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Aesthetica Preprint, 99 (December 2013) - http://www.unipa.it/~estetica/_home.html

Dana Svorova, *Estetica e antropologia in Susanne K. Langer. Una lettura di Mind: An Essay on Human Feeling*

Dana Svorova, *Aesthetics and Anthropology in Susanne K. Langer. A Reading of Mind: An Essay on Human Feeling*

Susanne K. Langer's works have been widely praised for her rigorous analysis of symbolic systems. According to this American scholar, in fact, it is precisely the symbol that makes it possible to explain how the human mind works. Langer, who was very aware of the limits of the prevailing philosophic method of her time (i.e., logical neo-positivism), combined such method with the philosophy of symbolic forms, formulating an original theory of knowledge from an aesthetological perspective and contributing in influential ways to the debates of the second half of the twentieth century.

In the volume entitled *Mind: An Essay on Human Feeling*, which belongs to the last productive phase of her career and is little known in Italy, the author broadens her approach to an integral anthropologic horizon, in order to understand the complexity of human nature through an interdisciplinary investigation. Linking in unprecedented ways philosophic anthropology and Darwin's evolutionary theory, she draws on research in biology, physiology, genetics, neurology, ethology, paleontology, etc., and succeeds in embracing the human being in his/her wholeness. Step after step, she constructs a veritable puzzle of human nature that unveils its most intimate essence: the feeling of life.

Analyzing Langer's thought in *Mind*, Dana Svorova (dasvoryx@virgilio.it) foregrounds its significant contributions to the present cultural debate, highlighting issues related to understanding the origin of the most impressive species-specific peculiarities of human beings, such as consciousness, language, ethical values, and the aesthetic sense.

The present volume includes, in the appendix, an exemplary essay by Susanne K. Langer, *The Great Shift: From Instinct to Intuition* (1969), as yet unpublished in the Italian language.

Aisthesis, 8, 1 (2015) - <http://www.fupress.net/index.php/aisthesis/index>

The Aesthetic Mind and the Origin of Art

Ellen Dissanayake, Fabrizio Desideri, *Foreword*

What "sort" of mind is required in order to be able to engage in aesthetic experiences? What are the marks of the aesthetic mind and which features distinguish aesthetic mental states? As humans, we are able not only to produce cognitions, feel emotions, use symbols, but also to engage in aesthetic and artistic experiences. How did our aesthetic mind arise over the course of evolution? Is it a by-product, or a side effect, of the development of our symbolic-linguistic competences or, on the contrary, is precisely our aesthetic ability that allows the development (both in a phylogenetic and in an ontogenetic sense) of human language and symbolic thought? What is the relationship between the emergence of human modern mind and the origin of art? These are some of the challenging issues addressed during the International Conference *The Aesthetic Mind and Origin of Art*, held at the University of Florence, Department of Education, from January, 23rd to January 25th 2014. The essays collected in the present issue of «Aisthesis. Pratiche, linguaggi e saperi dell'estetico» mostly stem from talks originally delivered at the conference by leading researchers and international scholars across a wide range of disciplines.

Ellen Dissanayake, *"Aesthetic Primitives": Fundamental Biological Elements of a Naturalistic Aesthetics*

Aesthetics, like other philosophical subjects, has historically made use of «top down» (mentalistic, analytic, and linguistic) methods. Recent discoveries in genetics, evolutionary psychology, paleoarchaeology, and neuroscience call for a new «naturalistic» or «bottom up» perspective. Combining these fields with behavioral biology and ethnoarts studies, I offer seven premises that underlie a new understanding of evolved predispositions of the brain/mind that all artists use to attract attention, sustain interest, and create, mold, and shape emotion. I describe aesthetic «primitives» in somatic and behavioral (as well as psychosensory) modalities, suggesting that these were present in early sapiens and continue to influence human art making and aesthetic response today. Keywords: Aesthetic Mind; Neuroaesthetics, evolutionary aesthetics, cognitive aesthetics, evolution of art.

Fabrizio Desideri, *Epigenesis and Coherence of the Aesthetic Mechanism*

Can we properly define and explain the human mind an aesthetic mind? The purpose of the paper is to answer this and the related questions that it implies. How do we understand the conceptual field of the aesthetic? What do we mean when we speak about an aesthetic experience or when we express an aesthetic judgement? The first move consists in shaping the outlines of the «aesthetic» as a cluster-concept. Having identified the conceptual core of aesthetic as an expressive synthesis between the emotional and cognitive layers of the experience, I try to develop a theoretical paradigm consistent with it and, consequentially, a mental mechanism of the aesthetic. The next step consists, therefore, in replacing the causal monism involved in the adaptationist paradigm by a plurality of factors. Consequently, I claim that at the origin of the aesthetic mechanism there are four factors. These factors are: 1) the mimetic assimilation of the real; 2) the "seeking" or the pleasure of exploration; 3) the pleasure of exercising preferences as a degree of freedom and an advantage in the conduct of life; 4) the impulse to play (the intra specific and cooperative practice of learning through the exercise and the simulation reinforced by the pleasure). All these factors are dispositions rooted in the system of primary emotions and represent the preconditions for the epigenetic emergence of the aesthetic mechanism. Conclusively, this mechanism is considered a dynamic activity of the brain that integrates into a single space of mutual resonance and harmonization neocortical and subcortical neural circuits: aspects of mental life emotionally attuned and aspects that are specific of cognitive processing of information.

Fabio Martini, *Making «art» in Prehistory: signs and figures of metaphorical paleolithic man*

We owe our first graphic experiences to Neanderthal Man, who introduced to the cultural baggage of the genus Homo two metaphorical behaviors that are fundamental in terms of their innovation: one concerns the preservation of the bodies of the dead through burial, the other is the making of signs, which in this stage of evolution do not yet represent recognizable subjects but only lines. This attests to the creation of a graphical tool that materializes and makes visible that which exists in the mind, something that is other than itself, thus providing signs of a communication that unfortunately today we cannot define semantically. We cannot say whether these linear marks are a sort of «brand» or if they are carriers of meanings, however, we can observe that, with the Neanderthals, a conceptual, projectual plan exists that enables the measurement of space and the configuration of a regular rhythm, creating an original condition of movement and an association of potentially dynamic lines.

Roberta Dreon, *Shared aesthetic starting points?*

Are there any theoretical resources – conceptual, lexical or argumentative ones – in the interdisciplinary debate on the evolutionary origins of the arts that can help us go beyond the traditional autonomistic conception of art, in favour of a more continuist and inclusive interpretation of human artistic practices? The paper examines the different voices in the debate, against the background of a cultural naturalist attitude inspired by John Dewey, by focusing on those contributions which can be interpreted in non-reductionist, anti-foundationalist and pluralistic terms. What are particularly valuable are those positions emphasizing the phatic, communicative dimension of artifying behaviours in connection with the acute structural exposure of human organisms to their natural and naturally social environment.

Giuseppe Vitiello, *The aesthetic experience as a characteristic feature of brain dynamics*

The brain constructs within itself an understanding of its surround which constitutes its own world. This is described as its Double in the frame of the dissipative quantum model of brain, where the perception-action arc in the Merleau-Ponty's phenomenology of perception finds its formal description. In the dialog with the Double, the continuous attempt to reach the equilibrium shows that the real goal pursued by the brain activity is the aesthetical experience, the most harmonious "to-be-in-the-world" reached through reciprocal actions, the aesthetical dimension characterized by the "pleasure" of the perception. Aesthetical pleasure unavoidably implies disclosure, to manifest "signs", artistic communication. An interpersonal, collective level of consciousness then arises, a larger stage where the actors are mutually dependent. The coherent structure of the brain background state manifests itself in the auto-similarity properties of fractal structures. These are observed to occur also in a large number of natural phenomena

and systems. The conception of Nature divided in separated domains is replaced by the vision of Nature unified by laws of form implied by the underlying quantum dynamics of the coherent vacuum, an integrated ecological vision.

Salvatore Tedesco, *Compositional Homology and Creative Thinking*

The concept of homology is the most solid theoretical basis elaborated by the morphological thinking during its history. The enucleation of some general criteria for the interpretation of homology is today a fundamental tool for life sciences, and for restoring their own opening to the question of qualitative innovation that arose so powerfully in the original Darwinian project. The aim of this paper is to verify the possible uses of the concept of compositional homology in order to provide of an adequate understanding of the dynamics of creative thinking.

Lorenzo Bartalesi, Mariagrazia Portera, *Beyond the nature-culture dichotomy: a proposal for Evolutionary Aesthetics*

Human aesthetic preferences towards a certain landscape type, a certain bodily traits of the opposite sex, a figurative style rather than another, are embedded in what we call "aesthetic experience", a complex network of instinctive reactions, emotions, feelings, thoughts, and judgements. Are these preferences universal and species-specific, that is to say are they the same for every member of a particular species? Evolutionary psychologists advocate the universality and species-specificity of the aesthetic preferences. Going back to Darwin's writings, in particular to his Notebooks, Bartalesi and Portera attempt to provide an alternative explanation for the emergence and development of human aesthetic preferences, beyond the dichotomy of nature and culture.

Elisabeth Schellekens, *On The Rise of the Aesthetic Mind: Archaeology and Philosophy*

Moving from a critical assessment of some recent attempts to define the arts in terms of adaptations, spandrels, by-products and, moreover, calling into question the continued development of the concept of the "aesthetic" in the frame of contemporary interdisciplinary research projects, the main aim of this paper is to highlight some of the ways in which archaeological objects can, at least in some respects, testify to the manifestation of the modern aesthetic mind.

Jean-Pierre Cometti, *Making the Difference: John Dewey and the Naturalization of Aesthetics*

The "Neuronal man", as Changeux has called him, is now credited with an aesthetic mind. This mind is not the "Geist" of the philosophical tradition. The cognitive sciences have took over from philosophy and now they deal with art and aesthetics as they do with whatever aspect of human thought, experience and activity. Philosophers like Kant were interested in the empirical sources of beauty, but for him empirical features of its development did not change anything at all to its very essence. The naturalism implemented in the philosophy of mind and sciences of cognition has changed the terms of the question, so that the main point in discussion is whether aesthetic experience can be explained in terms of brain and/or computational process or whether it should be considered as irreducible to empirical or physical facts. These debates can be seen as new and interesting, but they drive directly to an aporia reminding in a certain way the old debate between the "Sons of the ground" and the "Friends of ideas".

Elio Franzini, *Phenomenology and Neuroaesthetics*

Phenomenology is not the simple description of a fact, but rather the description of an intentional immanent moment, and it presents itself as a science of essences, and not of matter of facts. The Leib, the lived body of the phenomenological tradition, is not a generic corporeal reality, but rather an intentional subject, a transcendental reference point, on the base of which the connections between physical body and psychic body should be grasped. So, the reduction of empathy to mirror neurons amounts to an "objectivisation", with the consequent absolutisation of a process that is a function of the Leib as intentional subject, not as a physical reality. The main task of the philosophical research, bracketed by the new "neuro" researches, thus emphasizing their theoretical limits as soon as they depart from experimental enquiries, is then to understand the conditions of possibility of cognitive procedures, that is to say, in other words, the genesis of consciousness, that in aesthetics becomes "the genesis of aesthetic consciousness". Interdisciplinarity is already an ancient and out of fashion word, now it is the time of "dialogue", being aware however that the "logoi" not always require synthesis, and that the unity of the corporeal reality implies, as Husserl emphasizes, very different descriptive behaviours.

Gianluca Consoli, *Early art and the evolution of grounded emotions*

On the basis of a theoretical framework derived from grounded cognition and with reference to the available archaeological data concerning early art, this talk/article proposes an evolutionary conception of the aesthetic emotions, considered as an indispensable means that favored the emergence of the ordinary emotions in their modern version.

Alberto Peruzzi, *John L. Bell: A biographical note*

Born in 1945, John Lane Bell is not only one of the greatest logicians of our time, but he is also one of the most gifted in the art of writing, as witnessed by the success of his introductory texts, many of which were originally written as lecture notes: their essential clarity is an exemplar of the Attic style. More generally, Bell's works are a rare example of how rigour and sophisticated elegance can coexist.

