the end of each chapter helps to foreground the fundamental theoretical issues. What emerges is the richness and the potentiality of the most recent aesthetic debates that have dominated German cultural investigations during the past ten years.

**Agalma**, 22 (Ottobre 2011) – <http://www.agalmaweb.org/>

Mario Perniola *Tutti divi, nessun divo*

Ivelise Perniola, *Nota del curatore*

Veronica Pravadelli, *Dive al lavoro: working girls e donne forti nel cinema muto americano. Il caso di Clara Bow, the 'It Girl'*

Giorgio Bertellini, *Intimità d'oltreoceano: razza e trascendenza del divo Valentino*

Raffaele De Berti, *Princesse Tam Tam. Josephine Baker, una Venere nera in Italia (1928-1936)*

Francesco Pitassio, *Natali di stelle. Di qualche questione genetica e divistica*

Cristina Jandelli, *Il divismo cinematografico contemporaneo: le star della politica, la politica delle star*

Lucia Cardone, *Dive nuove e aspiranti attrici: Siamo donne (1953)*

Monica Dall'Asta, *La corsa dei topi'. Divi e comparse secondo Ed Wood*

Maria Paola Pierini, *What is a Gary Cooper? La Paramount e le incertezze nella costruzione di una star*

Silvio Alovisio, *Vite vendute. Le (auto)biografie del divo: il caso di Valentino in Italia*

Luca Mazzei, *L'irresistibile ebbrezza del divismo antifotogenico*

Denis Lotti, *Divismo maschile nel cinema muto italiano*

Valentina Colet, *Shangai-Hong-Kong: fenomeni divistici a confronto*

Donatella Orecchia, *Parodia e contro divismo: Ettore Petrolini*

Filippo Ferraresi, *L'antidivismo della Societas Raffaello Sanzio*

**Aisthesis**, vol. 5, 1/2012 – <http://www.fupress.net/index.php/aisthesis/index>

*Paul Valéry: strategie del sensibile*

a cura di Benedetta Zaccarello, Jean-Michel Rey, Fabrizio Desideri

Benedetta Zaccarello, Jean-Michel Rey, Fabrizio Desideri, *Editoriale – Paul Valéry: strategie del sensibile*

Sensibilité is in Valéry's theory the name of a large grasp of functions, involving both perception and creation, and involved both in art and in experience. So far, this key word of Valéry's aesthetics can be read as the bridge between his conceptions of art and his idea of the self in order to understand the way this author writes and conceives what philosophy can aim to.

Ciro Felice Papparo, *Un rimedio esasperato dal male. Ovvero i due corpi di Valéry*

In his Cahiers, Valéry says that writing two of his major dialogues, Eupalinos and L'âme et la danse, was an antidote to his ravaging mood: literature and spirituality are the remedy generated by a necessary and not eliminable evil, particularly the one that shows itself as 'rage' in love. The essay investigates thoroughly this contradictory logic and focuses on the problem of sensitiveness in Valéry's work, pointing out a twofold presence of the 'body'. Preserving these two presences, the writing incessantly tries to make up "une fureur intelligente et expérimentale" and to give a new form, without deleting it, to sensitiveness' acute pain.

Thomas Vercruyse, *De Descartes à Athikté: métamorphoses du sensible chez Valéry*

In this contribution, we shall examine how Valéry leaves Descartes, and the paradigm of sight, in favor of the dancer Athikté, typical of the paradigm of hearing and touch. If Descartes offers the pattern of an analytic mapping, that method reveals itself irrelevant to take into account what Valéry calls the C.E.M (Corps Esprit Monde). On the other side, a dancer, like Athikté appears as the model of poiesis, showing the natura naturans in progress.

Barbara Scapolo, *Un enigma da sciogliere: l'intimo-estraneo corpo, vettore dello spirituale*

Underneath the apparent homogeneity of a "positivistic" mentality, Valéry has never ceased to wonder about "things Vague and Impure". Trying to understand the intérieur and the choses absentes particularly gives an answer to the need to place these "unknown" within the horizon of the possible, beyond the immediate grasp of knowledge. The primary vector of this operation is a thorough investigation of the "ambiguous" sphere of sensitivity, and in particular the uncanny meaning of "my-body".

Elio Franzini, *Il metodo mitico e i cattivi pensieri*

Moving from a definition of his « mythical method», the essay aims to outline the so-called «Philosophy of Art» of Paul Valéry. It sketches a portrait of the French author as an authentic philosopher of phenomenology able to define in a non-abstract way what must be intended with «aesthetics».

Benedetta Maccarello, *Paul Valéry: per un'estetica della composizione*

Valéry's conceptions of mind, literature and even philosophy often stress the importance of an effort against heterogeneity that should be led in the name of what the author himself calls pureté. On the other hand, the theories that Valéry develops about composition - which is intended both as an aesthetic and a theoretical concept - show the importance of complexity in his representation of the esprit and

allows to compare Valéry's descriptions of the self with the way he represents creative process and even draws the structure of his own works.

#### **William Marx, *Valéry: une poétique du sensible***

Contrary to the prevailing view, there is not one, but at least two poetic theories in Paul Valéry: the intellectual, formalist and technical poetics Valéry is usually associated to conflicts with another poetics, which highlights sensitivity, lyricism and subjectivity. The constitutive duplicity of Valéry's literary theory has probably something to do with the ambiguity of his relationship with Stéphane Mallarmé.

