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Arte, design, artigianato

Carmelo Meazza, *Il parergon dell'ente. Premesse per una fenomenologia del design*

Francesco Valagussa, *Crafts. Tra arte e design*

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Massimo Donà, *Metafisica del segno*

Aisthesis, 10, 1 (2017)

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

Ways of imitation

Christoph Wulf, *Production of Body Knowledge in Mimetic Processes*

To a great extent, cultural learning is mimetic learning, which is at the center of many processes of education, self-education, and human development. It is directed towards other people, social communities and cultural heritages and ensures that they are kept alive. Mimetic learning is a sensory, body-based form of learning in which images, schemas and movements needed to perform actions are learned. This embodiment is responsible for the lasting effects that play an important role in all social and cultural fields. A mimetic process creates both similarities and differences to the situations or persons to which or whom they relate. By participating in the living practices of other people, humans expand their own life-worlds and create for themselves new ways of experiencing and acting. Receptivity and activity overlap. In all areas of human existence rituals and gestures are important for the mimetic development of body knowledge. Embodied knowledge is indispensable in religion, politics, economy, science, families, and education. It helps us to deal with difference and alterity and to create a sense of community and social relationships (Wulf 2016). It also enables us to assign meaning and structure to human relations.

Ritual knowledge facilitates both continuity and change, as well as experiences of transition and transcendence.

Andrew Benjamin, *Two Forms of Gesture: Notes on Aby Warburg and Walter Benjamin*

The paper both connects and disassociates the work of Walter Benjamin and Aby Warburg. There are two interrelated undertakings. The first involves the relationship between philosophy and art history and thus how art history figures within the philosophical. The second pertains to the status of the image. Part of the argument to be advanced is that an engagement with philosophical approach to art history yields a concern with the image in which it is the image's material presence that proves decisive. Indeed, it is by insisting on the object's materiality that it then becomes possible to locate the effective presence of the gesture as integral to the work of art. The contention is that gesture is the intersection of art's material presence and the concerns of meaning. The paper is developed via an engagement with works by Edgar Degas and Luca Signorelli.

Vittorio Gallese, *Visions of the body. Embodied simulation and aesthetic experience*

The present contribution is mainly intended to illustrate how some recent discoveries in the field of neurosciences have revolutionized our ideas about perception, action and cognition, and how these new neuro-scientific perspectives can shed light on the human relationship to art and aesthetics, in the frame of an approach known as "experimental aesthetics". Experimental aesthetics addresses the problem of artistic images by investigating the brain-body physiological correlates of the aesthetic experience and human creativity, providing a perspective that is complementary, and not in opposition, to the humanistic one on the arts and the aesthetic.

Andrea Borsari, *Human mimicry and Imitation: the case of Biomimetics*

Defining biomimetics (§ 1) as the imitation of models, systems and elements of nature for the purpose to solve human complex problems, the essay considers (§ 2) some examples of that activity, like display technologies, and nanoscientific innovations. According to the literature on the subject, the further section of the article (§ 3) examines the possibility of giving a conceptual framework for biomimetic processes, starting from the observation of its current insufficient development both on the logical level and on a wider philosophical one. The fourth section (§ 4) discusses the way through which an approach oriented to philosophical anthropology and recent perspectives on imitation can help us to understand this kind of phenomena at the intersection of human and (non-human) animal fields. In the final sections (§ 5), the text discusses the consequences of the biomimicry approach in the specific case of architecture and tries to draw some conclusions on the way an anthropology and an aesthetics of human mimicry and imitation can be re-shaped including biomimetics among their assumptions.

Lidia Gasperoni, *Sensible schemes in aesthetic experience. Neuroaesthetics and transcendental philosophy compared*

My paper sets out to compare neuroaesthetics and transcendental philosophy, concerning the perception of schemes of imitation in aesthetic experience. The argument is structured in four steps: first, I will introduce the function of schemes in mirror-neuron-based processes and in general in the embodiment theory of Mark Johnson and George Lakoff; second, I will consider some analogical relations between a transcendental approach and neuroaesthetics concerning semantics; third, starting with the statement that one open question in neuroaesthetics is how creativity emerges, I would like to propose a transcendental account about sensible schemes as a possible foundation of creativity. I will conclude my paper with some examples from visual arts and aesthetic practices in general.

Andrea Capra, *Seeing through Plato's Looking Glass. Mythos and Mimesis from Republic to Poetics*

This paper revisits Plato's and Aristotle's views on *mimesis* with a special emphasis on *mythos* as an integral part of it. I argue that the *Republic's* notorious "mirror argument" is in fact *ad hominem*: first, Plato likely has in mind Agathon's mirror in Aristophanes' *Thesmophoriazousae*, where tragedy is construed as *mimesis*; second, the tongue-in-cheek claim that mirrors can reproduce invisible Hades, when read in combination with the following eschatological myth, suggests that Plato was not committed to a mirror-like view of art; third, the very omission of *mythos* shows that the argument is a self-consciously one-sided one, designed to caricature the artists' own pretensions of mirror-like realism. These points reinforce Stephen Halliwell's claim that Western aesthetics has been haunted by a «ghostly misapprehension» of Plato's mirror. Further evidence comes from Aristotle's "literary" (as opposed to Plato's "sociological") discussion: rather than to the "mirror argument", the beginning of the *Poetics* points to the *Phaedo* as the best source of information about Plato's views on poetry.

Ferenc Hörcher, *Dramatic Mimesis and Civic Education in Aristotle, Cicero and Renaissance Humanism*

This paper wants to address the Aristotelian analysis of the concept of mimesis from a social and cultural angle. It is going to show that mimesis is crucial if we want to understand why the institution of the theatre played such a crucial role in the civic educational programme of classical Athens. The paper's argument is that the magic spell of theatrical imitation, its aesthetic machinery was exploited by the city for civic educational function. Dramas, and in particular tragedies helped to articulate the city's political expectations from the citizens, and they achieved it with far better efficiency than any other medium of propaganda which was available in those days. It will first reconstruct the duality within the internal structure of the Aristotelian account of mimesis in *Poetics*: it will show both 1.) the aesthetic and 2.) the socio-cultural dimensions of his theory of civic initiation through dramatic imitation. In the second part it will compare this Greek cultural context with a similar context in Rome in the activity and writings of Cicero. Finally, the paper presents the Renaissance republican context of early modern Europe, which also connected politico-moral education with the idea of mimesis.

Stephen Kidd, *Toys as Mimetic Objects. A Problem from Plato's Laws*

What is a toy? As objects of play, toys seem to be inextricably bound up with mimesis: a child plays 'make believe', for example, with a doll or toy cart. But as I will show, Plato has a very different conception of toys from the modern one which tends to conceive of play as essentially mimetic. Toys do not derive their pleasure from being mimetic objects; rather, they are essentially pleasure objects and as such only incidentally mirror the objects of a 'serious' or 'real' world.

María J. Ortega Máñez, *Ideality in Theatre. Or a reverse evolution of mimesis from Plato to Diderot*

This paper deals with a development of the ancient thought on mimesis in its modern reception as regards a certain idea of theatre. It defends the hypothesis that the figure of the character, as set up in Diderot's *Paradoxe sur le comédien*, has its source in a curious reversal of the Platonic mimesis. After presenting the main tenets of Plato's reflection on mimesis and of Diderot's theory on character, showing their convergences and contrasts, it is analyzed how such a conceptual turnaround has historically taken place, by establishing a chain of reception from Plato to Diderot passing through Cicero and the Renaissance artists.

Claudio Rozzoni, *From Abbild to Bild? Depiction and Resemblance in Husserl's Phenomenology*

In a well-known course he gave in 1904-1905, Edmund Husserl developed a 'threefold' notion of image revolving around the notion of depiction [Abbildung]. More specifically, the phenomenological description allows a seeing-in to emerge as an essential characteristic of the image consciousness, in which an image object assumes the role of a representant [Repräsentant] in order to allow us to see the image subject in the image itself (thanks to "moments of resemblance" shared by image object and image subject). Nevertheless, our paper – focusing particularly on what might be called the depictive art par excellence, that is the portrait – aims to show that it would be erroneous to read the Husserlian notion of image exclusively on the basis of this earlier course: things seem to change significantly when Husserl develops a different notion of phantasy, and artistic images, in particular, are not to be thought of as resembling something else, but rather as expressive images producing their own model.

Alessandro Cecchi, *To imitate all that is hidden. The place of mimesis in Adorno's theory of musical performance*

The article examines the use of the concept of mimesis in Adorno's notes towards a theory of musical performance. In trying to idiosyncratically define the latter as "reproduction", Adorno relied on a framework elaborating on concepts introduced by Arnold Schoenberg, Hugo Riemann and Walter Benjamin – a framework that the article discusses insofar as it deals with the problem of mimesis. Specific attention is devoted to the relation between Benjamin's essays on language and translation and Adorno's theory of notation, that soon became the crucial aspect of his theory of reproduction. Given the shortcomings of Adorno's theory, which in the end did not achieve its goals, the article proposes to capitalize on his terminology while at the same time rethinking his framework in the light of recent musicological paradigms for the study of musical performance. On the whole, the article shows that it was Adorno's philosophical assumptions – in particular the theses of music's non-intentionality and of its non-similarity to language – that prevented him from convincingly theorizing musical performance, and suggests an alternative framework for future research.

Varia

Ricardo Ibarlucía, *The Organization of Pessimism: Profane Illumination and Anthropological Materialism in Walter Benjamin*

This paper explores Walter Benjamin's relationship with French Surrealism from sources rarely studied or practically unknown until now. First, I will set out the direct link between the theses on "profane illumination" and the "organization of pessimism" in *Der Surrealismus. Die letzte Momentaufnahme der europäischen Intelligenz*, and various texts by Pierre Naville, one of the most active figures in the Surrealist movement between 1925 and 1929. Second, I will consider Benjamin's commentaries in *Pariser Passagen* <I> and convolute "S" of the *Passagen-Werk* about Surrealist writings and Martin Heidegger's *Sein und Zeit*, flagging up the implications of this confrontation for Benjamin's ideas of secularization of mysticism and messianism. Lastly, I will seek to refine the meaning of Benjamin's "anthropological materialism" and its relevance to those sections of the *Passagenarbeit* that are dedicated to the evolution of social movements since the French Revolution.

Luca Taddio, *Osservazioni sull'indipendenza dell'esperienza immediata: da Frege alla «fenomenologia sperimentale» di Paolo Bozzi*

Paolo Bozzi developed his «experimental phenomenology» from the Gestalt psychology tradition, particularly from Gaetano Kanizsa's method. The distinction between «phenomenal description» and «causal explanation» of the «perception» springs up from the analysis of Bozzi's «S-D psychophysical scheme». What Frege, who was well-known by Bozzi, deals with in paragraph 71 of *The Thought* theoretically mirrors what is outlined in the Scheme and could also be intended as its source. The juxtaposition between a «science of observable things» or «experimental phenomenology» – conceived as a science which is autonomous from what happens in the brain – and logics, which is set up autonomously from the thinking processes, is a programmatic element that is openly indicated by the author. Frege's anti-psychologism and realism are both widely shared by Bozzi. The realism and the «naïve physics» Bozzi was a pioneer of lie at the basis of the so-called «New Realism». The following essay aims to localize and highlight some theoretical implications – up to their phenomenological origins – which can be detected particularly in paragraph 71 of *The Thought*. The present work tries to sketch out the boundaries and the autonomy of the «first person» perceptive experience and to define the scientific explanation that we can give of it. The distinction between science and experience, and the autonomy of experience from science and of the immediate experience of the content of consciousness from neuroscience, entail the impossibility of a naturalization of the phenomenological experience. In the examples taken from Frege can be found a theoretical bridge which connects the Gestalt perceptological tradition, Wittgenstein's investigations of the philosophy of psychology, and the so called «New Realism».

