RIVISTE ITALIANE

Ágalma, 30 (ottobre 2015)

http://www.agalmaweb.org/sommario.php?rivistaID=30

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Mario Perniola, *Com'è difficile studiare il sentire!*

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Aisthesis, 8, 2 (2015)

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

Warburghiana e Benjaminiana

Alice Barale, Fabrizio Desideri, *Foreword*

Christopher D. Johnson, *Wandering towards Bruno: synderesis and "synthetic intuition"*

Focusing on the faculty of intuition, my essay considers different ways that Aby Warburg (1866-1929) and Erwin Panofsky (1892-1968) interpret the late Renaissance cosmographer, Giordano Bruno. It argues that Warburg, in the last year of his life and with the help of Ernst Cassirer (1874-1945), appropriates the concept of synderesis from Bruno not only to rethink the Nachleben der Antike but also to inscribe himself in the history of word and image, a history that admits the irrational and the mystical as much as the rational. By contrast, Panofsky's Bruno is ultimately a more dialectical, prudential figure. Over the course of several decades, Bruno for Panofsky becomes symbolic of the possibility of "synthesis", the aim of his iconological method. This, however, diminishes the dynamism of Bruno's imagery, even as it gives intuition a more systematic role.

Dorothea McEwan, *Bringing light into darkness*

The art historian Fritz Saxl, Aby Warburg's librarian and trusted friend, researched apart from art historical topics images of gods of late antiquity, Oriental and Greek mystery cults and the pictorial presentation of dialogue in early Christian art. This research led him to Mithraism, the images and

practices of this mystery cult and in particular how Oriental thought flowed into Occidental thought. Saxl was engaged in this work for many years. In this article I touch upon Saxl's extended correspondence with Aby Warburg in 1929, when Warburg was in Rome and was able to see Mithraic temples for himself. The exchange of their queries and tentative answers, their theoretical speculations and findings, their approach to understanding Mithraic monuments and sites, shed light on their unique method of scholarly collaboration.

Manuela Pallotto Strickland, *Under a Starry Vault. Warburg, Jung and the Renaissance of Ancient Paganisms at the Beginning of the 20th Century*

The paper tackles the controversial question of the affinities between the work of Aby Warburg and Carl Gustav Jung. Instead of focussing her interest exclusively on the concepts of collective memory and primordial images, though, the author critically compares the different ways Warburg and Jung looked at the renaissance of ancient practices of Paganism at the beginning of the Twentieth century, and questions the extent to which the cultural crisis heralded by Modernity, and the challenges brought about by secularisation influenced their reading of the revivals.

Daniela Sacco, *Composing the Symbolic*

An excerpt from Sergei M. Eisenstein's memoirs describing a night visit to the museum of Chichén Itzá in Mexico is set forth as a real life example reflecting, both from a visual and theoretical perspective, the architecture of Aby Warburg's Bilderatlas Mnemosyne and his concept of Denkraum. Drawing upon Warburg's own writings and F. T. Vischer's theory of symbol, the paper looks at Eisenstein's experience at the museum as highlighting the dynamic relation between man's religious/magical and scientific/rational psychic poles, and the in-between space of thought inherent to the concept of Denkraum and visually represented by the empty dark intervals separating the images in the Bilderatlas. Adding significance to its argumentation, the paper also hints at an affinity between Eisenstein's film montaging and Warburg's image assembling criteria.

Elisa Caldarola, *Ernst H. Gombrich on Abstract Painting*

Ernst H. Gombrich criticized abstract painting with several remarks scattered around his wide oeuvre. I argue that his view of abstract paintings is coherent with the account of pictorial representation he put forward in Art and Illusion, show some limits of such view, and maintain that, although several of Gombrich's criticisms of abstract painting should be rejected, some of his remarks are insightful and worth of consideration.

Pietro Conte, *The Panofsky-Newman Controversy*

Starting from Erwin Panofsky's well-known polemical exchange of letters with Barnett Newman, and taking into account some few hints to contemporary artists which can be found into the Princeton Professor's private correspondence, this essay deals with the theoretical reasons why one of the most original and influent art historians of the whole 20th Century has never really come to terms with even the notion of "abstract" art. It then focuses on the seemingly paradoxical concept of "abstract sublime" as proposed by Robert Rosenblum and further developed by Jean-François Lyotard in order to show how iconographic-iconological analysis could be fruitfully applied to non-figurative works of art.

Filippo Fimiani, *L'origine, la ferita*

Shutter Island (Paramount Pictures 2010) is a much-criticized and highly debated film. Scorsese, in fact, has been accused of distorting the facts and altering his historical sources. The depictions we see of the Holocaust are false, not based on visual documents, a mix of incompatible evidences and iconographies, an amalgam of irreconcilable informations and representations. The director has created a visual style and a sound design that vacillate between thriller and horror, drama and fantasy, while betraying the medial transparency of the reconstruction and the ethical responsibility of interpretation. The viewer sees and believes in the images of the concentration camp of Dachau which are, in reality, dialectical imaginings of another scene: in these images, constructed according to the clinical and critical vision of Scorsese as cinephile, the past and the repressed return in the present. In our present too. On the one hand, in fact, the viewer participates empathically in the mental images relived and suffered by the protagonist in his post-traumatic hallucinations; on the other hand, the viewer is prompted to recall the pictures quoted or paraphrased from the archives of the imagery of cinema and of the photojournalism of war–in which Pontecorvo, Resnais, Fuller, George Stevens and John Huston live side by side with the RKO horror films of Jacques Tourneur and Mark Robson. For Scorsese, the images of the violence of war and of the horror of extermination cannot be linked to an origin or past that have definitively been concluded. They are more than recorded pictures or concrete evidences: they are clues and symptoms. They come from a conflictual and endless descent of which cinema is the living and ambiguous memory; they are the open wounds of an original struggle between human and inhuman and of man–they still survive, here and now.

Cornelia Zumbusch, *The Life of Forms*

In the preliminary work for his Theses On the Concept of History, Walter Benjamin quotes a passage from Henri Focillon's La vie des formes, using Focillon's description of classical style for his own notion of the dialectical image. The Essay locates Benjamin's surprising reception of Focillon in their common interest in a life of forms, not so much in the sense of aesthetic liveliness as defined by Kant ('Beförderung der Lebendigkeit'), but in its productiveness of other forms. Focillon's idea of art history is based on the dynamis or potentiality of artistic shapes giving way to ever new figures and forms. This is not only a key to Benjamin's concepts of Fortleben/Nachleben in the early Essay The Task of the Translator but also to the 'dialectical image' outlined in the Arcades Project. Benjamin, this Essay argues, refers to Focillon's life of forms to conceptualise disharmonious and sudden changes of form.

Fabrizio Desideri, *Messianica ratio. Affinities and Differences in Cohen's and Benjamin's Messianic Rationalism*

In my paper, I intend firmly to criticize Taubes' interpretation of Benjamin's Theology as a modern form of Gnosticism (Benjamin as a modern Marcionit). In a positive way, I sustain rather the thesis that Benjamin's Messianism is in close connection with his conception of reason ("the sharpened axe of reason") and, in particularly, with the paradoxical unity of Mysticism and Enlightenment, which, according to the famous definition of Adorno, distinguishes his thought. As a radically anti-magical and anti-mythical conception of the historical time, Benjamin's Messianism has to be considered as an original synthesis between motifs of the mystical tradition of the Jewish Kabbalah and motifs belonging to the rationalist tradition of the Jewish philosophy. Moving from Cohen's standpoint of a continuity between Maimonides and Kant, I consider therefore the affinity between his messianic conception of history and that of Benjamin. Both, Benjamin and Cohen, share, together with the reference to the a priori of the idea of justice, the reference to the Kantian connection between rationality and hope. Hence originates the non-eschatological Messianism of both. Motives of difference between Cohen and Benjamin's messianic idea are to be found, conversely, in their different way to consider the idea of "the infinite task" and of its infinite fulfillment in the context of the historical time. Unlike the fundamentally ethical interpretation that Cohen gives of this relationship, Benjamin understands it ontologically in a monadological sense. This explains the constitutive relationship that exists, in Benjamin's philosophy, between Origin, Fragment and Revelation. In the light of this connection, Benjamin's messianic understanding of the historical time exceeds the Scholemian alternative between a restorative and a utopian conception of Messianism. Consequently, the Krausian motto "Ursprung ist das Ziel" ("The Origin is the Goal") displays its truth in the idea of the messianic fragment or spark.

Chiara Bisignano, *"Far finta", raffigurare, narrare: uno sguardo su Mimesi come far finta di Kendall Lewis Walton*

The essay is intended to describe while analyzing the theory of representationality as presented by Kendall Walton in Mimesis as Make-Believe. Representations are mediums leading to provoke a make-believe – its kind building up as propositional acts of imagination: such the thesis that the author asserts. Features of this make-believe, the dynamics of participation, the distinction between figurality and verbality, the problem of fictional entities, those are the nodal joints of the waltonian proposal. The question of experience – and its possible, originary, aesthetical thematization, the thematization of the relation between fictional and real emotions, and the specific sense in which the author draws the mimesis proper to representation: such the aspects which the present essay is mostly concerned with.

Fabio Fossa, *Vision, Image and Symbol*

During the Fifties and the Early Sixties Hans Jonas developed a theory of man based on a series of concepts as separation of form from matter, image and symbol. By reflecting on these themes, Jonas seems to refer to the aesthetic abilities man embodies as the essence of human life. In this article I try to analyse Jonas' thoughts on man and to determine to what extent it is possible to consider his theory as an aesthetic anthropology. Eventually, I discuss what Aesthetics may win by directing its attention to this author.

Tiziana Proietti, *The Aesthetics of Proportion in Hans van der Laan and Leon Battista Alberti*

This paper aims at presenting the work of Dutch architecture Hans van der Laan through a comparison with the Renaissance architect Leon Battista Alberti by stating the similarity of the role assigned to proportion in architectural design by both architects. In particular, the study will show how both Van der Laan and Alberti understood proportion and the perceptive and aesthetic values of proportioned forms as the result of an intellectual appreciation.

Dana Svorova, *Biodiversità: Nuove frontiere della conoscenza*

In present cultural debate, the theme of biodiversity is considered one of the most important topic because it does not treat only the variety of living forms but it includes also the value of itself and its preservation. Analysing a lot of its peculiar aspects we take conscious about uniqueness of life and

relationship with other fields of knowledge: science, epistemology, aesthetics, ethics, politics. This essay focus especially on the origin of life, the processes of morphogenesis in living forms and appearing of "aesthetics" qualities in biological world. The relation between biodiversity and aesthetic can help to understand the origin of human aesthetic sense.

Aut Aut, 368 (2015)

http://autaut.ilsaggiatore.com/

Un matrimonio sfortunato – Derrida e l'architettura

Petar Bojanić, Damiano Cantone, *Premessa*

Peter Eisenman, *Derrida raddoppiato*

Bernard Tschumi, *Derrida: un alleato e "un ami"*

Renato Rizzi, *"We won"*

Mark Cousins, *Giocare con le parole*

Catherine Ingraham, *La A maiuscola e la a minuscola dell'architettura*

Petar Bojanić, *Pensare l'architettura/disciplinare l'architettura*

Raoul Kirchmayr, *L'arte dell'"espacement"*

Francesco Vitale, *La casa in decostruzione. Derrida e la legge dell'"oikos"*

Dario Gentili, *Spazi di aspettativa*

Damiano Cantone, *Un compito colossale. Note per un dialogo tra filosofia e architettura*

Luca Taddio, *L'affermazione metastabile dell'architettura*

Marcello Barison, *Affermazione senza posizione. Per un discorso de costruttivo sull'architettura*

Carlo Deregibus, *Storie di ordinaria decostruzione. La controfirma dell'architettura*

Gerrit Wegener, *Margini dell'architettura. Derrida e l'architettonica dell'architettura*

Andrea Canclini, *Contrappunto al Parc de la Villette*

De Musica, 19 (2014)

http://riviste.unimi.it/index.php/demusica/issue/view/635

Andrea Giomi, *L'eco sonora del gesto. Appunti per una ricerca sperimentale sul concetto di corpo sonoro nelle performance interattive*

Com'è sotto gli occhi di tutti, l'avvento delle tecnologie digitali in ambito artistico ha radicalmente modificato non solo il modo in cui le pratiche performative si sono approcciate alla creazione di nuovi linguaggi espressivi ma anche e sopratutto il nostro modo di fruire l'opera d'arte secondo paradigmi percettivi tecnologicamente orientati. Ad oggi, uno degli aspetti più interessanti dell'ibridazione tra ricerca artistica e tecnologica riguarda l'impiego sempre più esteso di sistemi responsivi in grado di captare ed interpretare il comportamento del performer e tradurlo in un contenuto virtuale visivo o sonoro. Il corpo, inerendo alla griglia sensoriale imposta dallo strumento fa di questo un'estensione, una protesi, un'eco sonora, dell'apparato senso-motorio (ma anche neurale). La tesi centrale di questo testo è che a partire da un tale fenomeno sia possibile una significativa quanto originale rielaborazione del concetto di corpo sonoro.

Michele Gardini, *Dialettica romantica dell'ascolto. Una rilettura di W.H. Wackenroder*

Nadia Moro, *Il formalismo estetico da Johann Friedrich Herbart a Robert Zimmermann*

Zimmermann (1824–1898) contributes an important *Ästhetik* to the history of aesthetic formalism and he is a major representative of Herbartianism in Vienna. In my analysis I show, on the one hand, that he aims to delivering a systematic work, based on the insights which Herbart (1776–1841) had already provided, without treating them exhaustively. On the other hand, I argue that it is not unproblematic to reconcile Zimmermann's views with Herbart's ideas, especially when crucial notions such as 'form' and 'relationship' are considered. Paradoxically, the distance between the two thinkers ultimately emerges from the essay in which Zimmermann examines the analogy Herbart himself had drawn between music theory and practical philosophy. After analysing Zimmermann and Hostinský's debate concerning Herbart's axiological formalism, I conclude that, whenever Zimmermann broadens Herbart's theories, pursuing their explanation and systematic completion, he betrays the main issues of Herbartian formalism and philosophy; Herbart's most profitable theories—concrete formalism and functionalism—are thus abandoned in favour of abstract, void constructions.

Filomena Gagliardi, *La concezione aristotelica della musica come schole: considerazioni in merito ad Aristotele, Politica, VIII 3*

Presenterò qui, rielaborandole, alcune considerazioni tratte dalla mia tesi di laurea "L'estetica musicale in Aristotele, Studio del 'trattato' peri mousikes all'interno di Politica VIII.
In particolare il contributo nasce dal terzo capitolo della mia tesi dedicato alla singolare interpretazione aristotelica della musica come schole, ovvero come una forma di contemplazione.
L'articolo può essere riassunto nel seguente schema:
- Presentazione lavoro
- Spiegazione dell'idea di "trattato" in merito a Politica VIII
- Riepilogo
- Otium
- Esempi di altri contesti (politici, metafisici) in cui compare *otium* come esempio di attività che è fine a se stessa
- Rapporto fra otium e paidia: analogie formali e differenze sostanziali. Passi a supporto da Metafisica ed Etica Nicomachea
- Ripresa dell'argomentazione aristotelica in chiave educativa dopo la digressione sull'otium: a) otium e diagoge; b) dicotomia fra i saperi; c) Aristotele cita Omero: Omero supporta l'idea di una schole/diagoge caratterizzata dal piacere: soluzione al problematico rapporto iniziale tra i due concetti; revisione dei rapporti fra le discipline.