#### **Anne Élisabeth Sejten, *Écarts léonardiens de Paul Valéry: l'esprit sensible***

Demonstrating the importance of the circumstantial writings by Paul Valéry, the present essay points out his very first "commission" on Leonardo da Vinci as emblematic of a new sensitive philosophical reflexiveness. In fact, Valéry kept returning to the great renaissance phenomenon of Leonardo, in his twisted Introduction à la Méthode de Léonard de Vinci (1894), rewritten some 25 years later with Note et digression (1919), as well in his staging of philosophers and artists in Léonard et les philosophes (1929). The dislocations taking place within these texts outline an emphasis on the sensible, which remained almost hidden in Valéry's well-known promotion of the spirit in art.

#### **Fabrizio Desideri, *Asymétrie du plaisir et naissance de l'esthétique. À partir d'un motif valéryen***

Moving from the pages of Cahiers and Discours sur l'esthétique, where Paul Valéry clarifies the energetic value of aesthetics that rises from pleasure, the essay aims to promote a radical reconfiguration of conceptual domain of aesthetics. The sensation, in the surprising and gratifying form of pleasure, becomes expression of the efficiency of the link between emotional device and perceptive recognition: the thick and harmonizing synthesis that's peculiar to aesthetic.

#### **Massimo Baldi, *Creaturalità: Celan e Valéry***

Subject of this essay is the relationship between Celan's and Valéry's theory on language, aesthetic and history. Resorting to the importance of some passages of Valéry's Cahiers for the conception of Celan's theoretical doctrine of the poetry, the author underwrites the centrality of this philosophical heritage for the explanation and the justification of Celan's linguistic choices and of their historical and political meaning.

#### **Emanuele Crescimanno, *Corpo, sensibilità ed esperienza: la riflessione di Valéry alla luce dell'estetica pragmatista***

The pragmatist aesthetic of Dewey and Shusterman can be useful to understand the complexity of the Valéry's thought: this paper aims to highlight a pragmatist attitude on the Valéry's aesthetic through the links of the triad Corps, Esprit, Monde and underline the crucial role that the body and the senses play in experience.

#### **Giovanni Matteucci, *"Der Artist Valéry" nella teoria estetica di Adorno***

This paper aims to outline the importance of Valéry with respect to some cornerstones of Adorno's aesthetic theory as a negative-dialectical thought. Adorno's concept of aesthetic experience finds in Valéry as an "Artist" (not simply as a "Künstler") a sort of lieutenant: he helps to specify notions like "apparition", "form", "configuration", and above all the idea of the aesthetic as a relation by which something happens in the field of human experience without being a determinate, or determinable, content of it.

#### **Natalie Heinich, *Dialogue posthume avec Alfred Gell***

Presented as an imaginary dialogue with the author of Art and Agency, this paper displays a number of methodological shared positions: the contextualist nature of his epistemology, his focus on relations rather than on objects, his sense of pragmatism, his proximity with the notion of "person-objects" such as developed by the author of the present paper, his attention to the meso-social level and, eventually, his neutral standing in front of research objects. In spite of a few disagreements, all these properties bring to light a convergence between Gell's anthropological approach and the kind of sociological methodology presently practiced in certain trends of French sociology.

#### **Fabrizia Abbate, *Interview with Martha C. Nussbaum***

Here's the interview granted by Martha Nussbaum to Fabrizia Abbate about the role of preference in social dynamics. How important are aesthetic preferences in the development of moral attitudes and choices ?

**De Musica**, XV, 2011 – <http://riviste.unimi.it/index.php/demusica/>

Lorenzo Ferrarini, *Registrare con il corpo: dalla riflessione fenomenologica alle metodologie audio-visuali di Jean Rouch e Steven Feld*

Paolo Bolpagni, *La questione del Gesamtkunstwerk dai primi Romantici a Wagner*

Luca Lupo, *Il tempo come trascendentale etico nella Gaia scienza*

Luca Ratti, *L'eco del pensiero*

Steven Feld, *Da Steven Feld, Suono e sentimento, Milano, Il Saggiatore, 2009*

Quarto Capitolo di *Suono e Sentimento*, di Steven Feld

**Fata Morgana**, 15 – [fatamorgana.unical.it/FATA.htm](http://fatamorgana.unical.it/FATA.htm)

#### Autoritratto

Alessia Cervini e Bruno Roberti, a cura di, *Il soggetto che si ritrae. Conversazione con Julia Kristeva*

Oksana Bulgakova, *Ejzenštejn e i suoi cento anni di solitudine*

Federica Villa, *Time-lapse self portrait. L'autoritratto e la cosa metamorfica*

Alice Cati, *Figure del sé nel film di famiglia*

Lucia Cardone, *Carla Lonzi nello specchio dello schermo*

Marcello Walter Bruno, *I cameo di Hitchcock come immagini mentali*

Anna Luigia De Simone, *Andy Warhol allo specchio*

Arianna Salatino, *Sokurov: l'autoritratto, le Elegie, il mito personale*

Rosamaria Salvatore, *La vita messa in forma*

Denis Brotto, *Homo mundus minor: l'autoritratto digitale*

Simona Busni, *Avere e non avere. Memorie filosofiche di Cavell*

Bruno Roberti, *Un gioco di specchi*

Marco Grosoli, *Grado zero moltiplicato per due*

Stefano Velotti, *Autoritratto come fioritura. Note su Louise Bourgeois*

Francesco Casetti, Paolo Dalla Sega, *L'autobiografico in un soggetto inedito di Depero: Gloria conquistata*