Aut Aut, 374 (2017)

<http://autaut.ilsaggiatore.com/>

Agonismo e gioco

Pier Aldo Rovatti, *Il paradosso dell'agonismo*

Beatrice Bonato, *Giochi di potere, giochi di libertà*

Massimo Recalcati, *Il gioco del desiderio*

Stefano Bartezzaghi, *"Chi vince non sa cosa si perde"*

Davide Zoletto, *La scuola come "spazio" di gioco*

Eleonora De Conciliis, *Il gioco scolastico e la vertigine dello smascheramento*

Antonello Sciacchitano, *"Bambino, vuoi giocare con me?"*

Alessandro Dal Lago, *Per un'archeologia del combattimento sportivo*

Mal d'archivio

Réné Major *Il turbamento dell'archivio a partire da Freud*

Silvano Facioni *L'iperbole dell'archivio*

Giovanni Leghissa *Tra enciclopedia e archivio*

Diana Napoli *"Mio nonno non era nazista"*

Interventi

Tiziano Possamai, *Rimozione adattiva e sapere*

Engramma. La tradizione classica nella memoria occidentale, 147 (luglio 2017)

<http://www.gramma.it/eOS2/index.php>

Naufragi della memoria

Seminario Mnemosyne, *Mnemosyne Atlas | Tavola 25. Ethos apollineo e pathos dionisiaco nel Tempio Malatestiano. Materiali completi*

Seminario Mnemosyne, *Mnemosyne Atlas | Tavola 37. Irruzione dell'antico: temperamento dionisiaco e scultura dipinta. Materiali completi*

Seminario Mnemosyne, *Mnemosyne Atlas | Tavola 41a. Invenzione di Laocoonte. Materiali completi*

Seminario Mnemosyne, *Mnemosyne Atlas | Tavola 42. La Menade sotto la croce. Materiali completi*

Silvia De Laude, *Contro il naufragio della memoria. Letteratura europea e Medio Evo latino di Ernst Robert Curtius: approssimazioni all'edizione definitiva*

The first Introduction to Curtius' European Literature and the Latin Middle Ages, print out in Heidelberg review "Die Wandlung" (1945), is more revealing compared to the ones opening the book in his first (1948) and second (1954) edition. It says more about the personal crisis at source of the attempt to stem the wreck of Memory. It alludes to a therapeutic consultation with Jung in Zürich (1933), and shows amazing contact points with a letter to Jean de Menasce (1902-1972), perhaps the most honest and touching Curtius' confession about the case history of European Literature and the Latin Middle Ages.

Roberta Morosini, *Naufragio con spettatore (a bordo). Petrarca "nocchiere della sua nave"*

Anna Ghiraldini, *Noi, naufraghi ai confini del mondo. Due tappe alla Biennale Arte di Venezia 2017*

VIVA ARTE VIVA is the name under which this year Biennale will be running throughout the city of Venice until November 26th 2017. The Italian Pavilion is exhibiting Senza titolo (La fine del mondo) by young artist Giorgio Andreotta Calò, a calm sea of steel, wood and uncertainty which deals with the attempt to overcome the global crisis by using mythology, rituals and the world of magic and irrationality. The South African Pavilion hosts The Passage, a three-channel installation by Mohau Modisakeng which shows the sinking of three white ships on a black sea as the wreck of the global community that people can no longer avoid thinking about.

Alberto Anselmi, Giordana Bassani, *Tra le menzogne e la verità. Una lettura in chiave web di Treasures from the Wreck of the Unbelievable di Damien Hirst*

This article analyzes the Venetian exhibition of Damien Hirst "Treasures from the wreck of the Unbelievable" (Palazzo Grassi – Punta della Dogana) from the point of view of its semantical belonging to the new tendencies of web communication and its overlapping with the myths and trends that are pertinent with these through a short comparative analysis of the shown contents as signifiers of the pop culture. It as to be noted that this kind of analysis as applied to the exhibition as a unicum, is not new to studies and researches but it is used for the first time to study the contents of an art product. The article

examines the bulimic obsession of the Wunderkammer collector, who rarely distinguishes the childish pleasure of the mirabilia from the irrational, unattainable attempt to lay out a taxonomy of every field of knowledge in a deranged archive of the universe as the one which titled an extraordinary Biennale.

Elisa Del Prete, *Salvatore Nocera e i conti con il passato. Recensione alla mostra Salvatore Nocera. Un decennio di ritardo*

Salvatore Nocera. Un decennio di ritardo (Bologna, Palazzo d'Accursio, 19 May - 23 July 2017) is the first solo exhibition of Salvatore Nocera in his hometown, organized around ten years after his death in 2008. The idea of this exhibition comes from the close collaboration among Eva Picardi, his legal heir, her mother Felicia Muscianesi, the curator Elisa Del Prete and Mario Giorgi, the author who knew Nocera during his life. Together, they have gathered fragmented documents coming from the works treasured in private collections, thus starting the first rediscovery of an author and his elusive career, lasted forty years, from the latest 1940s to the early 1990s. Because of his reserved nature, Salvatore Nocera left few traces of his life by omitting titles or dates even arriving at destroying his works or, on the contrary, at demanding his works' ownership once sold. It was impossible to satisfy his curiosity or knowledge; he was consciously talented and he developed a merciless criticism towards both himself and his colleagues; he had a impetuous passion that spurred him to continue his painting research with lucidity for over sixty years, without missing a day. Nocera was an artist always in a state of imbalance between the past and the present, the here and there, the action and concern, between existence and non-existence. His first figuration was based on the Renaissance culture and on the works by Piero della Francesca, Masaccio, Cosmé Tura, among others, that he criticised as for academicism and classicism; then, he left this canon to embrace a completely different painting made of a materic and freer technique. On the halfway between an expressionist form and an impressionist mood, he adopted Cézanne's modulations in the representation of female figures while his landscapes recalled the Italian informal school by Mandelli and Morlotti, even though pure emotions are rarely conveyed. It seems like he relentlessly questioned about the evolution of the history of art in order to look for his own space without finding it. Like Titian or Van Gogh, Nocera sublimed his imagination coming from the life around him. Drawing is the technique he always used during his research and the women figured in his life became his favourite subjects while the Emilian countryside that inspired him during his adolescence (such as the backyard of his grandfather's house in Sant'Agata, the woods and the golden wheat) together with the wet vegetation of the Garda area became the typical colours of his palette. This exhibition and its catalogue are in memory of Eva Picardi, who passed away on the 23rd of April due to a disease suffered for a long time; her death occurred only a few days before the inauguration of the project she had been working on for two years.

Engramma. La tradizione classica nella memoria occidentale, 148 (agosto 2017)

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

Dionysus beyond borders

Giulia Bordignon, Fabio Lo Piparo, *Dionysus Beyond Borders. Editoriale*

Lorenzo Lazzarini, Francesco Mannuccia, Umberto Spigo, *Dionysus and the Acrobat. Study, Conservation and Promotion of the Lipari Necropolis Kalyx-krater*

Focus of this paper are the complex and multifarious relationships between the Phlyax kalyx-krater with Dionysus and an Acrobat (Lipari, Museo Archeologico Eoliano "L. Bernabò Brea") and its contemporary beholders: a wide range of approaches which span from communication to fruition, from diagnostics to conservation issues, from archaeological to iconographical studies. Aim of the contribution is to provide new insights regarding seminal methods of preservation and to share the knowledge about this masterpiece within the scientific community worldwide, hopefully shedding new light for further research on the so-called "Group of Louvre K420", a workshop of painters whose production is attested by a large number of vases but still uncertain as its geographical location.

Fabio Lo Piparo, *Torn Fillets and a Broken Sceptre: Cassandra's Costume, Props and Attributes in Ancient Greek Drama and Vase-Painting*

The paper deals with the strategies of visual creation of a fictional character within the two main contexts that allow their physical materializing – and perceiving by sight –, in the ancient Greek cultural tradition: the staging of a theatrical production and the iconographic rendering in the figurative arts. The incidence of specific pieces of costume, props and attributes related to the cursed prophetess Cassandra is

analysed to underline the functions fulfilled by the character both in Attic tragedy and South Italian vase-painting.

Laura Gianvittorio, *Choreutika. Performing and Theorising Dance in Ancient Greece. Presentation of the volume, Pisa-Roma 2017*

Monica Centanni, Bruno Roberti, *Spettatori di spalle, di fronte all'indicibile. Conversazione con Andrea De Rosa, regista di Baccanti, Pompei 2017*

Engramma. La tradizione classica nella memoria occidentale, 149 (settembre 2017)

<http://www.gramma.it/eOS2/index.php>

Casi di malinconia

Daniele Pisani, Daniela Sacco, *Casi di Malinconia. Editoriale*

Enrico Fenzi, *Qualche nota sull'Acedia in Petrarca*

Fabrizio Lollini, *"Quasi stupida laetitia". Stultitia e Prudentia nella Cappella Scrovegni: una postilla*

The paper suggests a possible interpretation of Stultitia, one of Giotto's Vices in the Scrovegni chapel, in relationship to the medical definitions belonging to Aristotelic tradition, and in connection with the alienationes mentis, to which also melancholy belongs. And this feeling – perhaps again on the basis of the medicine usage, and of a first in nuce definition of the scholar's iconography – can have a role in the facing Virtue, Prudentia.

Sara Agnoletto, *Malinconico, eroico, Cimone innamorato. Intorno al dettaglio dell'architrave 8 e della base 14 del fondale della Calunnia di Apelle di Botticelli*

The most painted scene from the Decameron's first tale of day five shows Cymon stands gazing at Iphigenia, while she is sleeping in the woods. After admiring her beauty, the young nobleman changes from a badly mannered lout to an ideal polymath. Falling instantly in love Cymon turn into wise, becoming a model of the transforming power of beauty. The pictorial tradition usually respects the Decameron's original text and represents Cymon resting on his staff while peering over Iphigenia, in a calm, meditative state of mind. In only a few cases, two of which depict in the Calumny of Botticelli, Cymon's pose changes to a hand-to-face posture, typical of melancholy figures. In this paper we examine the close connection that joins melancholy and love from Antiquity to the Modern Age, attempted to argue that Cymon's hand-to-face posture is symptomatic of an astonishment, of a mental alienation caused by Love, which is similar to melancholy. Traditionally considered pathological conditions strictly relate to madness, Love insanity and Melancholy become during the Renaissance the only two mental dispositions that make man receptive to divine inspiration. It was Marsilio Ficino, the great Florentine philosopher and commentator on Plato's Dialogues, who gave such unprecedented importance to them, providing also relevance to vision of beauty, through which man's soul may approach heavenly beauty and be reminded of its divine origins.

Maurizia Paolucci, *British Poets and American Rockstars. A Journey through the Cave of Spleen*

Drawing extensively on Dame Frances Yates's essay The Occult Philosophy in the Elizabethan Age – which has the merit of pointing out a minor flaw in Klibansky, Panofsky and Saxl's seminal work Saturn and Melancholy – and with an email exchange between the author and artist John Craig providing a precious help, the paper covers a 16th to 20th century time span, conjuring up a carousel of virgin queens, hysterical women, inspired poets and nihilism-consumed young rockers; it draws a comparison between the treatment of the theme of Day and Night in Saturnine poet George Chapman's The Shadow of Night and the Smashing Pumpkins' grunge counterculture milestone concept album Mellon Collie and the Infinite Sadness, the Victorian-flavoured artwork of the latter leading to an excursus into Victorian melancholy and the pre-Freudian understanding of hysteria that in turn calls for a step back into the 18th century and Alexander Pope's female-connoted "Cave of Spleen".

Luca Capriotti, *"Or all this love will be in vane". L'irreparabile e la malinconia nei Radiohead*

Starting from the semantic distinction between sadness and melancholy, the text describes the recent attempt to calculate the intensity of this range of feelings in Radiohead's production; and connects this

approach to the literary quality in the band's lyrics, through the well known allusions of their songs – for example – to Dante's Comedy.

Alberto Giorgio Cassani, *Il "sorriso" di Melencolia? A proposito di un volume dedicato ai 500 anni del celebre bulino di Albrecht Dürer*

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<https://www.mulino.it/riviste/issn/2039-6635>

Annamaria Contini, *Introduzione: la metafora tra pensiero e linguaggio*

Eleonora Caramelli, *Hegel e la metafora. Tra poetica e filosofia*

On the basis of a comparison of the Hotho's version and the several versions of Hegel's Aesthetics ("Nachschriften" and "Mitschriften"), the paper aims to demonstrate two suggestions: 1) from a philological point of view, my paper deals with the opportunity to show that Hotho's version is a one-sided view of Hegelian comments on metaphor, because the 1821, 1823 and 1826 lectures on Aesthetics submit a development on this matter, that I compare with the positions represented by Gottsched, Sulzer and Klopstock; from a philosophical point of view, my paper focuses on the way Hegel inherits the reflections of such thinkers into novelty shapes. Since Hegel, starting 1826, enhances the spiritual function of the metaphor, which intertwines the sensible and the spiritual dimension, the metaphor gets a spiritual meaning due to its heteronomy. The autonomisation of the metaphorical system could have in fact, as result, a gap between the sensible and the ideal dimension. The metaphor attains therefore a philosophical meaning in its solidarity with the conceptual thought.

Alice Giuliani, *Max Black prima della metafora: la questione della «significanza»*

The "articulation of concepts" is the element of continuity in the philosophy of Max Black, mostly oriented to redefine the limits of language including issues - as the status of metaphor - that were supposed to have no place in philosophy. This paper examines one of Max Black's earlier writings about philosophical analysis in order to find some theoretical pre-conditions of his study of metaphor. More specifically, here it is to be shown how the emerging concept of «significanza» leads Black to justify metaphor as a semantic transformation, dissociating from reductionist logicism. Finally, it will be mentioned the philosophical significance of metaphor emerging in Black's, since it makes explicit some features of the constitution of meaning.

Francesco Valagussa, *Campo cognitivo e creazione metaforica*

The present article focuses on the leading role of metaphor in cognition: metaphor creates similarities instead of formulating antecedently existing similarities. We could imagine metaphor as a filter producing not only new relationships between different things, but also new things in itself by searching out these relationships. According to Vico, metaphor is a «fable in brief» which is the first organization of the world. This point of view enables us to consider metaphor as a way in which language shows itself as a model-making instrument.