John L. Bell, *Reflections on Mathematics and Aesthetics*

In this paper I reflect on the nature of mathematical beauty, and examine the connections between mathematics and the arts. I employ Plutarch's distinction between the intelligible and the sensible, to compare the beauty of mathematics with the beauties of music, poetry and painting. While the beauty of mathematics is almost exclusively intelligible, and the beauties of these arts primarily sensible, it is pointed out that the latter share with mathematics a certain kind of intelligible beauty. The paper also contains reflections on the formal beauty and timelessness of mathematics, beauty as richness flowing from simplicity, form and content in mathematics, and mathematics and fiction. It concludes with some remarks on the question of why mathematical beauty is so little appreciated by non-mathematicians.

Agalma, n. 29, aprile 2015 <http://www.agalmaweb.org/>

Mario Perniola, *Io non so chi sono io*

Angi Perniola, *La più bella del reame*

Miki Okubo, *La fine del diario intimo. Dall'antico Giappone a Twitter*

Fabrizio Scrivano, *Ossessione di esserci. Gli autoinganni nell'autofinzione*

Sergio Benvenuto, *Una sindrome neuropsicologica di autoinganno: la negligenza spaziale unilaterale*

Paolo Bartoloni, *Autobiografia della disunità: Svevo tra vita e letteratura*

Antonio Romano, *Dalla mancanza all'invenzione di sé*

Marco Viscomi, *Decostruzione dell'autoinganno collettivo. Falsità e illusione nella Storia vera di Luciano*

Cristina Formenti, *Sbarchi alieni tra piante di spaghetti: l'hoax come specchio del realismo*

Serge Doubrovsky, *L'origine della categoria letteraria di autofinzione*

Vincent Colonna, *Autofinzioni, affabulazioni e istinti*

Enea Bianchi, *George Kubler o l'arte perenne*

Chiasmi, 16 (2015) – <http://filosofia.dipafilo.unimi.it/~chiasmi/>

David Morris, *Bringing Phenomenology Down To Earth: Passivity, Development ,And Merleau-Ponty's Transformation Of Philosophy*

Guillaume Carron, *La Virtù Sans Aucune Résignation*

Jacopo Bodini, *L'insaisissable Présence Du Présent. La Précession Du Présent sur Soi-Même Comme Temporalité De Notre Epoque*

Anne Gléonec, *Gestalt Et Incorporation Cinématographique :Un Chemin Dans L'esthétique Merleau-Pontienne*

Anna Caterina Dalmasso, *Le Médium Visible. Interface Opaque Et Immersivité Non Mimétique*

Stefan Kristensen, *L'inconscient Machinique Et L'idée D'une Ontologie Politique De La Chair*

Angelica Nuzzo, *Merleau-Ponty And Classical German Philosophy: Transcendental Philosophy After Kant*

Stefano Micali, *Il Giudizio Riflettente Estetico Nella Critica Del Giudizio. Una Ripresa Fenomenologica*

Takashi Kakuni, *L'interrogation Et L'intuition : Merleau-Ponty Et Schelling*

Faustino Fabbianelli, *Dalla "Riflessione Radicale" Alla "Superriflessione". La Fenomenologia Di Merleau-Ponty Tra Hegel E Schelling*

Koji Hirose, *Instituer Le Chiasme : A Partir Du Cours Sur Hegel De Maurice Merleau-Ponty*

Luca Vanzago, *Raw Being And The Darkness Of Nature. On Merleau-Ponty's Appropriation Of Schelling*

Laura McMahan, *The Phantom Organic: Merleau-Ponty And The "Psychoanalysis Of Nature"*

Leonard Lawlor, *Nascency And Memory: Reflections On Véronique Fóti's Tracing Expression In Merleau-Ponty*

Ted Toadvine, *Diacritics Of The Inexpressible: Tracing Expression With Véronique Fóti*

Véronique M. Fóti, *Neither Pure Nascency Nor Mortality: Crossing-Out Absolutes In The Event Of Presencing*

Discipline filosofiche, 2 (2014), <http://www.disciplinefilosofiche.it/>

Merleau-Ponty and Natural Sciences

Luca Vanzago, *Introduction*

Ted Toadvine, *Tempo naturale e natura immemorale*

Luca Vanzago, *The Problem of Nature between Philosophy and Science. Merleau-Ponty's Phenomenological Ontology and its Epistemological Implications*

Roberta Lanfredini, *Essenza e Natura: Husserl e Merleau-Ponty sulla fondazione dell'essere vivente*

Christopher Pollard, *Merleau-Ponty and Embodied Cognitive Science*

Gianluca De Fazio, *L'Essere pre-logico. Una lettura ontologica dell'interpretazione di Copenhagen a partire da Merleau-Ponty*

Danilo Manca, *La scienza allo stato nascente. Merleau-Ponty e Sellars sull'immagine scientifica della natura*

Darian Meacham, *Sense and Life: Merleau-Ponty's Philosophy of Nature and Evolutionary Biology*

Franck Robert, *Merleau-Ponty, Whitehead, une pensée de la vie*

Claus Halberg, *Emergent Life: Addressing the "Ontological-Diplopia" of the 21st Century with Merleau-Ponty and Deacon*

Prisca Amoroso, *Prospettive ecologiche nell'opera di Merleau-Ponty*

Engramma, 127 (maggio/giugno 2015) – <http://www.engramma.it>

Figli di Marte. Warburg, Jünger, Brecht

Mariaclara Alemanni, Angelica Basso, Nicole Cappellari, *Seminario Mnemosyne classica. L'allestimento della mostra "Figli di Marte"*

Simone Culotta, a cura di, *Teche dialettiche: un dispositivo warburghiano*

Martino Panizza, *Musica per i Figli di Marte*

Stefania Rimini, a cura di, *Ad occhi (aperti) chiusi. Presentazione del video "Figli di Marte"*

Silvia De Laude, *"Il peso sulle spalle del nostro Atlante moderno"*

Ernst Jünger, *Introduzione a "Il mondo mutato" (1932)*

Maurizio Guerri, *La violenza è normale? L'occhio fotografico di Ernst Jünger*

Peppe Nanni, *L'inchiostro fosforescente di Jünger, Warburg e Brecht*

Daniela Sacco, *Pensare per immagini. Il principio drammaturgico del montaggio*

Silvia De Laude, a cura di, *Guerre, armi, arieti, Marte. James Hillman sul terribile amore per la guerra*

Fata Morgana, 25 (2015) – <http://fatamorgana.unical.it/FATA.htm>

Memoria

Bruno Roberti, a cura di, *Lo spazio della memoria. Conversazione con Amos Gitai*

Stefano De Matteis, *Memoria rituale e riti della memoria*

Alice Cati, *Backshadowing. Le ombre del futuro nelle immagini del passato*

Olimpia Affuso, *Memoria e nostalgia post-coloniale*

Angela Maiello, *Dalla memoria archivio alla memoria funzionale*

Giovanni Festa, *"Memorie d'oltretomba": Ejzenštejn e Proust*

Claudia Barolo, *Dislocazioni mnesiche in Chantal Akerman*

Giulia Fanara, *La cenere e la neve. Sull'ultimo Resnais*

Federica Muzzarelli, *Memorie cinefotografiche. La sindrome archiviale della modernità*

Marcello Walter Bruno, *Memoria e fotografia*

Barbara Grespi, *Statue in movimento. Divismo, attorialità e memoria dell'antico*

Enrico Menduni, *Napalm Girl*

Marion Polirsztok, *La trasformazione della memoria: Giovanna d'Arco di DeMille*

Francesca Scotto Lavina, *Evocazione e negazione della memoria autobiografica in La vita è meravigliosa*

Simona Busni, *Silvana e il bajón: memorie di una (ri)nascita cinematografica*

Lorenzo Rossi, *La tragedia del tennista. Gesto comico e memoria nel cinema di Tati*

Saverio Zumbo, *Michele nel paese della memoria. Un uomo a metà di De Seta*

Gianluca Pulsoni, *Memoria e questione armena. Su una sequenza di Uomini anni vita*

Ivelise Perniola, *A futura memoria. A proposito de Le tombeau d'Alexandre*

Lucia Cardone, *Rammemorarsi. L'amore molesto e il corpo della madre*

Alessio Scarlato, *Un'icona della memoria*

Francesco Verona, *Immagini sonore della memoria: «...addio del passato...» di Bellocchio*

Tommaso Isabella, *Amnesie della pellicola, fantasmi del digitale in Deanimated*

Salvatore Finelli, *Lo schermo dei ricordi: la memoria censurata in The Butterfly Effect*

Francesco Parisi, *Ricordi protesici. Fotografie e false memorie*

David Bruni, *Una meditazione sulla memoria: La morte rouge di Erice*

Sara Pesce, *Interview Project. Memoria, paesaggio, esperienza, web*

Itinera, 9 (2015) – <http://riviste.unimi.it/index.php/itinera/index>

Raffaella Colombo, Pietro Conte, *Introduzione*

Virgilio Melchiorre, *Introduzione al mito*

The mythical word can be applied to the origin of the world as well as to its changings. But, beyond its transformations, the mythological narrative and its figures offer an access key to those meanings that reason can't grasp or constrain into defined or definitive forms.

Roberto Radice, *Dall'allegoria all'allegoresi. Il contributo degli Stoici*

This paper aims to provide an excursus on the presence and use of allegorical interpretation in Stoicism. In particular, Stoic philosophy represents a key moment for the evolution of the allegory in allegoresis, that is to say, as a systematic and rational interpretation of symbols and myths.

Elisabetta Matelli, *La materia di Elena e del suo doppio: le derive artistiche di un mito*

The paper reconsiders some aspects of the ancient legend of Helen, paying particular attention to her divine origin continued in the Spartan and Laconian traditions, which were collected and elaborated by the poet Stesichorus in two different versions of his Palinodia. Here he said that Proteus kept Helen in Aegypt giving to Paris / Alexander an eidôlon of Helen in her substitution. The author wonders about the matter of this eidôlon. The 'drift' of this myth is then considered in relationship with the history of visual arts, that seems to have been influenced by the fame of Helen's beauty from Parrasios and Zeuxis's time until modern age, in strict connections with its literary afterlife.

Francesco Botturi, *Vera narratio*

Vico's speculation is not primarily interested in a theory of myth itself, rather than in the anthropological idea laying at the core of human existence in its social and political forms. Hence, his mythopoeic theory must be seen as a contribution to the modern debate on subjectivity where the subject is, in the first place, author and object of the human foundational narrative.

Carla Castelli, *La deriva del mitologo? Una polemica romantica*

The study provides an overview of the well-known controversy about Friedrich Creuzer's *Symbolik und Mythologie der alten Völker, besonders der Griechen*, seen from the point of view of classical philology. Particular attention is paid to the position of Gottfried Hermann, and to the role he reserved to language in the study of myth, in the context of the epistemological controversies that dominated the classical studies in Germany during the XIXth century.

Massimo Marassi, *Blumenberg. La ragione del mito*

Myth is not a way to go back to the origins, it has rather got its own function within the task that men carry out in receiving history. Such function also includes a continuous mythicization in order to set a distance from reality's absolutism. Myth has its own proper sense, which is not in opposition to the function of the *logos*. It is rather a principle of the constitution of meaning in the finitude of existence.

Guido Boffi, *Derive e macchinazioni mitologiche. Omaggio a Furio Jesi*

The expression "mythological machine" indicates for Furio Jesi a complex autopoietic apparatus which incorporates and transfers collective experiences together with the socialized knowledge of myth, while it reproduces, with political purposes, mythologies, tales, narrations and artistic figurations. "Mythological materials" are products historically-verifiable by the machine, whereas the "myth" is the invention of something to whose autonomous existence the machine alludes. The science of mythology is the study of the internal mechanisms of the mythological machine, the analysis of the inner and autonomous

existence linguistic circulation that makes those materials mythological. The science of myth is instead the typical science of what historically does not exist which is therefore translatable in the analysis of the different modalities of the myth.

