NEWSLETTER DELLE RIVISTE DI ESTETICA

n° 25, aprile 2019

RIVISTE ITALIANE

Agalma, 37 (2018)

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

Arte e psicoanalisi

Antonio Di Ciaccia, *L'Agalma di Lacan*

María Jesús Martínez Silvente, *La sombra de Freud en las primeras vanguardias artísticas: un acercamiento a Picasso más allá del surrealismo*

Sergio Benvenuto, *Alienazione e separazione. La farsa dell'amore*

Lucilla Albano, *Una figura cinematografica: l'identificazione speculare in "L'année dernière à Marienbad"*

Antonio Rainone, *Rappresentazione, figurazione e fantasma in Lacan*

Cristina Fiordimela, *Freddy Paul Grunert, Chambre d'amour. Scrittura in forma di stanza*

Mirella Schino, *Un viaggio tra teatro e psicanalisi*

Rosamaria Salvatore, *L'abbraccio dell'Altro come velo sul "reale". La scrittura per immagini di Matteo Garrone*

Saggi

Franco Miano, *Il tempo come compito. Le Lettere dal lago di Como di Romano Guardini*

Marco Deodati, *L'estraneità del sentire secondo Bernhard Waldenfels*

Mario Perniola's Studies

Carsten Juhl, *Conditions for an ontology of freedom with an art-theoretical aim. Discussing the philosophical work of Mario Perniola in the 1990s*

Aisthema, International Journal – Philosophy, Theology, Aesthetics, 5, 1 (2018)

http://www.aisthema.eu/ojs/index.php/Aisthema/index

500 anni dalla Riforma luterana

Sergio Baldan, *La comunità evangelico-luterana di Venezia*

Breve storia della prima comunità luterana in Italia e una delle prime al di fuori della Germania.

Luca Vargiu, *Hans Belting, l'estetica della compensazione e la Riforma*

L'interpretazione della Riforma protestante costituisce il terreno per un confronto tra la riflessione di Hans Belting, condotta nell'ottica di una separazione tra era dell'immagine ed era dell'arte, e

l'estetica della compensazione di Joachim Ritter e Odo Marquard. Le affinità e le differenze riscontrabili tra queste posizioni costituiscono l'oggetto del presente lavoro, dalle questioni terminologiche fino all'interpretazione del ruolo dell'immagine in ambito luterano, calvinista e cattolico. The interpretation of the Reformation allows to draw a comparison between Hans Belting's thought concerning the separation between the era of image and the era of art, and Joachim Ritter's and Odo Marquard's philosophy of aesthetic compensation. The present work aims to examine affinities and differences between such views, from terminological questions to the understanding of the role of the images in Lutheranism, Calvinism, and Catholicism.

Tommaso Manzon, *Bridging Heaven and Earth: an investigation in the metaphysics of Martin Luther's theory of music, in continuous dialogue with Florensky*

Questo testo si propone di esplorare alcuni aspetti della teoria della musica di Martin Lutero e di svilupparne le implicazioni teologiche e filosofiche. A questo fine, oltre che approciare il lavoro di Lutero stesso pongo in dialogo Lutero con il teologo ortodosso Pavel Florensky.

Tiziana Pangrazi, *Il gregoriano tedesco. Fede e sentimento in Lutero*

L'articolo prende in esame l'azione riformatrice di Lutero in ambito musicale, con particolare attenzione al rapporto tra fede e sentimento. Avviata con la riorganizzazione in chiave tedesca della messa latina, e diversamente dalla liturgia romana, che affidava ad un coro le lodi a Dio, l'azione di Lutero ha dato vita ad una pratica corale in lingua tedesca, ad un canto devozionale, fuori e dentro la liturgia, quale espressione diretta della fede del popolo. Da un punto di vista strettamente musicale, il canto devozionale luterano, comunemente nella forma del corale o, meglio, prima di Bach del semplice Lied, nasce sulle forme ed i testi del preesistente canto gregoriano. Tanto pervasiva è stata la rivoluzione musicale di Lutero che si può parlare a buon diritto di gregoriano tedesco, contrassegno sì della moderna nazione tedesca, ma anche di una profonda lacerazione nel cuore del cristianesimo. Alla fine del Settecento, sarà questo uno dei rimproveri che Novalis muoverà a Lutero.

Pierluigi Panza, *Rosacroce e Riforma nell'arte dell'oblio di Adam Brux*

Adam Brux (1576c.-dopo il 1632), medico, filosofo e alchimista tedesco, fu il cosiddetto "inventore della dimenticanza" per il suo testo Simonides redivivus… (1610), che, oltre a un'Arte della memoria, ne contiene una dell'oblio. Autore quasi del tutto sconosciuto, l'analisi dei suoi testi si presta a evidenziare la connessione tra le correnti mistiecheggianti della teologia luterana (come quella dei Rosacroce) e il tema della memoria. Se il credente riformato doveva relazionarsi con Dio attraverso la "sola scrittura" senza mediazione della Chiesa, l'apprendimento e la rimemorazione diventavano strumenti fondamentali per la comprensione della Bibbia, che è il primo libro di Arte della memoria. Ma proprio la memoria, facoltà nata nell'individuo dopo la Caduta dal Paradiso terrestre, deve trovare, per Brux, uno strumento di controllo in grado di cancellare o espellere ciò che non è necessario. Lo strumento per cancellare gli atti compiuti nel passato è, per i cattolici, il sacramento della Confessione; ma per i protestanti? Avvicinandosi al misticismo rosacrociano, e intriso di medicina paracelsiana, Brux mette a punto purganti alchemici e arti dell'oblio come strumenti per ottenere questo obiettivo: combattere stitichezza e malinconia per espellere l'eccesso di accumuli e favorire nuove vite. Perché "solo il seme che è gettato per terra e muore genera nuova vita", come scriveva San Paolo ai Corinzi.

Saggi

Ali Abedi Renani, *Aquinas' Theory of Knowledge and the Representative Theory of Perception*

The representative theory of perception is one of the realist theories of perception which maintains we do not have direct access to the objects of perception; our ideas represent some objective objects in the world. In this paper, I will address the question about the representative nature of mental ideas from a Thomistic perspective. I will explore if some Thomists are entitled to claim that Aquinas' theory of knowledge based on his metaphysics can provide a basis for resolving this issue. I will argue that this question is wrong-headed and it should be replaced with the following question: If we assume the existence of a real world and that we are not under the influence of hallucination, how we can know that our ideas truly represent the world?

Francesco Scutari, *Negatività, trascendenza, utopia. La dialettica dell'opera d'arte nella Teoria estetica di Adorno*

Il seguente saggio, tenta di mettere a fuoco la relazione tra negatività e trascendenza così come emerge all'interno della riflessione estetica di Theodor Wiesengrund Adorno. La trascendenza, la relazione con l'eterogeneo e l'alterità, e la dimensione riflessiva che, secondo Adorno,

caratterizzano l'opera d'arte moderna, riguardano, in primo luogo, la ineliminabile tensione dell'opera d'arte verso il senso e, nello stesso tempo, l'impossibilità che esso possa totalmente compiersi all'interno dell'esperienza. In questa prospettiva, in un mondo dominato dal rischio della totale coincidenza tra opera e merce, fino alla identificazione tra arte e industria culturale, per Adorno, l'opera d'arte non si costituisce come tale per ciò che attraverso di essa si realizza, quanto, e forse soprattutto, per ciò che in essa rimane allo stato della potenza, per le possibilità intraviste che si conservano al suo interno che, coincidendo con la sua dimensione utopica, impediscono la piena identificazione tra opera d'arte e merce di consumo. Ciò che conta, da questo punto di vista, non è solo il passaggio da un senso potenziale a un significato determinato, né quello dal possibile al reale, quanto piuttosto - attraverso la continua e dialettica relazione tra essenza e apparenza, linguaggio e realtà, pensiero e sensibilità -, la contingenza stessa del significare e, di qui, la sua possibilità di non-essere o di essere-altrimenti.

Aesthetics of Photography

Monographica

Jorge Molder, Claudio Rozzoni, *Jorge Molder: 'I'm a photographer in particular'. Interview with Claudio Rozzoni*

This is the text of the Claudio Rozzoni's interview with Jorge Molder that took place in Portuguese on June 21, 2018, at the artist's atelier in Lisbon. English translation by Claudio Rozzoni.

Elio Grazioli, *Fotografia e infrasottile*

According to the author, the Duchampian notion of "inframince" puts photography, its status as well as its artistic use, to the test of its relationship with reality. Far from its documentary function, it is confronted with ultrathin differences, both phenomenal and conceptual, which substantially change the conception of the reality of which it is an image: "thing" (Ding), real (Lacanian), object a (Lacanian), simulacrum or other? The text introduces these problems and opens the vision of the image to multiple horizons from this point of view.