Alessandro Cavazzana, *Il ruolo cognitivo della metafora in Arthur C. Danto*

My intention in this paper is to show that the cognitive role of metaphor in Danto's approach is more modest than the one theorized by some contemporary philosophers. I argue that: 1) considering his enthymematic conception of metaphor, Danto endorses the idea that a metaphor brings to light an implicit feature of the "topic" and does not create a concept "ex-novo", 2) he needs to distinguish between literal meaning and metaphorical meaning, because of his artistic theory of indiscernible objects, 3) Danto believes, as Josef Stern does, that a metaphor hides a demonstrative that entails a context-dependence.

Alberto Martinengo, *La metafora: una sfida per l'ermeneutica filosofica*

The relevance of philosophical hermeneutics for the contemporary metaphorical revival is often overlooked. Yet, metaphor is an eminent issue for hermeneutics since Friedrich Nietzsche's motto on truth as a mobile army of figures. The present essay retraces a history of metaphor in continental philosophy, with a particular emphasis on Paul Ricoeur theory of imagination and language. The aim of the paper is to highlight some preliminary remarks for a hermeneutics of image.

Elisabetta Gola, *Metafora e potere cognitivo: una prospettiva evolutiva*

After the groundbreaking work of George Lakoff and Mark Johnson "Metaphors We Live by", nobody can claim that metaphors are just a literary device, something that writers and poets use to adorn their texts. Nowadays, scholars interested in studying metaphors generally agree on the cognitive power of metaphor. Nevertheless, this is not the culmination of a journey (started at least in the IV century b.c. with Aristotle's Poetics), but a new step from which new issues emerge: which cognitive devices make metaphors effective in comprehending reality? Why are they so good at communicating it? Does metaphor live only in verbal communication? If not, how can it be found in non-linguistic thought and communication? Is it because metaphor is special that we do not find it before the appearance of language in human communication? In this paper, some of these issues will be examined from an evolutionary perspective, not with the ambition to find answers, but to broaden the horizons of research about them and to create stronger relationships between metaphors' theories and the hypothesis at the basis of the origin of language.

Giulia Frezza, *Metaphors, Risk and Blind Spots in Health Communication: The Case of «Gene-editing» and CRISPR-Cas9 Technology*

The well-known «gene-editing» metaphor assumed center stage again in the recent debate on CRISPR gene-editing technology, heralded in 2015 as the «Scientific Breakthrough of the Year». CRISPR's precision, simplicity and low-cost promise to overturn the common idea of genetic therapy as expensive and elitist. The debate is heated and blooms with a profusion of bioethical issues on rights, health costs and on the risk of spreading «eugenic» gene-editing practices. Metaphors play a key role here, both in popularization and as conceptual tools. However, this may bias communication and understanding, bringing about a dialectic between the risk and the responsibility involved in the use of metaphor in science. The article shows how conceptual metaphors such as the «body-machine» and «genes as atoms of life», cornerstones of Western medicine, frame the theoretical background of the CRISPR debate, contributing to foster a more responsible use of metaphor in the public domain.

Enikő Bollobás, Zoltán Kovács, *Catachresis as Metaphoric and Metonymic Meaning Extension. The Case of Poetic, Prophetic, and Political Discourse*

We examine the figure of catachresis from a cognitive linguistic perspective and contrast its traditional conception with the cognitive linguistic one. We suggest that catachresis involves cases where a concept is redefined (or reconceptualized) by either metaphoric or metonymic means. It follows from our proposal that catachresis has no independent cognitive status but is a special case of either metaphor or metonymy. Catachresis-as-metaphor and catachresis-as-metonymy do, however, have certain characteristic cognitive and socio-pragmatic functions, such as the creation of novel meanings, meaning reversal, and verbal manipulation. We demonstrate that these functions of catachresis occur commonly in poetic, prophetic, and political discourse.

Michele Prandi, *Dalla grammatica alla metafora: i significati complessi conflittuali*

Traditionally disregarded as deviant and even ungrammatical sentences, conflictual complex meanings enjoy the epistemological privilege to shed light on both grammar and figurative language. In the field of grammar, the observation of conceptual conflicts makes it possible to dissociate the formal and conceptual factors of the ideation of complex meanings, and thus makes visible the twofold nature of grammar and linguistic coding. In the field of figurative language, the study of conflictual instances achieves a twofold aim: it readmits living metaphors, heirs of a more than bi-millennial tradition, to the mainstream of linguistic description, and highlights some relevant differences that are smoothed out by the observation of conventional instances - namely, the difference between oxymoron, metonymy and metaphor on the one hand, and between conventional and living figures on the other.

Annalisa Baicchi, *The Relevance of Conceptual Metaphor in Semantic Interpretation*

The "Conceptual Metaphor Theory" was welcomed as a radical break from previous approaches to metaphor and semantic theory. After sketching the main tenets of metaphor studies in the last century, the focus is placed on the relevant role that conceptual metaphor plays in semantic interpretation. Over the past thirty years, Cognitive Linguistics has devoted an impressive amount of research to conceptual metaphor in verbal and non-verbal domains. The article offers an overview of the main features of metaphor through the discussion of some language phenomena, ranging from morphology and the lexicon to syntax, pragmatics, and multimodality. The Conceptual Metaphor Theory was welcomed as a radical break from previous approaches to metaphor and semantic theory. After sketching the main tenets of metaphor studies in the last century, the focus is placed on the relevant role that conceptual metaphor plays in semantic interpretation. Over the past thirty years, Cognitive Linguistics has devoted an impressive amount of research to conceptual metaphor in verbal and non-verbal domains. The article offers an overview of the main features of metaphor through the discussion of some language phenomena, ranging from morphology and the lexicon to syntax, pragmatics, and multimodality.

Simona Cresti, *Metafora cognitiva e fenomenologia del luogo*

Although Lakoff and Johnson's theory of metaphor arises in a theoretical context that refuses the categorization models based on the «aristotelic» concept of meaning, it conserves some traditional features - such as the geometric ideas of mapping and of translation - that generate problems in the definition of the authors' experientialist proposal. This article aims at showing how the reference to Merleau-Ponty's ontology, in which the ideas of spatial relationships and spatial movements are reconsidered in light of the paradigm of the phenomenology of place, highlights those problems and suggests their rethinking.

Rita Messori, *Metafora, figura, corporeità. La lezione di Valéry*

Cognitive studies on metaphor conducted by Lakoff and Johnson have highlighted the metaphorical structure of thought, from which originates the language. This conceptual structure is firmly anchored in the experience sensitive and perceptive, in empirical gestalt that allow us to structure the experience itself. The relationship between pre-conceptual and conceptual becomes evident in poetic language, able to create new metaphors, beyond the conventional schemes. Especially important to understand the difference between prosaic and poetic level (of action, thought and language) is the poetics of Valéry. As shown by Valéry, poetic language is creative because «highlights» the very genesis of the metaphorical language, and the relationship between pre-conceptual dimension and conceptual dimension. In this way poetry can be recovered as a description of the operating procedures that allow us to move from an ordinary user to a non-ordinary use of language and to put in place an ordinary use renewal. According to Valéry, the operation that comes to light in the language's poetic use is constitutive unity of body and thought, understood as a process of figuration. To discover the body size of the figure, it is necessary to investigate the meaning it takes on in the art of dance. The art of dance can help us better understand the complexity of the act of figuration and its innovative and creative skills.

Lebenswelt. Aesthetics and philosophy of experience, 10 (2017)

<http://riviste.unimi.it/index.php/Lebenswelt>

Reinhard Brandt, *La bellezza nel segno del rifiuto*

Beauty and its refusal are not merely a cipher of contemporaneity but a topic discussed since antiquity. The rivalry between lyre and flute, between harmony, mathematically determinable, and melody, gatherable only by hearing, arises from the myth, from the fight between Apollo and Marsia, where Greece and Phrygia, Europe and Asia are opposed in a civilisations collision. In modernity this collision arose again as political, whereas the egalitarian melody is opposed to the elitist harmony. Into this collision we find fine arts, not beauty anymore: fine arts leave the territory of beaux arts of fine poetry but remain, for contemporaneity, works of art. But what do arts, not beauty anymore, or even ugly, want? Which aim do they pursue? How can we judge them?

Gianluigi Dallarda, *Normatività e creazione: i giudizi di gusto in Kant*

This paper investigates some of the main problems concerning the normativity of aesthetic judgments in Kant's Critique of Judgment. Kant's attempt to provide a transcendental foundation to aesthetic judgments clashes with the impossibility to find a determined conceptual rule under which they could be subsumed. This paper aims to discuss and clarify the set of problems derived from this attempt, focusing especially on the artistic perspective. In order to do that, it will be necessary to deal with the following notions: autonomy, *sensus communis aestheticus* and genius. From this analysis it will emerge the importance of exemplarity as concept that allow us to highlight some implicit and usually neglected aspects of Kant's aesthetic theory.

Mariagabriella Cambiaghi, *Marco Praga e Tatiana Pavlova: due mondi teatrali a confronto*

In the twenties the playwright and stage director Marco Praga became a dramatic critic on the "Illustrazione italiana". In his incisive production an interesting section is devoted to Tatiana Pavlova, a Russian actress who started performing in Italy in 1923, and gradually introduced a new concept of acting and show. Referring to reviews and pictures, this article investigates two different points of view about theatre, the relationship between text and stage, performance and further components of the show.

Federica Scassillo, "*Spasimi d'ira, spasimi d'amore*". *Le atmosfere nell'opera lirica*

Nowadays, atmospheres are a frequent topic in the philosophy of music. However, 'music' is frequently understood with a general meaning. On the contrary, this paper aims to apply the theory of atmospheres in a defined musical genre: the Italian Opera. Opera is grounded on three expressive elements – music, libretto and stage. For this reason, it is reductive to talk only about the relationship between music and atmospheres. The studies about Opera has often treated separately its three expressive levels; the theory of atmospheres, as olistic approach, seems to offer a renewed integrity to the analysis of Opera – by rediscovering its performative character. In this perspective, the hic et nunc of a particular performance is an important element to analyze as the score as the libretto, by paying attention to the eventual conflict between the 'potential atmospheres' of the texts (score and libretto) and the 'derivative atmospheres' of the contemporary staging – especially of the 'displaced' and 'radical' ones.

Gianluca Consoli, *La percezione estetica in circolo. Quando le scienze cognitive incontrano l'ermeneutica*

The so-called 'neuro-psychological approach' to aesthetics studies aesthetic perception and evaluation in neural, psychological, and social terms. All the empirical results recently collected by this approach are in line with the notion of 'hermeneutic circle'. In particular, they suggest that aesthetic perception involves a special and original integration and coordination of low-level and high-level processing dynamics, top-down control and bottom-up construction of stimuli, and immediate and extensive evaluative processes.

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<http://mimesisedizioni.it/journals/index.php/studi-di-estetica/index>

Epistemic emotions

Laura Candiotta, *Epistemic emotions. The building blocks of intellectual virtues*

Discussing the notion of "epistemic emotions" as proposed by Morton (2010), and his argument for which intellectual virtues will be "hard to attain" without those emotions, I introduce the thesis for which epistemic emotions constitute one of the building blocks of intellectual virtues, in order to provide an explanation of the cognitive process that binds the two. Epistemic emotions are building blocks, as: (1) motivational component and (2) transformative component, and they assay their causal role as necessary components (but not sufficient) of intellectual virtues. Framing the argument within virtue responsibilism, I explain the machinery that leads from epistemic emotions to intellectual virtues, and then from those to affective abilities, stressing the role of training in the process of transformation of the agent in the epistemic journey. Affective abilities, as the refined epistemic emotions that are ready to use within the practice of intellectual virtues, are the secure and beneficial dispositions that enhance the responsible practice of cognition.

Maria Silvia Vaccarezza, *A guide to moral knowledge. The epistemic role of moral emotions*

In this paper, I defend the epistemic role of moral emotions. After some introductory remarks, by making use of an attitudinal theory of emotions, I claim that emotions are to be conceived as intentional states directed towards evaluative properties in the world, and have therefore both correctness conditions and justification conditions. Then, I define and list moral emotions, and I defend the objective status of evaluative and moral properties. Such preliminary moves allow me to make my main point. Firstly, when discussing the standards to assess if moral emotions' formal object can be counted as an epistemic one, I propose a threefold intentionality theory of moral emotions, which allows me to equate their secondary formal objects to those of epistemic emotions. Secondly, when considering the roles moral emotions must play in order to be counted as epistemically relevant, I defend both the direct justificatory role and the indirect motivational role of moral emotions.