Lebenswelt. Aesthetics and philosophy of experience, 6 (2015) –
<http://riviste.unimi.it/index.php/Lebenswelt>

Simona Chiodo, *Ethical topicality of the ideal beauty*

One of the most important reasons why beauty has been, is, and will possibly be exceedingly important for us is ethical at its core: by making us undergo the aesthetic experience of recognizing something ideal into something real, beauty can be the clearest symbol of our possibility, and even hope, of working on an ideal human measure, which means both the development of our identities as human beings and the development of more promising relationships between us, artifacts, and nature.

Maria Silvia Da Re, *Shakespeare's Sonnets. Monumenti, rime, rovine. Scorci sul gusto nelle traduzioni italiane e francesi*

In her thorough essay, Maria Silvia Da Re discusses the French and Italian tradition of the Sonnets, strictly linked, especially considering the point of view of the taste. Notwithstanding the inherent ambiguity of this subject, about which several parameters are here made explicit, the various 'standards' of taste turn out to be a sort of litmus paper of the values conveyed by translation, not necessarily or straightforwardly related to the selected style. But then, which style does really belong to the shaping of poetic translation?

Daniela Angelucci, *Situazione e ripetizione: Debord e Deleuze*

The focus of this article is on the concept of "situation", which lies at the very origin of the Situationist International, as it has been theorized in particular by Guy Debord. The aim of this paper will be to show the relationship between Debord's concept of situation and the concept of repetition as theorized by Deleuze in *Difference and repetition* (1968). Such a conceptual proximity allows us to grasp some less known aspects of Debord's thought, in respect to the critical part of his own reflection, which is much more known. Both authors share a similar conception about the peculiar structure of repetition like its own specific temporality. Such a commonality is manifest in various typical situationist proceedings; in particular: *dérive*, *détournement* and cinema (considered as way to overcome the alienation of art).

Tonino Griffero, *Fisiognomica emozionale. Affordances, estasi, atmosfere*

Through an atmospherological approach, primarily inspired by the so-called Aisthethik or New Aesthetics (Gernot Böhme) and the New Phenomenology (Hermann Schmitz), the paper defines the atmospheric perception as a first pathemic impression and investigates the relationship between this kind of perception and the expressive qualities of the surrounding spaces. The aim is to understand atmospheres as (amodal, transmodal, *sinaesthetic*) affordances that permeate the lived space, namely as 'ecological' and affective invites or meanings which are ontologically rooted in things and quasi-things.

Friedlind Riedel, *Music as atmosphere. Lines of becoming in congregational worship*

In this paper I offer critical attention to the notion of atmosphere in relation to music. By exploring the concept through the case study of the Closed Brethren worship services, I argue that atmosphere may provide analytical tools to explore the ineffable in ecclesial practices. Music, just as atmosphere, commonly occupies a realm of ineffability and undermines notions such as inside and outside, subject and object. For this reason I present music as a means of knowing the atmosphere. The first part of this paper points to the limits of an understanding of atmosphere as a constellation of things, as proposed by Gernot Böhme. In contrast to this, Hermann Schmitz conceptualises atmosphere as half-thing which suggests movement. By expanding on this point, I argue that it is not solely an effect of music to trigger movement but that music itself is movement, in the forms of vibration, frequency, speed and pulse. Hence I propose to methodologically approach atmospheres as movements. Consequently, in the second part of this paper I closely analyse two motions as they cohere in Closed Brethren worship services: first, becoming (Deleuze and Guattari), a movement on the level of the individual worshiper; secondly, territorialisation (Deleuze and Guattari), a movement of the atmosphere towards its solidification. Here music as atmosphere is not a system of moral signification but a generative power affording intimate processes of divine encounter, whilst producing affective denominational difference.

Materiali di Estetica, terza serie, 1 (2014)

Pensare nella caverna. Incontri tra cinema e filosofia

Mauro Carbone, Jacopo Bodini, Anna Caterina Dalmaso, *Prefazione*

Claudio Rozzoni, *Schermo o finestra? Spazi del possibile. Note per una considerazione husserliana dell'immagine filmica*

Jean-Paul Sartre, *Apologia per il cinema. Difesa e illustrazione di un'arte internazionale*

Jean-Paul Sartre, *L'arte cinematografica*

Francesco Caddeo, *Sartre e il cinematografo*

Dudley Andrew, *L'incontro tra André Bazin e Maurice Merleau-Ponty*

Maurice Merleau-Ponty, *Cinema e psicologia*

Anna Caterina Dalmaso, *Il cinema come reversibilità di percezione ed espressione*

Jean-François Lyotard, *Idea di un film sovrano*

Paolo Fornara, *L'approdo al 'cinématographe' dell'ultimo Lyotard*

Mauro Carbone, *Schermo delle mie brame. Lyotard e un cinema che si chiama desiderio*

Gilles Deleuze, *Gli aspetti del tempo*

Jacopo Bodini, *Tra immagine-tempo e immagine-desiderio: l'immagine-intensità*

Dario Cecchi, *Il belluscone*

Jacopo Bodini, *Antoine Doinel e la commedia dell'Edipo*

Paolo Bignamini, *Foto con signora. Omaggio a 'L'amore fugge' di François Truffaut*

Rivista di Estetica, n.s. 58, 1 (2015),- <http://labont.it/rivista-di-estetica>

Architettura

Elisabetta Di Stefano e Francesco Vitale, *Introduzione*

Vittorio Gregotti, *Il possibile necessario. Architecture, dilatation, unproduction*

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Wang Guangyi e la filosofia

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Maurizio Ferraris, *Due idoli della modernità*

teCLA. Temi di Critica e Letteratura artistica, 11 (2015) –

<http://www1.unipa.it/tecla/index.php>

Mario Alberto Pavone, *Sulle tracce della pittura napoletana in Croazia tra Sei e Settecento*

I rapporti tra i pittori napoletani e i committenti croati vengono analizzati a partire dagli inizi del Seicento, riconsiderando la figura di Nicolò Radulovich, che entrò in contatto sia con Girolamo Imparato che con Caravaggio. I successivi arrivi di opere di Antonio De Bellis costituirono l'anello di congiunzione agli esempi dello Stanzone, del Ribera e del Guarini. A tale fase di aggiornamento sulle novità introdotte nell'ambito della pittura napoletana della metà del Seicento seguirono le due grandi tele di Andrea Vaccaro per Dubrovnik. Le preferenze manifestate nei confronti dell'orientamento classicistico trovarono prosecuzione nelle scelte operate dall'ordine domenicano a favore di Francesco De Maria, mentre la fortuna iconografica del tema degli *Evangelisti*, sviluppato dal Preti, si individua nei due cicli del Carmine e di San Biagio a Dubrovnik. Il panorama pittorico del Settecento napoletano consente di registrare inoltre le presenze del Solimena e dei suoi allievi (Santolo Cirillo, Gaetano Garsia), di Giacinto Diano e G.B. De Mari (allievo del De Mura), oltre che di paesaggisti quali Michele Pagano.

Domenico Guarino, *Precisazioni sulla presenza di Domenico Guarino nella penisola sorrentina*
Nuove opere del pittore Domenico Guarino vengono inserite nel suo percorso artistico, soprattutto in relazione alla penisola sorrentina. Dopo gli ultimi studi, che hanno precisato l'attività svolta dall'artista in Basilicata (Forenza, Genzano, Atella, Pomarico e di Pisticci), attraverso puntuali verifiche sul territorio è emerso un ampio nucleo di opere autografe, distribuite nelle principali località della costa sorrentina: Sorrento (cattedrale dei Santi Filippo e Giacomo), Schiazzano (chiesa del SS. Salvatore), Massa Lubrense (chiesa dell'Annunziata e Santa Maria della Lobra), Preazzano di Vico Equense (chiesa di Sant'Andrea). Inoltre è stato possibile individuare una nuova tela del Guarino anche nell'abbazia di San Michele a Procida.

Michele Bertolini, *La presenza della tradizione pittorica italiana nei Salons di Diderot*
Pur non avendo mai avuto la possibilità di visitare l'Italia, nei *Salons* Diderot non manca di riferirsi alla pittura italiana rinascimentale e barocca: l'arte italiana svolge spesso il ruolo di modello di riferimento per articolare un giudizio consapevole e fondato nei confronti delle opere d'arte francesi del Settecento, permettendo anche di riconoscere e denunciare eventuali plaghi inconfessati dei pittori. Partendo dalle conoscenze dirette e indirette dell'arte italiana da parte del filosofo francese, il saggio intende mettere in luce il ruolo strategico che gioca la pittura italiana in quanto paradigma figurativo che, soprattutto con la svolta rappresentata dal *Salon* del 1767, apre una terza via fra l'imitazione della Natura e l'imitazione dell'Antico. Il grande stile della pittura italiana deve tradursi in una presenza viva e in una lingua condivisa per i pittori del Settecento, in grado di animare e fecondare la memoria e l'immaginazione degli artisti durante il processo creativo.

Luca Vargiu, *Il metodo di Maria Accascina e gli affreschi di Saccargia*

Con l'intento di indagarne gli aspetti metodologici, il saggio si sofferma sull'articolo di Maria Accascina dedicato agli affreschi absidali della Basilica della SS. Trinità di Saccargia (Codrongianos, SS). Pubblicato nel 1953 sul "Bollettino d'arte", durante il periodo nel quale Accascina era docente all'Università di Cagliari, l'articolo si segnala per essere il primo lavoro dedicato interamente al ciclo pittorico di Codrongianos, nonché l'unico scritto dalla studiosa su argomenti relativi all'arte in Sardegna. In questo articolo, l'orientamento teorico di Accascina emerge nitidamente, soprattutto in relazione a due aspetti: lo stretto legame istituito tra ricerca documentaria e iconografia in una prospettiva storica – come tale, suscettibile di fornire elementi utili per la datazione delle opere – e l'attenzione allo statuto dell'immagine, ricavabile da una «volontà rappresentativa più che narrativa» riscontrabile soprattutto nell'*Ultima cena*. Le considerazioni finali riguardano l'accoglimento problematico, da parte di Accascina, della tesi del carattere anticlassico della cultura figurativa sarda, che anche gli affreschi di Saccargia rivelerebbero sul piano della resa stilistica.

RIVISTE STRANIERE

American Society for Aesthetics Graduate E-journal, 7, 1 (Fall 2014 / Winter 2015) –

<http://www.asage.org/index.php/ASAGE>

Hetty Blades, *Digital Instances*

The way we access dance is changing as the form is now widely viewed via digital transmission and documentation. This paper considers the ontological impact of this cultural shift. It sets out to challenge the view that dance works are accessible only through live performance (Carr, 1987; McFee 1992, 2011). Adopting a non-realist ontological perspective, (Davies 2009; Thomasson 2005), I suggest that the way we relate to screenings and recordings of dance works impacts on the ontological status of the form, thus problematising existing schemata and calling for further philosophical consideration.

Frank Boardman, *Weitz's Legacy*

One common way of framing the recent history of definitional theories of art has it that Wittgensteinian challenges to the definitional project were not successful in establishing the impossibility of a successful definition, but they were successful in providing limits on the kinds of theories that can work. A key part of this story concerns Morris Weitz's argument that "art" is indefinable because art is – as he calls it – an "open concept". The argument has since been refuted by definitional theories that account for art's openness. Doing so, in fact, has become something of a motivation for and a requirement of subsequent theories. I argue here, however, first that accepting (explicitly or implicitly) Weitz's premise that art is open has led to an unfortunate pessimism about providing thoroughly informative definitional theories, and second that such pessimism is unwarranted. Art is not, in fact, open in the way Weitz suggests. Recognizing this should enable us to once again seek more informative definitional theories.