Engramma. La tradizione classica nella memoria occidentale, 130 (novembre 2015)

http://www.engramma.it/eOS2/index.php

Staging Mnemosyne

Daniela Sacco, Emily Verla Bovino, *Staging Mnemosyne. Editoriale*

Daniela Sacco, *La matrice tragica dell'atto artistico*

Emily Verla Bovino, *Wanting to See Duse, or, On Goshka Macuga's Preparatory Notes for a Chicago Comedy, inspired by Aby Warburg-as-amateur-Playwright*

Goshka Macuga, in collaboration with Dieter Roelstraete, *Preparatory Notes for a Chicago Comedy*

Stefano Tomassini, *Atlante immemorabile. Virgilio Sieni a Palazzo Strozzi (Firenze, 12 aprile 2014)*

Biagio Scuderi, *Per un'estetica dell'intervallo. Echi warburghiani nella regia lirica di Federico Tiezzi*

Tim Vergeer, *Horror on Stage in the Dutch Republic. Re-thinking a Tableau Vivant from Joost van den Vondel's Gysbreght van Aemstel (1637)*

Agata Tomsic, *ErosAntEros, Itinerari scenici e compositivi attraverso la Ninfa e l'Atlante di Warburg*

Lisa Gasparotto, a cura di, *La lingua di Atlante. Abbecedario del teatro di Anagoor*

Emily Verla Bovino, a cura di, *A Ghost Dance in the Ripples of a Well Cradle. Extracts from Jun Tanaka's Aby Warburg: The Labyrinth of Memory (2001)*

José Emilio Burucúa, *Pathosformeln de lo cómico en el grabado europeo de la modernidad temprana. Extracts from Imagen y la Risa (2007)*

Engramma. La tradizione classica nella memoria occidentale, 131 (dicembre 2015)

http://www.engramma.it/eOS2/index.php

Palmyra-Paris

Monica Centanni, *Editoriale. Elogio del coraggio. Khaled Al Asaad, in memoriam*

Testo corale, *Palmyra-Parigi. Un sommovimento sulla faglia della civiltà*

Franco Cardini, *Non poena sed causa facit martyrem. Per Khaled Muhamad Al Asaad*

Renzo Guolo, *Ideologia e furore. La distruzione dei simboli nel radicalismo islamista*

Paolo Fabbri, *Demolizioni, ricostruzioni*

Elena Pirazzoli, Silvia Urbini, *"Fluctuat nec mergitur". Un dittico sull'arte contemporanea, tra Oriente e Occidente*

Estetica. Studi e ricerche, 1 (2015)

http://www.esteticastudiericerche.com

L'interruzione estetica: Stuart Hall e il paradigma degli studi culturali

Stuart Hall, *Nuovi paradigmi nello studio della cultura*

Nuovi paradigmi nello studio della cultura è il testo della *Lectio Magistralis* pronunciata da Stuart M. Hall il 6 giugno 2008 in occasione del conferimento della laurea *Honoris Causa* da parte dell'Università «L'Orientale» di Napoli. Si concentra sulle prime fasi della costruzione del modello teorico alla base degli Studi Culturali, discutendo la rottura epistemologica determinata dalla loro metodologia interdisciplinare di analisi e illustrando la complessa articolazione del loro concetto di cultura.

Lidia Curti, *Sognare in afro*

Questo saggio, partendo dalla memoria del rapporto personale e intellettuale che mi ha unito a Stuart Hall, descrive il lavoro comune nell'ambito degli studi culturali e postcoloniali che ha collegato il Centre for Contemporary Cultural Studies di Birmingham all'Università degli studi L'Orientale di Napoli negli anni sessanta e settanta. Si allarga poi alla presenza dell'opera e del pensiero di Hall in Italia fino a tempi recenti, con particolare riferimento al pensiero di Antonio Gramsci cui Hall ha dedicato attenzione e accurate analisi, e cui si è frequentemente ispirato attraverso un percorso di crisi e mutamenti. Infine il saggio si sofferma sugli scritti di Hall sull'arte visuale diasporica, in particolare in rapporto agli artisti del Black Art Movement britannico, anche attraverso la fondazione di Rivington Place, galleria alternativa londinese dedicata all'arte nera, dando un contributo fondamentale al concetto di «nuova etnicità», in una complessa e articolata accezione del termine «blackness».

Marta Cariello, *Dentro alla tensione delle parole: Stuart Hall e la letteratura*

Il rapporto di Stuart Hall con la letteratura ha radici profonde, che affondano nei suoi studi dottorali (mai terminati) in letteratura inglese, fino all'aspirazione, confessata in diverse interviste, di diventare egli stesso uno scrittore creativo. Tuttavia, con lo sviluppo delle sue teorizzazioni, marcatamente incentrate su altri aspetti dei rapporti tra cultura e politica, la letteratura appare esclusa, o quanto meno messa sullo sfondo del pensiero di Hall. Eppure, l'«imprevedibilità delle idee», che per Hall è in un rapporto di reciproca determinazione con il piano economico, rende la letteratura una presenza fondamentale nella sua teoria critica, unitamente alle altre forme di testualità. Né potrebbe, d'altronde, un discorso critico così sostanzialmente attento al simbolico escludere dai propri ambiti di analisi quello letterario. Tale

analisi, tuttavia, da parte di Hall non avviene sull'oggetto letteratura, ma piuttosto attraverso un'immersione consapevole nella profondità semantica ma anche simbolica delle parole, nel loro carico politico che è però allo stesso tempo anche sempre estetico.

Marina Vitale, *Rappresentazione e visualità nel pensiero di Stuart Hall*

Partendo dall'idea di Stuart Hall che «l'arte è un modo di pensare», l'articolo esplora la centralità del visuale nella sua teoria della rappresentazione (in particolare dell'identità di genere e di etnia), nonché la reciproca influenza Stuart Hall, teorico dell'etnicità, e varie generazioni di artisti diasporici, soprattutto videoartisti e fotografi. Si sofferma sull'opera filmica di John Akomfrah, specialmente su The Nine Muses che «canta» con profondità e poesia il dramma della Windrush generation e The Stuart Hall Project che ha Hall come soggetto, ma è anche strutturato secondo il «modo di pensare degli studi culturali».

Miguel Mellino, *Che genere di nero è il «nero» della questione nera secondo Hollywood. La mercificazione della blackness ai tempi di Obama*

L'articolo cerca di mettere a fuoco una certa codificazione culturale della storica questione nera negli Stati Uniti presente in alcuni film recenti di Hollywood. Punto di partenza è un noto saggio di Stuart Hall: *Che genere di nero è il nero della cultura popolare nera?* L'assunto principale dell'articolo è che l'elezione di Obama ha indotto la produzione di una serie di film storici sulla questione africano-americana che ci propongono non solo un'ulteriore mercificazione della blackness come stile di vita, ma anche una sua incorporazione alla narrazione del «sogno americano». La questione nera viene qui narrata come una causa destinata inevitabilmente a vincere all'interno di una nazione che da sempre, secondo la colonialità del suo sistema di autorappresentazione, si è autonarrata come la terra promessa dei diritti dell'uomo. L'articolo sostiene invece che l'unico tratto nero del sogno americano, come mostra l'incessante elenco di omicidi neri per mano della violenza istituzionale americana, resta un persistente incubo razziale. Questo lato oscuro dello stato penale neoliberista americano può essere concepito come una brutale interruzione di questa particolare codificazione culturale.

Iain Chambers, *Stuart Hall dai Caraibi al Mediterraneo*

Questo scritto esamina il contributo cruciale di Stuart Hall nella formazione degli Studi culturali e postcoloniali tramite i temi di razza e diaspora, e la luce critica che tali prospettive ed esperienze gettano sulla conoscenza del pensiero, delle pratiche e delle politiche del mondo contemporaneo.

Teresa Catena, *La forma della menzogna. Una riflessione su Wilde e Nietzsche*

A partire da una breve ricognizione sul tema della menzogna, il contributo prova ad analizzare l'originale posizione assunta a riguardo da Oscar Wilde. Riattraversando le pagine de "La decadenza del mentire", emerge la doppia polemica imbastita dallo scrittore irlandese tanto nei confronti del realismo in arte quanto nei riguardi una malintesa interpretazione dell'assunto che sia la vita a dover imitare l'arte. In entrambi i casi, infatti, sottomettendosi a un registro riproduttivo, arte e vita finiscono col sottrarsi a quel principio creativo e menzognero che solo la vera arte sa esprimere. In questo senso, più che emblema di una concezione estetizzante, il testo di Wilde si avvicina alle posizioni che il giovane Nietzsche sostiene nell'incompiuto saggio "Su verità e menzogna in senso extra-morale" laddove il filosofo, facendo emergere la spinta anti-mimetica del vivente, mette in mostra la natura plastica, metaforica e radicalmente artistica dell'umano e delle sue costruzioni.

Susanna Mati, *Per una filosofia tragica dei possibili. G. Bataille e G.W.F. Hegel a confronto su Fondamento e Possibilità*

Secondo Bataille, il Sistema hegeliano - come egli lo ha recepito attraverso la mediazione di Kojève -, pur mirando a rappresentare l'Intero (cioè il Vero), fallisce, perché non riesce a contenere gli estremi dell'esperienza, come il momento mistico o erotico: perciò non è la sintesi dei possibili. La stessa posizione del Fondamento, dalla quale il Sistema prende avvio, conduce ad una discussione del ruolo del Possibile (e del tragico) all'interno del Sistema.

Diego Donna, *Artaud, Guénon e il simbolismo del teatro*

L'articolo propone un confronto fra le posizioni di Artuaud e Guénon circa lo statuto metafisico del teatro e della rappresentazione. Viene preso in esame lo scambio diretto fra i due autori, nonché i due testi principali cui essi affidano le rispettive posizioni sulla natura del teatro (*La Mise en scène et la Métaphysique* e *le Symbolisme du théâtre*). Artaud pensa il teatro come espressione umana delle forze cosmiche attraverso cui operano i principi. Ma la traduzione scenica di tale assunto si rivelerà inadeguata rispetto alle forme della rappresentazione umana. Guénon assume tale divaricazione come il risultato di un problema mal posto: il teatro stesso è simbolo dell'illusione che regola il rapporto analogico tra i principi e la realtà fenomenica. Non si tratta dunque di ricomporre, bensì di riconoscere la necessaria distanza fra i due piani affinché una rappresentazione divenga possibile.

Gloria Gasparin, *Arte e verità nella filosofia aforistica di Gomez Dávila*

Il presente articolo analizza la figura del pensatore colombiano Nicolás Gómez Dávila (1913-94), della sua concezione di arte come verità, e della sua espressione attraverso l'aforisma. Riecheggia nella concezione artistica gomezdaviliana il concetto greco di verità come *aletheia,* che all'interno di una visione d'insieme disillusa come quella del colombiano, assume i connotati di presenza-assenza che già la filosofia antica aveva individuato come costitutivi dello stesso interrogarsi. L'arte, nel concreto, prende vita nell'autore attraverso l'aforisma, forma che, al pari di una rappresentazione artistica, mira ad evocare piuttosto che spiegare, senza per questo risultare meno autentica.

Estetica. Studi e ricerche, 2 (2015)

http://www.esteticastudiericerche.com

Installazioni: il tempo, i luoghi, le immagini

Fabio Amato, *Il lungo dialogo tra arte e geografia. Il paesaggio urbano in trasformazione: i murales nei quartieri disagiati di Napoli*

Stefano Cristante, *Il trittico del "Giardino delle delizie" di Hieronymus Bosch come installazione*

Maria De Vivo, *Tecnologie interattive e pratiche relazionali nell'arte di Piero Gilardi*

Antonio Somaini, *Estetica delle immagini tra alta e bassa definizione*

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http://fatamorgana.unical.it/FATA.htm

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http://riviste.unimi.it/index.php/itinera/index

Sistema e libertà. Razionalità e improvvisazione tra filosofia, arte e pratiche umane

Salvatore Lavecchia, *Alla ricerca dell'indeducibile. Esperienza dell'improvviso e limiti della norma nella filosofia di Platone*

Basing on the characterization of exáiphnes in Parm., 156 c 8-157 b 3, as well as of the relationship between téchne and nómos in Polit. 294 a 6-299 e, an integration of Plato's philosophy into the contemporary discourse concerning improvisation is attempted. Special attention is given also to the description of Socrates' midwifery (Theaet., 149 a 1-151 d 3), since by means of Plato's description Socrates' activity can be perceived as quintessence of a practice which, like improvisation, without any predetermination, while concretely proceeding invents the norm consonant with each singular situation of ist proceeding.

Gaetano Chiurazzi, *L'uscita dalla caverna: digitalizzazione del reale e libertà*

The essay proposes an interpretation of the myth of the cave as a passage from a digital ontology (that of the cave) to a non-digital ontology (outside the cave). This passage implies a reconsideration of Parmenidean and Pythagorean ontology, for which the discovery of incommensurable magnitudes is central. In particular, it allows an exteriority (as difference, negativity, dynamis, and so on) to a given system to be conceptualized, in which the possibility of an exit and then of freedom lies.

Tiziano Ottobrini, *Intorno alle origini speculative dell'improvvisazione: tra Aristotele ed Epicuro*

In this essay it will be argued that Aristotle took a clear position in the modern debate about what the so-called "sudden" is. Even though rather rarely, the speculative problem is expounded by the Stagirite especially in Rhetoric, using the strange word autokàbdalos, which will be analysed for the first time. Moreover, the very reconstruction of the question is connected to the development of the epicurean doctrine of clinamen as sudden atomic motion.

Luca Illetterati, *Il sistema come forma della libertà nella filosofia di Hegel. (Razionalità e improvvisazione)*

This paper is aimed at clarifying the connection between two notions that are inherently related in Hegel's philosophy, namely system and freedom. I will show how these two notions are mutually supportive, that is to say, they imply one another. I believe this dynamic can shed light on the relationship between rationality and improvisation. More specifically, through the discussion of the relationship between freedom and system, that is, the relationship between freedom and reason, I will investigate the peculiar form of rationality that is active in the practice of conscious improvisation. Moreover, I will explore the inherent necessity enlivening and constituting the experience of freedom that is embodied in this practice.

Alessandro De Cesaris, *Contingenza della necessità e necessità della contingenza. Ragione, sistema e libertà in Meillassoux e Hegel*

Aim of this paper is to investigate contingency and totality as the ontological conditions of possibility of improvisation. Through a critical analysis of Quentin Meillassoux's argument about the necessity of contingency and the impossibility of totality, I will try to show that Hegel's logic is actually able to show some limits of Meillassoux's theory, and to prove that totality is also necessary in order to properly think improvisation.

Denise Vincenti, *La spontaneità malata. Follia e patologia nella filosofia di Félix Ravaisson*

In Ravaisson's philosophy, the concept of spontaneity refers to the first, basic and organic form of improvisation. Nature consists in fact of a rational law of development named habit, that regulates all movements, summarizing the external impulsions and the internal penchants in the form of spontaneous activity. However the insertion of spontaneity in nature determines the appearance of unpredictability and negativity in life's productions, like organicand psychical pathologies. Ravaisson will try to show how this morbid spontaneity belongs to nature's rationality.

Simone Furlani, *Sistema e riflessività: il paradosso di Russell o di Bradley?*

In this article, the Author analyses the Bradleian concept of contradiction and the thesis herewith proposed consists in thinking that the so-called «Russell's antinomy», one of the most popular and most discussed theoretical points in the modern and contemporary philosophy, is rooted or better is implied in Bradley's system. The Author argues that, formulating and presenting it at Frege, Russell articulated a question opening a consequent philosophic perspective already conceptually implied by Bradley's theory of relations.

Daniela De Leo, *La situatività improvvisativa*

Some manuscripts of Maurice Merleau-Ponty are the core of the investigation about the improvisation pursued in this essay, an investigation within the domain of the philosophical interrogation about music. Merleau-Ponty's manuscripts are brought into contact with Marcel Proust's lectures with the aim of going over the construction of the "concept of improvisation" and of reflecting on the following questions: in the experience of improvisation, is just as necessary to recognize the emotional profile as the cognitive profile? What place does the improvisation occupy in musical experience?

Gianpaolo Cherchi, *Interpretazione dialettica e fantasia esatta. Sul sistema di Adorno*

Adorno's negative dialectics wants to free the thought from the dictates of the system, taking position against the illusion to grasp the essence of reality by logic. Against that false idea of totality, Adorno devises a philosophy of fragment, a logic of disgregation that presupposes a different concept of totality: a fragmented, scattered and conflicting wholeness. The anti systematic thinking of Adorno is configured, however, as a systematic rejection of any systematic formulation: philosophy can at most claiming a pretension to truth by the practice of interpretation. A dialectic configuration of fragments of totality is at stake here: so, the arrangement of such fragments can both produce an image of reality endowed with meaning and also unfold through heterogeneous combinations that are not definitive, but always renewable from time to time. In Adorno's reflection are so expressed two different instances which are complementary at the same time: on the one hand it represents the critical and negative element against the system and its hybris, on the other hand it expresses the need of the thought to go beyond and overcome that fragmentation, showing how the need of unity of the system is a need of the thought in itself.

Alberto Martinengo, *Il doppio legame dell'interpretazione: conservazione e innovazione della tradizione*

The crisis of hermeneutical philosophy is an important opportunity for a reflection on the adaptive forms of rationality. The present essay aims at clarifying two issues of adaptiveness in a hermeneutical perspective: the overturning of the traditional relationships between theoria and praxis; and the place of

the rule-violation in this pragmatical view of rationality. Metaphor is the most significant example of this adaptiveness.

Claudia Elisa Annovazzi, *L'improvvisazione creatrice. Ricoeur, Florenskij e Balthasar: tra sistemi di riferimento e libertà creativa*

The aim of this paper is to reflect on improvisation by means of discussing the relation between system and freedom. I begin with a reflection on the meanings of improvisation. Than, following Ricoeur's philosophy and Florenskij's iconology I show that creativity works like an innovation within the tradition. At the end, I claim that Balthasar's theological aesthetics gives interesting contributions to the hermeneutic of testimony, that, in turn, helps to understand why the connection between system and freedom is key to the process of improvisation.