Michael Brady, *Social cognition of negative emotions*

Emotions can have considerable epistemic value for individuals. But there are social-epistemic benefits of emotion as well, and these have been much less discussed in the literature. This is unfortunate, both because social-epistemic aspects generate questions of independent interest – such as how to balance potential benefits to individuals and benefits to groups when these are in conflict – and because a full picture of the individual benefits of emotion would seem to require an understanding of the role social cognition of emotion plays in bringing about these benefits. As a result, those interested in the benefits

that emotion can bring had better concern themselves with social cognition of emotion. Or so, at least, I want to argue in this paper. I want to make the case for the importance of social cognition by focusing on a particular class of negative emotions, namely those related to suffering. After explaining the value of suffering for individuals, I then turn to consider facial expression of suffering, and present an account of the value that such expression can have, focusing in particular of the benefits of social cognition of suffering via experience of facial expression.

Mark Alfano, *Twenty-first century perspectivism. The role of emotions in scientific inquiry*

How should emotions figure in scientific practice? I begin by distinguishing three broad answers to this question, ranging from pessimistic to optimistic. Confirmation bias and motivated numeracy lead us to cast a jaundiced eye on the role of emotions in scientific inquiry. However, reflection on the essential motivating role of emotions in geniuses makes it less clear that science should be evacuated of emotion. I then draw on Friedrich Nietzsche's perspectivism to articulate a twenty-first century epistemology of science that recognizes the necessity of emotion to inquiry but aims to manage the biases that emotions can introduce. Twenty-first century perspectivism is both social and (temporally) distal, helping it to overcome a paradox of self-critical inquiry.

Richard Allen, *Michael Polanyi and the roles of emotion in natural science*

Michael Polanyi, using his experience as an internationally recognised scientist, showed that emotion has necessary and constructive roles in the life of scientific research, and thus, a fortiori, in all cognitive activities. He distinguished three functions of emotion in science: (1) the selective of what is of value to science; (2) the heuristic which sustains the effort of discovery; (3) the persuasive for gaining the agreement of one's colleagues. Implied is (4), that of satisfaction with positive results and dissatisfaction with negative ones; and explicitly but separate is (6) the valuing of science by society at large. These fit into, and add to, Stefan Strasser's scheme of the indispensable roles of emotion in all human activity. Like all the important domains of human culture, natural science seeks to inculcate certain emotions in its practitioners, for, as elsewhere, only the lowest and routine processes with them can be performed with almost no emotional engagement. Far from emotions inevitably disrupting cognition and rationality, they are essential to them.

Stefano Oliva, *Domande scientifiche e pulsione mistica. Wittgenstein, Freud e Lacan al di là del principio di piacere*

According to Wittgenstein, the answers given by science produce a feeling of dissatisfaction that leads to the "urge (Trieb) towards the mystical". The aim of this paper is to reflect on the nature of this urge by comparing it with the psychoanalytic concept of "drive". In this perspective, I will present the dialectic between death drive and life drive in Freud's Beyond the pleasure principle (1920). In life drive I will indicate the model of an urge that constitutively does not find satisfaction. Then I will comment Lacan's concept of *jouissance*, seen as an experience of the Real beyond the pleasure principle. Through the idea of Real as *tyche* I will come back to Wittgenstein's mystical and I will propose a particular translation of the first proposition of the *Tractatus logico-philosophicus* that accounts the feeling of epistemic dissatisfaction as a way of seeing the world as an achieved totality.

Luca Marchetti, *L'anticipazione cognitiva delle emozioni. Reazioni primitive e grammatica nella riflessione di Ludwig Wittgenstein*

This paper aims at showing in which way Wittgenstein's thought can help us understand the cognitive nature of emotions. To that end, first of all we will distinguish the grammar of emotions from that of sensations, in order to show that we cannot causally explain the expressive nature of emotions. Secondly, we will try to show that the cognitive value of emotions is not that of producing specific knowledge, but generating attentional patterns for a possible knowledge.

Erasmus Silvio Storace, *Sulle emozioni epistemiche. Una prospettiva estetica e un'esegesi genealogica attraverso le Confessiones di Agostino nella lettura di Martin Heidegger*

The article attempts to reconstruct, analyse and interpret the notion of "epistemic emotions" through the instruments of Continental Philosophy. By defining emotions as vague actions oscillating between cognition and volition, or as a "preparation for action", and by classifying them as "primary emotions" and "secondary emotions", the article will focus on the so-called "epistemic emotions". Among them, fear and hope have been chosen: I will try to show how Augustine of Tagaste already worked out these emotions as latest emotionality roots – as we can see in Martin Heidegger's interpretation, in his 1921 lectures dedicated to the Confessions.

Alfonso Di Prospero, *Conoscenza, emozioni e struttura dell'intersoggettività. Riflessioni sulla figura del servo e del signore in Hegel*

In Hegel's Phenomenology the image of the struggle between the Master and the Bondsman seems to entail two different points of view about the assumptions concerning the relationship between power and knowledge. On the one hand, it seems that the knowledge of the Master is more advanced, but all the same on the other hand there are reasons to say that it is true the inverse. I consider this issue in relation with the question of the cognitive meaning of emotions. This point will be investigated also with reference to some interesting aspects of non-monotonic reasoning. Hegel's conception of dialectic is briefly compared with the formal structure of non-monotonic reasoning and induction.

Chiara Dolce, *Lacrime universali, lacrime culturali: il pianto come privilegio dell'essere uomini*

Anthropology, in the philosophical and cultural branches, helps study the epistemic horizon of human emotional sphere. In this article we speak of crying, a phenomenon that originates from psychophysics indifference and which occurs with emotional intensity, in the face of events morally meaningful, joyful or painful. Specifically, philosophical anthropology explains what is crying, identifying in it the physical expression of a "disorganization" of the human person that generates value judgments in front of a sudden capitulation of logical-deductive reasoning. Cultural anthropology, in a different but complementary way, describes the historical contexts of tears, emphasizing the opportunity to "re-organization" of the person within the cultural horizons that tears offer. Whether you take universally as automatism unrelated, whether we take in particular as a "technique of crying", crying is still a privilege of being humans, a key way of the person, required to make choices beyond animality.

Focus

Giovanni Matteucci, *Everyday Aesthetics and aestheticization: reflectivity in perception*

Undoubtedly, the relationship between Everyday Aesthetics and aestheticization is controversial, although they share the same historical context. Against everyday aestheticians' tendency to refuse any proximity between everyday aesthetic experience and aestheticization as the "contagion-logic" underlying commodified reality, we will show how they are both based on the reflective structure of aisthesis. The latter emerges thanks to a critical conception here illustrated through both an archeological path (involving Sibley, Kant, and Herder), and the consideration of the determining factors for current aesthetic practices. Our thesis is, therefore, that Everyday Aesthetics can take advantage of a non-ideological approach to aestheticization, in order to become aware of the perception theory it actually needs and to promote an incisive critical stance.

Gioia Laura Iannilli, *How can Everyday Aesthetics meet fashion?*

Amongst recent theoretical efforts to achieve the academic "addressability" of widespread phenomena that bring to the fore the etymological poignancy of the term "aisthesis", Everyday Aesthetics seems emblematic for a richer reconceptualization of aesthetics. It, in fact, deals with features of our daily life traditionally overlooked by art-centred aesthetics, due to their "mundane" nature. Yet fashion, indeed a crucial element in the everyday, has curiously played a secondary, or rather, no role in such investigation. This paper aims to compensate this neglect by highlighting a normative feature of the aesthetic linked to its anthropological root and to prove how, if put to the test of everydayness through the lens of aestheticization and intersubjectivity, fashion and the aesthetic can be equated.

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<http://www.aracneeditrice.it/aracneweb/index.php/rivista.html?col=tr%C3%B3pos>

Intuition and Understanding between Phenomenology and Hermeneutics

E. Sonderegger, *Nichtempirische Begründungen von Wissen und Verstehen*

Phenomenology and hermeneutics are two powerful strategies to avoid the apories of realism and empiricism, in particular the problem of the first experience. To give a background to these alternatives, I will highlight the core theses of realistic and empirical positions from three periods. With regard to phenomenology particular emphasis is placed on the intentionality whereby cogito and cogitatum are together right from the outset, and as concerns hermeneutics on the thesis that our understanding is

based on the prior knowledge (Vorwissen). I cover the problems of both movements, in particular the solipsism and the apparent relativism and ask how to prevent them. At the end you will find a presentation of Meinungswelten, which allows us to keep realism in everyday life and nonetheless gives a nonrealistic and nonempirical foundation to our knowledge and understanding.

M. Soboleva, *Plato, Hermeneutics, and Knowledge*

The dialogue "Theaetetus" has once again become famous due to discussion on the concept 'knowledge' in analytic philosophy. In my paper, I provide a novel interpretation of this dialogue and demonstrate how it can be applied for a specification of hermeneutics. For this, I revisit this dialogue and argue, against the dominant view, that Plato achieves a positive result concerning the concept of knowledge. I show that this kind of knowledge can be interpreted as a special kind of 'practical knowledge' and used for the reconstruction of a hermeneutic tradition à la Dilthey. I then demonstrate the main characteristics of this kind of knowledge analysing the relationship between the concepts 'knowledge' and 'belief' and between the concepts 'knowledge' and 'truth', and challenging the standard definition of knowledge as a true justified belief from the hermeneutic perspective. One methodological implication of my paper may be to challenge the dominant and sometimes eliminative projects assuming that all knowledge can be somehow reduced to propositional knowledge.

J.-I. Lindén, *Apperception and Experience. Some Ontological Perspectives*

The modern era is profoundly marked by the idea of a subjective consciousness. This idea remains fundamental, not only in Descartes, but in all currents of thought using the distinction between the subjective and the objective – even if it is not always recognized as such. There is, however, a difference between perception and apperception which remained unclear in the Cartesian conception of consciousness, but which was articulated by Leibniz and became a major theme of philosophical psychology in the 18th and 19th century. From the beginning of the 19th century the discussion was also complicated by the concept of the unconscious, which in a way means a rediscovery of the Aristotelian psyche. What should we understand by apperception: a self-consciousness, a consciousness of second degree, a retroactive awareness or reflection, a stream of consciousness or perhaps something rather like insight? Which is the relation between sensation, perception and apperception and in which sense are these irreducibly psychic functions? The article suggests some possibilities for describing the ontological status of experience.

J.L. Harmon, *Interpretation from the Ground Up. Luigi Pareyson's Hermeneutics of Inexhaustibility and its Implications for Moral Ontology*

In this paper, I argue that Luigi Pareyson's hermeneutics, the mature form of which appears in *Verità e interpretazione* [1971], is at the same time a radical ontology with consequences for both moral and aesthetic theory. In contrast to the better known approaches of Hans-Georg Gadamer and Paul Ricoeur, Pareyson's account of interpretation strives to respect the interpreted object – whether an everyday thing, a work of art, or a human other – as an inexhaustible plenum whose unitary meaning remains irreducible to any given interpretive framework or historical expression, but which requires a multiplicity of such frameworks and expressions. My argument proceeds via an analysis of the four major features of Pareyson's thought: (1) aesthetic form as formativity, (2) ontological personalism, (3) the ulteriority of truth, and (4) ethical tragedism. The view that emerges presents the sensible intuition of objects as essentially interpretive on the part of concretely existing persons, who in each case aim to reveal the truth of the object in their interpretive expression. But, owing to the inexhaustibility of being as such, every interpretive expression is doomed to fall short, thus establishing hermeneutic experience as an inescapable and infinite ethical task.

W. Clark Wolf, *Analogy as a Mode of Intuitive Understanding in Ricoeur*

Traditionally, the ideas of "intuitive" and "discursive" forms of understanding have been seen as near opposites. Whereas an intuitive understanding could have a direct grasp of something, a discursive understanding would always depend on what is given to it, as mediated by concepts. In this essay, I suggest that Paul Ricoeur's conception of analogy presents a way of overcoming this opposition. For Ricoeur, an analogy works within discursive understanding, but it depends on an eventful insight that leads beyond what is merely given in discourse. The analogy "gives more" for thought. Yet, as I argue, what analogy gives for thought is always explicable in conceptual terms: any intuitive understanding is commensurate with a discursive one. I illustrate Ricoeur's mediation of discursive and intuitive understanding in particular with his conception of metaphor, which vividly depends on overcoming a discursive contradiction by analogical and intuitive means. Before introducing Ricoeur's conception, I discuss the Kantian background of the intuitive/discursive distinction. In particular, I suggest how Goethe's attempt to revitalize a notion of intuitive understanding can be compared to Ricoeur's conception, though Ricoeur improves upon Goethe by grounding intuition in the specific phenomenon of analogy.

M.A.C. Jennings, *De-fusing the Horizons? Content Analysis and Hermeneutics*

Content Analysis (CA) is a set of methods used for examining texts. I commence by outlining the conceptual foundations of CA articulated most recently by Klaus Krippendorff. He contends that in order for CA to be a reliable method, practitioners must cease understanding texts as 'containers' holding a single, inherent meaning. In contrast, the analyst and their interpretive context determine the inferences, and effectively the meaning, of texts. Outlining the hermeneutics of Hans-Georg Gadamer and Paul Ricoeur, I challenge Krippendorff's assertions, demonstrating that a hermeneutic approach renders visible necessary interpretive decisions which CA obscures. Hermeneutics thus offers an important critique, alerting us to the limitations of CA, and the boundaries it must remain within if it is to remain useful.