Dario Cecchi, *Autoritratto di Film*

Alessio Scarlato, *Il viaggio di G. Mastorna. Autoritratto senza un volto*

Enrico Terrone, *Autoritratto con mamma e puttana*

Fabio Pezzetti Tonion, *La messa in scena del ricordo. Fotografia e memoria ne Il volto di Karin*

Francesca Veneziano, *L'autobiografia fantasmata. My Winnipeg di Guy Maddin*

Clio Nicastro, *Autoritratto di sabbia: Les plages d'Agnès*

Lorenzo Donghi, *Generation Kill: del gesto autoritrattistico*

Giacomo Coggiola, *"Dove lei non è". L'indirizzo utopico della nostalgia*

Claudia Barolo, *Péter Forgács: "memorie dal sottosuolo"*

Simona Pezzano, *L'autoritratto instabile. L'immagine del proprio profilo in Facebook*

Federica D'Amico, Caterina Martino, *Genere e identità: la fotografia di Claude Cahun*  
Antonietta Petrelli, *Ritrarsi. Su alcuni autoscatti di Francesca Woodman*  
Emanuele Crescimanno, *Riconoscimento di sé: Face 2 Face di JR e Marco*  
Laura Busetta, *"Je sais à quoi tu pense": JLG/JLG*  
Luca Venzi, *Sull'inizio di Histoire(s) du cinéma - 2a*

**Itinera**, 3 (2012) – [riviste.unimi.it/index.php/itinera/](http://riviste.unimi.it/index.php/itinera/)

**Alberto Bentoglio, *Futurism and Experimentation in Italian Theater in the Late 20th Century***

This paper aims to understand whether and to which extent the Futurism theory of theatre and its practices have influenced the Italian contemporary scene. Common opinion still has it that Futurism has left little to no legacy in the Italian theatre, and we cannot properly speak of neo-futurism or of an active Futurist avant-garde. Nonetheless, taking a closer look at some of most significant figures in Italian experimental theatre (for example, Ivrea Manifesto's project, Carmelo Bene, Societas Raffaello Sanzio) this paper aims to underline the many elements that trace back to Futurist's theatre, suggesting the need to re-read futurist artistic experiences – at least in the field of performing arts – as constructive practices aimed at the building of a new kind of theatre.

**Pietro Conte, «Un mulino che macina il testo». Parola e immagine nel teatro di Tadeusz Kantor**

Alla poliedrica attività di regista, pittore e ideatore di performance, Kantor ha saputo accostare, lungo tutto l'arco della sua esistenza, una compatta – seppur non certo sistematica – teoria del teatro. Il saggio si concentra su uno dei maggiori leitmotiv della riflessione kantorianiana, relativo al millenario problema del rapporto tra parola e immagine, tra testo e rappresentazione, tra dramma e messa in scena.

**Elena Colla, *Aspetti del comico nel Corpus Lysiacum: il Witz***

Poiché, come già sottolineava Gorgia, il riso può essere un'utile arma nelle mani di un abile oratore, l'articolo indaga la presenza del Witz all'interno del Corpus Lysiacum e propone una rassegna di esempi, organizzati e analizzati sulla base dell'artificio retorico utilizzato nella costruzione del motto arguto (in particolare, antitesi, paradosso, iperbole, metafora). Anche in quest'ambito, trovano conferma l'equilibrio e la misura attici, abitualmente riconosciuti a Lisia.

**Samanta Sarti, *Paul Ricoeur e il racconto Omnium Temporum in Unum Conlatio***

L'inesplicabile funzione sintetica e transitiva dell'immaginazione sta alla base di quel principio di analogia senza il quale non germoglierebbe il fenomeno di innovazione semantica, che è ciò che metafora e racconto hanno in comune a "livello di senso", ciò che costituisce lo scopo principale d'indagine della filosofia dentro l'enigma della creatività umana. Nel saggio L'immaginazione nel discorso e nell'azione. Per una teoria generale dell'immaginazione, Ricoeur recupera i passaggi aporetici kantiani nel tentativo di riaprire il dibattito sul misterioso, fondamentale intervento dell'immaginazione nell'ambiguo rapporto tra le due forme di conoscenza. Nell'unità linguistica del racconto sta il termine medio tra vissuto temporale e atto narrativo, ma il rapporto di dare e avere del testo, la possibilità di comprendere e far comprendere esperienze, la metamorfosi dal testo all'azione, non avrebbero vita senza quello che Kant chiama "libero gioco dell'immaginazione". L'immaginazione, suggerisce Ricoeur, è il segreto di una competenza: la capacità di esporci agli effetti della storia liberi di cogliere l'infinità di nessi possibili della temporalità vissuta.

**Sabrina Peron, *Dante ad Auschwitz: la poetica di Dante nell'opera di Primo Levi***

Dei libri di Primo Levi (chimico, saggista, scrittore, testimone), colpisce il tono privo di retorica e di vittimismo che volutamente evita artifici diretti a suscitare nel lettore la commozione. Altresì colpisce la sua chiarezza, attuata con una ricerca di economia linguistica, che porta a una scrittura rapida, snella ed essenziale, affinché «tutti comprendano». Scrittura che ha a che fare con la forma mentis di Levi, scienziato e chimico attento al giusto dosaggio degli elementi e al rigore del trattamento senza fronzoli dei mezzi linguistici. Dietro tale solo apparente semplicità, il dramma personale e storico di Levi è però filtrato, ripensato e rielaborato attraverso grandi modelli culturali e, in particolare, l'opera di Dante. Due sono gli aspetti più generali della poetica dantesca che si ritrovano nell'opera di Primo Levi e in particolare in *Se questo è un uomo* e, ancora più specificatamente, nel capitolo *Il canto di Ulisse*. Anzitutto e principalmente il tema dell'inferno, vi è poi il tema del viaggio.