Alessandro Bertinetto, *"Mind the Gap". L'improvvisazione come azione intenzionale*

In this paper I aim at discussing the following questions: is improvisation an intentional action? If it is an intentional action, in what sense is improvisation intentional? Can improvisation contribute to the understanding of intentional action? I will argue that improvisation is not a bizarre case of action or a weakened action, but an intentional action in the proper sense (provided with some specific properties). Moreover, improvisation exemplifies key features of intentional action as such.

Vincenzo Caporaletti, *Razionalità dell'improvvisazione / Improvvisazione della razionalità*

The first part of the essay, "Rationality of Improvisation", is developed through two complementary directions. On the one hand it traces the plot through which a specific determination of Western rationality has marked the art music tradition of modernity. On the other hand, it identifies a specific alternative cognitive modality, defined audiotactile, which is inherent to the formative creative practices in real time, showing how its constitutive incompatibility with the structural epistemic logic of Western rationality has led to the modern eclipse of the ex tempore creativity, and to its resurgence today. In the second part, "Improvisation of Rationality", are discussed in a pragmatic perspective such aesthetic issues as improvisational freedom, the situational and stylistic conditioning and their relationship with the authenticity and with the aesthetic truth, and whether it is possible to identify prospects for a normativity in improvisation.

Fabiano Araújo Costa, *Pluralité de "spuntos" et formativité audiotactile: un regard sur l'improvisation musicale collective*

This paper looks at the interactional-improvisational aesthetic experience based on Luigi Pareyson's notions of "formativity" and "spunto" as well as on the concepts and the taxonomy of Vincenzo Caporaletti's audiotactile formativity theory. On the theoretical ground, we propose a deeper investigation of the key concepts in the audio tactil phenomenology, such as the "audiotactile principle" [ATP] and the "audiotactile conceptual schemes". Original concepts for the study of musical interaction are also developed, noticeably the notion of the "interactional formative space"

Mirio Cosottini, *Invarianza, tempo e improvvisazione musicale*

The notion of invariance permeates different research areas and often takes on different meanings. In different fields (psychology, phenomenology, physics, and ethics) the invariance concept attempts to explain the mechanisms of perceptual grouping. In this article invariance is considered a structural condition of our way of perceiving music and especially musical improvisation. It helps to understand the relationship between musical improvisation and nonlinearity, i.e. between what is transformed and what remains unchanged in the process of improvisation. I argue that every musical improvisation whose characteristics are nonlinear implies perceptual invariance with respect to time.

Roberto Zanetti, *Per una logica dell'improvvisazione musicale. Riflessioni sul rapporto tra originale ed esemplare nell'estetica di Pareyson*

This essay aims at clarifying the relation between the notions of formativity and improvisation, with particular attention to musical practices. Firstly, I will focus on originality and exemplarity, then I will briefly deepen three themes of particular interest faced by Pareyson's philosophy of art: 1) the unforeseen; 2) the interpretation; 3) thecue or sketch. My purpose is to suggest some adjustments to the notion of formativity, in order to outline the essential features of a logic of musical improvisation.

Daniele Campesi, *Interpretazione e improvvisazione nell'estetica della formatività di Luigi Pareyson*

The paper discusses the so-called "theory of formativity" developed by the existential philosopher Luigi Pareyson in his 1954 book "Estetica. Teoria della formatività" and other coeval essays based on aesthetics. In particular, it focuses on the above mentioned theory by exploring two closely-linked concepts: "improvisation" and "interpretation", showing their profound liaison, especially from an aesthetic, hermeneutical and ontological point of view. In fact, Pareyson's theory of formativity can be

described as "metaphysics of figuration", "hermeneutics of art" and original relationship to being and truth.

Cristina Coriasso Martín-Posadillo, *Riflessioni al margine della traduzione filosofica dell'Estetica di Luigi Pareyson in spagnolo: tra formatività, improvvisazione e sistema.*

The here discussed topic was inspired by the work of translation to Spanish (Xorki, 2014) of Luigi Pareyson's Estetica. Teoria della formatività (Edizioni di Filosofia, 1954). The paper offers a reflection on the way in which improvisation, formativity, and system have played a role in the translation work. The main idea is the essentiality of congeniality for the activity of translation: only if you have captured the spirit and the sense of the text, having penetrated its sense, you are able to translate it to another language. In the case of philosophical translation, the translation of philosophical terms and, to a greater extent, of philosophical metaphors, requires a phase of understanding that goes beyond the understanding of the linguistics components and requires also an authentic interpretation of the meaning of the text. In a second phase, terms which have been chosen initially may not collect all the not dispensable nuances of the original: this is time then for improvisation, i.e., for "testing" and "trying" with terms that at first may not be the most logical and that however "work", offering in the new edition of the book the nuance and meaning that are closer to the original text. I indicate several examples to illustrate this procedure: "spunto", "tentare", "riuscita", "irrigidire". The re-reading of the work after the election of such terms, shows whether the new text conveys the philosophical content and style of the original one as well as its systematic nature.

Roberta Sala, *Alcune norme per un'anarchia della lingua: i manifesti d'improvvisazione del sottosuolo letterario russo*

In this essay I will analyze some literary manifestos written within important artistic movements which developed in Russian literary underground context after the 1960s, as a reaction to the ideological absolutism pursued by the Soviet dictatorship. In particular, I will focus on the contrast, the fine boundary, and the connection between the strict form of the literary manifesto, made by a series of rules, and the experimental spontaneity and chaos enunciated by the manifestos themselves.

Davide Sparti, *Improvvisa azione. Come può un agire improvviso essere razionale?*

To improvise means to be prepared for the unexpected, but since the unexpected is unforeseeable, we cannot be (fully) prepared. What is that status of this kind of knowledge? In answering the following question it is tempting to place improvisation within a range of unexplainable actions: something we may admire but cannot rationality clarify. In this article I will argue against such a view and, by analyzing cases of improvisation in jazz and in Argentinian tango, will underline two aspects of the rationality of the improvised conduct 1 the discipline required to acquire the improvisational habitus 2. The ability to exploit contextual affordances to generate coherent lines of improvisation. I will conclude that improvisation displays a form of rationality, albeit a form different from the instrumental rationality discussed in rational choice theory.

Daniele Goldoni, *Liberazione della vita*

Philosophy and music can achieve the same thing by different means. This paper considers three types of improvisation (on a harmonic structure [jazz], free, and "deep listening") as steps in an investigation on freedom in musical improvisation, as well as on its potential liberation of life. As an alternative to the well-known concepts of "rapid" or "instant composing", here musical improvisation is conceived of as the production of a present – in which life is present to itself – through composition-for-improvisation and as a kind of poetic work designed to give one a "voice" of one's own.

Marina Santi, Eleonora Zorzi, *L'improvvisazione tra metodo e atteggiamento: Potenzialità didattiche per l'educazione di oggi e di domani*

This essay wants to reflect upon the concept and practice of improvisation, showing how improvisation could be an educational possible perspective to allow to schools and teachers to fulfill educational requests of contemporary society. Starting from theoretical and social considerations, the essay faces what means to improvise in teaching, when it is possible for a teacher to improvise while he/she is teaching, and why this practice could be generative for an authentic human development.

Roberto Franzini Tibaldeo, *Un felice connubio di razionalità e libertà: la pratica "riflessiva" della "Philosophy for Children" (P4C) di Matthew Lipman*

In this article I focus on the notion of "reflective thinking" and on its theoretical and practical relevance. What I endeavour to achieve is that those dialogic practices employing "reflective thinking" succeed in showing that rationality (or system) and improvisation (or freedom) are mutually and inseparably intertwined. The case study of the "Philosophy for Children" (P4C) curriculum developed at the beginning of the 1970s by Matthew Lipman and other researchers provides evidence in order to achieve such result.

Neri Pollastri, *Improvvisare la verità. Musica jazz e discorso filosofico*

Improvisation is specific of some arts, like jazz music, but, as a practice, it is part of almost all complex human practices, included the professional ones, because of the role it plays in transforming and developing them. Improvisation plays an important role even in philosophical discourse, whose process is comparable with the jazz music process. However, in both fields a circularity arises, which creates a problem concerning the validity and the normativity of their whole processes. A reflection on the two fields suggests some possible solution paths.

Davide Sisto, *Improvvisare una stabilità senza equilibrio. La complessità come antidoto all'uomo automatico*

The present essay aims at showing how the continuous improvement of biotechnology and nanotechnology causes an artificial redesign of human nature. This artificial redesign implies the idea of homo cyborg, the concept of which, as developed by some post-human movements, sees man as future maker of himself. The distinguishing features of homo cyborg are the autonomy of rationality and the rejection of physical limitations. The present essay is articulated in the following three parts: 1) analysis of the main points of view which mark the contemporary rationalistic and systematic hermeneutics of man and his behaviors; 2) illustration of the impossibility for this hermeneutics to adhere to the essence of life, the peculiarity of which exceeds the interpretative prerogative of man; 3) explanation of the concepts of "indeterminateness" and "crossroad" as keywords of human nature, that preserve creativity and improvisation as fundamental pedagogical means of improvement of human ability.

Félix Duque, *Per un Illuminismo semovente*

Enlightenment is not only a movement that happened in history and that would have just left a trace in it, but is also a self-moving process which constitutes our own history. And we respond to this process with an attitude of changing conjugation of times, and an always precarious embodiment of a useful fiction for collective live, what we call democracy. In addition to this, the expressions that surround the exaggerated name Enlightenment (Illuminismo, in Italian) show the intention of the essay: to defend the current appropriateness and the encouragement of a left-wing intellectual attitude.

Gianluca Cuozzo, *La debole forza messianica dell'improvvisazione. Per un nuovo paradigma dell'agire*

The themes of improvisation and of unfulfillment share many traits. Both take a stand against the «absolute norm» imposed by the technocratic consumer society; both re-explore discarded options in search for a brand new solution. Accordingly, action (including political action) must be reconsidered in light of the theme of reversibility, what Italo Calvino and Michelangelo have shown us about the process of artistic creation. Further confirmation of this is offered by Luigi Pareyson's theory of formativity.

Silvia Ferrari, *L'etica dell'improvvisazione come pratica filosofica. Gli esercizi spirituali da Pierre Hadot a George Lewis*

Moving from an analysis of the techniques of the self in the capitalist neo-liberalism, the paper will show a possibility of resistance in retreat: Foucault and Hadot show how the turn to ancient philosophy constitutes a way to build historical ontology of ourselves and aesthetic of the existence. The necessary search for new spiritual exercises will lead to examining jazz improvisation.

Paolo Furia, *La norma e la libertà: la sfida etica di Paul Ricoeur*

This paper deals with the relation between freedom and norm in the practical philosophy of Paul Ricoeur, taking into account especially the "Little Ethics" that covers Studies VII, VIII, IX of "Oneself as Another". Although Ricoeur states the priority of ethics over moral, playing the quest for good and happiness off against deontological morality of duty, it soon appears clear that the norm is necessarily implied by the development of ethics itself. No actual freedom can exist without norm; but, on the other and, no normative system is absolute, because the quest for good, in which freedom consists, cannot be fulfilled by any norm. This is the reason why it is always possible, and in some cases necessary, to act not following the established rules, but by improvisational conducts that can answer to the needs of the given situations. Aim of the article is to show the relevance of creativity for Ricoeur's theory of action, but also to highlight the fact that creativity is not grounded on itself, but is linked to an infinite ethical ambition that give sense to improvisation.

Antonio Vernacotola Gualtieri D'Ocre, *Il problema dell'ontologia del diritto tra vocazione al sistema e razionalità teleologica*

This paper aims to address the problem of the ontology of law investigating the foundation of the systematic nature that belongs to it as a legal system bearer of an "order". For this purpose, taking in a comparative consideration three different models, the positivism, the axiological-constitutional one and

the classical-metaphysical one, subjects such as the person, the teleological rationality and the natural law are analyzed and discussed in their foundational value and in their specific function.

Marco Rampazzo Bazzan, *Sovversione come improvvisazione politica? La pratica dell'illegalità nel movimento antiautoritario a Berlino Ovest alla fine degli anni sessanta*

This paper aims at questioning what an improvisation in politics may mean. It analyzes specifically the reasons why some German activists as Rudi Dutschke and Bernd Rabehl saw the beginning of the Anti-autoritarian Movement in the manifestation against Tschombe of the 18th December 1964; and how they wanted to adopt Mao's, Fanon's and Che Guevara's teachings in their struggle. Its goal is to understand this manifestation as a political improvisation insofar it created the style of Anti-Autoritarian movement of the sixties in West-Berlin.

Serena Feloj, *"Kant in biology": introduzione*

Andrea Gambarotto, *Kant e la "scuola di Gottinga". Alcune note a margine della "tesi Lenoir"*

The paper focuses on the reception of Kant's philosophy of biology in the context of the so-called 'Göttingen School'. Timothy Lenoir has tried to rehabilitate the framework elaborated at Göttingen by stressing its difference from Naturphilosophie. Focusing on the work of Karl Friedrich Kielmeyer this paper argues that Lenoir's position is based on a historiographical bias. I take into account Kielmeyer's stance on physiology, embryology and natural history. This analysis reveals the existence of a clear shift from a regulative to a constitutive understanding of teleology. I agree with Zammito that the 'Lenoir thesis' should be overcome in favor of a more accurate narrative of the emergence of biology in Germany at the turn of the nineteenth century.

Salvatore Tedesco, *"Erweiterung des Kantismus, Umgestaltung der Metaphysik". Il giovane Viktor von Weizsäcker lettore di Kant*

This paper aims to examine the relationships between the research of young Viktor von Weizsäcker and Kant's critical thinking. Starting from the criticism of Driesch's Neovitalism, here are considered some of the major contributions of Weizsäcker in the years 1911-1926, in order to show its path between criticism of knowledge, metaphysics, construction of a biology and a medical anthropology.

Mariagrazia Portera, Predrag Šustar, *Molecular biology in a distributed world. A Kantian perspective on scientific practices and the human mind*

In recent years the number of scholarly publications devoted to Kant's theory of biology has rapidly growing, with particular attention being given to Kant's thoughts about the concepts of teleology, function, organism, and their respective roles in scientific practice. Moving from these recent studies, and distancing itself from their mostly evolutionary background, the main aim of the present paper is to suggest an original "cognitive turn" in the interpretation of Kant's theory of biology. More specifically, the Authors will trace a connection between some Kantian theses about the "peculiar" or special nature of the human mind (*intellectus ectypus*), advanced in the *Critique of the Power of Judgement* (§ 76, 77), and some specific epistemological issues pertaining to the research practice of contemporary molecular biology.

Lenny Moss e Stuart A. Newman, *The grassblade beyond Newton: the pragmatizing of Kant for evolutionary-developmental biology*

Much of the philosophical attention directed to Kant's intervention into biology has been directed toward Kant's idea of a transcendental limit upon what can be understood constitutively. Kant's own wider philosophical practice, however, was principally oriented toward solving problems and the scientific benefits of his methodology of teleology have been largely underappreciated, at least in the English language literature. This paper suggests that all basic biology has had, and continues to have, a need for some form of heuristic "bracketing" and that a renewal of some form of, albeit flexible, teleological methodological bracketing can better complement the productive assimilation into developmental biology of continuing advances in our understanding of the mesoscale physics and chemistry of soft, excitable condensed matter, than what has been the prevailing and *de facto* use of a form of bracketing shaped by the neoDarwinian Modern Synthesis. Further we offer a concept of biogeneric processes and a framework of physico-genetic "dynamical patterning modules", that can begin to account for the appearance of new Kantian "stocks of Keime und Anlagen", capable of potentiating some range of possible organismal forms,

and provide grounds for moving up the teleological "goalposts", i.e., expanding the range of what can be accounted for on a constitutive basis.

Le voci femminili e poetiche della scuola di Milano

Paolo Antinucci, *Della scomparsa del Fante di Picche. Arte e Esperienza intorno ad un discorso di Nato Frascà*

Giovanna dalla Chiesa, *Alle origini della creazione. La parabola storica, umano-artistica di Nato Frascà*

Ugo Leonzio, *L'oro subito. Colloquio su Frascà con Ugo Leonzio seguito da una nota sull'apparizione del Rebis*

Volpi, Argan, Bucarelli, Sossi, Battisti, Menna, Ponente, Birri, Armando, Beringheli, Gavazza, Hefting, Lambertini, Pfeufer, Crispolti, Cortenova, Vescovo, Antomarini, Marcolli, Marchiori, Veca, Bentivoglio, Restany, Appella, *Mappa di ri-letture per Frascà. Un nuovo percorso di scritture*

Paolo Antinucci, *La Teoria dello Scarabocchio o Psiconologia di Nato Frascà. Una nota estetico-epistemologica*

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Stefano Romanelli, *Clinamen. Quattro sponde dai documenti dell'Archivio Nato Frascà*

Rodrigo Boggero, *"Sua Eminenza" Jung. Religione laica e Weltanschauung di Frascà*

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Tra il sensibile e le arti. Trent'anni di estetica

Maria Giuseppina De Luca, *Estetico metropolitano. La scena Baudrillard*

Baudrillard's report on the American journey may be considered the narration of what Baudrillard himself defines as the "primiti-ve society of the future". The narration doesn't anticipate what's going to be but catches in American reality the signs of a new story. Thus the recourse to Baudrillard's work as a scene for its exposition. The eye observing this scene will have a genealo-gical look in order to reveal the emersions (Entstehung), the ap-paritions, the game of powers acting on America scene.