E. Alloa, "*Laddove c'è prova, non c'è testimonianza*". *Le aporie del testimone secondo Jacques Derrida*

The priority that phenomenology grants to the first-person perspective is challenged in different ways by post-phenomenological thinkers, such as Jacques Derrida. The article aims at outlining the strategic function that the figure of the "witness" (témoin) plays in Derrida's thought, i.e., as a "third" that in Derrida's early writings undermines the metaphysics of presence and, especially in the later works, appears as a speculative figure between belief and knowledge. On the basis of various remarks on the "witness" to be found across Derrida's oeuvre it is possible to articulate a grammar of the "witness," grammar characterized by three constitutive paradoxes: (a) the substitutability of the unsubstitutable, (b) the foundation of the unfindable, (c) the repetition of the unrepeatable. By elaborating a constitutive logic of the "witness," Derrida works a complication of phenomenology that falls back upon the notion of "remediation."

A. Rotundo, *The Cogito in Nature and History. Phenomenological and Hermeneutical Aspects*

The paper sets out to offer a brief overview on the elaboration of phenomenological understanding in its original form within Husserl's program and in later developments (Heidegger, Gadamer, Merleau-Ponty). It is argued that the still overarching idea of science leads Husserl's self-understanding of the task of phenomenology. Heidegger's far-reaching criticism of this stance as well as later critical approaches within the tradition of hermeneutical philosophy (Gadamer) are presented as working on the rehabilitation of the vital substructures that sustain any scientific endeavor, included that of Husserl's phenomenology. Hermeneutical criticism and its thematization of an unreflected "life of spirit" (embodied by the notion of "understanding") calls however for a necessary integration that pays heed to the aspect of the unreflected "natural life" operative in our experience of reality. I claim that this latter integration is achieved by Merleau-Ponty's reformulation of the notion of cogito and of "intuition" in *Phenomenology of Perception*.

Saggi

A. Kumar, *Hermeneutics from the Margins. Provisional Notes*

This paper provisionally offers a way of addressing the predicament of a person who does not feel at home in her own concepts, because these concepts were once forced upon her by a colonial regime. If the goal for a person in such a circumstance is to overcome this alienation through intellectual means, then one way in which this might be accomplished would be to develop a hermeneutics that would enable her to ascertain the alienating aspects of her existing concepts. To this end, I outline a hermeneutical strategy which requires that, in reading the colonizer's textual tradition, the colonized/ex-colonized person must heuristically presuppose that her current concepts are entirely determined by this tradition unless these concepts can be shown to resist such determination on reflective-systematic grounds.

À. Mumbrú Mora, *The Ontologization of the Concept of Symbol in H.-G. Gadamer's Hermeneutics*

H-G. Gadamer's aesthetic reflection constitutes the previous step to a theoretical proposal, philosophical hermeneutics, which is released from the epistemic and ontological prejudices of modern scientific tradition. The aesthetic concepts of play, festival and symbol, intend to serve as a basis for an alternative description of the phenomenon of understanding. In this paper we aim to show how these notions are not just preparatory but ontological concepts since they give an account of understanding as the fundamental mode of being of each and every individual. We will focus in particular on the concept of symbol: to the extent that our understanding occurs through a language that reflects in a permanently unsuited way the whole of the tradition that constitutes us, the notion of symbol becomes a basic ontological concept since it expresses the tension between the sensible and the intelligible in which our hermeneutic experience occurs.

G. Tidona, *Gioco e Unbekümmertheit. Una logica semantica di costituzione dell'oggetto*

The central issue of this essay is the notion of Unbekümmertheit. In modern German, this word describes a "light-heartedness", an "ease", or a somewhat "carefree-mind" and has been reinterpreted and re-used with a new significance in the linguistic and psychological theory of Clara and William Stern. Here, the notion denotes a child's ability to change the meaning and use of the same objects involved in his playtime-activities, which are then subjected to different and sometimes disparate predications. In the gestalt — psychological line from Kurt Lewin and Kurt Koffka to James Gibson — due to Stern's Kindersprache, Martinus Langeveld's Aufforderungscharakter and the phenomenological reconsideration of Unbekümmertheit by Aron Gurwitsch — it is possible to demonstrate a philosophical exploitation of the Unbekümmertheit —phenomenon with regard to the spheres of realism and relativism. In its final section, this paper will show a development of social ontology by pointing out how Unbekümmertheit plays a preponderant role in the plural games characterized by the link between affordances and social use and how it thus provides a new interpretation of human community which is supported by a specific constructivist thing-concept.

RIVISTE STRANIERE

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Jennifer Marra, *How to Create Dialogue Between Theory and Practice: Stand-Up Comedy's Demand for Interdisciplinary Engagement*

Dieter Declercq, *Where to From Here?: Four Conversations on Comedy and Aesthetics in Lewisburg, PA*

Z. Neslihan Arol, *Women and Stand-Up Comedy*

Melani Shahin, *Southeastern Student Conference in Aesthetics*

Boletín de Estética, 39 (Autumn 2017)

<http://www.boletindeestetica.com.ar/>

Filippo Fimiani, *El vientre de los modernos. Psicología, fisiología y filología de la conciencia histórica*

"La 'modernidad' a través de la imagen de la comida y la digestión". Ésta es la tarea y el programa de la genealogía fisiológica y psicológica identificada con claridad por Nietzsche en un fragmento del otoño de 1888 y firmemente perseguida en toda su obra. El diagnóstico es implacable y es posible por un uso extendido de la metáfora gastronómica, aplicada a todos los campos de la experiencia y el lenguaje por una escritura temeraria de la historia. Como Valéry y Péguy también lo ilustran, la experiencia de los hombres contemporáneos es pobre y enferma y se caracteriza por una duplicidad radical y una contradicción sin síntesis. No sólo las cosas, como además lo muestra en sus análisis sobre las mercancías como nuevos jeroglíficos que marcan el espacio saturado de la metrópolis, sino también el hombre es doble, así como su corporizada y profundamente fisiológica economía. Su estómago hambriento tiene dos caras, porque todo lo toma pero no nutre en absoluto; vocifera acerca de entusiasmos varios y heterogéneos, no sobre un verdadero alimento para ser absorbido y transformado. En resumen, vive por un instante sin pasado ni futuro. El opuesto de esta lógica de la enfermedad y la insensibilidad en busca de muchas sensaciones y shocks sensoriales, y el reverso de este olvido por rapidez excesiva, es un ser anti- o incluso premoderno en extremo. En los tiempos modernos, el entrenamiento de un criticismo genuino acerca de los prejuicios y el supuesto auto-conocimiento implican una regresión y una alteración de las propias identidades históricas, las creencias y los valores. Finalmente, como Benjamin y Warburg lo revelaron, el criticismo es como tornarse otra vez animal y la

interpretación es como recuperar la lentitud y la melancolía de un eterno masticar, al igual que un perro o una vaca.

Nicolás Kwiatkowski, *Palabra e imagen en la modernidad temprana. Representaciones de la barbarie mediante ilustración, éfrasis y alegoría*

El objetivo de este artículo es indagar en el papel de las transposiciones como dispositivos de producción de identidad y alteridad en la modernidad temprana. Se analizarán usos concretos de ilustraciones, éfrases y alegorías, y las características de su producción y recepción. Se buscará discernir el modo en que, mediante la transposición, se produjeron representaciones de varios Otros que, a su turno, contribuyeron a generar diversas identidades en el contexto europeo.

Carlos García, *Memoranda Estética. Un manuscrito desconocido de Guillermo De Torre (1924)*

Guillermo de Torre (1900-1971) fue miembro prominente del Ultraísmo, movimiento de avanzada español con ramificaciones en la América hispana. Publicó luego una obra standard: *Literaturas europeas de vanguardia* (1925). Torre fue también cuñado de Jorge Luis Borges. La mala relación entre ambos es bien conocida, al menos entre los especialistas, porque casi no hay biografía de Borges que la silencie. En el documento reproducido a continuación encontramos una rara excepción, puesto que en este caso es Torre quien critica a Borges. Más interesante es, empero, la crisis de la cual este manuscrito da testimonio: la evolución personal de Torre es la materia de su texto, su auto-compromiso en aras de la aventura y en contra del orden.

British Journal of Aesthetics, 57, 2 (April 2017)

<http://bjaesthetics.oxfordjournals.org/>

Alex King, *The Virtue of Subtlety and the Vice of a Heavy Hand*

Subtlety is a concept as deeply intertwined with aesthetic judgements as virtually any other. But it is not clear what makes subtlety a good property of an artwork, or indeed if it is one. In this paper, I explore this under-discussed issue. First, I spend some time setting out hallmarks of subtlety and discussing different ways in which subtlety might be valuable. I then go on to defend a particular view about why subtlety is aesthetically valuable, by thinking through why heavy-handedness is aesthetically bad. In essence, subtlety is valuable because it promotes active engagement with the artwork, and heavy-handedness is bad because it forces us into too passive a role. I connect this to the role of agency and autonomy in artistic experience. Finally, I discuss some related aesthetic concepts, and expand the view of subtlety to cover borderline art forms, nature, and people themselves.

Panos Paris, *The Deformity-Related Conception of Ugliness*

Ugliness is a neglected topic in contemporary analytic aesthetics. This is regrettable given that this topic is not just genuinely fascinating, but could also illuminate other areas in the field, seeing as ugliness, albeit unexplored, does feature rather prominently in several debates in aesthetics. This paper articulates a 'deformity-related' conception of ugliness. Ultimately, I argue that deformity, understood in a certain way, and displeasure, jointly suffice for ugliness. First, I motivate my proposal, by locating a 'deformity-related' conception of ugliness in aesthetic tradition, offering examples in support, and rejecting related alternative suggestions. Second, I argue that the proposal boasts considerable merits. Not only does it capture much of what we ordinarily think of as ugly, but it also comprises an objective criterion for ugliness, offers unity and comprehensiveness, and is informative and explanatorily potent. Third, I discuss a number of objections, thereby demonstrating that the proposal withstands reflective scrutiny.

Enrico Terrone, *On Fictional Characters as Types*

Conceiving of fictional characters as types allows us to reconcile intuitions of sameness and difference about characters such as Batman that appear in different fictional worlds. Sameness occurs at the type level while difference occurs at the token level. Yet, the claim that fictional characters are types raises three main issues. Firstly, types seem to be eternal forms whereas fictional characters seem to be the outcome of a process of creation. Secondly, the tokens of a type are concrete particulars in the actual world whereas the alleged tokens of a fictional character are concrete particulars in a fictional world. Thirdly, many fictional characters, unlike Batman, only appear in one work of fiction, and therefore one can wonder whether it does make sense to treat them as types. The main aim of this paper is to address these issues in order to defend a creationist account of fictional characters as types.

Trip Glazer, *On the Virtual Expression of Emotion in Writing*

Richard Wollheim claims that speech acts express emotions always in virtue of how they are said and never solely in virtue of what they say. However, it would seem to follow that we cannot express our emotions in writing, since texts preserve what we wish to say without recording how we would wish to say it. I argue that Wollheim's thesis in fact sheds new light on how authors can and do express their emotions in writing. In short, an author must employ a variety of techniques within appropriate contexts to substitute for the non-verbal behaviours that would express her emotions physically. This substitution constitutes a 'virtual expression' just in case it empowers readers to vividly imagine the production of these behaviours.

Owen Hulatt, *'Pure Showing' and Anti-Humanist Musical Profundity*

In this paper I argue that Peter Kivy's contention that music is incapable of profundity is correct only in a limited sense. So long as we associate profundity with depth of subject matter, even the revisions proposed by Stephen Davies and Julian Dodd are incapable of delivering an account of musical profundity which has the correct scope. Theories of profundity based on criteria of exemplification and non-denotational expression of content remain vulnerable to Kivy's well-chosen counter-examples of non-profound artworks which meet these criteria. However, the established debate presumes that profundity is only possible through a depth of subject matter; I argue that there is an alternative form of profundity which music does exhibit, relating to its formal complexity. This profundity (which does not achieve its depth through resonance with human themes or achievement) I term 'anti-humanist'.

Tiago Sousa, *Was Hanslick a Closet Schopenhauerian?*

A common tendency throughout the history of thought concerning the nature of music has been to attribute to it a peculiar power to represent the dynamic of the universe. The tradition has perhaps its most developed expression in the philosophy of Arthur Schopenhauer. The strict formalism present in Eduard Hanslick's treatise, *On the Musically Beautiful*, clearly stands in stark opposition to such ways of thinking. And yet the book's final paragraph (in the first edition, at least) ends with a paragraph in which music is referred to as the 'sounding image of the great motions of the universe'.

The present paper examines the extent to which this apparently Schopenhaurian moment in Hanslick can be reconciled with the formalism promoted by the rest of the book. I argue, in opposition to differing claims to the contrary made by Mark Evan Bonds, and by Christopher Landerer and Nick Zangwill, that the original concluding paragraph is inconsistent with the rest of Hanslick's argument. At the same time, the paragraph cannot simply be written off as a slip of the pen. Rather, it seems to reflect an anxiety on Hanslick's part about musical formalism failing to provide any account of why the art of music is valuable.