**Jacopo Bodini, "C'erano una volta una storia, un corpo, un Tutto". Narrare al tempo di organi senza corpo**

Questo studio si propone di verificare le condizioni di possibilità di una lettura del cinema di Truffaut attraverso la nozione di desiderio elaborata da Deleuze e Guattari ne *L'anti-Edipo*, ovvero di esperire la pensabilità di un'immagine-desiderio emergente da questo rapporto. Si problematizzerà in questa sede lo statuto narrativo dell'opera di Truffaut, a fronte della critica che, a più riprese, Deleuze ha mosso nei confronti della narrazione stessa. Elaborarne un tentativo di superamento si rivelerà fondamentale nell'ottica di fondazione di un'immagine-desiderio.

**Viviana Fortunato, Assorbimento e teatralità in Brecht**

Nel presente saggio si analizza il tema della fruizione nel teatro brechtiano applicando le teorie di Michael Fried sulla ricezione dell'opere d'arte, vale a dire, i concetti di assorbimento e teatralità. Tale applicazione teorica prenderà in considerazione alcune rappresentazioni del Berliner Ensemble, i testi brechtiani e le sue teorie teatrali.

**Lorenzo Pedrazzi, Immagini al limite: itinerari del disgusto nell'arte cinematografica**

Fin dal gesto scandaloso e osceno dell'occhio tagliato che apre *Un chien andalou* di Bunuel, il cinema si è proposto come un medium espressivo e artistico capace di veicolare nuove strategie di fruizione, arrivando, attraverso alcuni generi cinematografici come l'horror o il cinema splatter, a suggerire la possibilità di un'educazione dello spettatore al disgusto, sia esso fisiologico o mentale e psicologico. L'esperienza dei limiti della fruizione risulta quindi rinnovata dalla pratica cinematografica, così come rovesciate e riformulate molte delle categorie estetiche della modernità.

**Katia Negri, L'idea alla base dell'arte. Dal readymade a Habacuc**

Il readymade stimola l'insorgere di molte problematicità circa la legittimità della denominazione di arte riferendosi a questi particolari prodotti e dà avvio a un fecondo periodo di riflessione del mondo dell'arte su se stesso. La strada che porta al readymade inizia con la trasformazione semantica dell'oggetto seriale di produzione industriale e conduce a nuove prospettive in campo artistico, che lasciano aperto e spinoso il problema della definizione del concetto di arte.

**Cinzia Bottini, Estetica della Grazia, paesaggi ed etica nei film di Frédéric Back**

I film d'animazione di Frédéric Back mostrano una natura benigna, violentata dall'uomo. Eppure, proprio grazie a uomini come il pastore de *L'homme qui plantait des arbres*, la vita rinasce. Per comprendere questo rapporto uomo-natura, si è partiti da un'analisi estetica dei film, incentrata sulle categorie della Grazia e del Sublime e sul Paesaggio, per arrivare a delineare l'etica che sottende i film, basata sull'idea di rispetto della natura.

**Angela Lolli, La volontà determinate del giudizio estetico moderno: l'evasione scenica di Jerzy Grotowski, un'ipotesi interpretativa**

Un confronto fra l'estetica kantiana e nietzschiana e l'evasione scenica di Jerzy Grotowski si scopre capace di interpretare le profonde antinomie della odierna percezione estetica occidentale: la sua tendenza a osservare con distacco e il suo bisogno di coinvolgimento, i suoi desideri universalistici e il suo orgoglio particolarista, la sua agilità nel concepire ogni possibile percezione e allo stesso tempo il suo sospetto nell'averne fiducia. Il "giudizio riflettente", paradigma kantiano base della percezione estetica, risulta nella modernità interpolato da volontà determinanti che ne caratterizzano l'impianto significante e la capacità percettiva.

**Piercarlo Bonori, Filosofia dello sport. Preparazione ad agire e vivere nel mondo**

In questo articolo ci si interroga sul significato originario della pratica sportiva, si ipotizza che sport e arte si possano considerare due differenti rami dell'estetica e, infine, si afferma che solo attraverso un'attività prettamente estetica, l'uomo può giungere a ripensare le condizioni del suo esistere e con ciò a riappropriarsi di un'esistenza autentica. Muovendo da questo presupposto e attraverso differenti contributi in campo filosofico, antropologico e neuro-scientifico, si passa ad indagare il meccanismo angoscia-trascendenza che si ipotizza reggere strutture sottostanti l'umano agire e con ciò a evidenziare, da un lato, il pericolo di perdersi all'interno di un'esistenza inautentica cui è esposto l'individuo, dall'altro, il ruolo che l'estetica e nella fattispecie lo sport giocano nel recupero di una dimensione di autenticità da parte dell'uomo. In conclusione, sulla scorta delle argomentazioni precedenti, emerge la necessità di un differente approccio alla fruizione estetica, sia essa di natura artistica, sia di natura sportiva, un approccio da parte dello spettatore che gli consenta di rivivere il senso originario del fare sport.