Bildwelten des Wissens 10, 2 (2014) –

<http://www.kulturtechnik.hu-berlin.de/bildwelten/band10-2>

Bild – Ton – Rhythmus

Reinhart Meyer-Kalkus, Michel Chion, *Rhythmus als transsensorielle Erfahrung. Ein Gespräch*

Cynthia F. Moss, *Painting the world with sounds, perceiving the world from echoes*

Karl Clausberg, *Synästhetische Sabotage an Saussures Linguistik? Magrittes Sprachgebrauch*
Petra Kipphoff von Huene, *Hören, was man sieht – Sehen, was man hört. Bild, Ton, Rhythmus im Werk von Stephan von Huene*

Yasuhiro Sakamoto, *Die technische Anatomie eines mechanischen Entwurfs. Stephan von Huenes Erweiterter Schwitters*

Oksana Bulgakowa, *Eisensteins rhythmische Trommel*

Dörte Schmidt, *Bilderverbot und Musiktheater. Bernd Alois Zimmermann, die Abstraktion der Zeitorganisation und die Bühne als Wahrnehmungsraum*

Alexis Ruccius, *Musikvideo als audiovisuelle Synergie. Michel Gondrys Star Guitar für The Chemical Brothers*

Boletín de estética, 30 (verano 2014-2015) – <http://www.boletindeestetica.com.ar/>

Paula Kuffer, *Representación, melancolía y resistencia: el materialismo espectral de W. G. Sebald*

La compleja constelación de hechos históricos, de vivencias personales y la presentación poética de tales hechos y experiencias, hacen de la memoria y la representación una preocupación central del proyecto literario de W.G. Sebald. Éste considera que existen muchas formas de escritura, pero sólo la literatura podría emprender un intento de restitución. Como para el historiador de Walter Benjamin, la cuestión no es sólo recuperar el pasado, sino salvarlo. La escritura de la historia encuentra su fundamento precisamente en su laguna, los muertos de los que habla. Esa tarea es la que emprende Sebald en su obra de rememoración.

Pablo Pachilla, *La textura del mundo: usos borgeanos de Schopenhauer*

El presente artículo se propone desarrollar las implicancias de la lectura realizada por Jorge Luis Borges del filósofo alemán Arthur Schopenhauer. El escritor argentino, sostendremos, realiza una operación de lectura muy particular con dicho filósofo, utilizando conceptos schopenhauerianos no solo en sus propios escritos poéticos, narrativos y ensayísticos, sino también en la propia construcción de sí como figura intelectual. Las implicancias de esta apropiación constituyen, por ende, un aspecto fundamental de su obra que no ha sido lo suficientemente trabajado hasta la fecha.

British Journal of Aesthetics, 55, 1 (January 2015) – <http://bjaesthetics.oxfordjournals.org/>

James O. Young, *The Ancient and Modern System of the Arts*

Paul Oskar Kristeller famously argued that the modern 'system of the arts' did not emerge until the mid-eighteenth century, in the work of Charles Batteux. On this view, the modern conception of the fine arts had no parallel in the ancient world, the middle-ages or the modern period prior to Batteux. This paper argues that Kristeller was wrong. The ancient conception of the imitative arts completely overlaps with Batteux's fine arts: poetry, painting, music, sculpture, and dance. Writers from the sixteenth century on adopted the ancient conception of the imitative arts and anticipated the views of Batteux by 200 years. Batteux simply popularized the rubric 'fine arts'.

Gregory Karl, Jenefer Robinson, *Yet Again, 'Between Absolute and Programme Music'*

In this paper, we contest Peter Kivy's claim that there is a clear opposition between 'absolute music' and programme music and between musical form and musical expressiveness. We argue, on the contrary, that much music falls somewhere between absolute and programme music as Kivy conceives the categories, and that such music is often primarily organized not on purely formal principles but by means of the overall 'expressive trajectory' or 'poetic idea' of the piece. Kivy is dismissive of all 'narrativist' interpretations of what he considers absolute music, arguing that they add an 'extraneous' story to music that neither has nor needs one. We argue on the contrary that the history of the 'heroic' plot type in the tradition from Beethoven to Shostakovich demonstrates that composers in the Russian Romantic tradition conceived of their music as unified by 'poetic ideas', which were handed down and elaborated by one composer after another.

David Davies, *Fictive Utterance and the Fictionality of Narratives and Works*

Daniel Nolan, *Personification and Impossible Fictions*

Impossible fictions are not just the creations of puzzle-seeking philosophers or artists experimenting with the limits of fiction. Impossibilities can be found in relatively mundane fiction as well. This article argues that the device of personification, especially of abstract entities such as death or duty, yields impossible fictions, arguing against a number of strategies that might be tried to show that these cases of personification do not yield impossibilities.

Dan Cavedon-Taylor, *Photographic Phenomenology as Cognitive Phenomenology*

Photographic pictorial experience is thought to have a peculiar phenomenology to it, one that fails to accompany the pictorial experiences one has before so-called 'hand-made' pictures. I present a theory that explains this in terms of a common factor shared by beliefs formed on the basis of photographic pictorial experience and beliefs formed on the basis of ordinary, face-to-face, perceptual experience: the having of a psychologically immediate, non-inferential etiology. This theory claims that photographic phenomenology has less to do with photographs themselves, or the pictorial experiences they elicit, and is a matter of our cognitive response to those experiences. I illustrate this theory's benefits: it is neutral on the nature of photography and our folk-conception of photography; it is consistent with photographic phenomenology's being contingent; and it accounts for our experiences of hyper-realistic hand-made pictures. Extant theories of photographic phenomenology falter on one or more of these issues.

Daniel Whiting, *The Glass is Half Empty: A New Argument for Pessimism about Aesthetic Testimony*

Call the view that it is possible to acquire aesthetic knowledge via testimony, *optimism*, and its denial, *pessimism*. In this paper, I offer a novel argument for pessimism. It works by turning attention away from the basis of the relevant belief, namely, testimony, and toward what that belief in turn provides a basis for, namely, other attitudes. In short, I argue that an aesthetic belief acquired via testimony cannot provide a rational basis for further attitudes, such as admiration, and that the best explanation for this is that the relevant belief is not itself rational. If a belief is not rational, it is not knowledge. So, optimism is false. After addressing a number of objections to the argument, I consider briefly its bearing on the debate concerning thick evaluative concepts. While the aim is to argue that pessimism holds, not to explain why it holds, I provide an indication in closing of what that explanation might be.

Filippo Contesi, *Korsmeyer on Fiction and Disgust*

In *Savoring Disgust*, Carolyn Korsmeyer argues that disgust is peculiar amongst emotions, for it does not need any of the standard solutions to the so-called paradox of fiction. I argue that Korsmeyer's arguments in support of the peculiarity of disgust with respect to the paradox of fiction are not successful.

Contemporary Aesthetics, 13 (2015) – <http://www.contempaesthetics.org/index.html>

Dan Burkett, *One Song, Many Works: A Pluralist Ontology of Rock*

A number of attempts have been made to construct a plausible ontology of rock music. Each of these ontologies identifies a single type of ontological entity as the "work" in rock music. Yet, all the suggestions advanced to date fail to capture some important considerations about how we engage with music of this tradition. This prompted Lee Brown to advocate a healthy skepticism of higher-order musical ontologies. I argue here that we should instead embrace a pluralist ontology of rock, an ontology that recognizes more than one kind of entity as "the work" in rock music. I contend that this approach has a number of advantages over other ontologies of rock, including that of allowing us to make some comparisons across ontological kinds.

Troy R. E. Paddock, *Performing Politics*

Walter Benjamin's observation that fascism turns politics into aesthetics is, by now, a well-worn idea. This article argues that Benjamin's critique of politics can apply just as much to the modern democratic politics of the United States. Borrowing from Benjamin, Jürgen Habermas, and Carl Schmitt, this article suggests that modern political discourse in the United States does not follow the classical liberal ideal of rational discourse in the marketplace of ideas within the public sphere. Instead, contemporary politics has become spectacle where images and slogans replace thought and debate in a 24/7 news cycle and political infotainment programs. The result is that progressives and conservatives have their own political "ecospheres" which enable them to have their own perspective reinforced, and debate is replaced by straw man arguments and personal attacks.

Kevin Melchionne, *Norms of Cultivation*

In this paper I identify a new group of aesthetic norms, which I call *norms of cultivation*. Judgments of taste are often accompanied by forecasts or expectations about future aesthetic satisfaction. When we find something beautiful, we expect to find it beautiful in the future. Forecasting is at play in all sorts of aesthetically motivated behavior. Yet psychologists have observed an unreliability in such forecasts. As a result of forecasting error, what we take as our taste can be an unreliable guide in our aesthetic lives. Compensating for the unreliability of taste are norms of cultivation, implicit rules for engaging objects, such as avoiding overexposure to favored objects or exposure under unfavorable conditions. Norms of cultivation help to regularize aesthetic experience, mitigating unreliability in forecasts, and fostering the ongoing stability and coherence of taste.

Mădălina Diaconu, *Longing for Clouds - Does Beautiful Weather have to be Fine?*

Any attempt to outline a meteorological aesthetics centered on so-called beautiful weather has to overcome several difficulties: In everyday life, the appreciation of the weather is mostly related to practical interests or reduced to the ideal of stereotypical fine weather that is conceived according to blue-sky thinking irrespective of climate diversity. Also, an aesthetics of fine weather seems, strictly speaking, to be impossible given that such weather conditions usually allow humans to focus on aspects other than weather, which contradicts the autotelic character of beauty. The unreflective equation of beautiful weather with moderately sunny weather and a cloudless sky also collides with the psychological need for variation: even living in a "paradisaal" climate would be condemned to end in monotony. Finally, whereas fine weather is related in modern realistic literature to cosmic harmony and a universal natural order, contemporary literary examples show that in the age of the climate change, fine weather may be deceitful and its passive contemplation, irresponsible. This implies the necessity of a reflective aesthetic attitude on weather, as influenced by art, literature, and science, which discovers the poetics of bad weather and the wonder that underlies average weather conditions.

Critical Inquiry, 41, 3 (Spring 2015) –

http://criticalinquiry.uchicago.edu/past_issues/issue/spring_2015_v41_n3/

Frances Ferguson, *Now It's Personal: D. A. Miller and Too-Close Reading*

We all know the experience: we turn on our computers and encounter a suggestive series of questions. Would we like a hotel room in New York on 5 May, a rental car at Newark Liberty Airport on 5 May, a good price on a hot water heater? Search engines are, even as we speak, officiously enlisting more supports for our actions. They don't appear simply as versions of some eager servant—like the Jeeves once revived for an advice-gathering website that has now died the death or changed its name. They know what we like, and they know where we live. All the tracks of what we have seen, of what we have done, constitute our signatures, our profiles. D. H. Lawrence called such collections of preferences and tastes evidence of our "personalities" and contemptuously described the world in which people recognize that they have congruent preferences and tastes as one in which they imagine themselves to be in love—are in love—because they are "thrilled" with one another's "personalities."

Hagi Kenaan, *Photography and Its Shadow*

The question that I wish to discuss here, a methodological question about how to articulate the ontological specificity of the photographic image or about how a philosophy of the image can contribute to an understanding of the particularity of photography, emerged while spending time looking at Karen Knorr's *The Pencil of Nature* (1994). Knorr's photograph is part of her *Academies* series and was taken in a corridor of the Swedish Royal Academy of Arts in Stockholm. Between a large neoclassical statue of a standing nude man on a pedestal whose head cannot be seen and a medallion relief depicting a man's head in profile (hanging on the wall and seen through a glass partition), the photograph presents a staged scene that evokes an anecdote or myth which is immediately familiar to the art historian. At the very center of the picture, two women are intensely engaged in a mutual endeavor, one tracing the shadow of the other's face that falls against a wall.

Samuel R. Delany, *A Lost Lady and Modernism, a Novelist's Overview*

I don't know the source of this insight, but I first heard it at Cornell University during a conference on modern opera in 1986 or thereabouts. Someone giving a paper on Claude Debussy's *Pelléas et Mélisande* (1901) made the point that many works of modernism retell

one of two tales, the story of Oedipus or the story of Parsifal—and sometimes both. In this young music scholar's characterization, Oedipus ("the lamed man") is the smart bastard who, when he meets the riddling sphinx, seems to know all the answers. Parsifal ("the pure fool") is the dumb bastard (in the sense of unable to speak), who, when he first observes the ceremony of the Grail, doesn't know the questions to ask; he must go away, learn what they are, then return to try again. (I wish I remembered the man's name so I could credit him for the observation.)