Won-Leep Moon, *Some Photographic Images Are Transparent*

Kendall Walton argued that photographs are transparent, that we literally see things through them. This claim provoked many objections, and one line of argument has focused on the fact that when we see objects in ordinary situations we see their approximate location with respect to us, whereas in typical photographs we do not. The author argues, however, that this egocentric spatial information is not what distinguishes literal seeing from typical photograph seeing. Instead of it, the author proposes two conditions for normal, literal seeing. One is that the seeing be real-time, and the other is that the image be "empty". Some photographic images meet these conditions.

Zsolt Batori, *Photographic Manipulation and Photographic Deception*

I consider how photographic image manipulation and deception influence both interpretation and evaluation of photographs. First I distinguish between image manipulation and deception by clarifying that image manipulation does not necessarily lead to deception in terms of forming false beliefs. I also argue that image manipulation is not the only way of using photographs deceptively, and I provide examples for photographic deception that do not rely on image manipulation. Then I examine what role the readability of photographic properties (including if and how they have been manipulated) plays in their interpretation. I introduce the concept of photographic illocutionary acts to account for the interpretation of photographic images, and I argue that the default interpretation of photographs is always based on our knowledge of the specific ontological and epistemic status of photographs in general, and which distinguishes them from non-photographic images. I conclude that our knowledge about the ease and frequency of analogue or digital image manipulation does not alter our default interpretation with which we approach photographs. Massimo Crispi, Come il canto ci obbliga a voltarci indietro. Scrittura artistica, semiseria, di un "nipotino d'Orfeo".

Mohamadreza Abolghassemi, *The Ontology of Photography A Reassessment*

This paper explores some issues concerning the ontology of photography. It would appear that photography's ontology bears some significant specificities comparing with other art forms. First, the study of negative film and printed photograph relations shows us that photography has a multi-layered ontology, since although the latter is ontologically dependent upon the former, it stands autonomously as work of art. Second, I will consider the problem of forgery in photography. It seems that photographs are autographic and allographic, fakeable and unfakeable. Third, ontological status of negative film will be explored. Apparently, current ontological categories aren't pertinent as far as negative-photograph's ontology is concerned. That's why, relying on Gérard Genette ontological notions, I propose to consider the negative film as «immanence» and the printed photograph as work's «transcendence». In this regard, printed photograph functions as a manifestation of the negative film.

Gerrard Carter, *Cinematic Intertextuality and the Aesthetics of Ambiguity from Antonioni to Aldridge*

In order to interpret the work of British photographer Miles Aldridge and gain insight into the semiotic ambiguity of his photographs, this paper relies on the capacity to decipher the photographs' relationship to other arts such as Italian cinema and in particular, to the work of Italian film director Michelangelo Antonioni. From the perspective of this present study, the decisive role of semiotics in relation to photography is that it promotes an interactive process between artist and spectator. The methodology employed in this study to demonstrate how previous systems of language inspire a semiotic dialogue and produce multiple interpretations is a combination of Umberto Eco's concept of open work and French narratological theories of hypertextuality. Through an examination of the Italian cinematic influence in the work of Miles Aldridge, this paper demonstrates how generating interpretations becomes an essential element of a photograph's aesthetics.

Roberto Filippello, *Aesthetics and Politics of the Fashion Image: A Queer Perspective*

This essay theorizes the fashion photographic image as a privileged site for queer sensory experience. It takes the stance that the aesthetic engagement with the fashion image occurs through sensation, and more precisely, through a haptic and periperformative experience that activates desires, meanings, and fantasies. Through the circulation of feelings sparked via the sensorial experiencing of the photo, queer subjects can sense belongings and form affiliations that bind them in an egalitarian community of sense exceeding sexual and social differences. A queer theory of fashion photography does not posit that the photographic image may foster propositional knowledge in the viewers, but rather that it moves them to engage corporeally with the image and triggers their imagination to configure new affective modes of being in the world.

Claudio Rozzoni, *Photographic agents. Jorge Molder: detective, magician, actor*

The œuvre of Portuguese photographer Jorge Molder (Lisbon, 1947) can be construed as a series of series. These series are filled with a wealth of absent presences, of possibilities that arise and fade without ever reaching actualization or confirmation, thereby contributing to create a 'detective-story' atmosphere. This also proves to be true as regards Molder's own body. Indeed, his face, his hands are recurrent "subjects" running through his 40 years of work. Even so, when we ask who the man is that we see in Molder's series, the answer is problematic. On the one hand, we know it is "him", insofar as he himself is the model for his iconic "constructions". On the other hand, Molder's images are not "self-portraits" aiming to reveal the essence of his self, but rather "self-representations" creating a peculiar "character" who is and yet is not him: a double.

Maddalena Mazzocut-Mis, *Tableaux vivants. Da Diderot a Jeff Wall*

From picture to photography and back. Tableau vivants, in their gestural synthetic dimension, represent for Diderot the apex of expression that the image can make explicit. Nothing closer to Wall's poetics. His works show outstanding attention to detail: from scenic design to protagonists' costumes, from light to actors' action. And the result is exactly what Diderot saw in the eyes of people observing Chardin's art: imagination at work.

Bertrand Rougé, *Léal souvenir? La photographie, la peinture et le serment de l'image fidèle*

The aim of this paper is to question the objectivist conception of photography by confronting it with the history – and epistemology – of the painted image. I suggest that the idea of photography as an objective testimony seems to rest upon a phenomenon already described by ancient rhetoric – enargeia, which Cicero latinized into evidentia. Thus the question is raised whether the objectivity of the photographic image is not the mere continuation of an old rhetorical and pictorial tradition about the epistemic-rhetoric evidentia of testimony. Moreover, through the detailed analysis of two

paintings by Jan Van Eyck – The Arnolfini Portrait and Léal Souvenir –, I argue that what guarantees an image's objectivity to the point of its being accepted as evidence ultimately is not the non-subjective mechanical process or the automatic indexical device used to make the photographic image but the image's built-in pledge of faithfulness which was at the heart of painters' thoughts long before the invention of photography.

Francesca Polacci, *Photographing Sculpture: Aesthetic and Semiotic Issues*

The essay aims to outline an epistemology of photography through the critical issues that arise from the encounter between photography and sculpture. In particular, it investigates the aesthetic and semiotic constraints that define the specificity of the photographic look with respect to a sculptural three-dimensional vision. The relationship between documentary and art photographs is the main area of research; specifically, the essay tries to highlight the interpretative value that can also be attributed to documentary photography, underlining the boundaries of a complex distinction. A specific section is devoted to Medardo Rosso's photographs of his own sculptures. Rosso's work solicits a reflection on the status of photography and on some theoretical problems such as reproducibility, the relationship between original and copy, and the creative gap produced by variation in a series. The artist suggests a peculiar "grammar" of photography by virtue of his relationship with another art – sculpture.

Caterina Zaira Laskaris, *L'esperienza per immagini: condizionamento e possibilità dello sguardo fotografico nella percezione dell'arte*

Our society is experiencing a radical transformation through photographic multimedia. The photographic gaze is the dominant mode of the daily visual relationship with reality, due to the extreme pervasiveness of photography in every field of our experience. Starting from some empirical considerations, this paper will reflect on this trend in terms of visual perception of reality in general, focusing on works of art. Since visual art is made to be perceived as an object, this field of experience is congenial to examine the implications of the capillary multimedia conveyance in our perceptive dependence on photographic images. The consequences are significant both in the historical-artistic methodology and in the education of the gaze applied to art, especially for the younger generations. The transformation in progress should not, however, be interpreted in negative terms, nor as an obstacle to the understanding of the world, but as a terrain of shared experience, on which to work with more conscious instruments.

Renato Boccali, *Lo scarto visuale e il supplemento dell'immagine: le «scritture di luce» del campo di concentramento di Mauthausen*

The aims of the present paper is to analyse the specific visual regime of some never-before-exhibited photographs displayed at the photographic exhibition organised for the 60th anniversary of the Liberation of Mauthausen camp in 2005. I will proceed accordingly to a three steps process. First of all, I will try to show how photographs can be considered as a form of writing, namely a "light writing". I will then provide a general overview of the catalogue of the exhibition but through a decomposition and reassembly of the photographic images, trying to work for a decentralization of the gaze beyond the documentary value of these photographs. Finally, I will draw some conclusions, proposing further reflections on photography as "trace" and "supplement" of the visible.