**Roberta Tocchio, L'estetica in salotto: il melodrammatico, il sublime e il disgustoso nelle serie tv**

Il contemporaneo mondo seriale statunitense, sempre più stimato anche in ambito accademico, viene analizzato in relazione a tre categorie estetiche settecentesche di cui si avverte una forte insorgenza tematica e le cui teorie sono adattabili alla serialità contemporanea: il melo-drammatico, il sublime e il

disgustoso. Lo scopo dichiarato è comprendere se lo spettatore è davvero così masochista come potrebbe apparire da un'affrettata analisi.

**Daniele Colombi, *Giacomo Casanova, una vita teatrale***

Difficile definire in poche parole Giacomo Casanova. La sua personalità rimane nascosta, celata dietro quella maschera che indossa ogni giorno, per essere qualcuno di diverso. Il Casanova più vero si scopre in pochi episodi, quando il suo essere attore si scioglie e si racconta per quello che davvero è. Il libertino veneziano interpreta al meglio l'idea di teatro vissuto nella quotidianità.

**Francesca Scaccabarozzi, *La vita oltre lo schermo: La rosa purpurea del Cairo***

Il cinema è sogno e la settima arte può essere intesa innanzitutto come qualcosa che ci permette di sognare ad occhi aperti; tramite identificazione e proiezione, lo spettatore vive le emozioni e le situazioni dei personaggi rappresentati sullo schermo, sfuggendo alla propria realtà e vivendone temporaneamente un'altra. Woody Allen nel suo film del 1985, *La rosa purpurea del Cairo*, va oltre: riflettendo sull'unione tra cinema e sogno, tra l'arte di vivere e l'arte di sognare porta la sua protagonista dentro lo schermo alla scoperta di un mondo finto, ma perfetto.

**Anna Nutini, *La lezione di Tucidide nell'opera hobbesiana***

La prima opera pubblicata da Hobbes è la traduzione della Guerra del Peloponneso di Tucidide. Nonostante la prima fase della produzione hobbesiana venga spesso sottovalutata o trattata come una fase a sé stante, la frequentazione, l'assimilazione e l'apprezzamento del lavoro del grande storico greco non solo hanno contribuito in maniera decisiva alla genesi del pensiero di Hobbes, ma si fanno anche sentire con forza e continuità nel corso del tempo, tanto nell'antropologia quanto nella filosofia politica hobbesiana, d'altronde indissolubilmente legate. L'acquisizione della lezione di Tucidide emerge inoltre addirittura in maniera esemplare in una delle ultime opere di Hobbes, il *Behemoth*.

**Anna Zinelli, *Il problema estetico del kitsch negli scritti di Gillo Dorfles***

Il kitsch costituisce uno dei temi chiave nel complesso percorso critico di Gillo Dorfles, in cui esso viene assunto quale aspetto fondamentale della contemporaneità e in qualità di nuova categoria estetica; contrapposto all'"artisticità" ma non assimilabile al "brutto" è concepito piuttosto come forma di depauperazione e versione degradata dell'arte diffusasi a partire dall'avvento dei mezzi di riproduzione meccanici e affermatasi progressivamente come gusto diffuso nel corso del '900. L'articolo si propone di ripercorrere le interpretazioni del kitsch proposte dall'autore a partire dagli anni '50 e il modo in cui esse si sono rapportate ai temi cardine della sua analisi critica.

**Lebenswelt. Aesthetics and philosophy of experience**, 1 (2011) –  
[riviste.unimi.it/index.php/Lebenswelt](http://riviste.unimi.it/index.php/Lebenswelt)

**T. Griffero, *Wirkende Bilder***

The belief in the plastic power of imagination and of image is a fundamental part of human Psychology's History. A look to the ground of this belief could clarify the cohabitation of science and superstition at the beginning of the Modern Age. Although in modern treatise from the field of subjectivity and unreality, imagination does not always enjoys the benefit of science. The power of imagination, as a faculty or as magical Medium between thought and being, allows belief to consider what is imagined as fundamental part of the processes of universe.

**A.M. Iacono, *Intorno al concetto di presentazione perspicua. Spengler e Wittgenstein***

Starting from the problem of correspondence between words and things, image and objects, I analyze Wittgenstein's notion of *übersichtlichen Darstellung* in relation with comprehension. This relation is possible thanks to our capacity to see connections. The thesis I support claims that, in order to clarify this point, it is important to take into consideration Spengler's Philosophy, that is undoubtedly a Wittgenstein's source. I also refer to Goethe, who is called by Wittgenstein against Spengler on the topic of the distinction between the experimenter subject and object of the experimentation.

**S. Feloj, *Metaphor and boundary***

The use of metaphors play in Kantian thought a fundamental role. In my paper I argue that Reimarus' *Logic* could be considered as a source for Kant's use of some metaphors. In his *Logic*, in fact, Reimarus anticipates the geographical metaphor by which it is possible to distinguish between limits and boundary, to draw the map of reason and to put her in front of a court. The aim of my analysis is to show that Reimarus' *Logic* could be considered as a turning point in Wolffian philosophy on the topic of the definition of experience in relation to unity of the system.