Fabrizio Desideri, *Epigenesi e deduzione dei giudizi estetici. Per il superamento di antiche dicotomie*

First, I analyze aesthetic properties and judgments as a para-digmatic case of overcoming the fact/value dichotomy. The ae-sthetic judgments are, therefore, defined as cognitive in a non-conceptual way and normative without defined standards. Then, I aim to a deduction in the Kantian sense of aesthetic judgments, connecting the empirical and the transcendental le-vel of the exposition. The core of the deduction is the idea of an "aesthetic mechanism" as basis for the epigenesis of the ae-sthetic.

Giuseppe Di Giacomo, *Dalla modernità alla contemporaneità: l'opera al di là dell'oggetto*

The essay analyses the status and role of the artwork in the contemporary world, which is characterised by phenomena such as multiculturalism and cultural globalisation. The work of art, far from reducing itself to the material and formal limits of the object, presents itself a series of acts which coincide with their accomplishment: hence the dematerialisation of the artwork in the informal, its conceptualisation in the idea, its coinciding with the execution in the performance.

Roberto Diodato, *Relazione, sistema, virtualità. Prospettive dell'esperienza estetica*

The virtual artwork amounts to a complex set of issues, at the intersection of several tendencies, which develop into some un-predictable process of actualization. Since the artwork, being interactive, is able to embody in a new way the actions of the users, it becomes the form of an irreproducible experience ta-king place as an event in the environment it creates. All this forces use to think the body-environment structure as essen-tially relational, or as a place existing in encounter only.

Filippo Fimiani, *If you can't leave your mark give up. Su arte pubblica, street art e politiche della memoria*

Just over thirty years ago, Jenny Holzer posted Truisms in Manhattan's SoHo district. But what's the difference between these sentences, in alphabetical order and in conflict with each another, and billboards and graffiti all around? How to describe and define the distinction between public art, street art and ad-vertising, once, after the death of modern art decreed by Arthur Danto, the signs of the world of ordinary life and those of the artworld appear indiscernible?

Elio Franzini, *Dufrenne e gli esiti dell'estetica fenomenologica*

This article discusses Mikel Dufrenne's view presented in his work: the aesthetic experience is a fundamental aspect of hu-man existence, which is valuable in its own right because it conveys truth. According to Dufrenne, truth is a meaning that illuminates the real. The expressed meaning of the aesthetic object is such an illumination, and it can be described as being structured by an a priori principle. Finally, I present the pheno-menological approaches to aesthetic meaning, and discuss their merits in light of Dufrenne's theory, and briefly propose how it can be relevant for further work between art theory and philosophical aesthetics.

Tonino Griffero, *Estetica patica. Appunti per un'atmosferologia neofenomenologica*

As a general theory of perception, a pathic aesthetics ceases to be a theory of privileged objects, i.e. the works of arts, and con-siders a man as a being emotionally and felt-bodily touched by feelings (atmospheres) which are widespread in his (lived) space. By exploring how he exposes himself to what happens, a man turns out to be not a "subject of something" but rather a "subject to something", i.e. a "sovereign" man but free from the claim of autonomy imposed by Modernity.

Luca Marchetti, *La storia dell'arte nell'epoca post-storica*

This paper aims at examining Danto's thesis of "the end of art history", focusing in particular on (1) the intertwine between "immanent" art history and "narrative" history of art; (2) the dif-ference between "history" and "historicity"; (3) the possibility of an art history in the post-historical era. The main concern is that, in Danto's artworld, not only art loses its critical power, but also disappears the possibility of possible.

Giovanni Matteucci, *Estetica e natura umana: considerazioni programmatiche*

After the last decades of the Twentieth Century, when the attention of the philosophers was monopolized by the language, today we are witnessing a sort of anthropological turn also affecting aesthetics. This essay tries to explore the way in which it is possible and useful to undertake this kind of investigation in dialogue with some results of the sciences dealing with the human nature. At the center is placed the survey on aesthetics as a form of life, according to the line that runs from Wittgenstien to Wollheim.

Giangiorgio Pasqualotto, *Dall'estetica tecnologica all'estetica interculturale*

The article covers a research during over thirty years. The pa-per is divided into three sections: 1) from the technological aesthetics to the aesthetics of analytic philosophy; 2) from a critical approach of the aesthetics of analytic philosophy to the Frankfurter Schule proposals on aesthetic topics; 3) from a crit-ical approach of the Frankfurter Schule philosophy on aesthet-ics to the criticism of the traditional philosophies made by Nie-tzsche. The conclusive section draws the attention on the origi-nal meaning of aesthetics. Looking back at its roots, the under-standing of aesthetics lays in experiencing it as it was taught by Far East cultures. Therefore the future of aesthetics will be an intercultural aesthetics.

Andrea Pinotti, *Estetica, visual culture studies, Bildwissenschaft*

My paper aims at offering an overview of the variously called "visual", "iconic" or "pictorial" turn that has characterised many disciplinary domains in these last three decades, including the philosophical and aesthetic reflection on the sphere of the images. A focus on the notion of "visual culture" will be followed by a survey of the main pioneering works and authors, and by the exposition of the major trends which articulate this field.

Ignasi Roviró Alemany, *Temas y claves de la estética actual*

In this paper I present the most important French aesthetics of the last thirty years. The content is grouped by four questions: what questions must we articulate? What must we understand? What

aesthetics? Finally, do we live in an artistic capitalism? There is a depletion of the theoretical discourse. We need an affirmative aesthetics.

Salvatore Tedesco, *Morfologia estetica. Qualche riflessione su forma e funzione in estetica alla luce della teoria dell'evoluzione*

Focusing on the link between the actual biotheoretical thinking and the morphological tradition in the Twentieth Century, this paper aims at examining the relationship between form and function in the contemporary evolutionary aesthetics.

Stefano Velotti, *Dare l'esempio. Cosa è cambiato nell'estetica degli ultimi trent'anni?*

In the last thirty years we have witnessed a progressive expansion of interdisciplinarity and "postdisciplinary disciplines" like visual (culture) studies. This paper claims that this expansion relies mostly on a classificatory way of thinking, as opposed to an "exemplary" approach to historical, cultural, or artistic phe-nomena. It is maintained that working through "examples" is the most fruitful and adequate way of thinking in aesthetics and philosophy, both from a theoretical and a political point of view.

Baillie e il sublime

John Baillie, *Saggio sul sublime*

Giovanni Lombardo, *Longino e il sublime antico*

Elio Franzini, *Il sublime come idea estetica*

Andrea Gatti, *John Baillie e la genesi moderna del sublime*

Antonio Valentini, *Nel segno del possibile: arte e immaginazione in Baudelaire*

Carlo M. Fossaluzza, *Due diversi modi di porsi in ascolto*

Renato Boccali, *Dipingere l'assenza. Edward Hopper e le annunciazioni senza messaggio*

Giacomo Fronzi, *About the aesthetics of electroacoustic music. A proposal*

Antonio Cuccia, *La "Madonna Greca" di Alcamo. Un dipinto per Jacopo Siculo*

Il saggio studia la tavola raffigurante la cosiddetta "Madonna Greca", custodita nella chiesa dei Minori Osservanti di Alcamo. Il dipinto è oggetto di controverse e varie attribuzioni, tra le quali risultano accreditate quelle che lo riconducono a Scuola del Perugino e l'altra che lo considera un prodotto della congiunzione iberico-lombarda meridionale. Qui si avanza l'attribuzione a Giacomo Santoro, alias Jacopo Siculo (Giuliana (Palermo) 1490 ca. – Rieti 1543), pittore la cui attività conosciuta è documentata in Umbria. Sono inoltre indagati i dipinti di palazzo Abatellis già assegnati al "Maestro della Pentecoste", per i quali si ipotizza l'autografia di Jacopo Siculo.

Salvatore Mercadante, *Lo Spasimo di Sicilia di Raffaello e la sua fortuna. Diffusione di uno schema iconografico*

La presenza a Palermo dello Spasimo di Sicilia di Raffaello Sanzio da Urbino ha rappresentato per la produzione artistica locale un momento assai significativo. Per tutta la regione, infatti, se ne moltiplicarono le copie, sebbene, il più delle volte, di modesta qualità. Scopo del presente contributo è quello di indagare e analizzare la capillare diffusione di quello che fu, di fatto, il principale modello compositivo di riferimento per la realizzazione del generico tema dell'Andata al Calvario, non limitando l'indagine storico-critica al mero panorama artistico siciliano. Si è, inoltre, ritenuto opportuno esaminare

la diffusione dello schema iconografico dello Spasimo di Sicilia nelle arti plastiche, a cominciare dalla ricca produzione dei Gagini, concludendo con la scultura di tipo pietistico-devozionale.

Edgard Fiore, *Novità su Jacopo Cestaro*

Il saggio si concentra sulle ultime "novità" relative al pittore Jacopo Cestaro (1718-1778) e al ritrovamento, in tempi recenti, di alcune sue opere. Passando in rassegna le tele rinvenute si vuole riscontrare, con gli appositi raffronti, secondo quali parametri e riferimenti stilistici è andata sviluppandosi la maniera del Cestaro e mediante quali modalità la lezione arcadica solimenesca sia stata coniugata con la svolta demuriana. A tal proposito, è stato necessario utilizzare come principale riferimento pittorico una parte del vasto intervento decorativo realizzato nella chiesa dei SS. Filippo e Giacomo (1757-1759), in cui l'artista fa riferimento alla produzione pittorica di Luca Giordano, Pietro da Cortona, Mattia Preti, nonché a quella del Lanfranco "napoletano".

Trópos, 8, 1 (2015)

Perspectives on Emancipation. Hermeneutic and Aesthetic Investigations

Saša Hrnjez, Søren Tinning, *Introduction*

Rasmus Dyring, *A Spectacle of Disappearance: On the Aesthetics and Anthropology of Emancipation*

The paper examines the phenomenon of emancipation, not in terms of changes in personal status and rights, not in terms of changes in social structures and structures of power, but in terms of the anthropological metaphysics found at the core of the emancipatory effort. Having first traced this matter in the history of the concept of emancipation and secondly explored it phenomenologically in the Tunisian Revolution, the paper concludes by pointing to a fundamental difference between the traditional notions of emancipation and its recent manifestation in Tunisia; a difference, namely, between the human being as possessing and producing, on the one hand, and, on the other hand, as a primarily responsive being. This being–responsive at the same time sheds new light on the concept of freedom and how the experience of freedom and of being human guides the project of emancipation.

Giacomo Pezzano, *Interpretazione e trasformazione sociale. Sulla funzione della professione filosofica*

The paper discusses the function of the philosophical profession, focusing on the role that hermeneutical thought can play in rethinking the place of philosophy. At first, I sum up the instances of a Marxist, a therapeutic–consolatory and an analytical perspective: philosophy must transform the world; philosophy offers existential treatments; philosophy goes in search of specific objects. Secondly, I show the reason behind the deep and ambiguous relationship between philosophy and other technical–professional sectors of society — from antiquity to the present. After this, I clarify how the concept of truth proposed by contemporary hermeneutical thought enables to connect and renew these three instances, because it allows for rethinking the concept of transformation as well as for understanding the falsifying and subjective dimensions of this concept. Finally, I underline the shocking effect of a philosophical transformation, specifying that the object of this kind of transformation also extends to common sense and the social world. At last, I suggest a moderate apology for hermeneutics based on the conviction that hermeneutics is able to educate to take care of subjects.

Nicolai Krejberg Knudsen, *Nostalgic Freilassen: Emancipation beyond Empowerment*

Postmodern hermeneutics strongly opposes itself to Heidegger's alleged anti–modernism. This opposition is found in the weak thought developed by Vattimo and Caputo, and in this article I will argue that their dismissal of Heidegger's nostalgia relies on a problematic distinction between Heidegger's progressive, leftist non–foundationalism and his rightist, nostalgic eschatology. This distinction is problematic for two reasons: Firstly, it overlooks the crucial link between Heidegger's notion of belonging (Zugehörigkeit) and attunements (Stimmungen) that provides Heidegger's nostalgia with a hermeneutic importance, and, secondly, it assumes that Heidegger actually wants to return to a time prior to metaphysics, whereby it fails to take into account the late Heidegger's critique of the metaphysics of the will. These two points I take to be defining for the affectivity central to Heideggerian hermeneutics and, consequently, to be crucial for any hermeneutics with emancipatory ambitions. If weak thought is still embedded in the metaphysics of the will, we must strive to make it even weaker by considering the Heideggerian terms Freilassenand Gelassenheit, which will reveal that nostalgia is not politically dangerous but, rather,

emancipatory insofar as it seeks to free a different mode of experience beyond the willful metaphysics of Gestell.

Ilaria Nidasio, *"Liberi da": Hans–Georg Gadamer e la via ermeneutica verso un'emancipazione costruttiva*

With the "death of god" and the resulting decline of metaphysics, Western thought has become aware of the dissolution of its foundations provoking a receding conviction in universal truth. In this context, hermeneutics can contribute to nihilism, preventing its tragic deviation. Hermeneutics appears as a constructive approach that successfully reacts to the receding conviction in universal truth: it emphasizes the variety and the flexibility of the various interpretations with which everyone approaches the plurality of the world. Every interpretation is a different point of view, which considers itself exclusive and correct, pretending (sometimes violently) to be distinguished from other interpretations. This is the reason why the task of philosophy today is to promote a conscientious reflection upon a pacific coexistence between different cultural and religious experiences.

Graziella Travaglini, *Paul Ricœur: la recezione del concetto di catharsis tra etica ed estetica*

This work assesses the interpretation of the Aristotelian concept of catharsis that Ricœur develops in Time and Narrative. For the French philosopher, catharsis is as a key concept for understanding both the ontological and the ethical–practical values that he attributes to the experience of art. This fundamental moment of the phenomenology of tragic action points at the effect that a work of art has on the audience as a constitutive moment of its truth. Through his interpretation of the concept of catharsis, Ricœur confronts a key issue for the definition of a horizon of experience emancipated from technical–instrumental interests. In this horizon of experience, the sensitive moment becomes constitutive to a model of rationality, the principles of which belong to praxis rather than to theoria. In this sense, the pleasure of the text is analysed through the mediation of the imagination, which in the work of Ricœur appears in its ethical–practical functions in all its ability to redefine and renovate the world of praxis — also in the direction of opening towards a "story yet untold" of the victims. The story still to be told requires that the concept of catharsis is treated through the cross reference between historical and fictional narratives.

Yvonne Hütter, *Emancipation from Rationality. Richard Rorty's attempt to enlighten the Enlightenment from the spirit of Romantic Hermeneutics*

This article shows, firstly, why Rorty thinks that after the Kantian Enlightenment, which had fought for emancipation in the name of reason, we are now in need of a second Enlightenment that liberates us from rationality; it shows, secondly, the inner contradictions Rorty blunders into by (seemingly) detaching his critique of objectivity in his works after Philosophy and the Mirror of Nature from the subsequent necessary critique of subjectivity; it offers, thirdly, to explain these contradictions by reference to Rorty's ties to the tradition of Romanticism, on which he greatly depends, albeit without adopting its major concepts, which are a dialogical theory of subjectivity, and ironic ways of writing. A second level of investigation addresses the question of Rorty's rhetoric and how he thinks the emancipation from rationality should be accomplished, showing that his insistence on subjectivity and tradition serves his emancipatory program: Part of Rorty's strategy is selling his emancipatory maxim as reform instead of as revolution against dualistic and representational concepts of rationality. Therewith, Rorty is insisting on dialog with supposedly incommensurable positions and he is doing so because he thinks — from a pragmatic and utilitarian perspective — that this approach is more likely to have success.