Mahmood Mamdani, *Settler Colonialism: Then and Now*

For students of settler colonialism in the modern era, Africa and America represent two polar opposites. Africa is the continent where settler colonialism has been defeated; America is where settler colonialism triumphed. My interest in this essay is the American discourse on the making of America. My ambition is to do this from an African vantage point. Europeans who came to the New World were preoccupied with the ways in which it was not like Europe. Over the centuries that followed, there developed a body of work known as American exceptionalism. The benchmark text for this scholarship is the mid-nineteenth-century reflection on America by Alexis de Tocqueville. *Democracy in America* remains required reading in most programs in political theory or American politics. Among the arguments Tocqueville advanced in *Democracy in America* was that the key feature distinguishing America from Europe was the absence of feudalism; not tied down by the baggage of feudal tradition, America could enjoy the benefits of revolutionary change without having to pay its price. My concern here is less with Tocqueville than with how the Tocquevillians understood him.

Steve Hindle, *Representing Rural Society: Labor, Leisure, and the Landscape in an Eighteenth-Century Conversation Piece*

The prospect of this problematic landscape is represented for us in Edward Haytley's *Extensive View from the Terraces of Sandleford Priory, near Newbury, Looking towards the Village of Newtown and the Hampshire Downs*, a painting commissioned by the Montagu family in 1743. Popularly known as *The Montagus at Sandleford Priory*, and now in private (and anonymous) hands somewhere in the United States, the image articulates themes that are now widely recognized as central to the social and economic history of the eighteenth-century English countryside. It represents the complex and ambiguous nature of the relationships between those who presided over the rural landscape as lords of the earth and those who lived off its soil by the sweat of their brows. By definition, Haytley's painting artificially fixes that relationship, capturing social and economic relations in motion at a time when strategies of estate management (especially engrossing, enclosure, and emparkment) were rapidly evolving. During the middle decades of the eighteenth century, landlords revised not only their *economic* but also their *aesthetic* judgments about the appropriate balance between landed and human resources on their estates. Those judgments were informed by the perception, which (largely for ideological rather than empirical reasons) had become increasingly common during the century between 1650 and 1750, that the working population could rarely (if ever) be persuaded to engage wholeheartedly in unremitting toil. This doctrine of the utility of poverty—the idea that increasing wages bred only idleness and indigence among the laboring poor—proved ever more persuasive to pamphleteers and social commentators and inevitably found expression in artistic representations of agricultural work. The unfortunate omission of any consideration of *The Montagus at Sandleford Priory* from Barrell's analysis of *The Dark Side of the Landscape*, compounded by the conspicuous absence of any detailed commentary on the painting in subsequent art-historical scholarship, renders the obvious questions all the more urgent: What kind of landscape did Edward Haytley paint? How might we characterize the workforce that "labors" within it? Which side of the landscape is represented and why?

Diana Garvin, *Taylorist Breastfeeding in Rationalist Clinics: Constructing Industrial Motherhood in Fascist Italy*

Taylorist breastfeeding constitutes a distinctly Italian phenomenon. The ideal rationalist clinics staged in the propaganda film *Alle madri d'Italia* (To the Mothers of Italy) serve to naturalize a factory-like vision of women's healthcare by casting breastfeeding and childbirth as forms of mass production belonging to the state. At this nexus of medical and design history, state imperatives combined pieces of preexisting gender roles from mass media, the Catholic Church, and medical literature to create a new model for industrial motherhood. In doing so, however, the regime implicitly endorsed women's labor in the public sphere, which had the ultimate effect of undermining its own promotion of socially conservative gender roles.

Wendy Hui Kyong Chun, *On Hypo-Real Models or Global Climate Change: A Challenge for the Humanities*

By the end of 2013, several new climate-related records had been set: twelve of the warmest years ever recorded had occurred between 1988–2013; Arctic ice was at its smallest measured size; and no one under the age of twenty-eight had experienced a month of below-average global temperature. In addition, glaciers had melted; plant and animal seasonal behavior had shifted; heat waves were more frequent; and droughts and intense tropical cyclone activity had increased. Not only are these changes, predicted decades ago by climate scientists, likely to continue, but more changes are expected: increased thaw in permafrost regions; precipitation increases in high latitudes and decreases in subtropical land regions; and decreased water resources in semiarid areas, such as the western United States. That global warming has been predicted for at least a century and yet little has been done in response—and, even worse, that many in 2013 still did not believe in human-caused global warming—has horrified and perplexed many. Despite the scientific consensus on its existence, a poll by the Georgetown Climate center in 2013 revealed that the majority of the US public (54 percent) did not believe, or were unsure, that humans were responsible for global warming, even though 75 percent of the same Americans surveyed did believe that the globe is getting warmer and 87 percent supported Environmental Protection Agency (EPA) action to establish and enforce greenhouse gas emission reduction targets for power plants and large industries.

Critical Inquiry, 41, 4 (Summer 2015) – http://criticalinquiry.uchicago.edu/current_issue/

Eric Drott, *Rereading Jacques Attali's Bruits*

Few disciplines have drawn as much inspiration from *Bruits* as have music studies. For historical musicologists in particular, Attali's insistence that music be situated at the center of social history represented a clarion call upon the book's publication in 1985, made all the more resonant by musicology's stubborn attachment to ideals of aesthetic autonomy that other disciplines had long since discarded. Yet it is not just the conjugation of music history with social history that explains the fascination *Bruits* holds for music scholars. It is also the manner in which these two spheres are conjoined. In *Bruits* the relationship conventionally held to exist between musical and socioeconomic spheres is inverted. Music no longer functions as a medium that passively registers the influence of extrinsic forces but as an augur, its sonic patterns providing a presentiment of some future socioeconomic order. "Music is prophecy," he declares at the opening of the book (*N*, p. 11). And in the chapters that follow he endeavors to make good on this claim, most notably in his attempt to limn the contours of an emerging society of composition toward the end of the book. Yet this is only the most striking instance of a provocative gesture that Attali performs repeatedly in the pages of *Bruits* as he turns the traditional Marxian understanding of the relation between base and superstructure on its head. Music, long seen as standing at a remove from political economy, is instead placed squarely at its center.

Robert Pippin, *Psychology Degree Zero? The Representation of Action in the Films of the Dardenne Brothers*

Since 1996, the Belgian team of Luc and Jean-Pierre Dardenne have made seven theatrical fictional feature films for which they are willing to claim authorship. There are other fiction films—*Falsch* (1987), the short film *Il Court, il court le monde* (*He's Running, They're All Running*) (1988), and in 1992, *Je pense à vous* (*You're On My Mind*)—but they have in one way or another distanced themselves from these. In the case of the last they have disowned it, furious at studio interference with the final cut. A new film, *Deux Jours, une nuit* (*Two Days, One Night*), was recently released to enthusiastic reviews. All of the films revolve around a basic moral question usually having to do with responsibility; they often involve some sort of recovery from a wrong committed by the wrongdoer against the one wronged; and they all manifest a heightened sense of the complexity of how we might come to understand the characters dealing with such a question. In several films, part of that complexity has to do with the fact that our attention is constantly drawn to the connections between a character's psychological turmoil, stress, and confusion, on the one hand, and the quite distinctive characteristics of the social world in which they live, on the other. More to the point of the following, I will claim that various cinematic properties of their films involve ways of rethinking and challenging basic issues in our conventional understanding of the relation between agent and deed in ordinary action and in action explanation, and so they intimate an unusual picture of human subjectivity. This bears on another issue: what we need to understand in understanding another and how we might come to understand another in a new way. This of course involves a very big question: what is it to call these aesthetic objects "ways of re-thinking"? In the present context I will limit myself to selected details and hope that a possible form of cinematic intelligibility will start to emerge.

Jennifer B. Spiegel, *Masked Protest in the Age of Austerity: State Violence, Anonymous Bodies, and Resistance "In the Red"*

In May of 2012, at the height of the longest and largest student strike in Canadian history, the city of Montreal banned the wearing of masks at protests, enforceable at the discretion of the police with a fine of up to three thousand dollars. The bill foreshadowed a Canadian federal ban on masks that would be passed in the fall of 2012 criminalizing mask wearing at protests, with a maximum penalty of ten years in prison. The timing of these laws was no coincidence. While the situation was sparsely covered in the North American media outside of Quebec, the Quebec student movement had not only succeeded in shutting down most of the colleges and universities in the province for up to six months, it had also repeatedly mobilized hundreds of thousands of supporters in the streets. At the height of the strike, approximately 230,000 students were on strike, nearly three-quarters of Quebec's postsecondary student population. Organizers estimated that the largest street march was attended by as many as 500,000 people. The strike had been sparked by the government's acceptance of what they called their "Fair and Balanced University Funding Plan," in which tuition increases of 75 percent were proposed, alongside the privatization of research that would thereby increasingly be tied to industry. This privatization of the cost of education came precisely at a time when young people were already squarely in debt or "squarely in the red" as it became anglicized in Quebec from the French phrase "carrément dans le rouge." For six months, Quebec—in particular, its largest city, Montreal—was red with hundreds of thousands of red squares pinned to lapels and school bags, draped across trees, and painted on signs. What had begun as a protest against rising tuition had become, for many, a protest against austerity measures prompting the defunding of public services, leaving individuals to fend for themselves without the economic resources to do so. As images of police brutality flooded the media, with daily pepper spraying and reports of injuries from police batons and rubber bullets causing at least one student to lose an eye, the protest was also, for many, a fight to maintain freedom of assembly and political expression.

Paul Allen Anderson, *Neo-Muzak and the Business of Mood*

Branded in 1934, Muzak later became an all-purpose epithet for generic elevator music. Its critics heard it not as elevating but as irritating—a soft totalitarian project of massified mood control. In 1987, Muzak merged with its smaller rival Yesco Audio Environments and eventually switched from providing vocal-free background music to a product line of one hundred channels of "audio architecture" often barely distinguishable from existing FM radio stations. The latter approach had defined Yesco's alternative model of curated foreground music. In 2011 a young Ontario-based corporation bought Muzak Holdings and "the largest music library on planet Earth" for 345 million dollars. The Mood Media Corporation's slogan — "Mood: By Design"— crystallizes how today's Muzak functions within a multisensory ensemble of branded mood products. The business aims its marketing expertise at brick-and-mortar retailers eager to establish and maintain a calibrated architecture of affect for maximizing consumer spending and brand identification. Amidst intense competition from online-only merchants, multisensory marketing specialists like Mood Media promise special enhancements for terrestrial stores through the careful integration of sights, sounds, smells, textures, and expertly curated music. Mood Media's acquisitions included companies holding contracts with aggressively stage-managed destination stores like Abercrombie & Fitch, the Hard Rock Café, and Whole Foods Market. Affect theory in the humanities should pause to consider such developments in the business of mood. While strong theorists enunciate gorgeously abstract and ontologically ambitious visions of affect, the public and private life of affect at ground level has been quietly taking on a new shape as a richly industrialized concern of the digital era.

Nitzan Lebovic, *Biometrics, or The Power of the Radical Center*

What is biometrics exactly? In this article I discuss it from the perspective of its present usage. Biometrics is the archiving of biological data, based on the surveillance and control of bodily images in public space. The last three decades have seen the development of automated facial recognition and voice recognition systems, and improved identification based on fingerprints, DNA, and iris scans. Computerized recognition systems that translate biological data into metrics are becoming common in biometric databases used around the globe—at border crossings, immigration offices, police archives, military command centers, hospitals, and banks. Many of us have already seen this technology reshape our driver's licenses and passports. The global proliferation of such systems adds a new component to everyday life, increasing the growing fusion of security, information, and identification systems. At the same time, laws protecting personal privacy have been rolled back. If Benjamin identified physiognomy as the inherent measure of modernity, the biometric system seems like ours in the age of control. But unlike the earlier examples, the digital data system cannot be dissociated from its usage and method of operation, carrying the name of democracy but used for antidemocratic purposes.