Nélio Rodrigues Conceição, *Sparks of reality: on the temporalities of the photographic image*

Within the context of the contemporary heterogeneity of photographic practices, the present text describes some of the possibilities of understanding the temporality of photographs, giving an account of some important theoretical references (Benjamin, Kracauer, Barthes, Derrida). Bearing this in mind, describing photographs as sparks of reality is a way of expanding the Benjaminian proposal and avoiding the strict logics of causality. The strength of photography unfolds the technologically rooted paradox of photographs, whose contemporary relevance can be analysed in the intersection between aesthetics, history and politics. The film 48, by the Portuguese filmmaker Susana Sousa Dias, explores this intersection by using and showing the cracks of the political prisoners' mug shots.

Francesco Vitale, *Istantanee. Note su «fotografia» e «tempo» a partire da La Jetée di Chris Marker*

La Jetée (1962) is a Chris Marker movie composed by still images, photographs, with the exception of a very short sequence. The paper aims to account for the experience of temporality induced by photography, framing the structural analysis of the movie in a phenomenological horizon, in particular with regard to the Husserlian's notion of "Living Present".

Maria Filomena Molder, *A territory of our own*

Ever since we first came across it, art has allowed us to see a sight enriched with the impression of entering a territory of our own. From its very beginning, art is the visible expression of the passages between images, the making visible of its own laws, its analogies and affinities. Walter Benjamin already shed light on the "auratic" value of such transformations, and while he is known for stating that photography causes a degradation of the aura, it is no less true, though less known, that that loss is redeemed by the aura photography carries in itself. Image's secret, its potency and splendour, lies precisely in that distance between image and thing, between word and thing. In photography – as a medium inheriting water's and mirror's powers of reflection – the leaning over one's own reflection (the Greeks called it Narcissus) is 'magically' reinstated.

Focus

Catharine Abell, Paloma Atencia-Linares, Dominic McIver Lopes, Diarmuid Costello, *The New Theory of Photography: Critical Examination and Responses*

Dominic McIver Lopes' Four Arts of Photography and Diarmuid Costello's On Photography: A Philosophical Inquiry examine the state of the art in analytic philosophy of photography and present a new approach to the study of the medium. As opposed to the orthodox and prevalent view, which emphasizes its epistemic capacities, the new theory reconsiders the nature of photography, and redirects focus towards the aesthetic potential of the medium. This symposium comprises two papers that critically examine central questions addressed in the two books, with responses by the two authors in defence of their respective positions.

Varia

Tommaso Meozzi, *Rapporti analogici tra individuo e società nella Repubblica di Platone*

This article analyses the complex relationship between the logical and the analogical dimension in the Republic of Plato, focusing synchronically on three analogies: polis-soul, polis-body and soul-body. The aim is to demonstrate first how the analogies help Plato to give strength to his political description, and second how the power relationships provide intelligible models for the description of the human being. The analogical value of the power relationships and the political value of the analogies emerge as inseparably linked. The article proves at the same time how the analogy between the ideal polis and a timeless image of the soul is only possible due to the medical analogy between the polis and the body, which separate clearly the Greek culture from the «barbaric» populations.

Giuseppe Di Giacomo, *Temporality and Beauty in Antony and Cleopatra*

This essay shows how, in Shakespeare's Antony and Cleopatra, the relation between the protagonists can be seen as an insurmountable contrast between two different cultures – on the one hand, the "diurnal" and "rational" culture of Rome and, on the other hand, the "nocturnal" and "passionate" culture of Egypt –, but also as an opposition between two different ways of understanding the relation between illusion and reality, appearance and truth, and thus between theatre and life. More specifically, what emerges is the awareness that art, embodied in Cleopatra's beauty, constantly reminds us of the unredeemable finitude and transience of the human being, who is inevitably immersed in time. In this light, if art is able to become a manifestation of truth, the fact remains that such truth, as final sense, is something that art can "show", but only to indicate its perpetually elusive character. It is indeed a truth which, like the indecipherable secret kept in the Mausoleum, cannot be "told" or "represented" once and for all.

Marina Montanelli, *Walter Benjamin and the Principle of Repetition*

The following essay aims to analyze the problem of repetition in the reflection of Walter Benjamin. Showing first of all how this concept, singularly neglected by critics, is the unexpected centre towards which the philosopher's entire reflection converges, thus offering a new reading of his entire production. All the vast domains of Benjamin's speculation are thoroughly rethought starting from this idea, revealing how what is at stake is a more articulated movement of the eternal recurrence of the same, which characterizes mythical temporality. A movement that has to do with the constitution of the human and which indeed exhibits an intimate link between repetition and innovation, repetition and the constructive principle. Another intention of this text is therefore to carry out an in depth analysis of this connection, to question the nature of such a gesture, both repetitive and differential, and its relationship with the recurrence of the ever self-same, therefore with the possible way out of the myth.

Pasquale Fameli, *Uomo e materia. Mono-Ha tra zen e fenomenologia*

At the end of the 1960s, in Japan grows up an artistic trend whose theorist, Ufan Lee, attributes the name of Mono-Ha, usually translated as a "school of things". The theoretical and poetic assumptions of this tendency combine, as the essay intends to demonstrate, concepts and elements drawn from both the zen and the phenomenology, also because of the dialogue that these two models of thought seem to be able to establish. Through the voices of scholars who have dealt with, the essay identifies the similarities between the statements of the Moho-Ha's artists and Husserl and Heidegger's thoughts, authors who in the 1960s found great success in Japanese philosophy.

Chiara Cantelli, *Corrado Ricci: le radici estetico-antropologiche di una politica museale*

Purpose of the essay is to outline the theoretical roots of Ricci's museum and publishing policies, inscribed within a visual disclosure plan of our archaeological artistic heritage identified as the pivot on which to build a collective identity of our nation at the dawn of its unification. These policies are closely linked to Ricci's conception of art, recognized by himself as the formal expression of a – both individual and collective – historical feeling, finding its immediate grip on the public in the optical vividness of its representational form. This conception, however, finds its aesthetic-anthropological foundation in a book belonging to Ricci's early production: "The art of children".

Aut Aut, 381 (2019)

http://autaut.ilsaggiatore.com/

Sartre/Merleau-Ponty. Un dissidio produttivo

Enrica Lisciani-Petrini, *Merleau-Ponty/Sartre: una insanabile divergenza filosofico-politica*

Raoul Kirchmayr, *Alle radici di un equivoco. Filosofia e politica in Sartre e Merleau-Ponty*

Florence Caeymaex, *Grégory Cormann Sartre/Merleau-Ponty, andate e ritorni*

Luca Basso, *Sartre, Marx e il marxismo. A partire da Questioni di metodo*

De Musica, XXII (2018)

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

Giovanni Piana, *Leggere i poeti. Note in margine a Giovanni Pascoli*

Questo saggio si propone fondamentalmente due compiti: in primo luogo intende mostrare un'inclinazione di lettura della poesia di Giovanni Pascoli che metta in evidenza la necessità di conferire autonomia ad aspetti che, pur essendo stati ormai ampiamente analizzati dalla critica letteraria, spesso si presentano ancora malamente commisti con elementi che rimandano a presupposti di origine strutturalistica e storicistica. Secondo l'inclinazione qui proposta viene soprattutto esaltata la componente immaginativa, stando alle linee tracciate nella poetica del Fanciullino in rapporto alla quale l'autore ritiene di poter cogliere concetti riferibili ad una filosofia dell'immaginazione di impianto fenomenologico. Intraprendendo questa via si fa sempre più avanti un compito ed uno scopo più ampio, che diventa anzi prioritario. Si impongono infatti le domande: quale atteggiamento si deve assumere quando ci si accinge a leggere i poeti? In che modo si può far tesoro della critica letteraria - che offre ausili indispensabili per questa lettura - senza rischiare di compromettere la sostanza immaginativa dell'opera? L'autore tenta di mostrare che, a partire da Pascoli, si possano trarre suggerimenti per una risposta a domande così impegnative.

Michele Gardini, *Estetizzazione della schizofrenia. L'avanguardia musicale e il problema della transizione*

La transizione è il principio costruttivo e fenomenologico fondamentale della musica nella sua accezione classica e tradizionale. Non si tratta di un principio convenzionale, ma di una forma quasi

"narrativa" radicata biologicamente nelle precoci interazioni tra bambino e madre che fa dell'esperienza musicale un fatto antropologico ancora prima che estetico. Attraverso le forme melodiche e ritmiche dello scambio musicale, il bambino giunge progressivamente a impadronirsi del reale e a categorizzarlo, assumendo contemporaneamente coscienza della propria finitezza e mortalità. La "musica moderna" descritta e analizzata da Adorno ha sconvolto queste strutture fenomenologiche e formali e, di conseguenza, ha rimosso il radicamento ontogenetico della musica nella diade originaria bambino-madre. Il confronto tra le posizioni di Adorno e gli studi di Bins-wanger, di von Weizsäcker, di Maldiney dimostra che l'esperienza spaesata del mondo propria dello schizofrenico è il corrispettivo psicologico e antropologico più adeguato della proposta culturale e ideologica delle avanguardie musicali. Il dispositivo dodecafonico finalizzato a immobilizzare il tempo, annullare lo sviluppo e impedire la naturale transizione melodica ed esistenziale dalla vita alla morte ha come effetto la dissoluzione delle strutture transizionali dell'immaginario, del gioco e dell'illusione, la perdita del mondo e il ritorno del rimosso – della morte – nel cuore del vitalismo e del volontarismo caratteristici della nuova musica.