Linda Schaumann, *The Problems with an Emancipatory Theory Based on an Aesthetics of Existence*

With the antique practice of "aesthetics of existence" Foucault analyzed in the 1980s an approach to the subject which was one of self–formation rather than one based on the idea of a human nature. That this seemed to leave the choice of the form of conduct and life to the subject himself, corresponded to the late Foucault's emancipatory theory, which concenters the notion that autonomy demands a critical ontology of ourselves. This ethos implies a persistent critique of what we are in order to overcome limits historically imposed on us by transforming ourselves. As neoliberal analysis explicitly encourages the transformation of the subject, Foucault appreciates it as an emancipatory theory of its own right. However, like Foucault's emancipatory theory accepts an anthropological constant, so does neoliberalism: the human being is a rational decision maker who applies strategies in order to maximize his profit. This concept of the subject also seems to be at the bottom of Foucault's own claim that power informs all relationships and has a penchant for domination. In this article I will show that in strategic games, especially such informed by asymmetry, decisions tend to be overwritten by the governing influences of others.

Nicolai von Eggers, *Reappropriating Sovereignty. A Critique of Giorgio Agamben's Abandonment of Sovereignty*

In this article I discuss and criticize Giorgio Agamben's conception of sovereignty for being too legalistic and apolitical and thereby incapable of identifying a political and emancipatory potential in the concept of sovereignty. Through readings of Pindar and Aristotle, and Agamben's interpretations of them, I show that Agamben sees the Greek basileus(king or kingship) as the predecessor of the modern doctrine of sovereignty rather than — what would have been more obvious — Aristotle's notion of kyrion (supreme or supremacy). Consequently, I develop an alternative to Agamben's reading of the genealogy of sovereignty by engaging with Aristotle and by showing how this conception of sovereignty entails both political and democratic elements — what Agamben had criticized as essentially missing from the logic of sovereignty. In the last part of the article, I use my criticism of Agamben's conception of sovereignty and the alternative to it developed through my reading of Aristotle to discuss Agamben's interpretation and dismissal of the political legacy of the French Revolution, which I see as symptomatic for Agamben's (mis)comprehension of sovereignty. Due to his conception of sovereignty, Agamben argue that we should abandon it. I argue instead that it must be reappropriated.

Adalberto Coltelluccio, *Antinomia e meontologia dell'inizio. Un confronto col pensiero dell'ultimo Pareyson e di Cacciari*

Facing "the Beginning–Problem" in Metaphysics leads to aporetical outcomes. I aim to show how in this field the Aristotelian principle of non–contradiction fails: the language which attempts to talk about "the Beginning–Problem" cannot avoid to accept truth as a way of paradox. However it seems to be something deeper than a shortcoming of language. My claim in this paper is that "the Beginning" is structured as a paradox in its own metaphysical outlines.

Stefano Marengo, *L'invenzione dell'interiorità. Michel Foucault e la costruzione del soggetto cristiano*

Michel Foucault's lectures on Christian hermeneutics and technologies of the Self are crucial for at least two reasons. First of all, through the study of the religious practices of confession and the notion of regime of truth, the French philosopher comes to conclude the genealogy of the western subject which he had been already developing for years. The second issue involves the active role of the subject in the relationships between power and truth. Foucault finds out that the practices of confession, since the end of the second century, have been focused on the subject's obligation to perform reflected acts of truth. In other terms, in such rituals subject would be compelled to tell the truth about himself and tie himself to it. As a consequence, the truth he tells about himself becomes indeed the norm in accord to which he will always be compelled to behave. Therefore, Foucault argues, the Christian subject is not free at all, but prisoner of his own identity. How can he release himself? This is the question to which Foucault will try to answer in the last years of his life through the deep analysis of the technologies of the Self developed by the ancient Greek and Roman philosophers.

RIVISTE STRANIERE

Bildwelten des Wissens, 11 (December 2015)

http://www.degruyter.com/view/product/458111

Planbilder. Medien der Architekturgestaltung

Nicole Stöcklmayr, *Linie und Körper. Parametrisierte Entwurfsumgebungen in der Architektur*

Philip Ursprung, *„Die menschliche Arbeit, die in den Dingen steckt": Peter Zumthors Werkzeichnungen Ende der 1980er-Jahre*

Ralf Liptau, *Übersetzungen in die Architektur. Seifenhautmodelle von Frei Otto*

Rolf Sachsse, *Erweiterungen des Bildraums. Einzeichnung und Fotocollage als Planungsverfahren bei Ludwig Mies van der Rohe*

Sandra Schramke, *Das autonome Quadrat: Zum Gebrauch von Millimeterpapier in der Architektur Oswald Mathias Ungers'*

Karl-Eugen Kurrer, *Zur Genese des rechnenden Bildes in der Baustatik bis 1900*

Michael Mönninger, *Stadt der Zwischenräume: Die Rhetorik der Schwarzpläne im städtebaulichen Reformdenken um 1900*

Christina Clausen, *Bildbesprechung*

Kristina Jaspers, *Bauen für den Film. Das Haus als Protagonist und Charakterstudie*

Mariano Martínez, *Contextualismo o esencialismo? Un dilema en torno a la filosofía del arte de Arthur C. Danto*

Pablo Drews López, *La recepción de Nietzsche en el Uruguay del Novecientos*

Silvia Español y Diana Pérez, *Los contrastes y las artes*

Carina Perticone, *Sobre la cocina como arte bello. La literatura culinaria en el siglo XVIII*

Jake Quilty-Dunn, *Believing Our Eyes: The Role of False Belief in the Experience of Cinema* BSA Prize Essay, 2014

Renée van de Vall, *The Devil and the Details: The Ontology of Contemporary Art in Conservation Theory and Practice*

Conservation problems can reveal unsuspected complexities in the ontological make-up of modern and contemporary artworks. Using a problem in the conservation of one of Sol LeWitt's *Wall Drawings* as my starting point, I argue that Goodman's well-known and often criticized distinction between autographic and allographic art can be fruitfully used to articulate the different options in conservation dilemmas, but only if used in a non-disjunctive way and in the context of a biographical approach to the works under consideration.

Hans Maes, *What Is a Portrait?*

What I will aim for in answering the title question is extensional adequacy, that is, I will try to formulate an account that captures as much of the extension as possible of what we ordinarily think counts as a portrait. Two philosophers have recently and independently from one another embarked on the same project. Cynthia Freeland's theory of portraiture, as it is developed in her book, *Portraits and Persons*, is discussed in Sections 1 and 2 of this paper. Sections 3 and 4 offer a critical exploration of Paolo Spinicci's phenomenological study of portraiture. Finally, in Sections 5 and 6, I present an alternative account of portraiture, one that will hopefully address all the objections raised against the two competing theories.

Lee Walters, *Serial Fiction, the End?*

Andrew McGonigal presents some interesting data concerning truth in serial fictions. Such data has been taken by McGonigal, Cameron and Caplan to motivate some form of contextualism or relativism. I argue, however, that many of these approaches are problematic, and that all are under-motivated as the data

can be explained in a standard invariantist semantic framework given some independently plausible principles.

Rafe McGregor, *Literary Thickness*

In this paper, I shall demonstrate the value of the concept of literary thickness – i.e. form-content inseparability – as a tool of literary appreciation. I set out the relationships between non-fiction, fiction, literature, and poetry in Section 1 and sketch a preliminary definition of literary thickness in Section 2. I argue that a convincing account of reference in literary fictions can be provided by means of literary thickness in Sections 3 and 4. I argue that the match between authorial intention and reader response characteristic of the experience of literary works is explained by literary thickness in Section 5. In Section 6, I test the usefulness of the concept of literary thickness against Peter Carey's True History of the Kelly Gang.

Christian Folde, *Grounding Interpretation*

In this paper I examine the relationship between interpreting a fiction and specifying its content. The former plays a major role in literary studies; the latter is of central concern in the philosophical debate on truth in fiction. After elucidating these activities, I argue that they do not coincide but have interesting interdependencies. In particular, I argue that correct interpretations are metaphysically grounded in fictional content. I discuss this claim in detail and show why it is not in tension with the evidential claim that correct interpretations give us epistemic access to fictional content, which I also endorse.

Larry Shiner, *Art Scents: Perfume, Design and Olfactory Art*

Robert Stecker, *Entangled Values: A Reply to Dodd*

It is not uncommon these days to claim that we should distinguish between artistic value and other types of value, including aesthetic value. A problem for this proposal is posed by the fact that artworks have valuable properties that are no part of its artistic value. Unless there is a way to distinguish artistically valuable properties from other valuable properties, some will be unconvinced that the distinction is viable. For this reason, I have proposed a test for artistic value to underwrite support for the distinction. The main idea of the test is that we gain access to artistic values of artworks by means of understanding or appreciating those works, and this is not necessary to identify a work's non-artistic values. Julian Dodd has argued the test is flawed and his criticism is based on a phenomenon I will call value entanglement. In this paper, I will identify the interesting phenomena of value entanglement, argue that it does not threaten the current version of the test I endorse, and explore whether there are other problems for that test.

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http://bjaesthetics.oxfordjournals.org/

Samuel Hughes, *Schiller on the Pleasure of Tragedy*

Nick Riggle, *On the Aesthetic Ideal*

How should we pursue aesthetic value, or incorporate it into our lives, if we want to? Is there an ideal of aesthetic life? Philosophers have proposed numerous answers to the analogous question in moral philosophy, but the aesthetic question has received relatively little attention. There is, in essence, a single view, which is that one should develop a sensibility that would give one sweeping access to aesthetic value. I challenge this view on two grounds. First, it threatens to undermine the meaningful attachments we form with aesthetic items, e.g., poems, paintings, songs, or items of design and dress. Second, it fails to accommodate the motivational character of our encounter with beauty, which can diminish our desire to pursue the wider world of aesthetic value. I conclude that whatever the aesthetic ideal is, it must reconcile our desire to broaden our access to aesthetic value with our desire to maintain and cultivate our meaningful aesthetic attachments. I motivate the alternative thought that having style is the aesthetic ideal.

Brandon Cooke, *Drawing from Life*

Felicia Ackerman argues that it is often wrong to use real people in fiction because it harms them. I argue that even when drawing from life is wrong, the unethical use of real people as literary material may nonetheless be rationally justified, and not in purely self-interested, instrumentalist terms. Either ethical considerations are always overriding, and much of our creative and appreciative practices are morally corrupt, or ethical and aesthetic values are incommensurable. I defend the plausibility of the

incommensurabilist alternative, and indicate how creative and appreciative choices might be rational even when the values in play are incommensurable.

Oliver Mathieu, *Beyond Mere* Conjectures*: Young's Method of Original Composition*

Frequently quoted in the context of contemporary philosophical reflections on 'artistic creativity', Edward Young's *Conjectures on Original Composition* (1759) are generally read as articulating an anti-traditionalist account of genius. Against this reading, I argue that Young does not reject the value of traditional models and conventions, but rather means to insist on the artist's capacity to determine such values through her natural capacity for autonomous critical thinking. I support this claim by showing how he draws from Neo-Platonism and the experimental philosophy of Francis Bacon in order to develop what has all the appearances of a method of original composition. In the last lines of the paper, I suggest that this method may have heuristic value for the understanding of artworks as 'artistic creations' in the context of contemporary institutional theories of art.

Karen Simecek, *Beyond Narrative: Poetry, Emotion and the Perspectival View*

The view that narrative artworks can offer insights into our lives, in particular, into the nature of the emotions, has gained increasing popularity in recent years. However, talk of narrative often involves reference to a perspective or point of view, which indicates a more fundamental mechanism at work. In this article, I argue that our understanding of the emotions is incomplete without adequate attention to the perspectival structures in which they are embedded. Drawing on Bennett Helm's theory of emotion, I argue that the narrative view fails to take into account the influence of perspective on the emotions. In order to address this gap in our understanding of the emotions, I highlight a mode of engagement with literature that prioritizes the perspectival features of a work. Focusing on lyric poetry, I argue that non-narrative artworks are those best placed to highlight this fundamental aspect of our emotional experiences.

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http://www.contempaesthetics.org/newvolume/pages/journal.php

Symposium on The Cultural Promise of the Aesthetic *by Monique Roelofs*

Kathleen M. Higgins, *Positioning and Discernment: A Comment on Monique Roelofs's* The Cultural Promise of the Aesthetic

Monique Roelofs's *The Cultural Promise of the Aesthetic* is groundbreaking in its nuanced account of the potential and limitations of the aesthetic for creating a more just, humane world. Particularly timely are Roelofs's analyses of the ways in which racial and gender stereotypes are reinforced and the operations of what she calls "racialized aesthetic nationalism," the tendencies of aesthetic values to shore up schisms along racial, ethnic, and national lines. I raise questions, however, about the appropriateness of aesthetic criticism that stresses sins of omission, the desirability of insisting that the broad nexus of social relations always be kept in view, and the danger that foregrounding minority group membership and gender will reduce individuals in marked categories to mere exemplifications of such status.

Carolyn Korsmeyer, *Address and the Lure of the Aesthetic: Reflections on Monique Roelofs,* The Cultural Promise of the Aesthetic

Monique Roelofs argues that some of the aesthetic power of art is traceable to the way that works address their audiences, promising the creation of cultural community. Such communities become exclusionary when modes of address presume and perpetuate social hierarchies. This paper explores this notion in works where moral and aesthetic precepts seem to conflict and whose address induces attitudes that one would reject in "reality" but that are required for the full appreciative grasp of a narrative.

Mariana Ortega, *The Difference that Art Makes*

In the following essay I discuss Monique Roelofs's *The Cultural Promise of the Aesthetic*. I show that Roelofs's rich and complex notion of the aesthetic, informed by promises, modes of address, and aesthetic relationality, offers an important and novel way of understanding the aesthetic within a context attuned to questions of difference. I point out that Roelofs's analysis may be enhanced by notions theorized by Audre Lorde, Gloria Anzaldúa, and María Lugones. Moreover, I raise a question regarding the intricate link between Roelofs's notion of the aesthetic and morality.

Monique Roelofs, *The Aesthetic and Its Resonances: A Reply to Kathleen M. Higgins, Carolyn Korsmeyer, and Mariana Ortega*

This essay offers replies to the critical commentaries on *The Cultural Promise of the Aesthetic* presented by Kathleen M. Higgins, Carolyn Korsmeyer, and Mariana Ortega. The essay shows how the probing questions and criticisms that the three commentators raise bring out details in the framework of relationality, address, and promises through which the book theorizes the aesthetic.

Hoyt Long, Richard Jean So, *Literary Pattern Recognition: Modernism between Close Reading and Machine Learning*

This essay examines how computational forms of reading augment the study of literary style. Using the case of the English-language haiku, we demonstrate how machine learning algorithms can help identify specific stylistic patterns within large bodies of texts. Specifically, we track the diffusion of a haiku style through American poetic modernism and its circulation as a kind of Orientalist meme. We show that by putting computational methods in dialogue with more familiar forms of literary pattern recognition, such as close reading and cultural historicism, we can produce new literary histories through a revised ontology of the literary text.

Bridget Alsdorf, *Hammershøi's Either/Or*

The Danish painter Vilhelm Hammershøi (1864-1916) is best known for his austere interior scenes representing his private apartments in Copenhagen. This essay examines these works through the lens of Søren Kierkegaard's aesthetics and philosophy of choice in *Either/Or: A Fragment of Life* (1843), drawing on two sections, in particular, that illuminate the artist's view of domestic life: "Shadowgraphs" from Part 1 and "The Aesthetic Validity of Marriage" from Part 2. My central argument is that the intense inwardness of Hammershøi's art is fundamentally philosophical, demonstrating a Kierkegaardian vision of mind that is existential in temper*.* Yet contra Kierkegaard these interiors show that visual art can capture something of a person's inner life as well as the aesthetics of marriage by embracing the repetitive rigor of painting as a medium.

Andrea Mubi Brighenti, *The Public and the Common: Some Approximations of Their Contemporary Articulation*

Increasingly in recent years, the issue of the common—in its various facets of the common world, the common heritage, the commons, the creative commons, and so forth—has been explored by social theorists. The bestowal of the 2009 Nobel Prize in Economics to Elinor Ostrom has contributed to a revival of attention to common-pool resources as a viable model of self-organization different from both free-market capitalism and state centralism. The notion of the anthropocene, which social scientists are nowadays borrowing from geologists and ecologists, is one among many names and tags under which the issue of commonality is debated. In some radical variants, as in the texts of Antonio Negri, the common is opposed to the public and a shift *from* the public *to* the common is explicitly advocated.In this text, I argue that the public and the common should not be seen as alternative dimensions of social life, much less conceptualized as a dichotomy. The epistemological puzzle I would like to venture into is precisely how to think the articulation of the two dimensions of the public and the common in a subtler and possibly more enriching way. Consequently, in the following discussion I propose to cast a spatial or, better, a *territorialist* perspective on this issue, according to which the public and the common inhere in the formation and transformation of social territorialities.