Ian Storey, *The Reckless Unsaid: Arendt on Political Poetics*

One of the richest veins of Hannah Arendt's contribution to American literary theory has been her image as an intellectual exile (her own reticence about the term notwithstanding), as the paradigmatic figure of the "placelessness of those who no longer harbor the possibility of having a home." Not only in her descriptions of the "multiple estrangements of secularized Jews who have conflicting identifications" and

of the "self-conscious pariah" but also in the formal "complexities of her ironically charged lyricism," Arendt is held out as the exemplary writer of a poetics of statelessness and diaspora. The narrow emphasis on Arendt as a thinker of displacement, however, threatens to overshadow the ways in which the role of estrangement in her poetics was always a dependent one, a sensibility which taken in isolation threatens to destroy the poet's very capacity to create. To be sure, being ill at ease with one's place in the world was never far from the center of Arendt's understanding of *poesis*, but even before *The Origins of Totalitarianism* the exilic perspective was always tightly bound to another, seemingly dissonant discourse, a narrative about the dependence of poetry on a profound investment by humans in their places. From its first appearance in her earliest writings, this necessity of locating and investing oneself in a particular public space turned on the fraught relationship between poetry and politics.

Ananda Abeysekara, *Critical Response I: A Response to Aamir R. Mufti on Talal Asad's "Reflections on Violence, Law, and Humanitarianism"*

Aamir R. Mufti, *Critical Response II: A Reply to Ananda Abeysekara an Storey*

Critique, 817-818 (2015) – <http://www.leseditionsdeminuit.com/f/index.php>

Où va l'herméneutique ?

Jean Grondin, *La sensibilité herméneutique*

Claude Romano, *La règle souple de l'herméneute*

Jean Greisch, *L'herméneutique comme voie philosophique*

Johann Michel, « Voie longue » contre « voie courte ». *L'herméneutique en débat*

Pascal Engel, *Interprétation, raisons et faits*

Jean-Marie Schaeffer, *Histoire et herméneutique*

Olivier Abel, *Regains d'herméneutique*

Françoise Lavocat, *Peter Szondi. Une herméneutique à contre-courant*

Denis Thouard, *Que lire est penser*

Yves Citton, *Herméneutique et (re)médiation. Vers des études de media comparés ?*

Joachim Küpper, *Antiherméneutique et hyperherméneutique. Les discussions allemandes*

Ioana Vultur, *Vers une herméneutique du cinéma*

Estetika. The Central European Journal of Aesthetics, 1 (2015) –

<http://aesthetics.ff.cuni.cz/>

Rafe McGregor, *Narrative Thickness*

The purpose of this article is to demonstrate that the experience of a literary narrative qua literary narrative is an experience of narrative thickness, that is, an experience in which narrative form and narrative content are inseparable. I explain my thesis of poetic thickness in § 1, showing why it does not admit of extension from poetry to literary narratives. §§ 2–3 synthesize the work of Derek Attridge and Peter Lamarque, advancing narrative thickness as a necessary condition of literary narratives. I propose a work of didactic literature – J. M. Coetzee's 'The Lives of Animals' – as a paradigmatic counterexample to narrative thickness in § 4. I show, in § 5, that narrative thickness holds for this work in particular and didactic works which are literary in general, concluding that narrative thickness is indeed a necessary condition of literary narratives.

Simone Neuber, *Evaluative Beliefs in a Thought Theoretical Framework? A Proposal For Non-positing Epistemic States*

Thought Theory (TT) seems to provide an answer to the paradox of fiction (PoF) which has the ontological merits of current pretence accounts without, however, assuming mere pretence emotions. This article will question whether present formulations of TT live up to what they promise. Whenever its current versions try to include evaluative beliefs in a TT framework in order to comply with a cognitivist account of emotions, they either stop being a genuine thought theory or endorse the irrationalism of fictional emotions. This unfortunate outcome can be prevented by shifting the focus to thoughts, and specifically to the genetic dynamics of how we come to think of the objects in question. This is at least what we can learn from Edmund Husserl, who developed a still underestimated account according to which it is possible to have the belief that x merits evaluation as appearing emotion-worthy without this belief implying that x merits being believed to exist.

Ken Wilder, *Vermeer: Interruptions, Exclusions, and 'Imagining Seeing'*

This article proposes an essential interrelatedness of Vermeer's strategies of inclusion and exclusion of an implied beholder. I will argue that such strategies mutually reinforce each other, to the extent that the plausibility of one is arguably dependent upon the possibility of the other. This is evidenced by Vermeer's subtle manipulations of pictorial space, and the article traces a decisive shift in his familiar use of barriers (repoussoir) from those aimed at an external presence to those oriented towards an internal beholder. The feasibility of this interdependence rests upon a theory of imaginative engagement with paintings that can accommodate both an internal beholder and the felt lack of occupancy of the imagined situation's point of view. I argue that the Dependency Thesis, as set out by M. G. F. Martin, can provide plausibility for both kinds of imaginative engagement with paintings, when sensory imagination is conceived as an instance of imagining seeing. These engagements exploit the notorious emptiness of imagination's necessarily perspectival point of view.

Image & Narrative, 16,1 (2015) – <http://www.imageandnarrative.be/>

Brianne Cohen, Alexander Streitberger, *Photofilmic Art, Part 1. Negotiating Fraught Images in a Contemporary Public Sphere*

Katarzyna Bojarska, *Past Tenses of People and Images. Between the "-graphic" and the "-filmic"*

Brianne Cohen, *Burning Cars, Eternal Flame. Counterpublicity in Thomas Hirschhorn's Artworks*

T.J. Demos, *Photography at the End of the World. On Darren Almond's Fullmoon Series*

Jana J. Haecckel, *An Aesthetic of Absence. Critical Counter-narratives of Journalistic Storytelling in Eva Leitolf's Photography*

Katarzyna Ruchel-Stockmans, *From Theaters of War to Image Wars. Bertolt Brecht's War Primer Revisited by Adam Broomberg and Oliver Chanarin*

Pamela C. Scorzin, *Some Reflections on the Photofilmic Aesthetics and Visual Rhetorics of Fraught Images in Rabih Mroué's The Pixelated Revolution (2012)*

Silvia Van Aken, Renaat Vandekerckhof, *Metaleptic and Pseudo-diegetic Narration in Dennis Potter's Karaoke/ Cold Lazarus (1996)*

Ralitzza Bonéva, *Un cas de parrêsia. Les Paradis de Ulrich Seidl*

Images Re-vues, 12 (2014): *Arts de l'oubli* – <http://imagesrevues.revues.org/>

Can Onaner, *Aldo Rossi et les images architecturales de l'oubli*

Virginie Hollard, Emmanuelle Raymond, *Se souvenir qu'il faut oublier : Marc Antoine et l'art de l'oubli augustéen*

Sylvain Louet, *Le vestige et la ruine dans Few of us (1996) de Sharunas Bartas : les ornements sonores de l'oubli d'un peuple disparaissant*

Gaëlle Périot-Bled, *Christian Boltanski. Petite mémoire de l'oubli*

Raphaël Cervera, *Une danse autour du vide? Critique de la mémoire collective, formes et figures de l'oubli*

Journal of Aesthetics and Art Criticism, 73, 2 (Spring 2015) –

<http://onlinelibrary.wiley.com/doi/10.1111/jaac.2015.73.issue-2/issuetoc/>

Rafael De Clercq, *The Lazy Person's Approach to Depiction*

It has been argued (for example, by Nelson Goodman and John Hyman) that 'depicts' and similar terms such as 'is a picture of' and 'represents' are semantically ambiguous: sometimes they are two-place predicates expressing a relation, and sometimes they are not. This article takes issue with this claim and develops an alternative theory according to which the ambiguity in question is pragmatic rather than semantic.

Florian Cova, Amanda Garcia, *The Puzzle of Multiple Endings*

Why is it that most fictions present one and only one ending, rather than multiple ones? Fictions presenting multiple endings are possible, because a few exist; but they are very rare, and this calls for an explanation. We argue that such an explanation is likely to shed light on our engagement with fictions, for fictions having one and only one ending seem to be ubiquitous. After dismissing the most obvious explanations for this phenomenon, we compare the scarcity of multiple endings in traditional kinds of fiction to their profusion in the case of interactive fictions. This contrast poses a challenge to accounts of our engagement with fictions in terms of games of make-believe. We conclude that solving this puzzle is likely to improve our philosophical understanding of fictions.

Jonathan A. Neufeld, *Aesthetic Disobedience*

This article explores a concept of artistic transgression I call *aesthetic disobedience* that runs parallel to the political concept of *civil disobedience*. Acts of civil disobedience break some law in order to publicly draw attention to and recommend the reform of a conflict between the commitments of a legal system and some shared commitments of a community. Likewise, acts of aesthetic disobedience break some entrenched artworld norm in order to publicly draw attention to and recommend the reform of a conflict between artworld commitments and some shared commitments of a community. Considering artistic transgressions under the concept of aesthetic disobedience highlights often-overlooked features of modern artworld practices. Most significantly, it draws attention to the deliberative participation of a wide variety of citizens of the artworld, including not just artists and performers but also members of audiences, in the transformation of the rules and boundaries of the artworld itself.

Aaron Meskin, Jon Robson, *Taste and Acquaintance*

The analogy between gustatory taste and critical or aesthetic taste plays a recurring role in the history of aesthetics. Our interest in this article is in a particular way in which gustatory judgments are frequently thought to be analogous to critical judgments. It appears obvious to many that to know how a particular object tastes we must have tasted it for ourselves; the proof of the pudding, we are all told, is in the eating. And it has seemed just as obvious to many philosophers that aesthetic judgment requires first-person experience. In this article we argue that, despite its initial appeal, the claim that gustatory and critical judgments are analogous in this way is mistaken. The two sorts of judgments are, as a matter of fact, similar in their epistemology, but earlier theorists have got things entirely backward—neither gustatory judgment nor aesthetic judgment requires first-hand acquaintance with their objects. Our particular focus in this article is on arguing that first-person experience is not required to know how an item of food or drink tastes. In fact, there are a wide variety of ways in which we can acquire this knowledge.

William Irwin, *Authorial Declaration and Extreme Actual Intentionalism: Is Dumbledore Gay?*

Authorial and artistic declarations would seem to be a boon to interpreters who favor actual intentionalism. However, because they believe there are limits on the power of authors and artists to embody their intentions in their works, moderate actual intentionalists hold that some intentions are irrelevant. Looking closely at authorial declaration about the sexuality of Albus Dumbledore in the *Harry Potter* novels, I argue in favor of the extreme actual intentionalist position that genuine authorial declarations should not be ignored because authorial intention always determines meaning. The answer to the question in the subtitle is that we do not know with certainty, even though there is a definite right answer. We can argue for the answer we think is most likely, however. And aided by the distinction between meaning and significance, extreme actual intentionalism provides a clear and consistent way of

making such arguments while avoiding the problem of being stuck with an interpretation we find aesthetically displeasing.