Massimo Raffa, *Il missile e la corda: modelli 'ingenui' nell'acustica degli antichi*

L'interesse per i fenomeni sonori, musicali e non, porta il pensiero greco, fin dalle sue fasi più antiche, a costruire modelli che spieghino l'origine del suono, il suo propagarsi e le sue qualità. Tali modelli, dapprima impliciti nel sistema metaforico della lingua greca, poi espliciti nelle diverse elaborazioni teoriche dei pensatori e dei teorici musicali, rivelano più di un tratto di 'ingenuità' (nel senso della bozziana 'fisica ingenua') e sono sostanzialmente riconducibili ai due archetipi del missile (il suono come oggetto 'lanciato' verso un bersaglio a seguito di un impatto tra due corpi) e della corda (il suono come risultato di un movimento periodico che genera una successione di impatti). I due modelli coesistono lungo tutto lo sviluppo del pensiero greco, interagendo con le dottrine delle diverse scuole filosofiche.

Caterina Menichelli, *L'apostolo della musica. Ritratto di Nadia Boulanger*

Nadia Boulanger (1887-1979) fu la musicista e didatta francese che scoprì e formò alcuni fra gli artisti che contribuirono a scrivere la storia della musica del '900, da Aaron Copland, Philip Glass, Quincy Jones e Astor Piazzolla, a Elliot Carter, Roy Harris, Virgil Thomson, Jean Francaix e Dinu Lipatti. Cresciuta a Parigi tra laBelle Époque e i ruggenti Anni 20, e dotata di un talento forgiato da anni di studi intensi, osò sfidare, con scelte coraggiose, i più basilari codici di comportamento del suo tempo: visse del proprio lavoro, partecipò a concorsi musicali di solito riservati agli uomini e diresse, prima donna in assoluto, orchestre prestigiose. Rinunciò alla composizione solo alla morte prematura dell'adorata sorella Lili, dedicandosi esclusivamente alla direzione d'orchestra e all'insegnamento. Le celeberrime Wednesday Lessonsche teneva nel suo appartamento di rue Ballu a Parigi, o quelle del Conservatorio Franco-Americano di Fontainebleau, formarono negli anni schiere di musicisti, molti dei quali contribuirono allo sviluppo della tradizione classica nella musica americana. La sezione biografica del presente contributo è seguita da un approfondimento in cui si tracciano le linee guida del metodo educativo e didattico di Nadia Boulanger, ancora oggi fonte di ispirazione.

Engramma. La tradizione classica nella memoria occidentale, 164 (aprile 2019)

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

Peter Behrens, educatore e Gestalter del XXI secolo

Hartmut Frank, *Behrens als Erzieher*

Pierre-Alain Croset, *Sull'attualità di Peter Behrens | On the Continued Relevance of Peter Behrens*

Marco De Michelis, *Theater des Lebens*

Giacomo Calandra di Roccolino, *Collaboratori, studenti ed epigoni di Peter Behrens*

Monika Isler Binz, *Un incontro incisivo*

Silvia Malcovati, *Peter Behrens alla V Triennale di Milano, 1933*

Herman van Bergeijk, *Der 'Geist des Archimedes'*

Vico e l'estetica

Andrea Battistini, *Vico e la poesia «sublime» nell'«età della ragione spiegata»*

The essay proposes an analysis of the concept of sublime poetry in Vico and of the manner of its manifestation in the age of the so-called developed reason. For Vico this age can show the characters of a new barbarism, the barbarity of the subtleties of logic and of the imperialism of technical procedures. Now, sublime poetry is the real way in which the first men express themselves, and it can also be the way in which men of the third age, men of the age of men, men of the age of developed reason can rediscover an authentic sense of existence and establish a dialogue-like relationship with the world.

Vincenzo Vitiello, *Due quadri, due filosofie, due mondi. La teologia politica di Vico e di Benjamin*

This essay relates the philosophy of Vico and that of Benjamin. It starts from a philosophical strategy common to both thinkers, analyzing the political theology present in the thought of each of them. Two pictures - Vico's "Dipintura Allegorica" and Klee's "Angelus Novus", are the background to all this analysis.

Giuseppe Patella, *Chi dice corpo dice tempo. Vico e il corporeo*

This essay relates the philosophy of Vico and that of Benjamin. It starts from a philosophical strategy common to both thinkers, analyzing the political theology present in the thought of each of them. Two pictures - Vico's "Dipintura Allegorica" and Klee's "Angelus Novus", are the background to all this analysis.

Sergio Givone, *Pensare l'origine: Vico e Anassimandro*

Vico's thought - says the Author - owns to a tradition beginning with Anaximandros. In this tradition not metaphysics, but anthropology, aesthetics and hermeneutics, i.e. the "Scienza Nuova" of Giambattista Vico, find their roots. The Author proposes to compare Vico and Anaximandros keeping as touchstone the concept of «origin». According to him this attempt allows to focalize the rule of Vico and the importance of his thought in the horizon of modern philosophy.

Varia

Agostino Cera, *Maschere nude, maschere vuote. Karl Löwith interprete del teatro pirandelliano*

This paper aims to present the interpretation of "Così è (se vi pare)" (1918) given by Karl Löwith in his habilitation thesis, namely "L'individuo nel ruolo del co-uomo" (1928). The investigation of Pirandello's role within the framework of Löwith's "Mitanthropologie" («With-Anthropology») also equates to the demonstration of his presence in the European philosophical landscape of his age. The description of the basic features of the "Mitanthropologie", i.e. a phenomenology of the relationality (§ 1), will be followed by the investigation of the role played by Pirandello within such a theoretical framework (§ 2). In particular, I will try to emphasize the philosophical meaning of Pirandello's topics (first and foremost the idea of an "Alsmensch" - i.e., «maskman» - personified by the character of Signora Ponza) comparing them with Heidegger's existential analytic and his idea of "Dasein" (§ 3). The final goal of this attempt is the possible accomplishment of an anthropological paradigm, that within Löwith's habilitation thesis is just sketched (§ 4).

Mariafilomena Anzalone, *L'immagine di sé. Coscienza morale e duplicità dell'io in Adam Smith*

The aim of this paper is to analyse the interesting contribution that the Adam Smith's ethics of sympathy offers in order to investigate process and dynamics behind the development of the moral self-image. With the theory of the impartial spectator, he discusses the dimension of alterity

present in the moral conscience and connects her origin to the material presence of others, without which every self-evaluation would be impossible. His theory offers the opportunity to analyse the different and conflicting needs at the base of the «game» of images through which Smith outlines the origin and development of the moral conscience within a horizon marked by the primacy of the observational-spectatorial dimension.

Annamaria Contini, «A World under a Certain Description». Metaphor, Knowledge, and Semantic Innovation in Max Black

Max Black's interaction view was a milestone in the metaphorical revival of the twentieth century, influencing both philosophical theories and those of psychology and cognitive linguistics. This article highlights the importance of Black's perspective even in today's debate, especially with regards to the following issues: the relationship between the conceptual and linguistic aspects of metaphor; and the relationship between the cognitive value and the innovative value of metaphorical statements. Resuming some philosophical conditions of Black's reevaluation of metaphor, the article shows that through the interaction view, metaphor appears to be not only a heuristic tool but also a device for semantic innovation, supporting knowledge as construction of meanings and reconfiguration - both conceptual and linguistic - of reality.

Federico Croci, Seduzione e incanto della parola. Una riflessione teoretica sull'origine e lo statuto del linguaggio a partire dal «Cratilo» di Platone

The article develops a theoretical investigation about the origin of the language and the problem of the ὀρθοέπεια, starting from Plato's "Cratylus". Following Socrates in his argumentation, the article analyses the aporias which are caused by both interpretations (naturalist and conventionalist) of the relation between names and things. A great importance is given to the etymological section. The aporetical conclusion is clear: it is impossible to prove the origin of the language in the language or by means of the language. The direct experience of reality is not identifiable to the infinity of the linguistic games. Only the Socratic laugh has the capacity to dissolve the seduction of the sophistic syllogisms: Eros, the amphibolic demon who is icon of the language's amphibolic nature, reveals himself as the way to emancipate humanity from the prison, beautiful and dangerous, of Logos.