Robert Morris, *The Aesthetic Passage: From Darkness to Overexposure*

Stephen F. Eisenman, *The Real "Swinish Multitude"*

The contest for animal rights and protections—including the right not to be killed and eaten and the right to a safe and sustaining environment—is a struggle for power between animals (and their human advocates), and the people who would continue to exploit them. The contest in short, is political, and any salient account of human/animal relations must in large measure be political history. Though the struggle currently appears one-sided, it was not always so. The historical record reveals significant and repeated irruptions from below, including one that occurred at the very dawn of the modern animal rights movement in the 1790s. During that decade, and then briefly again in the years immediately after the

Napoleonic wars, an incipient battle was waged between elite Englishmen and domesticated bulls, sheep and pigs (the real "swinish multitude"), with some English Jacobins joined on the side of the latter. People on both sides assumed that animals possessed a strong measure of what we now call "agency," an imputation that the science of ethology has validated.

Sarah Kareem, *Flimsy Materials, or What the Eighteenth Century Can Teach Us About Twenty-First Century Worlding*

How would the history of computer-generated virtual worlds look different if we located their forerunners not in the realistic fictional worlds of earlier art or media forms such as the novel or cinema, but in skeptical modes of perception in which we interact with the real world as if it were imaginary? In the eighteenth century, David Hume and Joseph Addison characterize philosophical skepticism as a mode of occupying two worlds simultaneously that could be activated anytime and anywhere. Central to the experience of this early example of a "alternate reality" game, which Hume designates "feigning a double existence," is that the mind shifts between seeing through and looking at the objects before it. These shifts yield a perception of these objects as "flimsy," that is, alternately transparent and opaque. This very quality, I argue, constitutes a defining feature of the modern conception of second-order worlds. Examining Hume and Addison's accounts recasts the broader history of fictionality as one of everyday experience as well as specific genres and media and suggests the long history of modes of perception frequently assumed to be unique to the digital age.

Tenney Nathanson, *"The Birds Swim through the Air at Top Speed": Kinetic Identification in Keats, Whitman, Stevens, and Dickinson (Notes toward a Poetics)*

One time back in the day, in New York where I grew up, at the ballet (probably George Balanchine), my friend David, who's intensely musical but doesn't like to dance, said yeah, he guessed it was alright, but really he didn't exactly see the point of a lot of people moving around making illustrations of the music. This had pretty much nothing to do, I realized, with the mostly kinetic registrations that made me a balletomane, feeling the leaps and turns and lifts as if in my body. If you don't like dance, maybe sports spectatorship (wrong word then) works the same way for you. Anyway that's basically what I mean by kinetic identification.

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http://www.leseditionsdeminuit.fr/f/index.php?sp=liv&livre_id=3158

Des chiffres et des lettres : les humanités numériques

Aurélien Berra, *Pour une histoire des humanités numériques*

Jean-Gabriel Ganascia, Les big data *dans les humanités*

Alexandra Saemmer, *Hypertexte et narrativité*

Frédéric Glorieux, *Bibliothèques informatisées et lectures distantes*

Stéphan-Éloïse Gras, *Éthique computationnelle et matérialisme numérique. L'apport des Software Studies*

Yan Brailowsky, *Shakespeare, Molière et les autres. L'attribution d'auteur à l'heure du numérique*

Marc Jahjah , *Protée ou les mutations du livre*

Milad Doueihi , *Quelles humanités numériques ?*

Franco Moretti, *« L'opérationnalisation » ou, du rôle de la mesure dans la théorie littéraire moderne*

Adam Andrzejewski**,** *Framing Artification*

The article seeks to explain what it means to say that an object has the status of being made art-like. I have reconstructed and analysed Ossi Naukkarinen and Yuriko Saito's definition of artification and flagged up its methodological limitations. My conclusions serve as a starting point for describing the nature of artified objects, the way they are individuated, and how they persist. I consider the question of what can and what cannot be artified. Finally, I propose that artification be redefined in such a way as to render it informative on the grounds of the largest number of existing aesthetic theories of art.

Damla Dönmez, *Collingwood and 'Art Proper': From Idealism to Consistency*

Collingwood's 'art-proper' definition has been controversial. Wollheim argues that his Theory of Imagination assumes that the nature of the artwork exists solely in the mind, committing him to the Ideal Theory. Consequently, when Collingwood states that the audience is essential for the artist and the artwork, he is being inconsistent. In contrast, Ridley claims that Collingwood's Expression Theory saves him from Wollheim's accusations; hence he is consistent and does not support the Ideal Theory. I demonstrate that Collingwood both adheres to the Ideal Theory (contrary to Ridley) and is consistent in his art theory (contrary to Wollheim). I show that imagination is the sufficient condition of art and expression is the process of art's coming into existence. I argue that Collingwood is consistent in his theory because the audience and the externalization of the work are needed for an appreciation and understanding of the artwork as either good or bad, as either a work of a corrupt consciousness or not. Hence, an account of the role of externalization is a contribution to the epistemology, not the ontology, of art.

Iris Laner, *Practical Aesthetic Knowledge: Goodman and Husserl on the Possibilities of Learning by Aesthetic Practices*

In this article I aim to shed light on the question of whether aesthetic experience can constitute practical knowledge and, if so, how it achieves this. I will compare the approaches of Nelson Goodman and Edmund Husserl. Both authors treat the question of which benefits aesthetic experience can bring to certain basic skills. Though one could argue together with Goodman that repeated aesthetic experience allows for a trained and discriminating approach to artworks, Husserl argues that by viewing aesthetic objects we can learn to perceive in a more undiluted fashion and to qualify our own perceptions against the backdrop of the conceptual framework that shapes our everyday experience. As a consequence, aesthetic experience is not to be regarded as something that only contributes to a normatively loaded involvement in the distinct field of the 'aesthetic'. Reading Goodman with Husserl and vice versa, I will argue in support of a practical aesthetic knowledge account that mediates cognitivist-constructivist and phenomenological concerns and can thus overcome some of their respective shortcomings. The account I present is useful for understanding the practical value of aesthetic experience in and beyond the confined field of the arts.

Photofilmic Art, part 2: Images, displays, spectators

Sébastien Fevry, *Aesthetics of Recognition and Photofilmic Dynamics: Remembering in the Cinema of Henri-François Imbert*

This article focuses on an aesthetics of memorial recognition and shows how this aesthetics is related to a photofilmic dimension that goes beyond the context of one particular media. The first section of the paper deals with a philosophical approach (Bergson, Deleuze, Ricœur) of the question of recognition in order to understand the aesthetic implications resulting from awareness of this memorial phenomenon. The second section, devoted to the work of the French filmmaker Henri-François Imbert, helps to indicate how moments of recognition involve an interlacing of images and specific media practices.

Bettina Lockemann, *Beyond the Decisive Moment: Temporality and Montage in Paul Graham's A Shimmer of Possibility*

The paper discusses questions of temporality and narration in Paul Graham's photobook *A Shimmer of Possibility*. Graham's use of photographic sequences decidedly contests the single photograph. He makes use of filmic methods such as temporality and montage that foster narration. The medium of the photobook supports the methods applied by creating a succession of pictures that can only be perceived one after another and therefore in time. Discussed are questions of stylistic methods, their relation to film, and the specific mediality of the photobook.

Alexander Streitberger, *Living Photographs or Silent Films? The Flipbook as a Critical Object Between Tactility and Virtuality*

This paper deals with the specific ways artists use the flipbook in order to abandon the exclusive model of medium specificity in favor of an integrative and dialogical model of interacting media. A particular focus will be laid on the ways, artists since the 1960s stress the muteness of the flipbook in order to address history ical, medium-specific, and socio-political issues. It will further be argued that in more rece nt years the flipbook became an appropriated means to reflect upon significant cultural changes in a contemporary society of mass communication.

Annette Urban, *Reservoirs of Photofilmic Imagery: Early Collages by Astrid Klein*

Art᾽s renewed interest in cinema since the mid-1970s is inspired to a large extent by cinematic imagery existing as a "vast stock of disorganized material" that is half-forgotten yet exerts a diffuse fascination. This material may be termed "photofilmic" inasmuch as many artists of this period drew, or were able to draw, less on the films themselves than on their derivatives – film stills, star portraits, or even photos taken from films on television. The resulting artworks injected new life into the principle of collage, but sometimes also employed allegorical methods. These methods were considered less consistent with modernist aesthetics because they resulted in mere addenda, simply meta-textual commentaries, or even pictures coaxed into speaking. I focus on the early collages of Astrid Klein in order to investigate the not simply conflicting but intertwining operations of collage and allegory that are prompted by photofilmic imagery and their relation to spatial installations.

Hilde Van Gelder, *Aesthetic Dignity: Confronting the Fraught Legacy of Els Opsomer's Senegalese Videos*

This essay analyzes two video works by the Belgian artist Els Opsomer (_imovie[3]_: Silver lips / for me, 2006, and Building Stories #001 [That distant piece of mine], 2014). It does so from the comparative perspective of the performanceDe Waarheidscommissie,Expo 1913–2013: De tentoongestelde mens(by Belgian theatre company Action Zoo Humain), which was a fierce condemnation of the infamous Ghent World Exposition of 1913. Such a comparison allows the argumentation to focus both on the differences between artistic media and the messages conveyed in them.

Marco Caracciolo, *Bones in Outer Space: Narrative and the Cosmos in 2001: A Space Odyssey and Its Remediations*

Several million years ago, one of our ape-like ancestors throws a bone into the air; as it falls down, the bone turns into an artificial satellite orbiting around the Earth. In this essay, I argue that this celebrated match cut from Stanley Kubrick's *2001: A Space Odyssey* (1968) tackles a major problem for any narrative dealing with cosmic realities: namely, capturing in narrative form a temporal and spatial scale that far exceeds what human beings can normally experience. Using as case study Kubrick's film and two of its remediations (Arthur C. Clarke's 1968 novel—written in collaboration with Kubrick—and Jack Kirby's 1976 comic book adaptation), this essay seeks to theorize how the representation of cosmic phenomena may pose a formal challenge to narrative across different media. I build on contemporary approaches to the study of metaphor and embodiment to argue that metaphorical blends and the involvement of audiences' bodily experience may be used by storytellers to bridge the imaginative gap between the human-scale world and the cosmos. Further, I explore how in my tutor texts the authors' narrative strategies may become entangled with interpretive meanings concerning humanity's position in the universe.

Matthieu Dubo, *Imaginaire logocentrique et quête de performativité : Magic : l'assemblée*

L'analyse des mécanismes du jeu de cartes à collectionner le plus ancien et l'un des plus populaires, *Magic : l'assemblée*, révèle une porosité significative avec la fiction littéraire. Ce parallélisme entre jeu et narration invite plus profondément à interroger le rapport de *Magic* à l'égard du langage, ce qui aboutit à montrer la mise en œuvre d'un imaginaire « logocentrique », au sens où celui-ci renvoie à la puissance créatrice du langage. Ces éléments permettent de considérer le succès mondial de *Magic* comme révélateur du rapport des individus à l'égard du langage et à la performativité de leurs actes de parole. En particulier, l'imaginaire que ce jeu de cartes développe offre de restaurer, sur un plan affectif et symbolique, l'épreuve du pouvoir que les personnes ont d'affecter la réalité et autrui.

Adriaan Gonnisse, *Paul Joostens (1889-1960) A Gothic Dadaist's search for spirituality*

This paper examines the search for spirituality of Belgian avant-garde artist Paul Joostens (1889-1960). Although known as a pioneer of Dadaism and (abstract) avant-garde art in Antwerp and Belgium during the tens and twenties of the past century, his later artwork, based on Medieval and mystical inspirations, is often neglected or misinterpret. Joostens was tired of always coming after the true revolutionary Parisian avant-garde artists. His ambition was to transcend this form of avant-garde in search for something more durable and personal, more spiritualized. His 'impure' artwork, as he called it himself, is the artistic legacy of a unique Gothic Dadaist.

Stephen Davies, *Defining Art and Artworlds*

Most art is made by people with a well-developed concept of art and who are familiar with its forms and genres as well as with the informal institutions of its presentation and reception. This is reflected in philosophers' proposed definitions. The earliest artworks were made by people who lacked the concept and in a context that does not resemble the art traditions of established societies, however. An adequate definition must accommodate their efforts. The result is a complex, hybrid definition: something is art (a) if it shows excellence of skill and achievement in realizing significant aesthetic goals, and either doing so is its primary, identifying function or doing so makes a vital contribution to the realization of its primary, identifying function, or (b) if it falls under an art genre or art form established and publicly recognized within an art tradition, or (c) if it is intended by its maker/presenter to be art and its maker/presenter does what is necessary and appropriate to realizing that intention. Meanwhile, artworlds—historically developed traditions of works, genres, theories, criticism, conventions for presentation, and so on—play a crucial but implicit role in (b) and (c). They are to be characterized in terms of their origins.

Gary Iseminger, *Aestheticized Institutionalism and Wollheim's Dilemma*

In *The Aesthetic Function of Art* (2004), I was mainly concerned to show how my "new aestheticism" can meet standard objections to aestheticism, but I have come to realize that, since it is as much a new institutionalism as it is a new aestheticism, its institutionalist aspect requires defense as much as its aestheticist aspect does. In this article, I show how a judicious aestheticizing of George Dickie's second version of the institutional theory of art, incorporating fundamental features of my own view, can meet what seems to me to be the most serious objection to institutionalism in general, the dilemma famously proposed by Richard Wollheim.

Hanna Kim, *Metaphor-Proof Expressions: A Dimensional Account of the Metaphorical Uninterpretability of Aesthetic Terms*

In this article, I start with the observation that aesthetic terms resist metaphorical interpretation; that is, it makes little sense to say that something is beautiful metaphorically speaking or to say something is metaphorically elegant, harmonious, or sublime. I argue that aesthetic terms' lack of metaphorical interpretations is not explained by the fact that their applicability is not limited to a particular category of objects, at least in the standard sense of 'category.' In general, I challenge category-based accounts of metaphorical interpretability and instead offer an alternative explanation for aesthetic terms' lack of metaphorical interpretations, one that involves the notion of context shifts rather than category violations. I argue that what is required for metaphorical interpretability is the joint satisfaction of two conditions: (i) multidimensionality and (ii) the presence of a default dimension. Aesthetic terms lack metaphorical readings because they fail to satisfy (ii), even though they satisfy (i). I argue that the alternative account I offer is predictively adequate, more parsimonious, less subject to counterexamples, and hence preferable to the category-based one.

Daniel Wilson, *Can Levinson's Intentional-Historical Definition of Art Accommodate Revolutionary Art?*

In this article, I examine whether Jerrold Levinson's intentional-historical definition of art can successfully accommodate revolutionary art. For Levinson, an item is art if it was intended to be regarded as some prior art was regarded. But revolutionary art involves a regard that is "completely distinct" from preexisting art regards. I consider and reject Levinson's proposed solutions to the problem of

accommodating revolutionary art. I then defend an alternative account of transgressive art regard. Unfortunately for the intentional-historical definition, the acceptance of transgressive art regard in conjunction with some recent theories of the development of human behavioral modernity may commit the definition to including nonart, prehistoric tools.

James Grant, *Artistic Value and Copies of Artworks*

In a recent paper, Nicholas Stang argues that (i) artworks are not valuable for their own sake in virtue of their artistic value, (ii) artworks have artistic value in virtue of the final value of the experiences they afford, and (iii) the only appropriate objects of appreciation are worktypes. All of these arguments rest on claims about the artistic value of copies of artworks that provide a radical challenge to the views that many philosophers have about copies. Here I argue that Stang's arguments are unsuccessful. The argument for (i) is mistaken about what one is committed to if one thinks artworks are valuable for their own sake in virtue of their artistic value. The defense of (ii) fails to explain what it is supposed to explain. The argument for (iii) overgeneralizes from one kind of case. Finally, the basic claim Stang makes about the artistic value of copies is false. I defend an alternative view. I conclude by discussing the implications of my arguments for experientialism (thesis (ii)). Reflection on the cases Stang considers, far from leading us to embrace experientialism, in fact reveals problems that experientialists need to confront.

Eran Guter, *The Good, the Bad, and the Vacuous: Wittgenstein on Modern and Future Musics*

This article explains Wittgenstein's distinction between good, bad, and vacuous modern music which he introduced in a diary entry from January 27, 1931. I situate Wittgenstein's discussion in the context of Oswald Spengler's ideas concerning the decline of Western culture, which informed Wittgenstein's philosophical progress during his middle period, and I argue that the music theory of Heinrich Schenker, and Wittgenstein's critique thereof, served as an immediate link between Spengler's cultural pessimism and Wittgenstein's threefold distinction. I conclude that Wittgenstein's distinction between bad and vacuous modern music is analogous to Schenker's distinction between the compositional fallacies of the progressive and the reactionary composers of his time. Concomitantly, Wittgenstein's philosophically problematic notion of good modern music transcended the conceptual framework of both Schenker and Spengler. In this context, I examine Wittgenstein's remarks on Gustav Mahler as well as his remark on the music of the future as monophony, which, I conclude, should be understood ultimately as an ellipsis of his much later view of musical meaning and intelligibility.