### **M. Portera, *Hölderlin lettore di Kant***

In this paper I discuss the notion of *transcendental Empfindung* (transcendental sensation), which plays a central role in Hölderlin's fragmentary essay *Wenn der Dichter einmal des Geistes mächtig ist*. The notion of *transcendental Empfindung* is introduced in this essay as a replacement for the concept of intellectual intuition, the well-known philosophical notion which represents one of the key-terms for German philosophers between XVIII and XIX century. In this paper I argue that Hölderlin, having made use of this notion for a long time in his works and philosophical writings, now rejects the intellectual intuition and find a substitute for it in the transcendental sensation

### **E. Antonelli, B. Stiegler, *De la Pharmacologie***

### **F. Dell'Orto, *Reconstructing opacity. Husserlian motivation as a "third synthesis"***

In this article I propose to read the Husserlian notion of 'motivation' by comparison with the Kantian Schematism, in order to understand its peculiar status and time frame. I maintain that motivations – like a third synthesis in addition to retention (perception) and recollection (reproduction) – mediate and organize the flux of retentions and protentions by intercession of external supports (material, artificial and cultural). Thus, they offer the means to thematize history and, consequently, to recast the transcendental basis of Phenomenology taking the opacity of consciousness into serious account.

### **P. Dumouchel, *De la méconnaissance***

I argue that the conception of «méconnaissance» put forward by René Girard should be understood in relation to what Popper calls objective knowledge rather than to the classical idea of knowledge as true and justified belief. Objective knowledge considers knowledge as a tool which is open to many uses and abuses. It allows us to make sense of Girard's claim that «méconnaissance» grows as our knowledge increases and shows that knowledge and «méconnaissance» should not be understood as polar opposites. This suggests a different relationship between «méconnaissance» and revelation, that revelation does not spell the end of «méconnaissance» but rather initiates a different type of relationship between knowledge and «méconnaissance». I try to illustrate this last point with the help of two examples: Ernesto De Martino's analysis of tarantism in *La terra del rimorso* and John Rawls's idea of a veil of ignorance in his *A theory of justice*.

### **A.J. McKenna, *The ends of violence. Girard and Derrida***

Jacques Derrida's critique of philosophical origins, in his essay on Plato and elsewhere, unveils a sacrificial dynamic that René Girard hypothesizes as the origin of human culture. Girard's latest book, *Achever Clausewitz* (2008), applies his mimetic theory to history: the Prussian general's analysis of increasingly violent «reciprocal action» in modern, post-revolutionary warfare exposes the mimetic principle of lethally violent doubles. This «trend to extremes» works to the dissolution of institutions – national sovereignty, international law, politics, war itself – that Derrida explores in *Voyous*, his book-length essay on terrorism (2003). Both authors see the world of globalized commerce and the globalized terrorism that goes with it as enmeshed in violent undifferentiation. Girard's historically grounded work supplies a narrative line to Derrida's structural analyses. Derrida's call for an ever more vigorous deconstructive rationality as a solution is symptomatic of philosophy's blindness to the interactive crescendos of human violence that is unveiled in Girard's religious anthropology.

### **E. Antonelli, *Transparency and the logic of auto-immunity***

In *Voyous*, Jacques Derrida develops his argument starting from the presupposition that democracy as such is the entity whose integrity and immunity are at stake and, therefore, under investigation. This gesture reflects the setting in which ten years before, in *Foi et savoir*, he had cast his reasoning about the logic of immunity. There, it was one of the sources of religion, the *immunity* of the sacred, that operated according to this logic. The hyphen between these two essays, beside Derrida's own crossed references, is the genealogical reasoning on the meaning and essence of the concept of democracy: contrary to what Derrida claims, it will be maintained that Athenian democracy had a clear immune matrix, whose constant exercise is clearly defined, in spite of himself, by Vernant, and it will be shown how modern democracy has been forced to change policy. Modern democracy is an entity characterized by an immune deficiency. In order to save Derrida's intuition from both the collapse of different vantage points and from a quite bizarre reticence in taking into account of the immune value of rituals, our starting point will be René Girard's oeuvre and his reading of the role of immune logic in sacred systems and, more generally, in modernity. The threshold between the auto-immune reaction, immune deficiency and auto-immune disease, between the sacrifice who delimits and constitutes the self and the *holocauste du peuple en détail*, is the space where, constantly exposed to the risk of auto-denial, democracy lives.

### **P. Stoellger, *Einleitung. An den Grenzen des Bildes***

In this paper I take into account the idea of reflective pictorial difference. The question is: is a pre-reflective difference a fundamental difference, to which we can answer by means of a reflective difference? I try to explain this problem with reference to Bernard Waldenfels' responsive philosophy.



Diskussion mit B. Waldenfels, A. Kapust, G. Baptist und P. Stoellger über Sinne und Künste im Wechselspiel

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**Boletín de Estética**, 18 (diciembre 2011) – [www.boletindeestetica.com.ar/](http://www.boletindeestetica.com.ar/)

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María Alba Bovisio, *Lo real en el arte prehispanico*

**British Journal of Aesthetics**, 52, 2 (April 2012) – [bjaesthetics.oxfordjournals.org/](http://bjaesthetics.oxfordjournals.org/)

Roger Paden, Laurlyn K. Harmon, Charles R. Milling, *Ecology, Evolution, and Aesthetics: Towards an Evolutionary Aesthetics of Nature*

Allen Carlson has argued that a proper aesthetics of nature must judge nature for 'what it is', and that such judgements must be informed by a scientific understanding of nature, in particular, one shaped by the science of ecology. Carlson uses these claims to support his theory of positive aesthetics. This paper argues that there are problems in this view. First, it misunderstands ecology, thereby adopting a view of the natural world that holds it to be much more integrated than it is. Second, it ignores an even more fundamental science of nature, evolution. Thus, it misunderstands both ecology and nature. An alternative to this view would be an aesthetics based on an evolutionary understanding of nature, which holds that, although there are many functional wholes in nature, there is also significant conflict, disintegration, and incongruent scales. A proper aesthetics of nature must take these conflicts into account. The paper ends with a sketch of an aesthetic theory based on the science of evolution.