Estetica e animalità

Vallori Rasini, Animalità e «differenza antropologica» in Plessner

The adherents of contemporary Philosophical Anthropology display different positions on the issue of animality, insofar as it involves the nature of mankind. According to Helmuth Plessner, the human being can never reject his naturality and cannot give up his animality. The human being can have the property of «eccentricity» only because, at the same time, he is also «centric»; the capability to see himself «from the outside» and over time presupposes a foundation in the present, in the «here and now». In particular, the need to use perception and the senses - which are simultaneously boundaries and barriers for mankind - demonstrates the human rootedness in animality. Self-reflection (made possible by eccentricity) and the human need to weigh up and to evaluate can also represent a burden and a drop of grace, as suggested - inter alia - in von Kleist's tale «Das Marionettentheater».

Salvatore Tedesco, «Um den gesunden Tierverstand gekommen». Animalità, macchina dell'ominazione, tessitura estetica

I suggest to understand Nietzsche's "Kritik der Thiere" as the methodological foundation of Sebald's reflection on language and on the system of knowledge in which the process of hominisation is realized. According to Sebald's opinion, hominisation as «becoming man« seems to constitute the differential «between the unfolding of organic nature and something else, which comes after it, and of which nobody knows yet, how it will be constituted». The aim of the present paper is at showing how the fabric of aesthetic discourse lets emerge and configure the slow learning as the fragile possibility («grasping that side of life / before invisible to us») kept in that animal gaze.

Dario Martinelli, Riflessioni per una interpretazione zoosemiotica dell'estetica

The present article presents a theoretical model for analyzing the question of aesthetic behavior in animals (including humans), starting from a problematization of its definition, based on five approaches (from ethology, aesthetics, philosophy, linguistics and semiotics) and continuing with the hypothesis that aesthetics can be explained by starting from the development of deceptive and playing abilities, the three phenomena operating along some kind of continuum. In order to defend this thesis, the article focuses on the perceptive dimension (i.e., the role of the receiver of the

deceptive/playful/aesthetic message) and the articulation of the message (i.e., the role of the sender of the deceptive/playful/aesthetic message). The latter in particular demands explanation in terms of the messages' interaction and their reciprocal necessity.

Maddalena Mazzocut-Mis, *Stile animale. Un percorso settecentesco*

Where is the boundary between human and animal? The Eighteenth Century and in particular Diderot wonder about it and, giving an answer, they unveil the deepest meaning of the creative process of nature. The human, whose time passes in the quest for novelty, cannot forget that life itself acts in us: that repetitive life, that animal life, punctuated by birth and death, by heartbeat and rhythm of breathing. The greatest and - perhaps - the oldest enigma of animal life is that it is, first of all, simply «life». While, in the creation of the human, the animal reveals itself, in animal creativity one can already glimpse the human.

Fata Morgana, 35 (2018)

http://fatamorgana.unical.it/wp/home

Infanzia

Focus

Silvio Alovisio, *Piccoli angeli, martiri e sognatori. Immagini d'infanzia nel primo cinema italiano*

Stefania Carpiceci, *Figli dell'ombra*

Paolo Simoni, *Bambini nel tempo. L'infanzia nel cinema di famiglia*

Nausica Tucci, *Il ritorno del figlio. Gli eredi nel cinema italiano contemporaneo*

Andrea Ghidoni, *L'iniziazione del giovane eroe in Star Wars*

Sara Martin, *Fanciulli primordiali, giocattoli e bambole. L'infanzia secondo Tim Burton*

Laura Busetta, *L'immagine dell'infanzia: origine, traccia, luogo*

Stella Dagna, *L'infanzia digitale*

Ivelise Perniola, *Sguardi sull'infanzia nel documentario italiano contemporaneo*

Rifrazioni

Roberto De Gaetano, *"Mi racconti una storia?": Alice nelle città e l'infanzia come stato*

Anton Giulio Mancino, *Il mattatore di Hollywood: l'infanzia adulta di Jerry Lewis*

Alessio Scarlato, *Educare alla Rivoluzione: Benvenuti ovvero vietato l'ingresso agli estranei di Klimov*

Antonio Capocasale, *Un guardare bambino e straniato. Andrej Rublëv di Tarkovskij*

David Bruni, *L'infanzia come esperienza percettiva in Lo spirito dell'alveare*

Fabio Alcantara, *Infanzia e dualità dell'immagine. Su France tour détour di Godard*

Stefania Rimini, *Certe bambine: ècosaimale? di Costanza Quatriglio*

Alma Mileto, *Il ritmo-bambino: Momo alla conquista del tempo di D'Alò*

Pietro Masciullo, *Holy Motors: sull'infanzia dell'immagine cinematografica*

Claudia Barolo, *Ri-mediare lo sguardo adulto: La moglie del poliziotto di Gröning*

Federica Villa, *Madri mascherate e ritratti di famiglia. I bambini esposti delle Hidden Mothers*

Silvia Badon, *Uno sguardo "selvaggio" sulla fine della Jugoslavia: Figlio di nessuno di Vuk Ršumović*

Giulia Lavarone, *Lo spazio dei bambini: The Square di Ruben Östlund*

Alessia Cervini, *Il Sessantotto dei bambini. Su La torta in cielo di Del Fra*

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

Politiche ed estetiche del teatro

Parte prima: il ruolo dello spettatore: progetti e casi di studio

Giuliana Ciancio, *Luca Ricci, I differenti colori della partecipazione. Il caso del progetto europeo Be SpectACTive!*

Focusing on the four years long, large-scale EU project Be SpectACTive!, the authors observe its initial, artistic and strategic, aims and the results in the light of the recent social and political changes as well as the notion of "inter-locality". The EU priority Audience Development (AD) program and the organizations involved are analyzed highlighting successes and failures as well as their impact on cultural organizations and artists who have taken part in the program.

Mirella Piacentini, *Théâtre jeunesse tra Francia e Italia: esperienze editoriali*

Our analysis compares French and Italian theatre for young people, and focuses on differences between the two, especially when it comes to publishing plays for young audience. While France has been supporting the publication of plays for young audiences since the late 1980s, involving a growing number of publishing houses, Italy is still showing modest interest in publishing plays for young people, as our investigation shows.

Maddalena Giovannelli, *I gradini di Dioniso. Il ruolo della critica nella formazione degli spettatori*

The first and fundamental experience as a theatre spectator usually happens during high school period. How do we make this first encounter as effective as possible? The project Acrobazie Critiche, supported by Fondazione Cariplo and targeting some high schools in Milan, aims to increase students' awareness as spectators through their active participation and knowledge of dramatic theory. This paper examines premises, objectives and results of the project.

Oliviero Ponte di Pino, *La mediazione critica nell'era della disintermediazione*

What could happen to theatre criticism in the era of disintermediation? Theatre appears obsolete, old fashioned, and elitist. Critical attitude seems uncool in a mediasphere ruled by images and emotional responses. On the other hand, critical activity on the web is quite intense and widespread, and the community of actors and audience could give us a useful insight into the visualisation processes we are experiencing. The critic, more than a consumer, becomes a witness of the creative process and of the theatrical event.

Valentina Garavaglia, *Il pubblico e la scena in carcere: come valutare la partecipazione dello spettatore nelle esperienze performative del Nuovo Teatro Galeotto di Bollate*

To study spectators' participation in performances by inmates, we must be able to analyse, process and evaluate, in both qualitative and quantitative terms, the data giving us the insight into the special nature and possible outcome of this relational experience. This is the aim of the Nuovo Teatro Galeotto project at the Bollate correctional facility underway between 2017 and 2018. Essentially, the intention is to define a system for evaluating theatre activities by the inmates, in order to fully understand their significance as part of projects designed to contribute the rehabilitation and social re-integration of people serving time in prison for various 'antisocial' acts, and to measure the effects of these activities on different audiences.

Gilda Tentorio, *Grecia: la crisi va a teatro*

How has the economic crisis affected the theatre in Greece? In the recent years, Athens and Thessaloniki have experienced a boom in culture and theatre. Despite low budgets (young actors are often unpaid), the number of plays performed is set to increase and the new production strategies are attracting more audience. The polis itself has become the stage: performances are taken out of the theatres and moved to public squares, streets, old factories and rundown neighbourhoods. Meanwhile, the citizens-spectators have rediscovered the urban topography and the renewed sense of community. It seems that bearing together the brunt of the crisis is possible.

Eva Zilio, *Pratiche di responsabilità ed estetica della decontaminazione nel lavoro del Reflektor Teatar*

The article focuses on the work of the Serbian theatrical company Reflektor Teatar. Through the analysis of Macho Men, a documentary play about the manhood in contemporary Serbia, the author highlights and explains the role of responsibility of both, the sender and the receiver of the artistic message in the process of cultural decontamination. The key concept is the idea of catharsis and education through theatre used as instruments for fostering changes and bettering the social context considered.