Critical Inquiry, 44, 1 (Autumn 2017)

http://criticalinquiry.uchicago.edu/current_issue/

Julia Jarcho, *Cold Theory, Cruel Theater: Staging the Death Drive with Lee Edelman and Hedda Gabler*

The queer figures Edelman analyzes in *No Future* are fictional characters from literature and film; they don't have to "make the choice to accede" to figuring the drive as queer because they simply are such figures. This is where the question of medium might begin to make a difference. Theater's figures are never fully given in advance; in theater, figuring or embodying is something people always have to figure out how to do. In fact, there are two stage figures who do receive passing consideration in *No Future*: Antigone and—in a footnote—Kate from *The Taming of the Shrew*. These characters' turns within *No Future* are anomalous, not only in that they come from plays, but more strikingly in that they are the only female queers to appear in the book. I want to suggest that this conjunction of gender and genre opens onto an especially promising mode of pursuing Edelman's ethical project. To show this, I'll bring a third theatrical female into play and give her more stage time than her two predecessors get in *No Future*: Hedda Tesman née Gabler, the iconic antiheroine of Henrik Ibsen's 1890 drama.

Daniel Boyarin, *The Concept of Cultural Translation in American Religious Studies*

New Testament scholar Edwin Judge has enjoined: "When one encounters the word 'religion' in a translation of an ancient text. First, cross out the word whenever it occurs. Next, find a copy of the text in question in its original language and see what word (if any) is being translated by 'religion.' Third, come up with a different translation: 'It almost doesn't matter what. Anything besides 'religion.'" In the philological tradition, the Greek word most often cited as meaning "religion" is *isthrëskeia*, and that is how

the word has been routinely translated. In a multiyear research project just published as a book cowritten with my colleague in Roman studies, Carlin A. Barton, we have established a philological basis for denying the meaning "religion" to any classical lexical item. . . . Here I propose to afford from my own research for the book (and in the book) two examples out of many and then to come back briefly to Josephus before concluding with more methodological reflections. The first example is drawn from the Roman-Greek writer Plutarch and the second from the Jew Philo, who wrote in Greek. In both of these I will show that the translation "religion" is actually precluded (notwithstanding the lexicons and some scholarly translators).

Raymond Bellour, "Art Resists, Even If It Is Not the Only Thing That Resists"

On 17 March 1987, Gilles Deleuze gave a lecture to the students of the Femis, the French national film school, titled "Avoir une idée en cinéma" (To Have an Idea in Film), which became famous under the title "Qu'est-ce que l'acte de création?" (What Is the Creative Act?). He started by defining certain terms and by establishing distinctions between fields, as he would do some years later with Félix Guattari in *What is Philosophy?* "An idea [...] is already dedicated to a particular field. Sometimes it is an idea in painting, or an idea in a novel, or an idea in philosophy or an idea in science." Thus philosophy, said Deleuze, "consists in creating or inventing concepts." Film, on the other hand, invents "blocks of movement / duration. Painting invents an entirely different type of block. They are not blocks of concepts or blocks of movement / duration, but blocks of lines / colors. Music invents another type of blocks that are just as specific." The limit that is common to all these inventions, Deleuze added, is the formation of space-times.

Todd Cronan, *Class into Race: Brecht and the Problem of State Capitalism*

There is no doubt that Adolf Hitler's capacity to provide full employment posed an enormous problem for Marxist theorists. If hunger and unemployment were the lynchpin of revolutionary action, then National Socialism's satisfaction of these basic human requirements—no hunger, no revolution—required something like a radical reinterpretation of Marxist categories (the Frankfurt school solution), or for Arendt, a wholesale refusal of the project. The result was the same: the replacement of economic categories with political ones. The history and consequences of this replacement is the subject of this essay.

James I. Porter, *Disfigurations: Erich Auerbach's Theory of Figura*

Wherever one looks one finds a consensus among scholars that Auerbach's vision of literary history can be read through the lens of figural reading, as though he had adopted this interpretive technique and made it his own, not only in "Figura," where Auerbach is giving a historical account without endorsing a thing, but also in *Mimesis*, whether in his reading of the Hebrew Bible in the famous first chapter of that work or even in later chapters where his analysis concerns secular and no longer Jewish or Christian writing. At another extreme, it can be asserted that history is grasped by Auerbach as itself a figural mechanism under the sign of mimesis. *Figura* here becomes something like a master trope in Auerbach's conceptual armory, and it threatens to overwhelm the whole of his thinking. Can the figure of figure bear so much meaning? I doubt that it can. A closer look at the role of *figura* in Auerbach's writings will bring out some of the intricacies of this concept and will show that *figura* functions for him more as a vanishing mediator than as a master trope, much as late antiquity was in Auerbach's mind a watershed but also a passing moment in the history of Western culture. Auerbach had a keen sense of the direction that history had taken, and his writings demand that we situate him within this perspective.

Anton Shammas, *Torture into Affidavit, Dispossession into Poetry: On Translating Palestinian Pain*

I would like to look at two different, seemingly unrelated Arabic texts in the following diptych and examine the ways in which these texts were translated, if at all. So, in essence, I'll be discussing translation—its possibilities and impossibilities (mainly the latter), its violence that is not always identified or acknowledged, and the ruptures it creates within and in between languages. In particular, I'll be looking at one form of translation, moving between Arabic and Hebrew, the core of my own disastrous bilingualism, and the two mutually exclusive languages of the Middle East, vis-à-vis English, a language which could be described, gently, as one of the languages of the ex-colonizers of the Middle East, though the ex in this case is a very dubious prefix. Roman Jakobson has defined the form of translation I'm interested in as "intersemiotic translation"—or transmutation, "an interpretation of verbal signs by means of signs of nonverbal sign systems." Or, vice versa—the interpretation of nonverbal signs by means of verbal signs.

Caroline Levine, *Critical Response I: Still Polemicizing After All These Years*

Tom Eyers, *Critical Response II: Theory over Method, or In Defense of Polemic*

Marjorie Levinson, *Critical Response III: Response to Jonathan Kramnick and Anahid Nersessian, "Form and Explanation"*

Heather Love, *Critical Response IV: Strange Quarry*

Jonathan Kramnick, Anahid Nersessian, *Critical Response V: Forms and Explanations: A Reply to Our Critics*

Marjorie Perloff, *In Memoriam: David Antin (1932–2016)*

Critique, 843-844 (2017)

<https://www.cairn.info/revue-critique-2017-8.htm>

Michelle Perrot : l'histoire ouverte

Joan Wallach Scott, *L'« envie de voir à l'intérieur »*

François Dosse, *L'empreinte « labroussienne », ou comment en sortir ?*

Xavier Vigna, *La quête des « gréviculteurs »*

Michelle Perrot, *Jean Maitron en Sorbonne*

Pierre Birnbaum, *Portrait d'une inconnue*

Judith Lyon-Caen, *L'ombre de la littérature*

Arlette Farge, *Deux moments d'une vie intellectuelle*

Philippe Artières, *Michel Foucault « bien entendu »*

Yves Cohen, *Une école de liberté historiographique*

Christine Bard, *Michelle Perrot, préfacière de l'histoire des femmes*

André Burguière, *D'une chambre à l'autre*

Dominique Kalifa, *Michelle Perrot journaliste*

Denise Ogilvie, *Note sur le fonds Michelle Perrot aux Archives nationales*

Michelle Perrot, *« L'historien n'est pas un redresseur de torts »*

Estetika, The central european Journal of Aesthetics, 2 (2017)

<http://aesthetics.ff.cuni.cz/current-issue/>

Adrian Currie, Anton Killin, *Not Music, but Musics: A Case for Conceptual Pluralism in Aesthetics*

We argue for conceptual pluralism about music. In our view, there is no right answer to the question 'What is music?' divorced from some context or interest. Instead, there are several, non-equivalent music concepts suited to different interests – from within some tradition or practice, or by way of some research question or field of inquiry. We argue (1) that unitary definitions of music are problematic, (2) that the role music concepts play in various research questions should motivate conceptual pluralism about music, and (3) that taking music pluralism seriously grounds a fruitful research programme in aesthetics. We suspect that pluralism about music is a good test case for the utility of pluralism in aesthetics more generally, and we present it as such.

Jane Forsey, *Aesthetic Experience, Aesthetic Value*

This paper offers a critical analysis of Robert Stecker's account of aesthetic experience and its relation to aesthetic and artistic values. The analysis will demonstrate that Stecker's formulation of aesthetic experience as it stands is incompatible with his arguments for nonaesthetic artistic values. Rather than

multiplying the values associated with aesthetic experience, a deeper understanding of that experience will best serve to clarify problems at the core of the discipline.

Kevin Melchionne, *Art and Well-Being*

Art is commonly thought to promote well-being. Aestheticians, however, have not considered how art plays this role. Over the past quarter century, there has been considerable research in positive psychology, the empirical study of subjective well-being (SWB). This research has resulted in robust findings on the factors promoting well-being. In this paper, I consider the findings for SWB in contemporary psychology in order to identify how art supports well-being. I also explore the implications of SWB theory for aesthetic theory and arts policy.

Anna Ziólkowska-Juś, *The Aesthetic Experience of Kandinsky's Abstract Art: A Polemic with Henry's Phenomenological Analysis*

The French phenomenologist Michel Henry sees a similarity between the primordial experience of what he calls 'Life' and the aesthetic experience occasioned by Wassily Kandinsky's abstract art. The triple aim of this essay is to explain and assess (1) how Henry interprets Kandinsky's abstract art and theory; (2) what the consequences of his interpretation mean for the theory of the experience of abstract art; and (3) what doubts and questions emerge from Henry's interpretations of Kandinsky's theory and practice. Despite its containing many interesting ideas, Henry's phenomenological approach is insufficient to describe the aesthetic experience of Kandinsky's abstract art. For Henry, aesthetic experience is corporeal, primordial, non-intentional, and independent of knowledge and culture. By contrast, I believe that it is possible and more suitable to connect the direct, corporeal, and affective character of the aesthetic experience of abstract art with intentionality and embeddedness in culture and knowledge.

Image & Narrative, 18, 2 (2017)

<http://www.imageandnarrative.be/index.php/imagenarrative/issue/view/88>

Jeroen Verbeeck, *The Residual Poetics of Mutiny in Allan Sekula's Ship of Fools / The Dockers' Museum (2010-2013)*

This essay proposes a possible conceptual framework for the understanding of Allan Sekula's last and unfinished project *Ship of Fools / The Dockers' Museum* (2010-2013). It explores how the vast collection of vintage objects Sekula assembled for *The Dockers' Museum* allows to build imaginative sequential geographies of historical maritime struggle. It presents a reading of six images, selected from the corpus of *The Dockers' Museum* and considers each image as a micro-historical narrative related to Sekula's interest in mutiny as a form of resistance. The analysis is informed by a close study of Allan Sekula's earlier project *Fish Story* (1989-1995) and essays, (unpublished) lectures, interviews and personal notebooks related to *Fish Story*. Taken together the images retrace a residual poetics of lost collectivities and outbursts of social conflict and connect instances of human agency that metonymically evoke the intersubjective dimension of work and struggle.

Karine Chambeft-Kay, *The 1990s and 2000s politicization of British photography over identity issues—class, ethnicity, nation—and beyond*

This essay examines a body of photography books and exhibitions from the 1990s and 2000s, produced in Britain by professional photographers and supported by social and cultural organizations, which engaged with notions of collective identification and subjectivity, thus making significant political statements at a time when British society was going through major social changes and years of soul-searching. On the one hand, we specifically discuss how notions of identity like class, ethnicity and nation were addressed by photographic projects and were the subject matters for the politicization of the medium in the two decades. We argue that the demise of traditional forms of social documentary within professional art photography allowed for new artists and political issues to emerge. We show how some photographers and galleries engaged with "identity politics" at a time when multiculturalism was taking centre stage both in political and media discourse and in cultural policies. On the other hand, we also explore some of the more indirect ways in which photographers may have construed ways of dealing with notions of belonging, other than identity, or beyond identity, and suggested forms of collective and political subjectivity through concepts of historical and national narrative, connectedness, or social cohesion.

Maude Oswald, *Photographier la catastrophe, témoigner de l'humain. La Nouvelle-Orléans après Katrina*

La potentialité d'une lecture politique de la « photographie de l'après-Katrina » à La Nouvelle-Orléans nécessite d'envisager la catastrophe dans un temps long courant de l'avant à l'après, afin de saisir les problématiques représentationnelles d'une ville perçue depuis longtemps comme un Ailleurs. La mise en lumière des possibilités antinomiques de distanciation et d'identification face aux images de l'après-Katrina implique alors de les comprendre par le prisme du système de relations qu'induit l'acte photographique. Questionner la figure humaine – sa présence dans les photographies de Thomas Neff, son absence chez Robert Polidori – permet ainsi, en interrogeant le rôle des photographes, des sujets et du public, de penser l'impact potentiel des phénomènes de distanciation ou d'identification sur la compréhension et le sens à donner aux images de l'après-Katrina, ainsi que sur les moyens d' « action ».