Alex Neill, Aaron Ridley, *Relational Theories of Art: the History of an Error*

Relational theories of art—paradigmatically, the 'Institutional' theory—arose from dissatisfaction with the Wittgenstein-inspired 'family resemblance' account of art, and were taken not merely to be preferable in various ways to that account, but actually to falsify it. We argue that this latter thought is rooted in a fundamental misunderstanding of the falsification-conditions of a family resemblance account; and we suggest that, once the reasons for this are appreciated, any apparent motivation to engage in relational theorizing about art evaporates.

Amir Konigsberg, *The Acquaintance Principle, Aesthetic Autonomy, and Aesthetic Appreciation*

The acquaintance principle (AP) and the view it expresses have recently been tied to a debate surrounding the possibility of aesthetic testimony, which, plainly put, deals with the question whether aesthetic knowledge can be acquired through testimony—typically aesthetic and non-aesthetic descriptions communicated from person to person. In this context a number of suggestions have been put forward opting for a restricted acceptance of AP. This paper is an attempt to restrict AP even more.

K. E. Gover, *What is Humpty-Dumptyism in Contemporary Visual Art? A Reply to Maes*

In a recent article, Hans Maes argues that examples drawn from contemporary visual art shed new light on the long-standing and seemingly intractable debate between Hypothetical Intentionalism (HI) and Moderate Actual Intentionalism (AI). He presents two test cases that, he argues, tilt the scale in favour of AI. In this paper I re-examine Maes's two test cases, and argue that neither succeeds as a test case. The first case fails because it confuses a relevant fact about the artwork with the artist's intentions for the work. The second case fails because the work in question does not count as an utterance. The failure of Maes's examples suggests that the interpretive norms surrounding contemporary visual art cannot settle the debate between AI and HI.

### *Symposium on Berys Gaut: A Philosophy of Cinematic Art*

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**Critical Inquiry**, 38/3 (Spring 2012) – <http://criticalinquiry.uchicago.edu>

Erwin Panofsky, *On the Problem of Describing and Interpreting Works of the Visual Arts*

In the eleventh of his *Antiquarian Letters*, Gotthold Ephraim Lessing discusses a phrase from Lucian's description of the painting by Zeuxis called *A Family of Centaurs*: 'at the top of the painting a centaur is leaning down as if from an observation point, smiling' (*ano de tes eikonos hoion apo tinos skopes Hippokentauros tis ...*). 'This as if from an observation point, Lessing notes, obviously implies that Lucian himself was uncertain whether this figure was positioned further back, or was at the same time on higher ground. We need to recognize the logic of ancient bas-reliefs where figures further to the back look over those at the front, not because they are actually positioned above them but because they are meant to appear as if standing behind.

Jaś Elsner, Katharina Lorenz, *The Genesis of Iconology*

Erwin Panofsky explicitly states that the first half of the opening chapter of *Studies in Iconology*—his landmark American publication of 1939—contains 'the revised content of a methodological article published by the writer in 1932', which is now translated for the first time in this issue of *Critical Inquiry*. That article, published in the philosophical journal *Logos*, is among his most important works. First, it marks the apogee of his series of philosophically reflective essays on how to do art history, that reach back, via a couple of major pieces on Alois Riegl, to the 1915 essay on Heinrich Wölfflin. Under the influence of his colleague at Hamburg Ernst Cassirer, the principal interpreter of Kant in the 1920s, Panofsky from 1915 on exhibits in his work ever more Kantian thinking and language. But *Logos* was not an art-historical review or one dedicated to aesthetics but a principal mainstream journal of the philosophy of culture. So 'On the Problem of Describing and Interpreting Works of the Visual Arts' has a good claim to be the culmination of Panofsky's philosophical thinking in his German period under the Weimar Republic.

### **Tommie Shelby, *The Ethics of Uncle Tom's Children***

How should one live? This central philosophical question can be separated into at least two parts. The first concerns the conduct and attitudes morality requires of each of us. The second is about the essential elements of a worthwhile life; it's about what it means to flourish, which includes meeting certain moral demands but is not exhausted by this. Answering this two-pronged question traditionally falls within the subdiscipline of ethics, broadly construed. Philosophers have also sought to explain what makes a society just or good, to specify the values and principles by which we are to evaluate institutional arrangements and political regimes. This is the traditional domain of political philosophy. This essay addresses a question that arises where ethics and political philosophy meet.

### **Mark McGurl, *The Posthuman Comedy***

According to Wai Chee Dimock, scholars of American literature should study it in a bigger historical context than the one beginning in 1776 or even 1620, freeing themselves in this way from the narrow-minded nationalism that has so often drawn a border around their research. To view American literature in light of the longer *durée* of ancient civilizations is to see Henry David Thoreau reading the *Bhagavad Gita*, Ralph Waldo Emerson the Persian poet Hāfez, and rediscover in these and other extensive sympathies the kinship of American literature with world literature. Dramatically expanding the tracts of space-time across which literary scholars might draw valid links between author and author, text and text, and among author, text, and the wide world beyond, the perspective of deep time holds the additional promise, for Dimock, of reinvigorating "our very sense of the connectedness among human beings" and of dissuading us, thereby, from the wisdom of war. At the very least we might hope that American soldiers wouldn't look idly on, as they did on 14 April 2003, as the cultural treasures of the Iraqi National Library—which are the treasures of all humankind—were looted and burned.