Seconda parte: paradigmi estetici: spettatorialità e performance

Paola Ranzini, *Senso e sensi: per un teatro politico emozionale postbrechtiano*

The paper aims to analyse the possibilities of an emotional political theatre, which finds its roots in poetry of Artaud's rather than Brecht's. Two stagings of Christopher Marlowe's The Massacre at Paris are analysed: the first directed by Patrice Chéreau at the Théâtre National Populaire in 1972 (Massacre à Paris) and the second by Ricci/Forte staged in 2016 (La strage di Parigi). Despite the aesthetic and time differences both staging aim to actualise Marlowe's play through sensorial stimulation (smell and touch) and allusions to contemporary ideological murders.

Karine Saroh, *Pour une réception dynamique. Théories et œuvres du XXe siècle*

During the 20th century, political theatre urges the spectator to perform the duties of a "model" citizen. Through the analysis of the dynamism theory established by Luigi Nono in his musical theatre, this study tries to recognize the aesthetic potential of a "dynamic reception" that aims at making place for a political spectator.

Victor Thimonier, *Le Théâtre des possibles, une esthétique du potentiel*

This study examines two examples of theatrical performances that create potential dramaturgies by constructing multiple narratives. In his "in kit" works French director Philippe Quesne establishes a "parliament" of things where the spectators can marvel at the surrounding world, while in the joyful theatre of the Flemish company De KOE multiple fictions are capable of reinventing, or even re-enchanting our present.

Agathe Torti Alcayaga, *Le verbe et la chair. Images alimentaires et stratégies politiques dans le théâtre d'Edward Bond et de Rodrigo Garcia*

This paper examines points of convergence between two major contemporary dramatists: British Edward Bond and Argentine-Spanish Rodrigo García. Indeed, even if their plays are formally very different, both stem from a radical criticism of our capitalistic consumption/aggression culture, both rely on the performativity of what is presented on stage, and both grant a prominent place to food. Food, which informs Bond's critical and theoretical thought as well as his plays, and is omnipresent in García's stage works, turns out to be an original dramatic constituent. By this means both dramatists establish contact with the spectator, with a view to bring him to (re)define his humanity and his political positions.

Laura Kassar, *Antonin Artaud et James Turrell : puissance du lieu et langage liminal de l'espace*

This essay explores the theoretical and material possibilities of a "language of space" in theatre as found in the works of Antonin Artaud and James Turrell. By drawing a bridge between Artaud's philosophy of theatre and Turrell's approach to conceptual art, we consider how the art of "stage work" is intimately linked to the fundamental philosophical questions of language and being. The foundations of our inquiry rest on the phenomenological analyses of French philosopher Georges Didi-Huberman. The main elements of our reflection concern the notions of the poetics of language and the substantiality of space.

Pamela Bianchi, *Lo spettatore coreografato: o quando il teatro entra al museo*

The current museographical approach seems to go towards a form of interdisciplinarity, which leverages the encounter between visual and performing arts. From the Tate Gallery in London to the Palais de Tokyo in Paris, this dialogue not only gives rise to aesthetic experiences but also defines new forms of exhibitions: choreographed exhibitions. Within a migration from the black box to the white cube, the theatrical body becomes a work of art, through a process of objectivation. Likewise, the exhibition space turns into a hybrid place of creation. Through a kind of ontological negotiation between different art languages, the beholder is thus called into question: his participation is choreographed, as well as the very act of observation

Polina Dubchinskaia, *Calculer la perception. Analyse mathématique de la presse concernant l'art de la performance*

The article focuses on the results of a sociological method of Content Analysis of texts concerning performance art with the aim of tracking a kind of objective history of artistic "performance" in France from the 1970s to the present time. In regards to the issue of theatre policy, this research reveals the effects produced by the press, intended as a political mechanism, on the development of artistic performance.

Lebenswelt. Aesthetics and philosophy of experience, 13 (2018)

Focus

Isabella Poggi, Alessandro Ansani, Christian Cecconi, *The meanings of the sigh. Vocal expression along the route of our desires*

The work defines the sigh as a type of breath expressing or communicating specific physical or mental internal states. To investigate the meanings of the sigh, the paper presents analyses of written and oral corpora, finding out that it may express different emotions like boredom or frustration, but also positive meanings like self-encouragement; then it focuses on the use of sighs in political debates. Finally a perception study shows participants' agreement on the meanings of sighs in terms of valence and arousal. These results lay the bases for future studies to set a clearer distinction between sighs and other vocalisations as well as other effects on its meaning caused by the combination with other body signals like rolling eyes or shaking head.

Ines Adornetti, Alessandra Chiera, Francesco Ferretti, *Embodied cognition e origine del linguaggio: il ruolo cruciale del gesto*

In this paper, we show how the embodied revolution within cognitive sciences has relevant consequences for the topic of language origins. The empirical findings of the embodied approaches, indeed, allow to elaborate a motor theory of language origins according to which human language originated from the gestural communication of our ancestors. Theories that propose that human language emerged from gesture suggest that an important stage in the evolution of human communication was that of pantomime, i.e. a spontaneous bodily mode of expression in which meaning is conveyed through resemblance. Adhering to this idea, we suggest that pantomime can be considered a platform for the emergence of human communication as it is a primordial mode of expression to tell stories without language. Based on that, we maintain that the possibility to explain the advent of language with reference to pantomime represents a way to support a narrative model of language origins.

Nicola Di Stefano, *Gesto, suono e corpo. Sul ruolo della mano nell'espressione della musica*

The role of gesture in music has been widely investigated in different disciplines, from experimental psychology to aesthetics, from musicology to anthropology. What seems to drive the different researches is the question about the relationship arising between gestures and sound, and how this relationship affects the experience of music. In this article, I focus on the role of the hand in the production, listening and expression of music. After briefly referring to the influence of body development on language, I consider some typical responses to listening to music that involve the hand, suggesting that musical experience relies on the ability of the listener-performer to transform sound perceptions into motor units. In the conclusion, I delve deeper into the topic in a

phenomenological direction, proposing that gestures can be configured as a bodily continuation of the musical material rather than mere motor reactions or conventional responses to sound perception.

Giovanni Maddalena, *Gestures, Peirce, and the French philosophy of mathematics*

The idea of 'gesture' is present in the philosophical world in various forms. All of them might find an important theoretical grounding in pragmatist philosophy, if we combine pragmatism with some French philosophies of mathematics and read it as a way out of the Kantian philosophy of representation. The paper uses the insights of Jean Cavaillès (1903-1944) to set out the problem of the weakness of the epistemic Kantian defense of mathematical and logical thought. Cavaillès rejected the possible amendments to Kant's explanation provided by both Husserl and Bolzano and their heirs. He used the word 'gesture' in order to explain the activity of mathematicians who have to act synthetically, following rules, with some physical representation, and being aware of the possibility of failure. Cavaillès conceived the use of gesture as an alternative to the Heidegerian idea of event defended by Albert Lautman. The paper then follows the idea of gesture in the French philosophy of mathematics of Gilles Châtelet and Giuseppe Longo. Finally, the paper illustrates how Peirce's study of Existential Graphs and the main insights of pragmatism complete Cavaillès's idea by giving to gestures a phenomenological and semiotic structure. The pragmatist philosophy of gesture is thus a new way of overthrowing Kant's philosophy of representation without surrendering to irrationalism.

Fernando Zalamea, *Two new gestures. On Peirce's continuum and the existential graphs*

The article presents two gestures corresponding to two profound new understandings of Peirce's Continuum (Vargas 2015) and Peirce's Existential Graphs (Oostra 2010). Vargas and Oostra have revolutionized Peirce's mathematical studies, thanks to a first complete model for Peirce's continuum provided by Vargas, and thanks to the emergence of intuitionistic existential graphs provided by Oostra. The article aims at showing how these careful mathematical constructions can be encrypted in very simple gestures.

Giorgio Borrelli, *Gesto, lavoro e teoria delle categorie. Per un dialogo tra Peirce e Bloch*

In this paper, I will try to establish a parallel between Charles S. Peirce's (1839-1914) and Ernst Bloch's (1885-1977) theory of categories. Both the authors hypothesise a phenomenological foundation for their theory of categories: categories are elements of Experience (according to Peirce) and products of Praxis (according to Bloch). Nevertheless, Bloch's phenomenology is characterised by a peculiar aspect: according to Bloch, the gestural dimension plays a fundamental role in the Knowledge Process, positing the category of 'Possibility'. In line with Maddalena's analyses on the relation between 'Complete Gesture' and 'Work', I will try to illustrate that the parallel between Bloch and Peirce can be extended, by including the semiotic dimension of gesture.