Clément Paradis, *De positions en situations, Antoine d'Agata au prisme de la philosophie de la praxis*

Après une jeunesse au sein de mouvements contestataires, Antoine d'Agata découvre la photographie. Il questionne alors l'ambiguïté des positions marginales qu'il a connues et la condition de « touriste du réel » que celles-ci imposent. Mais il refuse les pratiques et théories qui font du photographe un « professionnel du regard », voyant au contraire dans le médium photographique un moyen de prendre le pouvoir sur le monde, de tenir une position à partir de laquelle il peut, en s'inspirant du mouvement situationniste, s'impliquer dans des situations. La photographie cesse d'être descriptive et se découvre comme le moyen de faire l'expérience du monde et de l'économie de la chair. La lecture attentive de l'œuvre du photographe fait toutefois resurgir un certain nombre d'aporées – Antoine d'Agata lui-même ne le nie pas. Pour comprendre l'enjeu de celles-ci, notre étude fait appel à la philosophie de la praxis, ce courant qui a inspiré les situationnistes et qui propose de penser les relations qui lient la sphère intime de la psyché et la sphère de la praxis, le monde politique. L'anéantissement réciproque des deux sphères mis en lumière par Antoine d'Agata constitue alors un appel à repenser la photographie et la tâche du critique.

Sanne Sinnige, *Evidence, Subjectivity and Verité in Renzo Martens' Episode III: Enjoy Poverty – a Shot-By-Shot Analysis*

In this article it is argued that the political message of the film *Episode III: Enjoy Poverty* (2008) by Renzo Martens is based on a 'truth-claim', enforced by Martens' presence in the film. In order to strengthen this truth-claim, Martens has adopted documentary aesthetics such as the hand-held camera. Yet, the artist defines the film specifically as an art piece and not a documentary film, differentiating between the objectivity that 'mainstream' documentarians advocate and the objectivity or 'truth' that *Enjoy Poverty* claims to reveal. It is demonstrated how Martens uses the documentary material as 'evidence' in order to create a rhetoric narrative that gives reason to presume that certain events in the film have been pre-organized or staged. With this strategy the artist aims at debating a relevant issue in contemporary art: Engaged contemporary art pieces often hide that the problems they want to debate are inherently present in the pieces themselves.

Kornelia Boczkowska, *Where Words and Images Speak for Themselves: Landscape (Re)presentation and Word-Image Dichotomy in James Benning's Deseret (1995)*

The paper analyzes various ways in which James Benning's *Deseret* (1995) develops the concept of sublime and luminous landscape through its reliance on the relationship between the image as well as the spoken and written word. In particular, it seems that *Deseret*, which represents the peak of Benning's text/image period and may constitute "the most sustained exploration of the American West in the annals of American independent cinema" (MacDonald, "The Ecocinema Experience" 29), tends to incorporate narrative and visual conventions traditionally associated with the structural film, cinéma pur and slow (eco)cinéma aesthetics. Interestingly however, while paying homage to the Hudson River School tradition of sublime and luminist painting, a series of static shots is also accompanied by voice-over narration, seen as confounding or often unrelated to the imagery. Following such a peculiar structure, *Deseret* oscillates between mimesis and diegesis through simultaneously drawing on and challenging the cinéma pur's notion of "pure images" and hence reinforces the traditional word-image dichotomy in an attempt to expose its audiences to often untold and deeply pessimistic exposés of American history.

Efrat Biberman, *Inside-out Stories: On Geometrical Perspective and Narrative Representation*

What is the relation between geometrical perspective and narrativity? While theorists answer this question in various and even contrary manners, turning to interpretations given to canonical perspectival paintings reveals that perspective representation acts as an apparatus which functions in an inverted way, with the narrative meaning emerging out of lapses in the perspective representation, and not from representation in itself. These cases enable to think about narrativity that is specific to the visual field, and, at the same time, to explain the diverse answers given to the question regarding the connection between geometrical perspective and narrative representation.

Cynthia A. Freeland, *A New Question about Color*

Philosophers of art have advanced our understanding of the role of color in realistic representation in painting. This article addresses a new question about how color functions expressively in art. I sketch some ways to answer this question, using examples of paintings by Mark Rothko and light art installation works by James Turrell and Olafur Eliasson.

Julian Dodd, Philip Letts, *Types, Tokens, and Talk about Musical Works*

It has recently been suggested that the type/token theorist concerning musical works cannot come up with an adequate semantic theory of those sentences in which we purport to talk about such works. Specifically, it has been claimed that, since types are abstract entities, a type/token theorist can only account for the truth of sentences such as "The 1812 Overture is very loud" and "Bach's Two Part Invention in C has an F-sharp in its fourth measure" by adopting an untenable semantic claim: namely, that the predicates in such sentences, once applied to musical works, undergo a systematic shift in their meanings. This article is a sustained explanation of why our talk about musical works in fact provides no problem for the type/token theorist. First, we demonstrate that the aforementioned "meaning shift" approach to the sentences' predicates is well motivated and very credible. Second, we explain how the type/token theorist can adopt the best available version of an alternative, generic quantificational approach to such sentences. Third, we establish that other semantic theories, presented as undermining the type/token theory by giving us a reason for adopting eliminativism about types, are much less theoretically virtuous than the two theories that a type/token theorist can freely adopt.

Miguel F. Dos Santos, *Walton's Quasi-Emotions Do Not Go Away*

The debate about how to solve the paradox of fiction has largely been a debate between Kendall Walton and the so-called thought theorists. In recent years, however, Jenefer Robinson has argued, based on her affective appraisal theory of emotion, for a noncognitivist solution to the paradox as an alternative to the thought theorists' solution and especially to Walton's controversial solution. In this article, I argue that, despite appearances to the contrary, Robinson's affective appraisal theory is compatible with Walton's solution, at the core of which lies the thesis that there are quasi-emotions. Moreover, since Robinson's theory is compatible with Walton's solution, I show how it can be used as a model to empirically test whether quasi-emotions exist.

Nils-Hennes Stear, *Sport, Make-Believe, and Volatile Attitudes*

The outcomes of sports and competitive games excite intense emotions in many people, even when those same people acknowledge that those outcomes are of trifling importance. I call this incongruity between the judged importance of the outcome and the intense reactions it provokes the Puzzle of Sport. The puzzle can be usefully compared to another puzzle in aesthetics: the Paradox of Fiction, which asks how it is we become emotionally caught up with events and characters we know to be unreal. In this article, I examine the prospects of understanding our engagement with competitive games on the model of our engagement with works of fiction, thus enabling analogous explanations for both puzzles. I show that there are significant problems with such an approach and offer an alternative, mobilizing ideas from David Velleman and Thomas Nagel, that appeals to the volatility of our motivational attitudes.

Margaret Hillenbrand, *Remaking Tank Man, in China*

Tank Man, the image of the lone protestor who faced down the tanks near Tian'anmen Square in 1989, leads a vibrant afterlife in political cartoons, memes, and YouTube remixes. In an era when staying memorable increasingly means being searchable online, these digital remakes have helped to keep his image fresh – outside China anyway. In China itself, though, Tank Man is a famously verboten image, mostly policed out of online sight. The digital artists who have repurposed his image are typically so harried by the censors that their work cannot hope to endow Tank Man with mass viral visibility, let alone the iconic status he possesses abroad. But precisely because of their fugitive character – which produces

audiences who are alert, amused, and on the qui vive – these repurposings ensure that Tank Man remains the grit in the clam of public secrecy about 1989.

Shane Brennan, *Visionary Infrastructure: Community Solar Streetlights in Highland Park*

This article develops the concept of 'visionary infrastructure', defined as infrastructure that provides visions of and begins to build more sustainable futures for local communities, through the case study of a solar-powered street lighting project in Highland Park, Michigan, near Detroit. After the local utility company repossessed most of the city's streetlights, residents began building their own grassroots public lighting network. This infrastructure is visionary because it allows members of the largely African American community to determine precisely how their city is illuminated, and thus how seeing operates therein. By shifting control over the conditions of urban visibility from state and corporate officials to local residents, the lighting project intervenes in a long history of light on the street as a racialized tool of state surveillance and policing. And it shows how utility infrastructure can become a key site and mode of contemporary political resistance.

Gabrielle Moser, *Photographing Imperial Citizenship: The Colonial Office Visual Instruction Committee's Lanternslide Lectures, 1900–1945*

This article traces one of the first attempts at photographing citizenship by examining some of the 7600 images produced for the Colonial Office Visual Instruction Committee's lanternslide scheme, a series of geography lectures documenting the land and peoples of the British Empire that circulated in classrooms around the world between 1902 and 1945. This unusual government project brought together imperial propaganda and visual instruction to teach children what it meant to look and to feel like imperial citizens. The lectures on India, in particular, point to the speculative nature of COVIC's project, which sought to predict which populations might pose a threat to the empire and how they might be safely managed and contained through colonial education. By reading COVIC's photographs and texts against contemporaneous visual culture in the empire, the article analyses the inconsistencies in photographing imperial citizenship amongst the more recognizable visual categories of race, class and gender.

Catherine E. Clark, *The Commercial Street Photographer: The Right to the Street and the Droit à l'Image in Post-1945 France*

This article examines the history of the commercial street photographer, or photofilmeur, in France from 1945 to 1955. Although itinerant photographers had long operated, they organized as a new profession after the Second World War in response to hostile reactions from other 'sedentary' photographers, conservative officials, lawmakers, and the police. Tracing the fight to regulate and even ban photofilmeurs in state and police archives, courtroom accounts, and union publications, this article reveals a struggle over the who, what, and where of photography: Who has the right to photograph whom? Can you take pictures of people without their consent? What is professional photography? Answers to these questions recast the history of street photography not as an aesthetic category, as most scholarship treats it, but in terms of the medium's engagement with the law and issues of consent, intent, copyright, privacy, and dissemination that are at the heart of 20th and 21st-century photographic history.

Nouri Gana, *Powers of Powerlessness: The Politics of Defeat in the Cinema of Nouri Bouzid*

This article examines the cultural politics of defeat in the cinema of Tunisian filmmaker Nouri Bouzid. Taking a lead from Bouzid's directorial début *Man of Ashes*, the author focuses on *Golden Horseshoes* (1989) and *Making of* (2006), the two films that best dramatize the continuities between the crisis of filiation and the crisis of affiliation, and that deal head-on with left-wing (socialism) and right-wing (religious fundamentalism) ideologies. These two early films paint the broad strokes of Bouzid's cinematic project, specifically its entwined dramatization of the crisis of filiation (*Man of Ashes*) and the crisis of affiliation (*Golden Horseshoes*), the profound loss of any discernible project of psychoaffective investiture, intellectual commitment and decolonial resistance, especially in the wake of the spectacular dissolution of international socialism and the ensuing triumphalism of global capitalism and financial imperialism.

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Juliette Milbach, *La question de l'abstraction en URSS (1956-1962) : un nouveau dialogue*

Sam Smiles, *Material witness: the imaging of historical sites*

This article examines artists' attempts to recuperate a sense of historical process and temporality in the material objects they scrutinized. In the later eighteenth and early nineteenth centuries innovative visual approaches were developed that privileged the inspection and recording of material evidence where traces of historical alterations could be found. Such careful attention to historical sequence necessarily opposed an understanding of identity whose concentration on function and purpose transcended the vicissitudes of time. This visualization of the materiality of history was aided by three principal graphic devices: textual inscription, differentiated sequence, and notated palimpsest. Referring to Thomas Patch, William Stukeley, Giovanni Battista Piranesi, and John Carter, examples are provided of their records of alterations to works of art, monuments, and built structures. Their several approaches are located within broader discussions of temporality, memory, and change.

Katharina Boehm, *Empiricism, antiquarian fieldwork and the (in)visibilization of the past in the early eighteenth century*

The work of many early eighteenth-century antiquaries roots the discovery of authentic facts about the past in the empirical study of antiquities *in situ* and in immediate sensory experience of the material world. This article explores visual and verbal representations of antiquarian fieldwork in antiquarian works and travelogues by William Stukeley, Daniel Defoe, Alexander Gordon, and others. It shows that these authors developed novel and often self-reflexive modes of visual and verbal representation in order to ask how the empirical approach renders the past visible and material. In doing so, they ushered in important changes in chorographic writing. However, for Stukeley in particular, recording artefacts and the process of empirical observation also became a way of reflecting on the limitations of empiricism in elucidating the past: the arrangement of text and illustration in his later work reveals that Stukeley used the friction between the visual and the textual medium in order to consider how the material form which the past now assumed was, paradoxically, also shaped by the impress of that which remains invisible to the empirically trained eye.