SYMPOSIUM: The 100th Anniversary of Wölfflin's *Principles of Art History*

Bence Nanay, *Two-Dimensional Versus Three-Dimensional Pictorial Organization*

Whitney Davis, *Succession and Recursion in Heinrich Wölfflin's Principles of Art History*

Jason Gaiger, *Intuition and Representation: Wölfflin's Fundamental Concepts of Art History*

Michael Newall, *Painterly and Planar: Wölfflinian Analysis Beyond Classical and Baroque*

David Bordwell, *Wölfflin and Film Style: Some Thoughts on a Poetics of Pictures*

Journal of Art Historiography, 12 (June 2015) – <https://arthistoriography.wordpress.com/>

Maarten Couttenier, *"One Speaks Softly, Like in a Sacred Place." Collecting, Studying and Exhibiting Congolese Artefacts as African Art in Belgium (1850–1897)*

Christian Kaufmann, *Seeing art in objects from the Pacific around 1900: how field collecting and German armchair anthropology met between 1873 and 1910*

Susanne Mersmann, *Defining art in instructions for travellers: the agency of the Questionnaire de Sociologie et d'Ethnographie drafted by the Paris Anthropological Society in 1883*

Raymond Corbey, Frans Karel Weener, *Collecting while Converting: Missionaries and Ethnographics*

Frances S. Connelly, *John Ruskin and the Savage Gothic*

Ruud Welten, *Paul Gauguin and the complexity of the primitivist gaze*

Susanne Leeb, *Primitivism and humanist teleology in art history around 1900*

Susan Lowish, *Evolutionists and Australian Aboriginal art: 1885-1915*

Pierre Déléage, *The origin of art according to Karl von den Steinen*

Oscar Moro Abadía, *The reception of Palaeolithic art at the turn of the twentieth century: between archaeology and art history*

Marjan Groot, *Inscribing women and gender into histories and reception of design, crafts, and decorative arts of small-scale non-European cultures*

Priyanka Basu, *Ornamental "Borderlands": Elisabeth Wilson and Martin Heydrich's historiographies of "primitive" ornament*

Kathryn W. Gunsch, *Seeing the world: Displaying foreign art in Berlin, 1898-1926*

Julia Kelly, *"Dahomey!, Dahomey!": the reception of Dahomean art in France in the late 19th and early 20th centuries*

Kathleen De Muer, *"Primitive art" in Henry Van de Velde's art theory at the end of the nineteenth century*

Ursula Helg, *"Thus we forever see the ages as they appear mirrored in our spirits": Wilhelm Worringer's Abstraction and Empathy as longseller, or the birth of artistic modernism from the spirit of the imagined other*

Yaëlle Biro, *African arts between curios, antiquities, and avant-garde at the Maison Brummer, Paris (1908-1914)*

Rudolf Effert, *Ethnographic Art between debate and polemic: J.P.B. de Josselin de Jong's hitherto unpublished manuscript "On uncivilized art and civilized "artistry" [1920]*

Ruth B. Phillips, *Aesthetic primitivism revisited: The global diaspora of 'primitive art' and the rise of indigenous modernisms*

Georges Didi-Huberman, *The Album of Images According to André Malraux*

Georges Didi-Huberman argues that with the Museum Without Walls, André Malraux invented a new type of art book based on the concept of the family album. Here, the family – with its resemblances, dissemblances, portraits in beauty and monstrosity – is Malraux's attempt to encompass art from the world over. If he was largely successful in this endeavor, it was not only because Malraux had a broad vision honed in the heyday of collage and montage, but also because he knew how to assemble a peerless team of technicians to help him realize the vast project. Despite their extremely divergent idioms, the explorations of Walter Benjamin and André Malraux met at several surprising points: Didi-Huberman identifies yet another of these affinities by showing the parallels between the Museum Without Walls project writ large and the general theory of the creator in Benjamin's 'author as producer'.

Scott C Richmond, *Vulgar Boredom, or What Andy Warhol Can Teach Us about Candy Crush*

This article is an investigation of boredom in the company of screen-based media. Working across film theory, media theory, affect theory, and game studies, the author argues that boredom is at once a useful counterexample to the common presumption of a saturating aesthetic encounter in film and media studies, and an affective correlate to media theory's figure of the withdrawal of digital technics from the grasp of human perception and attention. Furthermore, he argues that boredom is not necessarily something we wish to avoid, but rather a relational state that we sometimes aim to achieve in relation to media objects that are not engrossing, interesting, engaging, beautiful. His argument unfolds across three stages: a description of modernist 'profound boredom' in Andy Warhol's early film 'Stillies', in which boredom is converted into interest by means of intellection or criticism; a theorization of the 'vulgar boredom' of mass culture, in relation to Christopher Nolan's *Inception*, using psychoanalytical object-relations theory to help understand what happens when we seek out cinematic or mediatic boredom; and finally, a discussion of these results derived from the cinema in relation to King's blockbuster casual game, *Candy Crush Saga*.

Jacob Gaboury, *Hidden Surface Problems: On the Digital Image as Material Object*

This article offers a materialist critique of the digital image through a history of early computer graphics. Critiquing existing genealogies that understand computer generated images as the outgrowth of prior visual media forms, the author suggests that graphics offer us a uniquely computational image form, one concerned less with realism and mimesis than with delimiting the world through the black boxing of vision. Focusing on one of the most significant challenges to the field of computer graphics research from 1963–1979 – what is known as the 'hidden-line' or 'hidden-surface' problem – the article argues that the material logic of the digital image is not one of inscription but restriction, a making absent.

Elizabeth Guffey, *The Disabling Art Museum*

This article examines museums and their furnishing, arguing that benches, seats and the very notion of comfort have a disabling or enabling function. A little studied aspect of visibility in museums, furniture admits some visitors and not others. Using New York's Museum of Modern Art as the basis for its critique, the author gives an impressionistic account of how furnishing and comfort shape the museum visitor's experience, but also reflect broader conceptions of the museum's role in society.

Stephen Walker, *Helen Chadwick's 'Composite Images'*

This article traces the considerations of British artist Helen Chadwick (1953–1996) regarding 'composite images' and the potential liberation they opened up in the gap between image and form, surface and spectator. These will be discussed as the author follows two apparently contrasting trajectories of her thought; while her considerations of the image, and her own image-making, tend increasingly towards 'pure surface', her ambitions for spectatorial positioning and agency increase. In parallel, while the epistemological underpinnings of her thinking become increasingly complex and dynamic, the role of (self)portraiture in her work moves away from the portrayal of her own, and later the recognisably human, body. These trajectories can be mapped (roughly) onto particular projects, beginning with *Ego Geometria Sum* (1982–1984), developing through *Of Mutability* (1984–1986) where she first used the photocopier to produce 'automatic images' and into her light-based installations, such as *Blood Hyphen* (1988).

Wolfgang Ernst, *History or Resonance? Techno-Sonic Tempor(e)alities*

Is there a 'sound of the archive'? Sonic memory operates on a different time base from the historical archive with its text-based alphabetic and visual records. Listening to disembodied voices allows for a specific kind of 're-presencing' the past (Sobchak, in *Media Archaeology: Approaches, Applications and Implications*, 2011). Remembering past sonospheres by technical media induces short-cuts of the historical distance itself, whereas audio-recordings ask for a media-archaeological *understanding* in its

most literal sense: listening to the articulation of the medium itself. The ahistoric resonances of sonic articulation and listening are counter-balanced by the radical historicity of its material embodiment. In order to exercise a different language to express such media-induced tempor(e)alities, McLuhan's concept of 'acoustic space' (as alternative to the dominance of the eye in the typographic era) is further developed into the notion of 'sonicity' to describe media-epistemological constellations where time and technology meet.

Ligeia, 137-140 (Janvier-Juin 2015) – <http://www.revue-ligeia.com/>

Giovanni Lista, *L'actualité parisienne*

Cristian-Robert Velescu, *Brancusi et la synthèse des arts*

Giovanni Lista, *Marinetti, Hitler et l'art dégénéré*

DOSSIER : THÉÂTRE LABORATOIRES

Izabella Pluta, Mireille Losco-Lena, *Pour une topographie de la recherche-crédation*

Izabella Pluta, *L'Espace du laboratoire entre création technologique et recherche scientifique : prémices d'une méthodologie*

Jean-Paul Fourmentraux, *Le Théâtre entre arts et sciences : sociologie de la recherche-crédation interdisciplinaire*

Erica Magris, *Du côté des pratiques artistiques : le projet comme forme de recherche-crédation ?*

Clarisse Bardiou, *Un exemple fondateur de collaboration interdisciplinaire : 9 Evenings : Theatre and Engineering*

Simon Hageman, *La recherche des avant-gardes théâtrales historiques autour du progrès technique*

Robin Nelson, *Théâtre et nouvelles technologies : environnements de recherche et d'apprentissages dans l'enseignement supérieur*

Robert Faguy, *Le LANTISS, une infrastructure technologique au cœur d'une démarche active en recherche-crédation dans le domaine des arts scéniques*

Julie Sermon, *Les « Sondes » du Centre National des Ecritures du Spectacle (2007-2012) : boîte de pétri pour la recherche-crédation ?*

François Weber, *Une recherche invisible... Réflexions autour du développement d'outils numériques pour le spectacle vivant*

Eric Joris, *Live arts, live media. Recherche scientifique versus recherche artistique dans le travail de la Compagnie Crew*

Philippe Bloesch, Mireille Losco-Lena, « *La recherche est essentielle pour nous* » (entretien avec Raphaël Navarro, Compagnie 14:20)

Georges Gagneré, *Émergence et fragilité d'une recherche-crédation (2000-2007)*

Julie Valero, *Fabriquer un théâtre technologique : l'évolution de l'organisation collective du travail au sein de la Compagnie TF2-Jean-François Peyret*

Zaven Paré, *Des démos au plateau. Les androïdes acteurs d'Hiroshi Ishiguro*

Mireille Losco-Lena, *Trouver des points de dialogue avec le monde industriel : un rêve commun (entretien avec Clément-Marie Mathieu)*

Andy Lavender, *Capter La Tempête ? La pratique comme recherche (Practice-as-Research) pour une dramaturgie shakespearienne et des spectacles de théâtre multimedia*

Emilie Charlet, *De la technologie comme vecteur du sensible : un workshop avec la Compagnie AM/CB*

Françoise Odin, *Ingénieurs, artistes et bricoleurs*

Alban Guillemot, Benjamin Nesme, Olivier Pfeiffer, Jean-François Thomelin, *Régisseur, ingénieur, bricoleur, chercheur : un entrelacs de pratiques (discussion menée par Philippe Bloesch)*

Nouvelle Revue d'Esthétique, 1 (2015) –

<http://www.cairn.info/revue-nouvelle-revue-d-esthetique-2015-1.htm>

La naturalisation de l'esthétique

Alexandre Gefen, *Introduction. La naturalisation de l'esthétique*

Jacques Morizot, *Esthétique et naturalisation*

Le type de contribution des neurosciences à l'esthétique est loin de faire l'unanimité. Je l'envisage ici à partir de deux exemples particuliers : l'art du champ récepteur de Zeki et la tentative de Nanay de fournir une interprétation neurologique de la *twofoldness* (à travers la vision infléchie). La conclusion est qu'il semble difficile d'éliminer le niveau intermédiaire ou psychophysologique.

Ewa Chudoba, *Le naturalisme esthétique de John Dewey. Le problème de l'anthropomorphisme faible*

Le but de cet article consiste à présenter des influences de l'évolutionnisme Darwinien et des idées de Frederick Matthias Alexander sur l'esthétique naturaliste de John Dewey. Ces influences menaient Dewey à sa propre version de l'esthétique naturaliste, c'est-à-dire une conception large, non cartésienne, dynamique d'un sujet, qui peut aussi inclure des animaux. Par conséquent John Dewey construisait une sorte d'anti-anthropocentrisme, ce qui décidait que son esthétique était en avance sur son temps.

Jean-Pierre Cometti, *Le naturalisme pragmatiste et l'esthétique naturalisée*

Lorenzo Bartalesi, *L'horizon anthropologique de l'esthétique naturaliste*

L'esthétique représente un point névralgique dans l'opposition entre partisans et critiques de la naturalisation. Dans l'article, les positions conflictuelles sont passées en revue en repérant les racines de leur opposition dans l'adoption d'un modèle internaliste d'esprit connexe à une forme radicale de réductionnisme. Une solution est proposée à partir de l'adoption d'une forme modérée de naturalisme anthropologique et d'un modèle d'attitude esthétique capable d'intégrer l'opérativité innée du dispositif esthétique et sa différenciation en conduites culturellement structurées.