Michela Bella, *'Gesto' e identità personale. Per una epistemologia del sé in chiave pragmatista*

This article aims to show the validity of an actualization of William James's pragmatist epistemology of psychology for the construction of personal identity. Following Giovanni Maddalena's theoretical hypothesis of "gesture" as a complete synthetic tool for the acquisition of knowledge, an in-depth analysis of the continuous and dynamic conception of personal identity proposed by James may be helpful today to better develop the emotional-somatic dimension of synthetic reasoning. As far as the epistemology of the Self is concerned, significant continuities and discontinuities are drawn from James's naturalized integrated conception of personal identity in the light of this new Peirce's inspired interpretation. This attempt is part of a wider project in which recovering the character of psychological and ontological processual continuity in James's epistemology makes a considerable contribution to the development of a comprehensive understanding of mental models, one that avoids to tighten up these models as it happens in most of the contemporary epistemologies of the self.

Matteo Santarelli, *Generalizzare, proiettare, evitare i gesti incompleti come strumento di analisi psicologica*

This article aims to apply the classification of incomplete gestures introduced by Maddalena (2015) as a tool for understanding and classifying different attachment patterns (West 2001; Ainsworth, Blehar, Waters, Wall 1978; Talia, Miller-Bottome, Daniel 2017). In the first section the classification of incomplete gestures proposed by Maddalena will be reconstructed. In the second part the relationship between communication and attachment will be introduced through a brief critical survey of the psychological literature dedicated to this subject. In the third part I aim to show how the specific communication of the insecure avoidant pattern is characterized by two specific types of incomplete gestures: schematization and projection. Specifically, the avoidant seems to adopt communicative strategies that allow to minimize, deactivate or at least limit the conjunction

between the two phenomenological qualities of firstness and secondness (Peirce). In the conclusions, I will briefly analyse some theoretical repercussions of the approach adopted, especially with regard to the relationship between incompleteness and completeness.

Lisa Giombini, *Nel gesto, nell'atto. L'arte della performance tra opera e evento*

What kind of art is performance art? In what sense – if any – can it be defined? This paper is an attempt to answer these questions by drawing on the category of 'performative gesture'. One crucial manifestation of the character of performance art is the way it challenges our traditional ideas about what art is. A pivotal point is that performance art does not hold up to the traditional notion of artistic creativity as either a process of 'production' or 'reproduction'. It is rather committed to putting the focus of artistic creativity on a special kind of gestures, differing from both the gestures of traditional art and from the gestures of theater. Performative gestures do not 'bring anything into being'; analogously, they do not 'mimic' nor 'represent'. Instead, they suggest the worrying idea that everything and anything can be considered art: not only every object, but even every ordinary act in everyday life. In this sense, performance art attempts at blurring the boundaries between art and life.

Felice Cimatti, *Il gesto assoluto. Duchamp, l'opera d'arte e il linguaggio*

The Marcel Duchamp absolute gesture is such a gesture that inaugurates an escape movement from any Symbolic Order (another name of this movement is the Deleuzian «becoming-animal»); a gesture that, obviously, Duchamp does not stop play out, because each time he enacts it, this is a new gesture; there is no rule for the absolute gesture. In fact, if it existed it would not be absolute. Duchamp is such an 'artist' who is without work, then, because what matters is not art, but the making of one's existence something unique. The absolute gesture consists in the making of art a form of life.

Mauro Folci, *Il pollo e il falsario*

In his last teaching Michel Foucault examines the position of the cynical philosopher. This attitude, characterized by a gesture authentically subversive and expressive of a form of life, is assumed and transfigured by the artistic practice of Mauro Folci, who in the performance Smercio di moneta falsa (2016) as Diogene is committed to parakharattein to nomisma (in the two possible readings, equally considered: 'falsify the coin' and 'subvert the costumes').

Stefano Oliva, *Nel grembo del linguaggio: per un'estetica del gesto supplementare*

The term 'gesture' is often used for an action capable of conveying a meaning and, in this sense, it is related to the question of the origin of language. In this paper I rather focus on a concept of 'gesture' intended as the «supplement of an act» (Barthes), produced by an historical and cultural process (Berio) and representative of a «pure mediality» (Agamben). Such a different notion of gesture should not to be confused with a form of expression considered as an end in itself. In this perspective, I will try to think the artistic gesture not as bearer of meaning but as what is 'beared', i.e., as the non-communicative rest of previous acts of communication.

Le parole di Dio

Testi

Tiziana Altea, *Antonia Pozzi: se Dio non è lontano*

Antonia Pozzi (Milan 1912-1938) does not believe in a confessional God. According to her, God comes alive in human heart. The poet, thanks to her sensitivity and personality, had a strong spirituality. Her ascensional tension and research of sense and absolute (with all the distress that comes with it) have been a constant of her life,which culminated in the love for the Prof. Cervi and found expression through the love for human being and the creation of poetry.

Stefania Barile, *ενθουσιασμός per una nuova didattica della filosofia*

I interpreted "enthusiasm" as the only divine word that immediately produces life: from pneuma it becomes a vital, planning, creative practice. And describing the attempt to translate this reflection into didactic practice, I thought that another point of view would have been (certainly more pragmatic and less theoretical) abaut the meaning of the word of God in our social world. After all, the meaning of the word of God is read in the light that illuminates the look of man in the moment in which he intuits, discovers, understands, compares, creates. It matters little whether it is an idea born of a philosophical mind or a design of a dress on a new fabric: what matters is to have that idea or that tailored project and share its vital sense with others (not for an interest personal egoistic and infertile but for the community, in a fruitful and productive way), in a book or in the window of a shop, to offer another useful resource for the renewal of society. Below is an example model of interdisciplinary teaching with a philosophical matrix on the value of enthusiasm. This project was carried out within the civic engagement laboratory Legalità come prassi (Legality as praxis), born and developed within the Giovani Pensatori (Young Thinkers) university (Insubria University) project. Fifty students and twenty professors have worked with me to put into practice what has been designed together. It was an extraordinary work of research and didactic planning.

Giulio Mignani, Gigliola Turra Biavaschi, *La Bibbia cristiana e la Parola di Dio (Spunti di riflessione da una Conferenza di Vito Mancuso)*

Fabio Minazzi, *L'annientamento del concetto di dio nella riflessione antropologico-critica di Feuerbach*

Fulvio Papi, *La prova del mondo e la parola di Gesù - Per una lettura del Vangelo secondo Matteo*

Fulvio Papi, *La morte di Dio in Nietzsche*

Fulvio Papi, *I trentatré nomi di Dio*

Chiara Pasetti, *Agonie. Angosce di Gustave Flaubert*.

Sabrina Peron, *Nell'ombra di Dio*

In March 2017, the Fondazione Corrente in Milan hosted a round of "Esthetic Conversations" every Wednesday, organized by Roberto Diodato, Elio Franzini, Fulvio Papi and Gabriele Scaramuzza. The cycle ended with a meeting held by Gabriele Scaramuzza and Sabrina Peron, titled The Remains of God, during which the theme of God's existence in the world of culture was tackled, starting from the reflection of the unthinkability of this World without cathedrals, prayer, religious practices, and treatises of theology. Moving from the philosophy of Banfi's religion, confrontation has widened to broader reflections that included Dostoevsky, Mann, Bulgakov and Yourcenar, and the eternal conflict between good and evil. This work is my report to the conference, while Gabriele Scaramuzza's presentation is being published in Filosofia e Teologia.

Veronica Ponzellini, *Edith Stein, testimone autorevole di un umanesimo rigenerato*

This article develops the theme of the umanesimo rigenerato, a life's vision which finds its foundation in the relationship between God and man as matter of the be and the being of the all humanity. It emerges the centrality of the cuore and of the sentire which is able to catch the life quality's unit through a phenomenological approach to the faith's experience. Edith Stein, a german thinker of the XX century, becomes witness of this umanesimo rigenerato, whose ontological foundation reveals itself to the human being in those unique experience which is the Cross' passion.

Pier Alberto Porceddu Cilione, *Le silenti logiche dello spirito*

This article reflects on an ambivalence in our relationship with the Word of God. On the one hand, it seems present and active, for a civilization that has put at its center the linguistic manifestation of the divine. On the other hand, the evidence that God is silent, and therefore silence must be regarded as the center of this problematic theophany. Our civilization seems to oscillate between the possibility that the logos is the absolute manifestation of the divine, and the possibility that the logos must be transcended to draw on a more subtler language. In the era of "epilogy", which is the proper name for the decline of a civilization founded on the logos, it is perhaps given to music the task of transmitting the Meaning.