Crystal B. Lake, *Ten thousand gimcracks: artifacts and materialism's political history at Don Saltero's*

This essay recovers the history of the artifacts at Don Saltero's coffeehouse, one of the most popular collections of antiquities extant in eighteenth-century England. The prose and poetic descriptions of the collection that appeared in periodicals illustrate the ways in which the artifacts at Saltero's were encountered as controversial actors who performed suspect histories of sovereignty and revolution. Materialist debates and developments in historiography especially vested Saltero's artifacts with the capacity to provoke politically factious interpretations of their performances of the past. Such provocations not only complicate our sense of the Enlightenment's relationships to objects but also offer opportunities to reassess artifacts as aesthetic agents of textual forms.

Luisa Calè, *Historic doubts, conjectures, and the wanderings of a principal curiosity: Henry VII in the fabric of Strawberry Hill*

This article explores the inscriptions and material metamorphoses of Henry VII in Horace Walpole's 'paper fabric', a reversible world of writing, collecting, and book-making. In *Anecdotes of Painting in England* (1762), Walpole celebrates the funerary monument of Henry VII by Pietro Torrigiano at Westminster Abbey. In *Historic Doubts on the Life and Reign of King Richard the Third* (1768), conjecture and speculation become methodological prompts to unveil the textual and architectural discontinuities of history. Walpole's next historical experiment consists in placing a bust of Henry VII in the agonies of death in the Star Chamber at his house at Strawberry Hill in Twickenham. The bust's importance is captured by its reappearance propped on top of a frontispiece and its dissemination in other reproductions in extra-illustrated copies of *A Description of the Villa of Mr. Horace Walpole, Youngest Son of Sir Robert Walpole Earl of Orford, at Strawberry-Hill near Twickenham, Middlesex ...* (1784). A dramatic representation of the bust in John Carter's extra-illustrated copy of *A Description*, later engraved in his *Specimens of the Ancient Sculpture and Painting now remaining in this Kingdom* (1780–94), shows the alternative trajectories of Henry VII from Westminster Abbey to Strawberry Hill, from Walpole's cosmopolitan collection of curiosities to Carter's paper collection of national gothic specimens.

Ruth Mack, *D'Hancarville's useful history*

Pierre-François Hugues, the self-styled Baron d'Hancarville, begins his Collection of Etruscan, Greek, and Roman Antiquities from the Cabinet of the Hon. W. Hamilton (Naples, 1766–76) by acknowledging the

text's antiquarian aims, even as he points his project toward the artisan's workshop, fully embracing its future role as a pattern book. This essay argues that these two missions—antiquarian and artisanal—are not as far apart as they might seem and that d'Hancarville offers us the means to understand their relation through his empiricist account of perception. In both written text and images, he leads the reader through a theory of practical, useful knowledge and, ultimately, shows us how such practice is a fundamental part of our ability to apprehend the past in the present.

Sophie Thomas, *Pompeii, the body, and the imprint of the ancient world*

Archaeological discoveries at Pompeii and Herculaneum—those long-buried sites of distant antiquity—inspired historical reconstitution, both material and imaginary, in a variety of print forms. Some of these acted as paper museums, gathering and presenting objects, while others engaged with the site in imaginative terms, giving rise to a body of work (text, image, spectacle) that attempted to recover the contours of the ancient world in and for the present. This essay focuses on Pompeii in particular, as a site fixed in time, both destroyed and preserved by the eruption of Vesuvius, and examines how the poetics of the imprint and of the cast—most notably in relation to human remains—animates a variety of nineteenth-century texts. The preserved impressions of bodies, footprints, and cart-tracks offer suggestive points of contact, both literal and metaphorical, with things irrevocably past and lost. I argue that the imprint of Pompeii encourages a richly self-reflexive exploration of the possibilities and the fragility of print, in our efforts to re-mediate the materiality of the ancient world.

Brian H. Murray, *The battle for St Peter's chair: mediating the materials of Catholic antiquity in nineteenth-century Britain*

This article explores how one object—the alleged papal throne of St Peter in the Vatican—became a battleground for Protestant and Catholic readings of the early history of Christianity in Britain and Ireland. For many progressive Protestants, archaeology provided the long-sought-after scientific and material vindication of the authority of scripture. But critical analysis of scripture and historical texts could either authenticate or discredit sacred things. As tangible traces of Catholic apostolic authority, the material remains of early Roman Christianity provoked much religious, moral, and political debate in nineteenth-century Britain. This article discusses how these debates were mediated in popular print and visual culture in Britain and Ireland by examining a widely publicized pamphlet debate between the English Cardinal Nicholas Wiseman and the Irish novelist Sydney Owenson (Lady Morgan). Although this was a debate about the theological authority exerted by the material remains of the past, the battle over Peter's chair was conducted exclusively in the realm of word and image through exegesis and illustration.

Jana Funke, Kate Fisher, Jen Grove, Rebecca Langlands, *Illustrating phallic worship: uses of material objects and the production of sexual knowledge in eighteenth-century antiquarianism and early twentieth-century sexual science*

This article reveals previously overlooked connections between eighteenth-century antiquarianism and early twentieth-century sexual science by presenting a comparative reading of two illustrated books: *An Account of the Remains of the Worship of Priapus*, by British antiquarian scholar Richard Payne Knight (1750–1824), and *Die Weltreise eines Sexualforschers* (*The World Journey of a Sexologist*), by German sexual scientist Magnus Hirschfeld (1868–1935). A close analysis of these publications demonstrates the special status of material artefacts and the strategic engagement with visual evidence in antiquarian and scientific writings about sex. Through its exploration of the similarities between antiquarian and sexual scientific thought, the article demonstrates the centrality of material culture to the production of sexual knowledge in the Western world. It also opens up new perspectives on Western intellectual history and on the intellectual origins of sexual science. While previous scholarship has traced the beginnings of sexual science back to nineteenth-century medical disciplines, this article shows that sexual scientists drew upon different forms of evidence and varied methodologies to produce sexual knowledge and secure scientific authority. As such, sexual science needs to be understood as a field with diverse intellectual roots that can be traced back (at least) to the eighteenth century.

Adornos Philosophie der Kunst

Rodrigo Duarte, *From Adorno's Critique of Culture Industry to the Critical Evaluation of Digital Media*

Als Adorno und Horkheimer Anfang der vierziger Jahre ihren kritischen Begriff Kulturindustrie gebildet haben, dachten sie überwiegend an Kino und Radio als zentrale Medien. Das Fernsehen war damals nicht genug entwickelt, um als wichtiger Teil der Massenkultur jener Zeit berücksichtigt werden zu können. Die kritischen Aspekte ihres Beitrags waren aber so stark und gut strukturiert, dass man diese auch heutzutage nicht verwerfen kann, wenn es um eine faire Bewertung eines so wichtigen Phänomens der gegenwärtigen Kultur geht. Allerdings haben sich seit der Zeit von Adornos und Horkheimers Kritik eine Menge Modelle der Kritik der Massenkultur ergeben, die die Entwicklung der technischen Apparate berücksichtigen, von den analogen Videosystemen zu den jüngsten Entwicklungen der digitalen Medien. Da deren Betrachtung nicht immer den genannten kritischen Standpunkt bewahrt hat, könnte ein Kriterium für die Wahl einer kritischen Betrachtungsweise sein, die Art und Weise zu reflektieren, in der die Beziehung zwischen Kunstwerken und Kulturwaren entworfen wird. Dementsprechend wählt der Autor Villem Flussers Theorie der »Posthistoire« als eine zeitgemäße Gegenposition zu Horkheimer und Adorno, besonders in seiner Zugangsweise zu den Themen von Kommunikation, Unterhaltung und Kunst überhaupt.

Stefano Marino, *Writing Songs after Auschwitz. Rethinking Adorno's Concept of Commitment and Aesthetics of Popular Music*

In this paper I start with Adorno's famous and provocative statement "To write poetry after Auschwitz is barbaric", aimed at asking whether art was still possible in the age of genocides. Then, I take into examination Adorno's concept of commitment in art – which is closely related to these questions – and the meaning itself of the notion of "Auschwitz" in Adorno's philosophy. Analyzing what Adorno called "true" art (i.e. art provided with a relevant "truth content") leads to take into consideration what he understood vice-versa as false or untrue art, in particular mass culture and popular music. Adorno would have probably considered as a sort of blasphemy or heresy the idea itself to write and perform pop-rock songs about such subjects as genocide, but I argue that his views rely on some prejudices that negatively condition his philosophy of art and especially of music. The songs on the Armenian genocide written and performed by the heavy metal band System of a Down serve here as a profitable example that may be of help to foster a critical rethinking of some aspects of Adorno's aesthetics.

Giovanni Matteucci, *Adorno's Aesthetic Constellation from Shudder to Fashion. A Form of Life in the Age of Globalization?*

By taking seriously an Adornian suggestion, according to which art should be understood as something that "has become what it is", the main purpose of this essay is to provide an essential reconstruction of Adorno's aesthetic program. The latter places art within a curve, or constellation, that has the experience of the "shudder" as its anthropological beginning and an ending corresponding to the current context, characterized by the widespread diffusion of the aesthetic dimension (thanks to the "logic" of fashion). Our reconstruction aims to suggest that critical theory is fatally inclined towards this aesthetic constellation as a whole, and therefore it deserves today special attention by virtue of a parallelism with the aestheticizing developments of late-capitalism. As a consequence, Adorno may be considered a (critical) philosopher of globalization, insofar as his theory is aesthetic in a pregnant sense. His aesthetic constellation might in fact encompass the constitutive elements, or at least some essential elements, which are useful to bring the "aesthetic form of life" to the fore.

John C. Welchman, *Names, écriture and Enigma: Adorno on Art as Writing*

This lecture-form essay examines various orders of relation between visual art and writing focusing on Adorno's propositions about art as écriture. Following introductory remarks concerning Adorno's relation to recent and contemporary Conceptual, activist and multi-media practices and his brief descriptions of the "virtuoso" work of Pablo Picasso, it addresses the relational nexus between art and history mediated by names and titles (looking to the work of the German artist who christened himself Andy Hope 1930), the operations of methexis and Sprachcharakter, realism and abstraction, and ideas, both analagous and discontinuous, in the thinking Jacques Derrida and Jean-François Lyotard, each convened under the auspices of Adorno's somewhat ahistorical understanding of écriture. The creatively elastic notion of

écriture suggests that the defining quality of art as enigma is best comprehended "from the perspective of language."

Georg W. Bertram, *Was ist Kunst? Skizze zu einer Ontologie der Kunst*

Usually, the ontology of art is executed as an ontology of artworks. This has the consequence that the answer to the question what art is says nothing about why art is valuable. But it is, I argue, necessary to determine the value of art if one wants to say what art is. In order to account for the value of art, I start with the claim that art is a practice of transformation. Thus, I propose to develop the ontology of art as the ontology of a practice of transformation. The practice in question has four elements: first artworks, second interpretive activities through which recipients and producers follow the constellations realized in artworks, third ordinary practices which are reflected through interpretive activities, and fourth practices of art criticism. By way of these four elements art is realized. According to the proposed conception, art is a profoundly unstable practice which challenges human beings and their self-understandings in such a way that they and their self-understandings develop further.

Sebastian Kaufmann, *Die »Ästhetik der Naturvölker« in Johannes Volkelt's System der Ästhetik (1905–1927)*

The article examines the subject of 'primitive' art in Johannes Volkelt's System der Ästhetik (1905–1927) against the backdrop of the broad debate on the ethnological refounding of aesthetics around 1900. Unlike contemporaries such as the ethnologist Ernst Grosse, Volkelt tries to prove that the art of 'primitive peoples' is an inadequate basis for aesthetics. In doing so, he follows 19th-century idealistic metaphysics of beauty. However, his argumentation against Grosse and others, which contradicts itself in crucial points, attests the challenge of philosophy by ethnology as the leading discipline of aesthetics at the beginning of the 20th century.

Claudia Keller, *Fausts Vergessen. Farbe und Beweglichkeit als Ästhetik des Lebendigen in der Moderne*

Drawing on examples by Gottfried Keller, Gottfried Semper, Walter Benjamin, Paul Scheerbart and Bruno Taut, the paper pursues the subcutaneous impacts of Goethe's Faust II in modern aesthetics. Recurring to morphology and the theory of colour, these aesthetics connect Faust with the categories of color and volubility, thus establishing an alternative relation between tradition and modernity.

Sarah Scheibenberger, *»Destruktion der Ästhetik«? Agamben als Leser von Nietzsche in L'uomo senza contenuto*

In *The Man Without Content* (1970), his first published book, Giorgio Agamben calls for a "destruction of aesthetics." According to Agamben, aesthetics has to be overcome since it prevents the experience of art as the original and privileged space of our "doing" by splitting art into the passivity of the recipient and the purposeful artistic productivity. This article aims to show that Agamben develops, discussing Nietzsche's concepts of the artist and Heidegger's exegesis of Nietzsche, the anthropological paradigm of an interested man who transcends the opposition artist versus recipient and draws the sense of his "doing" from presentification (poiesis) and the intensity of the experience of a "being-for-itself" rather than from deliberate production (praxis) and consumption. Currently, however, this paradigm is graspable only negatively by means of the paradox conception of the "potentiality not to" that does not end up in materiality but expresses itself in reflexivity that obtains its force by the creative-formal interruption of the logic of producing.