Frank Boardman, Back in Style: A New Interpretation of Danto's Style Matrix

A number of objections to the style matrix that Arthur Danto introduced in "The Artworld" seem to have quelled most discussion of it. So telling have these arguments been that Danto himself later recanted the idea entirely. This situation is somewhat unfortunate. It may be that Danto's own interpretation of the style matrix is not tenable, but I believe we can articulate an alternative reading of it that escapes the aforementioned objections. While the interpretation I suggest cannot provide all that Danto initially imagined for his style matrix, it does maintain much that was theoretically beneficial in it.

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https://arthistoriography.wordpress.com/

Journal of Visual Culture, 14, 2 (December 2015)

http://vcu.sagepub.com/content/14/2.toc

Cut

Lanfranco Aceti, *The Cuts Have Been Made: What Now? A Look into Current Impressions and Future Developments*

This themed issue poses questions concerning financial cuts and their impact on contemporary society and the arts. It presents a collection of perspectives, in particular from Greece, in order to examine artistic and aesthetic practices. It explores how society is being transformed into a post-democracy and how citizens are becoming post-citizens. These transformations will have implications in the redefinition of both post-democracy and post-citizenship as two oppositional forces, which may no longer be reconcilable and could lead to insurrectional and repressive politics. The role that art plays and will play in shaping these discourses by presenting alternative imaginaries to the narratives of the body politic will have to be evaluated in a context of aesthetic concurrence and conspiracy of art. But if the artists are transformed into post-citizens – it may be safe to assume that as post-artists their contributions will be more free – or totally freed – from the restraints and bonds of national and supranational institutions, leading *de facto* to the production of counter narratives and imaginaries that will be perceived by the post-democracies' body politic as insurrectional art.

Lanfranco Aceti, *The Cultural Body's Death by a Thousand Cuts: Why Society Is No Longer a Body and Why It Can Be Cut to Pieces*

This essay explores the British, Russian and Greek pavilions at the 55th Venice Biennale in 2013 and a marginal event that took place at the foundation Prada di Ca' Corner della Regina during a visit to the exhibition opening of the 56th Venice Biennale in 2015. The author examines the relationships between art, money and power as indicators of the tensions of post-democracy, post-citizenship and the increasingly fraught representations of the cultural and social body. The *Inhalt* (latent content), in an Adornian aesthetic interpretation, is a tool by which to understand the contemporary dismantling of society and the concurrence of art in the sanctioned representations of the body politic. The 'cut' becomes the definition and defining element of a contemporary Heideggerian *Seinsfrage* (the Being), creating the premise for an aesthetic and social discourse that is based on mutilation of the cultural and social body and a re-feudalization of democratic societies.

Bill Balaskas, *Liberating Speculation: Art, the Currency of Capitalism and the Death of Currencies*

Speculation constitutes one of the major structural components of Data Capitalism, as well as one of the most important factors that led to the global financial crisis of 2007–2008. Since the outbreak of the crisis, several artists have been aiming to propose through their work alternatives to the dominant capitalist model, thus adopting the role of 'speculators'. In the 55th Venice Bienniale of 2013, Greek artist Stefanos Tsivopoulos presented a multi-part installation that addressed this volatile socioeconomic context by focusing on the role of currencies and the falsification of value that lies at the core of money's nature. This article proposes a basic theoretical framework within which we could locate not only Tsivopoulos's practice, but also the work of other politically and socially engaged artists who are interested in the exploration of alternative economic systems.

Stefanos Tsivopoulos, History Zero *and Alternative Currencies: An Archive and a Manifesto, Greek Pavilion, 55th Venice Bienniale*

This article surveys/reflects on the Greek pavilion's 'History Zero and the Alternative Currencies: An Archive and a Manifesto' exhibition at the 55th Venice Bienniale. Beginning with a brief review of the project in the context of the current economic crisis in Greece and in the world, the article problematizes the scare of the 'Grexit' as the source of a massive transfer of resources and wealth, and the privatization of public structures in Greece, to the ever-growing ruling financial class. Suggesting that the divisions between finite and infinite language define the limits of the world and its possibilities, various examples of alternative currency structures and projects across the globe are examined to demonstrate that more creative possibilities can transcend the dehumanized exchange of the neoliberal market. By reviewing projects that transcend common notions of 'value' in economic terms in favor of gift exchange or alternative human-centered systems, the author concludes by arguing that engaging the power of our daily actions with solidarity, cooperation and co-responsibility may be an appropriate response to the crisis.

Syrago Tsiara, *Contemporary Greek Art in Times of Crisis: Cuts and Changes*

This essay addresses the issue of cuts in the cultural sector in Greece during the last five years and its consequences on the sustainability of artistic production, institutional survival and emerging forms of collaboration, self-management and art in public space. It describes new practices and strategies of cultural institutions and the relationship between the private and public spheres. Long-term artistic projects, such as the Athens and Thessaloniki Biennale, public museums like the State Museum of Contemporary Art, private organizations and artist initiatives are discussed in the context of crisis.

Kostis Velonis, *The Good Samaritan*

JD Connor, *The Trader's Voice: Rick Santelli's Tea Party Rant*

This essay explores the micro-origins of the Tea Party movement, focusing on Rick Santelli's February 2009 'rant' at the Chicago Mercantile Exchange. Contrary to populist readings of the movement and its later anti-Obamacare positions, a close reading of the rhetorical and media contexts of the rant demonstrates that its origins lay in a defense of unregulated, untaxed derivative securities. The particular configuration of the HDTV image and viralizable video content contributed to both the power of the rant and the erasure of its particular context.

Marina Gioti, *The Future of European Integration According to Germany*

Sarah Beck, *Cuts to Beck's novel* Currency

This is an excerpt from Sarah Beck's novel *Currency*. Created as a gift of thanks to the late Kurt Vonnegut, *Currency* is a humorous story about money, art, fakes and sea pirates. The novel is Sarah's self-reflexive take on social economic exchanges both within and without the art world. *Currency* is an odd document – it seeks true interdisciplinarity not just between mediums but in the search for a plurality of possible ways to express and to approach artistic research. Chapter-by-chapter, the self-reflexive narrative guides the reader through musings on the experience of the creation of ephemeral artworks using colloquial language, illustrations, jokes and parables. Written as her master's thesis, Sarah was obliged to attach an academic explanation, which she has maintained as the last part of her book. Art is a hell of a commodity, and *Currency* is a hell of a book. Visit sarahbeck.com for more information about *Currency* and her artistic practice.

Nikos Navridis, *Again? No!*

Joanna Boehnert, *Cutting up the Commons: The Violence of Epistemological Error*

The theory of epistemological error posits that the western premise of radical independence and its rational logic is in conflict with its context. Reductive, instrumental and fragmenting ways of knowing are responsible for the transformation of the life-sustaining ecological and social context into alienated components of the economic system. The green economy project, launched at Rio+20 in 2012, dissects the environment into individual ecosystem services. The notion that carving up the natural commons will preserve natural capital is based on the idea that nature can be divided and submitted to the logic of the economic system. The commodification of the natural commons comes from the same erroneous way of thinking that considers social programs, education and the arts as spheres that can be managed with economic logic. Both the ecological and the social orders are the *context* of the economic order and must be nurtured to make economic prosperity possible. The cuts have their origins in this deep-seated intellectual error that is now manifested in the crisis-creating neoliberal political philosophy and project.

Poka-Yio, *Cut*

Elizabeth A Kessler, *Cutting through Abundance: Raf Simons and the Artful Slice*

This article interprets fashion designer Raf Simons's use of elegant cuts in his Fall–Winter 2014/15 ready-to-wear collection for Christian Dior in relationship to economic cuts instituted as a response to the Great Recession. It situates the incisions used by Simons within the history of fashion and of art as a means to propose that several dresses from the collection convey a subtly subversive message. In their silhouette, they resemble Dior's New Look, a style associated with the return to abundance and optimism that followed World War II. But cuts in fashion often symbolize defiance and rebellion. With their precise cuts through an abundance of fabric, Simons's dresses for Dior expose the uncertainty that accompanies the current economic revival.

Maria Tsantsanoglou, *The Refusal*

Vaughn Pinxit, *Not So Not-for-Profit*

To address the sub-theme of the journal: *Artistic Practices in a Time of Crisis*, the author discusses the context of economic cuts and recent international crises on his PhD interactive and visual design research project undertaken in Australia. Identifying an apparent root-cause of current global crises, the author in reply, has structured a research plan and created a suite of new media, interactive, technology artworks, and installation art. Notions of Zen Buddhism, and stillness through meditation, are applied in the research and context of the artworks to support awareness of wellbeing, in response to the root-cause condition. The discussion will focus on the overarching question: how can one obtain value through the arts during current times of economic reduction conditioning?

Yorgos Zois, *Postcard from Greece*

Oliver Ressler, Bruce Barber, *Revitalizing Debates around Collective Action and Democracy: A Conversation between Oliver Ressler and Bruce Barber*

This text is the result of a discussion conducted via email between Oliver Ressler and Bruce Barber during March 2014. The topics were wide ranging and focused upon material presented by Ressler in his invited lecture at NSCAD University as part of the Public Lecture series. Key topics explored in the conversation include Austrian politics, art and activism, interventionism, collaboration, operative and engaged art practice, the 'coming community' (Agamben), 'Dark Matter' of the art world (Sholette) and specific projects: *Robbery* (2008), *The Bull Laid Bear* (2008) *What Is Democracy?* (2011), and *We Have a Situation Here* (2011).

Katerina Koskina, *No Artwork*

Derrick Chong, *Class War on Wonga*

UK activist group Class War's 'WAR ON wonga' campaign is viewed via Boltanski and Chiapello's critique of capitalism – *The New Spirit of Capitalism* (2005[1999]) – namely as a form of social critique. Wonga has emerged as the UK's leading payday loan company since it was founded in 2007, and should be recognized as a product of the culture of financialization. Class War's campaign is a response to the linkage between inequality and entrepreneurial capitalism. As an example of entrepreneurial capitalism, the possibility of free enterprise, Wonga's self-description as an 'innovative digital company' makes directly wealthy the founding entrepreneurs and their current venture capital partners. Yet the economic success of Wonga also represents a growing inequality in a society of unprecedented wealth. Given the UK perspective, the long shadow of Thatcher informs this essay, as does the criminalization of debt during the Victorian period.

Artemis Potamianou, *We Will Be Victorious*

Andrea Baldini, *An Urban Carnival on the City Walls: The Visual Representation of Financial Power in European Street Art*

By discussing a selection of socially engaged street artworks from the Frankfurt-based project 'Under Art Construction', this essay sheds light on street art's possibilities as a form of resistance against the power of globalizing finance. The author argues that through the use of carnivalesque strategies of irony and appropriation, street art can challenge the pretense of rationality of recent policies of austerity in the

eurozone. Such a challenge exposes the contingency of spending cut programs. He finally suggests that, in debunking the myth of economic rationality, street art can change people's experience of finance, while opening up a space for imagining alternative economic scenarios.

Maria Tsagkari, *Of Peach Trees and the Irrational*

Charlotte Lucy Kent, *Cuts to Support*

Lucio Fontana's *tagli* (or cuts) challenge traditional notions of painting; likewise Tate Modern's Bigger Picture caption project alters how museum text 'speaks' to spectators. Colin Blakemore's alternative caption on Fontana's piece provides an opportunity to witness how cuts can transform a discourse by opening up new possibilities.

The Design and Componentry of Horror

Eugenie Brinkema, *Introduction: A Genreless Horror*

Caetlin Benson-Allott, *Dreadful Architecture: Zones of Horror in* Alien *and Lee Bontecou's Wall Sculptures*

Architects have long held that visual encounters with designed spaces bring viewers into new worlds and generate new sensations and attitudes. As Peter Kraftl and Peter Adey write, 'spaces are made in an ongoing, contingent sense, in styles that are not only symbolic, but more than representational – haptic, performative, material, and affective.' Designed spaces interact with and affect the bodies they come in contact with; in short, they generate affect, including horror. By examining two very different types of built worlds – namely Lee Bontecou's mixed-media wall-mounted sculptures (1959–1966) and the Nostromo set of Ridley Scott's *Alien* (1979) – the author explores how visual encounters with the horror of the void unveil horror's operation as a non-narrative zone of intensity. These examples reveal the differences between horror and fear, dread, and disgust (affects typically evoked by horror narratives) and horror's independence from narrative and even figuration.

Angela Ndalianis, Hannibal*: A Disturbing Feast for the Senses*

This article analyses the television series *Hannibal* (NBC, 2013-) and argues that it is one of the most powerfully affect-driven shows to ever grace the television screen. *Hannibal* the series not only inflicts a cacophony of sensory assaults on the characters that inhabit its dark narrative universe, but also extends these assaults to the audience that participates in the world it has to offer. Providing a close reading of the episode 'Hutamono' (2:6), it is argued that we become victims, both of Hannibal the character and *Hannibal* the television series' masterful style and affective power.

Jason Middleton, *Documentary Horror: The Transmodal Power of Indexical Violence*

This article reevaluates critical distinctions between so-called 'art-horror' and 'natural' or real-world horror to challenge larger modal distinctions between fiction and documentary film and their ostensibly divergent spectatorial practices. It focuses on images of animal slaughter, which traverse boundaries between fiction and documentary, art-horror and natural horror. The indexical force of animal slaughter may displace or undo the metaphorical in fictional horror film, producing a spectatorial wavering between the registers of the figurative and the literal. Shaun Monson's documentary film *Earthlings* (2005) demands of viewers a mode of spectatorial discipline derived from the horror film experience. Earthlings and its viewer reaction videos reinvent the collective performance of terror among theatrical horror film audiences for a documentary context and for online media platforms like YouTube. Earthlings functions as a form of spreadable media in which viewers' horrified reactions are harnessed in the production of knowledge and political commitment.

Tanya Krzywinska, *Gaming Horror's Horror: Representation, Regulation, and Affect in Survival Horror Videogames*

This position article outlines a personal perspective on the way that Horror games create affect in a complex play between representation and performance and that, in some cases, operate against the

usual Vitruvian coordinates of games that are used in order to work with the types of affect associated with pleasure, agency and assuredness. The author argues that against the usual informative pleasures of self-affirmation and a clockwork universe, Horror games configured against normative game vocabularies have the potential to create a more complex form of 'pleasure' that is both complex and transformational.

Eugenie Brinkema, *Design Terminable and Interminable: The Possibility of Death in* Final Destination

The tautological, deterministic, elegantly straightforward premise of James Wong's *Final Destination* franchise (2000–2011) supplants horror's antagonistic monster with the certainty of death – the ineluctability of dying is what ultimately brings about deaths. The givenness of the violence of ontology is routed through formal schemas of design, list, plan, and schematic, and paranoically interpreted in relation to signs auguring the approach of a death that is less figure than function. The films' staging of 'death's design' formalizes a confrontation between the finitude of beings whose end ultimately arrives and the infinitude of aesthetic possibility, whose end is precisely endlessly deferred.

Braxton Soderman, *'Don't Look… Or It Takes You': The Games of* Horror Vacui

While some scholars claim that games are not primarily visual texts, the horror genre is obsessed with vision and practices of looking. The aesthetic concept of *horror vacui* describes aspects of this obsession. *Horror vacui* is the fear of empty space that results in the over-marking of visual space, excessive decoration that threatens to overwhelm what is being decorated, the stuffing of gaps and caesura with further representation. Shed of its standard aesthetic meaning, *horror vacui* could also be used to describe the fear operable in off-screen space, the monstrous unseen that lies outside the frame and constantly threatens to appear within it. Forced to move through this blind space, horror games create the conditions for excessive representation and practices of looking that erupt around the threat of the unrepresentable and invisible. In recent horror games this threat is mobilized by anxieties concerning online and networked culture.

Karla Oeler, *Eisenstein and Horror*

'Eisenstein and Horror' places Eisenstein's unfinished work, *Method* (2002 [1932–46]) in dialogue with key concepts that have been brought to bear on cinematic horror: ambivalence, excess, affect, and abjection. It argues that in *Method*, Eisenstein, largely through the astounding range of his examples, de-emphasizes the difference between narrative and non-narrative in favor of a broader compositional perspective that can only strengthen accounts of horror as reflex, and of self-referential horror. In *Method*, Eisenstein develops the idea that foundational structures of art (metaphor, metonymy, pars pro toto, and rhythm) are also those of thinking: thinking in art and life proceeds along, and undoes, associative pathways of similarity and contiguity that are variously calculable and unpredictable. In building its argument, this article offers an extremely condensed, but intensive reading of *Method*.

Aaron T Pratt, *Horror and Exploitation on VHS: The History of Home Video Comes to Yale*

This article announces a new collection of horror and exploitation movies on VHS at Yale University. A brief discussion of *Breeders*, a movie that Wizard Video released in 1986, demonstrates the type of research the collection is designed to support. Information on the collection's scope and significance follows, indicating that the holdings also include a number of periodicals, which range from fan publications to industry magazines.