### **Andreas Mayer, *Gradiva's Gait: Tracing the Figure of a Walking Woman***

Many patients were surprised or confused by their first visit to Dr. Freud's office. Lying on the famous couch, they found themselves surrounded by a plethora of objects and images they would never have associated with the business of the psychoanalytic cure. Statuettes, masks, and portraits from ancient times were arranged in showcases, on the shelves and on desks within a room whose walls were covered with depictions of mythological scenes and portraits of Freud's mentors. The patient's first impressions of this peculiar display, which has been faithfully preserved by Anna Freud in their last London home at Maresfield Gardens, were frequently strong ones. One of the most articulate of Freud's patients, Hilda Doolittle, herself a lover of antiquities, did not hesitate to tell him how "overwhelmed and upset" she was to find him "surrounded by these treasures, in a museum, a temple." During her own analysis, a variety of these "toys," as she called them, seemed to act as replicas or "ghosts" of the figures appearing in her dreams or memories: "We are all haunted houses."

### **Fabien Locher, Jean-Baptiste Fressoz, *Modernity's Frail Climate: A Climate History of Environmental Reflexivity***

We believe that a historical understanding of past environmental discourses is essential for contemporary social and green theory because the dominant narratives used to reflect upon the contemporary environmental crisis are too simple. There is an assumption shared by most postmodern thinkers today that for about two generations we have been experiencing a complete transformation of our relationship with the environment. After three centuries of frenetic modernism, we entered, at last, an enlightened era of environmental awareness. Landmark writers of social theory have coined new labels to name our epoch and express its radical novelty: risk society (as opposed to industrial society), reflexive modernization, second modernization, or high modernity, while philosophers have reflected on the recent transformation of the nature of human action.

### **Chris Lorenz, *If You're So Smart, Why Are You under Surveillance? Universities, Neoliberalism, and New Public Management***

Although universities have undergone changes since the dawn of their existence, the speed of change started to accelerate remarkably in the 1960s. Spectacular growth in the number of students and faculty was immediately followed by administrative reforms aimed at managing this growth and managing the demands of students for democratic reform and societal relevance. Since the 1980s, however, an entirely different wind has been blowing along the academic corridors. The fiscal crisis of the welfare states and the neoliberal course of the Reagan and Thatcher governments made the battle against budget deficits and against government spending into a political priority. Education, together with social security and health care, were targeted directly. As the eighties went on, the neoliberal agenda became more radical—smaller state and bigger market—attacking the public sector itself through efforts to systematically reduce public expenditure by privatizing public services and introducing market incentives. At the same time the societal relevance of the universities demanded by critical students was turned on its head to become economic relevance to business and industry in the knowledge society.

Hannan Hever, Lisa Katz, *The Post-Zionist Condition*

In the summer of 1991, the first issue of the Israeli journal *Teoria Ubikoret* (Theory and Criticism) published an essay of mine on Anton Shammas, a Palestinian citizen of Israel, who wrote the Hebrew novel *Arabeskot* (*Arabesques*). In this essay I traced Shammas's subversion of the Jewish ethnocentrism of the Hebrew literary canon. Shammas's novel reveals how the Hebrew canon in Israel, in the guise of the apparently neutral term *Hebrew Literature*, which only apparently bases itself on the Hebrew language as the common literary language of Jews and Arabs, has in fact imposed an exclusionary policy. That is, in order to enter its realm, those who write in Hebrew must be Jewish. Shammas, I argued, sought to de-Judaize the Hebrew language and turn it into a language shared by all Israelis, Jews and Arabs alike. Now, twenty years later, *Teoria Ubikoret* has published a different essay of mine, this time on *Tuvya haholev* (Tuvya the Dairyman), Dan Miron's Hebrew translation of the great Yiddish writer Shalom Aleichem's novel *Tevye der Milhiker*. I claim that while Miron's Hebrew indeed Hebraicizes Aleichem's Yiddish, it also moves in the opposite direction; it Yiddishizes Hebrew, giving Yiddish a prominent presence in the Hebrew translation and thus decentering Israeli subjectivity and undermining the cohesive force of Hebrew.

Cecelia Watson, *Points of Contention: Rethinking the Past, Present, and Future of Punctuation*

The rule books, though they claimed to heed only the call of logic, were nonetheless bound by their historical context: punctuation guidelines have been heavily indebted to intellectual, cultural, and aesthetic trends. No matter what analytical authority rule books claimed, their codifications had at least as much to do with their historical context as with syntax. When punctuation is properly contextualized, it can yield insight into problems that transcend disciplinary boundaries: it asks us to consider how we communicate within the disciplines and beyond them and how disciplines create and maintain interpretive norms. It is this account of punctuation that I begin to develop here. I want to track the much-maligned semicolon and its fellow punctuation marks as rules for their usage were established and evolved. I consider the consequences of the nineteenth-century explosion of systems of grammar rules by way of the story of a semicolon in a statute that deprived Bostonians of late-night liquor from 1900–1906. The "Semicolon Law," as it came to be known, exemplifies problems of interpretation still live in legal theory. I contrast the demands of legal formalism with the expectations of close reading in the humanities and social sciences. I conclude by attending to the inheritance left to us by nineteenth-century grammarians' impassioned attempts to bring order to English: *The Chicago Manual of Style*. I raise some critical questions about our attitudes towards rules, and consider how those attitudes influence our approach to punctuation and our passions about semicolons.

**Critique**, 779 (avril 2012) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

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**Critique**, 780 (mai 2012) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

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**Critique**, 781-782 (juin 2012) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

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