Bruno Trentini, *Quelle naturalisation pour quelle esthétique ?*

Le clivage entre les opposants et les partisans à la naturalisation de l'esthétique a tendance à faire oublier que plusieurs naturalisations sont possibles. Après une analyse critique des investigations expérimentales sur les catégories esthétiques (comme le beau et le sublime), ce texte propose des voies qui permettent à l'esthétique de continuer à jouer un rôle en philosophie de l'art, notamment contemporain, par l'étude de l'adaptation des processus cognitifs impliqués dans l'expérience esthétique.

Bruno Arquié, *Le darwinisme littéraire à l'heure du défi esthétique*

Wolfgang Welsch, *L'esthétique de Schiller reconsidérée*

Cet article cherche à revenir sur la notion de beauté conçue comme « liberté des apparences » proposée par Schiller dans *Callias ou de la beauté* (1793), contre l'opposition de la pensée pré-moderne et moderne qui opposent de manière radicale la nature et la liberté. L'idée de Schiller que la beauté naturelle de la nature résulte de la liberté permet de résoudre cette opposition, comme le confirme la science moderne. L'article défend cette idée comme une manière souhaitable d'échapper aux cloisements des modernes.

Fabrizio Desideri, *Sur l'épigenèse de l'esprit esthétique. Le sens de la beauté, de la survie à la survenance*

Quels sont l'origine et le sens du « sens esthétique » ? Est-il codé génétiquement ou culturellement hérité ? Le but de l'essai est de répondre à telles questions en définissant l'émergence et le caractère méta fonctionnel de l'attitude esthétique. Tout d'abord, je propose d'inclure la faculté de désir dans le libre jeu des facultés cognitives au centre de la Critique de la faculté de Juger de Kant. Ensuite, j'examine le caractère de survenance de l'esthétique et sa valeur d'anticipation. En discutant quelques perspectives

évolutives contemporaines sur l'esthétique, je considère en conclusion la nature épigénétique de l'esprit esthétique.

Hugo Clémot, *Quelle naturalisation de l'esthétique du cinéma ?*

Vincent Descombes nous a offert une mise au point historique et conceptuelle qu'on peut tenir pour incontournable sur la question de la naturalisation des Humanités. Ce texte vise à restituer certains éléments de cette contribution trop souvent méconnue et à la prolonger sur la question de la naturalisation de l'esthétique du cinéma, entendue au sens large comme philosophie de l'art cinématographique et comme philosophie de l'expérience esthétique.

Postgraduate Journal of Aesthetics, 11, 2 (Spring 2015) –

<http://www.pjaesthetics.org/index.php/pjaesthetics>

Ross A Clark, *Ontology and Painting, or: Merleau-Ponty's Eye and Mind and its relation to the Ocular*

In this paper I put forward an argument concerning the place and significance of painting in Merleau-Ponty's famous last essay *Eye and Mind*. I argue that for Merleau-Ponty modern philosophy comes about through an engagement with vision – in an attempt to think its peculiar virtue of "action at a distance" – but ends up betraying this dynamic, by offering us an account of vision that is grounded in the spontaneity of the mind. In this sense I claim that *Eye and Mind* is genealogical in intent, and that Merleau-Ponty's analysis of painting is central to accomplishing this task.

Recherches en esthétique, 19 (Février 2014) –

<http://www.scopalto.com/revue/recherches-en-esthetique>

Art et engagement

Marc Jimenez, *Le choix de la création*

Christian Ruby, *Le spectateur désengagé de l'engagement*

Hugues Henri, *Lygia Pape, femme-artiste anarchiste et anthropophage*

Pierre Juhasz, *Figures de l'engagement dans l'œuvre de Joan Fontcuberta*

Res: Anthropology and Aesthetics, 65/66 (2014/2015) –

<http://www.hup.harvard.edu/catalog.php?isbn=9780873658669>

Remo Bodei, *A constellation of words*

Stephen Houston, Barbara Fash, David Stuart, *Masterful hands*

Mary Weismantel, *Encounters with dragons*

Guilhem Olivier, *Why give birth to enemies?*

Élodie Dupey García, *The materiality of color in the body ornamentation of Aztec gods*

Cristina Cruz González, *Crucifixion piety in New Mexico*

Duncan Caldwell, *A new ordering of Adena tablets based on a deeper reading of the McKensie Tablet*

Z. S. Strother, *A terrifying mimesis*

Wyatt MacGaffey, *Franchising minkisi in Loango*

Lisa Homann, *Alluring obscurity*
Clemente Marconi, *Pausanias and the figural decoration of Greek sacred architecture*
Bissera V. Pentcheva, *The aesthetics of landscape and icon at Sinai*
Paroma Chatterjee, *The gifts of the Gorgon*
Achim Timmermann, *Vain labor(?)*
Karen Overbey, *Seeing through stone*
Juan José Lahuerta, *The crucifixions of Velázquez and Zurbarán*
Noam Andrews, *The space of knowledge*
Katrin Seyler, *Heritage and artisanal empathy in the Republic of Tools*
Ines G. Županov, *The pulpit trap*
Edward Vazquez, *Antimatter*
Bret Rothstein, *Visual difficulty as a cultural system*

Word & Image, 31, 1 (2015) –

<http://www.informaworld.com/smpp/title~db=all~content=g923328141>

James M. Córdova, *Drinking the fifth cup: notes on the drunken Indian image in colonial Mexico*

The stereotypical image of the drunken Amerindian in Mexico dates back to the decades following the Spanish conquest of the Aztec state in 1521, and is present in New-Spanish (colonial Mexican) visual culture that was jointly produced by native artists and Spanish friars of the sixteenth century. Along with Spanish religious and historical chronicles of the period, and official colonial documents, these early pictorial works comprise a larger body of historical works that construct the colonial image of the drunken Amerindian. This essay examines the earliest textual and visual evidence that documents drunkenness among New Spain's native population, and situates these sources in a colonial context in which culturally distinct methods of recording knowledge – native-produced, pictographic images and Spanish alphabetic inscriptions – were combined for Spanish friars and colonial officials to understand the customs and histories of New Spain's indigenous groups. In particular, this essay critically analyzes the unions and disjunctions between early colonial native manuscript images of intoxication and the Spanish inscriptions that commented on them. It argues that the stereotypical image of the drunken native in New Spain's early visual record was due not only to the evangelical goals of Spanish friars and the propensity of colonialism to render its subjects as unruly, but also to the complex relationship between European alphabetic text and native-made images, and partial correlations between elite indigenous and Euro-Christian ideologies.

Elizabeth D. Harvey, Mark A. Cheetham, *Tongues of glaciers: sedimenting language in Roni Horn's Vatnasafn/Library of Water and Anne Carson's "Wildly Constant"*

"Tongues of glaciers" explores the creative collaboration of visual artist Roni Horn and poet Anne Carson around Horn's acclaimed *Vatnasafn/Library of Water* (2007), an installation sited in a former community library in western Iceland. In twenty-four floor-to-ceiling transparent glass columns, Horn displays and archives water in which the telluric and linguistic sediment of glaciers has been deposited. Carson and her husband, Robert Currie, wrote the poem "Wildly Constant" here when Carson was writer in residence in 2009. A homage to and meditation on the *Library of Water* that reverberates through many other poetic and creative collaborations in subsequent years – including musical performances – the poem is the occasion for an examination of the complex, generative interplay of word and image. The authors' analysis details the intricate formal interweaving of poem and visual artwork, the inspirations and reference points for both artforms – including the poetry of Emily Dickinson, Anna Freud, Marcel Proust, and especially earth artist Robert Smithson's essays. Their reading of Horn's and Carson's works seeks to understand their extended conception of "writing" and "drawing," the vagaries of gender, and the ecology of water.

John H. Astington, *Pastoral imagery in The Merchant of Venice*

This essay examines the range of reference that lies behind two particular passages in Shakespeare's play, *The Merchant of Venice*: in 1.3, Shylock's invocation of an episode from the thirtieth chapter of Genesis, "When Jacob grazed his Uncle Laban's sheep," and at the crisis of the contest between Shylock and Antonio, in 4.1, Antonio's rather puzzling line of resignation, "I am the tainted wether of the flock." Through a consideration of contemporary biblical commentary, literary, religious, and political allegory, in addition to a range of allied visual material, the essay seeks to widen the context of reception of the play by its first audiences. Not only were they familiar with pastoral tropes and visual signs to do with civic, national, and religious order, often presented in the streets of London, but also with a moralized line of interpretation of the Jacob legend through the popular media of illustrated catechisms, and prints deriving from them. As illustrated exempla of the commandments both Jacob and Daniel, the last invoked as a model of the good judge in 4.1 of the play, were familiar referential figures in the 1590s. The essay concludes with a consideration of the allegory of the fourth act, suggested by Antonio's line, the denigration of Shylock as "wolvish," and by Portia's position as the invoker of mercy, once more connected with contemporary iconography.

Lisa Bourla, *Shaping and reshaping memory: the Łódź Ghetto photographs*

This article raises questions about the ways that photographs from the Łódź Ghetto have been variously interpreted and contextualized over the years so as to reinforce received – and problematic – paradigms and narratives of Holocaust memory. It considers a subset of photographs taken by three individuals variously positioned vis-à-vis the ghetto and Nazi authorities: the two Jewish professionals, Mendel Grossman and Henryk Ross, who shot both official and clandestine images, as they worked within and beyond Łódź's singular Judenrat-sanctioned archive, and the Austrian amateur, the Nazi accountant Walter Genewein, who was apparently building a self-promoting portfolio. After the war, these images appeared and reappeared in memorial albums, academic publications, and even a novel – *The Emigrants* by W. G. Sebald – as well as in documentary films, notably Alan Adelson's *Łódź Ghetto* and Dariusz Jablonski's *Fotoamator*. In taking as its central focus how, and with what preconceptions and assumptions, these scholars, writers, and filmmakers "frame" the Łódź Ghetto photographs, this piece contributes to scholarship on visual Holocaust representation as it pertains specifically to the Nazi ghettos.

Hélène Ibata, *Beyond the 'narrow limits of painting': strategies for visual unlimitedness and the Burkean challenge*

This article examines the engagement of British Romantic visual artists with the edges of pictorial or graphic representation as a place to experiment with unlimitation. It argues that their heightened interest in these edges was a response to contemporary criticism of the finite nature of painting, and a strategy to rival the verbal arts, which Edmund Burke and some members of the Romantic literary elite considered to be much more capable of communicating the sublime. The dynamic margins of their works are explained in terms of parergonality – a notion elaborated by Jacques Derrida in *The Truth in Painting* – in order to account for open-endedness and the inscription of the sublime at the edge of representation. The development of new formal paradigms to unlimit representation is shown to have been especially significant in visual media, which were free from the constraint of standardised quadrilateral frames, such as book illustrations, sky studies, and sketches. Book illustrations, which could produce their own edges and interact with text, are examined as privileged places for such explorations. Landscape studies and sketches, which demonstrate the arbitrariness of the framed and finished view, are seen as a pictorial response to the aesthetics of the fragment, of the unfinished and the suggestive, which had stemmed from the reflection on the sublime.

Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft, 60, 2 (2015) –

http://www.meiner.de/index.php?cPath=4_38&content=recherche&katseite=1

Experimentelle Ästhetik

Ludger Schwarte, *Experimentelle Ästhetik, Arbeit an den Grenzen des Sinns*

Georges Didi-Huberman, *Experimentieren, um zu sehen*

Natascha Adamowsky, *SOMA & Dark Matter. Künstlerische Experimente als Spiel- und Sehanleitung*

Peter Bexte, *Beckett im Labor. Zur Grammatik des exakten Nicht-Wissens*

Lambert Wiesing, *Phänomenologische und experimentelle Ästhetik*

Georg Bertram, *Kunstwerke als Gedankenexperimente*

Fabian Dorsch, *Die Grenzen des ästhetischen Empirismus*

Anne Hamker, *Irrungen und Wirrungen. Theorie und Praxis der experimentellen Ästhetik*

Lorenz Engell, *Versuch und Irrtum. Film als experimentelle Anordnung*

Karen van den Berg, *Ungefährliche Experimente. Das Studio als Labor*

Leander Scholz, *Der Tod als ästhetisches Experiment*