Noël Carroll, *Paradoxes of the Heart:* The Philosophy of Horror *Twenty-Five Years Later : An Interview by Caetlin Benson-Allott*

Since its publication 25 years ago – and despite controversy regarding some of its key claims – Noël Carroll's *The Philosophy of Horror: Or, Paradoxes of the Heart* (1990) has led a renaissance in horror studies by paying close critical attention to the form and structure of scary movies. *The Philosophy of Horror* was one of the first academic monographs to attempt a theory of horror with its groundbreaking call for greater attention to negative affects in aesthetic experience. In this interview, Carroll reflects on horror studies since *The Philosophy of Horror*, historicizes some of his most controversial claims, and examines new developments in horror production, including horror film franchises and horror video games.

Rosa Fernández Gómez, *Conversando con Richard Shusterman: Pensar desde el cuerpo, de la estética pragmatista a la somaestética*

José Luis Molinonuevo, *Definición, uso, abuso y propuestas estéticas*

Luis Merita Blat, *Una de las encrucijadas de la estética de Adorno: el arte y la industria de la cultura*

The work consists on a exposition of one of the intersections that provides the backbone of Aesthetic Theorie of Adorno, consistent on the distinction between art and culture industry, forwhat I differentiate heteronomy of art, that points out the Entkunstung of art, and the autonomy of art. The paper is composed by the characteristics of contemporary art, the relation between art and society, and the participation of art from rationality and nature.

Ana Contursi, *Arte, producción cultural y acción política: Castoriadis y una consideración integral, democrática y anti-formalista de nuestras capacidades humanas*

This article is an introduction to the original thought of the Greek philosopher Cornelius Castoriadis. The articulation in their approaches to elements of classical philosophy, political theory and anthropological psychoanalysis court offers a comprehensive conception of the human that offers a glimpse of life in society and cultural development as the sites for the developmentof their autonomy. With Castoriadis, relations between political practice and cultural creation aren arrow and inseparable, considering that distancesus from schematic and looks hierarchizing detract from certain practices, such as art, and pondering other, as a political split of everyday life. And from here we are allowed to attend the shared capabilities restitution for the full exercise of our autonomy in democracy.

Jonathan Abdul Maldonado Adame, Héctor Serrano Barquín, *Identidad en la contracultura: Implicaciones semióticointertextuales de la (re)presentación corporal*

The formation of the countercultural identity is a multifactorial phenomenon which influences individual and collective aspects. In this formulation, the transgression it is a pillar in the creation of meaning and iconographic representations against the elements of the official culture. Therefore, the new identity is expressed from the performance until it transmute into corporal representations, to be instituted in the construction of aesthetic values.

Susana G. Romanos, *La suerte del fracaso. Lo fallido en la práctica artística contemporánea*

The analysis presented below works on the feasibility of choosing failure as a performative possibility of a successful expression within the field of contemporary practices in visual arts. To this purpose, that of studying the praxis in this creative execution, three approaches will be exposed —the unfinished work, the impossible work,and the failed communication— as principal centralconcepts on which theses artistic practices are developed, being their modus operandi only possible through the experience of empirical spectator (reader).

Leon Ka, *Condiciones definicionales para el predicado "graffiti"*

There is no unanimous agreement on what it is or how can we define the word 'graffiti', in the same way that, there is no agreement nor questioning about the definition used when, this specific term, precedes the copulative verb. There are different possible definitions scattered here and there. Thesedefinitions, most of the time, are applied without questioning its adequacy and without inter twiningand influencing each other in any way. The aimof the following text is double. On one hand, and to a lesser extent, to make explicit the type of definition that should be provided in all cases, and, on the other hand, it emphasizes certain analysis of definientia, under which, we aim to mitigate the influence of the intended definitions, completing them, in some of the cases, with supplements, additions which are present or contained in thedefiniens part.

Giuseppe Patella, *Aesthetics and "transcultural" turn*

What does "trancultural turn" exactly means and which is its relationship with aesthetics? Culture has never been as important as it is today, so it is now more than ever crucial to reflect on its current expressions and transformations. In this sense it is useful to examine the perspective of cultural studies. The purpose of this paper is to analyze the effects of the "cultural turn" on aesthetics highlighting positive and negative aspects of the relationship between aesthetics and cultural studies. In spite of many criticisms it has received (eclecticism, lack of scientific rigor, methodological unreliability and so on…), it is crucial to accept the challenge coming from cultural studies without avoiding the experience of the conflict and of the difference. Accepting this challenge means stop looking at aesthetics as a pure and

self-sufficient discipline and adopting a pluralistic, transcultural and inclusive point of view. So, instead of a modern concept of culture considered as a unitary whole and based on a rigid binary opposition, a transcultural approach emphasizes a continuing process of contamination and dissemination of ideas, languages, cultural habits and artifacts. It means overcoming an ethnocentric point of view and dealing with marginal or alternative experiences coming from contemporary society, following a logic of difference understood as nonidentity, complementarity and plurality.

Tamara Djermanovic, *Anica Savic Rebac: la erotología platónica y la estética de la 'interconexión universal'*

A Serbian thinker, poet and scholar, Anica Savic Rebac (1892-1953) moves through the different themes and movements of the Western cultural tradition – from the Greek classical philosophy to the Medieval philosophy, from the Renaissance culture to the Romanticism, projecting the past and the future of the universal culture. Plato's conception of Eros is a constant her oeuvre, and can be found from her early poetry works to her late essays. In them, she connects the Greek thought with Dante, Shakespeare, Spinoza, Shelley, Goethe. As the author of the twentieth century , she insists in the importance to understand how change the paradigm change in the field of cultural history in our era: the fact that in the field of philosophy , literature and art we don't to have to search for the differences, but for the deep internal similarities between different periods of development. Her work has been described as "being so good that it seems to be written by a man"2 – a comment that does not need much of hermeneutics to illustrate the fate of female philosophical thought until today. Her writings have been reprinted and studied intensively in the last decades in Serbia. This paper presents for the first time the thought of Anica Savic Rebas in Spanish language.

Mikel Iriondo Aranguren, *Veracidad y verosimilitud en el relato autobiográfico: el valor de la ficción*

This article discusses the tension between autobiography and fiction, based on the fact that autobiography is a literary genre which proposes a true discourse about the past. So, we assume that the author's story is directly linked to their past experience and, relying on the word of the protagonist, we are seduced by this tale. However, we feel that we are in a strange land where the lines are blurred, and some even say that autobiography is essentially fictional. It is the aesthetic-creative resource which adds credibility to the reported facts. A good storyteller style leads to a successful autobiography. The narrative eloquence makes communication more fluid and more credible. Thus, the combination of events selected for transmission and the skill in the use of narrative techniques, contributes to the truthfulness of what is presented to the reader.

Nuria Sánchez Madrid, *La crítica del deseo puro. Razón y evento en Heinrich von Kleist*

This paper aims to shed light on the interpretation of the literary writings of Heinrich von Kleist in terms of a critique of reason that understand itself as a Critique of the Real or a Critique of Desire, in dialogue with scholars Pablo Oyarzún, Bernhard Böschenstein and Werner Hamacher. I claim that the Kantian metaphor of critique and its roots in the phenomena undergo in Kleist a shift to the figure of pure desire, which completely subverts the aesthetical framework of affection and appears as the prevalence of accident, making of dysteleology the expressive formula of the world rule. Thus, this text aims at sustaining that issues such as sense, natural order or genius receive in Kleist's prose a genealogy that enquires their linkages with the chaos and animal features, providing them with a unusual perspective from the point of view of Kantian phenomenalism.

Roger Ferrer Ventosa, *Infección controlada. Maneras de representar el estado de excepción en el cine de pandemias*

In this paper it's argued how the movies from the postmodernist decades have shown a singular political state, the state of exception, linked in these films to the spread of a pandemic. As a popular art, the cinema has been a powerful tool to create imaginary in the advanced capitalism society and to affect what citizens considerer possible in a given situation. The motif of emergency declaration, military control and state of exception has become during these decades in one of the most used, especially in the fantasy blockbusters.

Writing in Film

Cornelia Klecker, *The other kind of film frames: a research report on paratexts in film*

This research report seeks to give an overview of decisive studies in the field of paratextual elements in film. As the question of paratextuality originated in literary studies, Gérard Genette's crucial and highly influential analysis will be briefly recapitulated and its shortcomings, particularly in terms of its transference to film, will be discussed. After an account of the main contributions and tendencies in the area of paratexts in film in general, research on two particular paratextual elements will be sketched out, namely title credits and film trailers. Of course, this report cannot and does not even desire to make claim to be complete but aims to give a general idea about a relatively new and very diverse field of studies. The individual works selected are mostly restricted to analyses exclusively and explicitly dealing with paratextual phenomena (as opposed to treating them as a marginal aspect). In this sense, the studies discussed are the most noteworthy in this field and the theories condensed to their key elements and 'highlights'. Perhaps, it is best to consider this article a trailer…

Johannes Mahlknecht, *Three words to tell a story: the movie poster tagline*

The movie tagline is the film's advertising slogan, usually printed on posters prior to the official release. It gives quick and catchy insight into themes, plot, and genre of the product it wishes to sell. This article explores the form, function, history, and rhetoric of the movie tagline. What is the relationship between tagline and poster image? What specific information do taglines give us about the films they advertise, and how do they convey this information stylistically and rhetorically? How do taglines differ, in their forms and functions, from one another? In answering these questions, the article gives credit to a long established yet frequently overlooked element of film advertising.

Ingrid Haidegger*, What's in a name? The art of movie titling*

Similarly to more conventional products, films have to be given names to make them more distinguishable and, very importantly, marketable. Film titles are the one means by which both producers and potential movie ticket buyers may refer to particular films. To make film titling as effective as possible, marketers do not choose random phrases but rather make sure to include informative and highly connotative words, combine them to form recognizable structures, and present them in intriguing and telling fonts. These measures are taken in order to provide the potential moviegoer with as much advance information as possible by linking the films in question to a certain genre through their titles. The article shows just how many cues may be detected in film titles as a means of effective film marketing to make the product more easily graspable and desirable.

Alexander Zons*, Projecting the title*

Since early cinema, writing has most often been conceived of as distraction, as noise that interrupts the natural flow of images. After the invention of sound it was marginalized in the fiction film, literally. We encounter writing at the beginning and ending of films as paratextual credits. Here, writing is used to differentiate levels of narration. The written paratext functions as a frame for the enclosed story. But the relationship between writing, paratext, and film is never fixed, but always open for debate. This article demonstrates the complexity of this constellation by pointing out how title sequences articulate different conceptions of film. The conflictual relationship between film and writing sheds light on how film has constantly redefined and reinvented itself.

Mario Klarer*, Allegorizing cinema: word, image, and motion in Billy Wilder's* Sunset Boulevard

Billy Wilder's *Sunset Boulevard* (1950) is a striking example of how a major feature film makes use of allegorical personifications. Wilder incorporates three filmic characters to represent Image, Word, and Motion as the metacinematic cornerstones of film after the advent of talkies. On the surface, the film deals with the major paradigmatic change in the media landscape that took place in the late 1920s and early 1930s with the introduction of sound. However, on a more coded and subliminal level, Wilder thematizes a similar landslide of media change that was taking place at the time of the release of *Sunset Boulevard* with the advent of television. Making recourse to older media constituents, such as writing, sound, and movement, is a leitmotif in moments of media changes in general. For example, in the 1890s emerging film evoked older media, such as literature, photography, painting, sculpture, or tableaux vivants, in order to conceptualize the new medium and self-reflexively fashion its own media theory. Subsequent changes within the medium of film followed this very logic by reprojecting and grounding these ruptures through evocations of previous media shifts. This article examines how Wilder allegorically discusses the advent of television under the guise of a debate about the transition from silent movies to talkies.

Jan Holmberg, Anna Sofia Rossholm, *Screened writing: notes on Bergman's hand*

The secret wish of filmmaker Ingmar Bergman to become a writer is evident in at least two ways: (1) his repeated emphatic claims that he did not; (2) his way of sneaking in writing into his films. This article focuses on the latter. Seemingly unrevised and preliminary, textual information takes the shape of letters and notes written and/or read by the characters. When literary passages seemingly do occur (as in, for example, *Persona*), the quoted text in question is faked. If textual messages are emphasized in Bergman, it is less as literature than as the act of writing, a physical matter of paper, pen, or typewriter. This article investigates Bergman's writing less in the auteur sense of him writing his own scripts, than in how writing permeates his work to the point where his films could be considered as productive detours. By looking at fictitious acts of writing in his films as well as the author's own, peculiarly self-reflexive, writing habits insofar they are discernible in the Ingmar Bergman Archives, this article overturns the traditional notion of the screenplay as a kind of half-measure or necessary evil vis-à-vis the film.

Christian Quendler, *"Mon Dieu, il faut que je l'écrive!" — cinematography between writing, speaking, and seeing in Robert Bresson's* Journal d'un curé de campagne *(1951)*

Journal d'un curé de campagne (*Diary of a Country Priest*, 1951) assumes a special place in the career of the French filmmaker Robert Bresson. Joseph Cunneen describes the film as "a major step in the discovery of his own approach to cinema" and for Tony Pipolo *Diary of a Country Priest* is Bresson's "first truly great work … that augurs a formal breakthrough." The film has been celebrated for transposing the materiality of writing into the realm of cinema. It is praised both as an ingenious adaptation of Georges Bernanos's diary novel as well as a unique vision of cinematography. Although these two aspects have been widely discussed by film critics and scholars, little attention has been paid to the role the diary plays in adapting the novel and exploring a writerly vision of cinema. On the one hand, Bresson's recourse to the diary form is true to its literary source. As a highly performative mode of writing, the diary foregrounds the dramatic structure of the film. In this respect the film also deviates — more so than the novel — from the diary form as an open or even plotless genre. On the other hand, the diary provides a congenial frame for reflecting on his ideas of cinematography as "a writing with images in movement and with sounds" (Bresson). This paper examines the diary as a figuration of the medium of film that simultaneously defines film and defies a definition of film.

Rachel Joseph, *"Eat my fear": corpse and text in the films and art of David Lynch*

Lynch's paintings, installations, and sculptures have long used textual elements contrasted with representations of corpses often framed by theatrical settings. The textual and traumatic unfold in David Lynch's *Twin Peaks: Fire Walk With Me* (1992). From the subtitles of the theatrically red-curtained room of the Black Lodge to the words "Let's Rock" mysteriously scrawled on a car after Special Agent Chester Desmond's disappearance and the text pulled out from under the fingernail of Teresa Banks's corpse, the relationship of word to body (particularly to bodies that disappear within the film) takes center stage within the Twin Peaks' universe. This essay will analyze textual and corporeal mergings in Lynch's films and art with special attention to reading *Twin Peaks: Fire Walk with Me*.

Tanya Shilina-Conte, *Black screen, white page: ontology and genealogy of blank space*

This essay interrogates the history of convergence between page and screen through the evocation of blank space in literature and cinema, in line with contemporary inquiries performed by media genealogy and archaeology. The cultural techniques of reading and viewing are hybridized in today's digital environment. The magic lantern has now become the magic iPad that resembles both a book in its vertical page layout and a cinema screen in its horizontal letterbox format. The technological apparatuses of the literary and filmic imaginary once sharply demarcated these arts, and yet there were longstanding affinities between them. The exposure of the material substrate of both mediums in the analogue mode — the white page, the black screen — allows for the transparency that makes the exchange of properties between them visible. These convergences continue into the post-media age, as analogue and digital media are made to coexist.

Anamarija Batista, Carina Lesky, *Sidewalk stories: Janet Cardiff's audio-visual excursions*

Everyday situations in city space have been attracting the interest of artists since the beginning of the twentieth century. In the 1960s the performance of the artwork shifted into the public space and as a consequence site-specific analysis of spaces with their complex layers and topologies has become an important subject in contemporary artistic practice. This paper explores the cinematic imaginary space produced by the interplay of image, word, and sound connected to urban environments. The experimental combination of these components and dimensions is at the center of Janet Cardiff's work. In her site-specific audio walks the Canadian artist involves the audience in complex fictional stories with plot and narrative voice as well as major and minor characters. These stories do not unfold in purely virtual spaces, but instead take place in the scenery of city space, where they merge with ephemeral contingencies. By directing the walkers on their explorations, contextualizing and commenting on their subjective encounters in the physical world, the artist expands the boundaries of the cinematic

disposition. This article analyzes Cardiff's audio walks in connection with contemporary soundwalk practice and the role of sound in spatial imaginations. Focusing on the practice of walking in various discourses and contexts of literature and film, it reads the artistic work within a framework of cinematic phenomenology and theories by the Situationist International.