Anna Ruchat, *I confini del linguaggio*

Gabriele Scaramuzza, *Quel che resta di Dio*

Gianni Trimarchi, *Le parole di Dio nel regno dell'uomo*

This paper examines some of the Anti-Trinitarian interpretations on God's words. It starts from the expulsion from the Garden of Eden, seen according to a Hebrew commentary, the one of Erich From, up to some heretics of 1500 who challenged the Trinity, according to a philological reading of the Scriptures, cleared of some of the encrustations due to the tradition. The paper deals with Serveto, Biandrata, and Ferenc David, but mentions also the survival of some of the Anti-Trinitarian theses in the philosophy of Ralph W. Emerson, a philosopher who had a not negligible weight in the development of the American culture of the nineteenth century. One of the last heirs of this tradition is the Jesuit Roger Lenaers, who considers it appropriate to refer to the Anti-trinitarian ideas, to give new life to the living word of God, in a world that he considers desecrated. Beyond the utopias, however, we should not forget the violent aspects that have always been linked to the word of God, of which we have seen some examples here.

Chiara Zamboni, *La scrittura femminile e l'infinito di Dio*

This paper provides some examples of women's writing in dialogue with God. A premise of the text is that "God" is a word alluding to the opening up of the impossible into necessity. The women's texts selected are Etty Hillesum' Diary and Caterina da Siena's Dialogue, followed by Antonietta Potente's discourse as a commentary on the Gospel of Thomas. From these three examples, the centrality of the infinite emerges as an opening moment within historical time. The infinite is presented as belonging to the experimental experience accompanied by the discourse. The reference to experimental experience and discourse, never fully complete and harmonious, is indicated as being characteristic of this genre of women's writing.

Sandro Mancini, *La metafisica dell'Uno di Piero Martinetti come pensiero orante*

The paper intends to show how religious inspiration informs Martinetti's metaphysics, which has its center in the Absolute, conceived as One in its expression, both intelligible and sensitive, conceived outside any dualism. In Martinetti's philosophy the One is the highest name of God, because he expresses both his radical transcendence and his being as gathering what is essential to the events of the human route.

In memoriam

Fulvio Papi, *Dino Formaggio resistente*

Fabio Minazzi, *Dino Formaggio e il problema della vitalità in seno alla scuola banfiana*

Maddalena Mazzocut-Mis, *Forma e Trans-morfosi tra arte e scienza nei seminari di Dino Formaggio alla Facoltà di architettura*

Gabriele Scaramuzza, *A Dino Formaggio nel decimo anniversario della morte*

Giusi Anna Salmaso, *Ricordo del professore Dino Formaggio*

Emilio Renzi, *Per Giovanni Piana*

Segnalibro

Fulvio Papi, *Filosofia e sapere della città*

Gabriele Civello, *Corre voce di Silvio Ramat*

Varia

Manuele Bellini, *La filosofia come vita: la lezione di Franco Fergnani*

Franco Fergnani (1927-2009) was an Associate Professor of Moral Philosophy at University of Milan. Remembering his teaching activity is not only a tribute to a thorough researcher, but it is also an occasion to enhance his philosophical height, obscured by an extremely bashful personality in the academic environment: existentialism was for him not only a subject of study to summarise in scientific publications, but also an intimately felt way of life; he felt on himself the stickiness of the world described by Sartre in La nausée (moreover he was one of the highest italian experts of Sartrian philosophy). He continued to write about Sartre, whose political ideas (which he matured during his experience in the Fronte della Gioventù during the Second World War) he shared, also after the end of East European socialisms: he left out, if anything, the spirit of utopia (and his discussions about authors such as Bloch, Mannheim or Lukács) as he focused his attention on analysing the existential structures at the base of the relationship between man and himself and

man's openness to the others. In this context, Kierkegaard's thought met reflexions of Lévinas and this meeting highlights the theme of the sartrian paradox of the subject condemned to freedom and mainly that of heideggerian disorienting anxiety of Dasein in front of nullifying perspective of mortality. However, in his teaching the echo of his initial education with his Master Antonio Banfi remained unchanged: philosophy was a knowing for life, behond scholarly specialisms. It was a knowing suitable to mature a dialectical spirit open to alterity even in terms of ideology, the necessity of extreme radical doubt, an analitical and never satisfied attention to her own discoveries.

Rosalba Maletta, Karlheinz Fingerhut. *Didattica della letteratura tedesca per pensatori trasversali*

In our digital era there is urgent need to get acquainted with new methodologies in order to improve educational processes in the Humanities. As a result researches upon Didactics are at their peak. Since 2000 competence-oriented, intercultural, intermedial and interdisciplinary teaching in German Literature has become more and more required. Karlheinz Fingerhut has payed all his life long particular attention to literaricity and to aesthetic education, also pursuing linguistic aims such as fostering foreign-language competences and intercultural understanding. He has structured his works focusing on innovative approaches without forgetting curricular, textual-thematic and functional-discursive dimensions corresponding to the new curricular vision of global competences. The present paper is aimed at investigating how much influence his researches continue to exert in our digital era, in which world academicians are engaged with passing on the heritage of literaricity while inventing the future. Karlheinz Fingerhut was and remains one of the most engaged scholars in the research field: of the Didactics of German Literature. His books as well as his studies have contributed to write the new instructional programs after Bologna and PISA. His last work – Kafka für Querdenker / Kafka for Lateral Thinkers - offers a broad range of the newest methodological instruments to teach German Literature in order to improve close-reading; heuristic reading as well as productive writing. Thanks to Karlheinz Fingerhut students are given the opportunity to cope with different media for the learning of German Literature in order to grow both as responsible citizens of the world and as individual persons. The present contribution is devoted to his memory, his work and researches.

Empirical evidence and philosophy

Petar Bojanić, *Samuele Iaquinto e Giuliano Torrengo, Conceptual Analysis and Empirical Data*

Andrea Strollo, *Metaphysics as Logic*

Philosophy, and analytic metaphysics in particular, is usually described as an armchair discipline, and exactly for such an armchair methodology it has been the target of ferocious criticisms. In this paper, I argue that the theoretical right to conduct metaphysics from the armchair can be defended understanding metaphysics as a form of Logic (broadly understood as including applied logics, philosophical logics and, especially, philosophy of logic). So characterized, the typical practice of metaphysics is not more problematic than the armchair methodology routinely employed in the study of Logic.

Emanuele Arielli, *Is beauty in the folk intuition of the beholder? Some thoughts on experimental philosophy and aesthetics*

In this paper I will discuss some issues related to a recent trend in experimental philosophy (or x-phi), and try to show the reasons of its late (and scarce) involvement with aesthetics, compared to other areas of philosophical investigation. In order to do this, it is first necessary to ask how an autonomous experimental philosophy of aesthetics could be related to the long-standing tradition of psychological experimental aesthetics. After distinguishing between a "narrow" and a "broad" approach of experimental philosophy, I will then make a distinction between topics in aesthetics pertaining to perceptual and cognitive processes, and traditional issues involved in the analysis of general and culturally-laden concepts. The narrow program of experimental philosophy, focused on the investigation of folk intuitions, is particularly effective only when two general conditions are met: the use of hypothetical scenarios (testing of thought experiments) and the heuristic role of

folk intuitions in drawing philosophically relevant conclusions. I will argue that, when aesthetics is concerned, these requirements are not easily met. These difficulties notwithstanding, I will support a pluralistic view where aesthetics is revealed as an instructive example of how experimental approaches and traditional "armchair" philosophy integrate, and enrich each other.

Elvio Baccarini, *Art, Moral Understanding, Radical Changes*

Empirical methods interact with moral philosophy in several ways. In this paper I remark the role of experience, as well as formative experience, in moral epistemology. I defend the thesis that abstract reasoning is not sufficient in morality. Experiences are needed for refined moral judgments. In particular, I focus on experience and formative experience through engagement with artworks. I endorse a form of art cognitivism, the thesis that we can learn through experiences of artworks, but here I remain neutral toward whether the cognitive value of artworks contributes to their artistic value. In my view, learning from artworks is not detached from abstract reasoning, but complementary to it. This is needed in order to reply to an objection directed at art cognitivism, one which appeals to the fact that the properties of artworks can improve our moral cognitive capacities, as well as reduce them. I reply to this objection by saying that although art is one resource of moral learning, it is not the only resource. This is why we must not passively endorse insights that are derived from experiences of artworks. We must critically analyse these by comparing them with other beliefs and experiences. Experiences of artworks are a source of moral learning, but insights that are derived from them must be reflective and critically examined. The model is a kind of reflective equilibrium, where various sources of learning interact and support, as well as check, each other for moral learning.

Slobodan Perović, *The Complexity-based Explanatory Strategy, Biological Levels, and the Origin of Life*

A long-standing debate on the causality of levels in biological explanations has divided philosophers into two camps. The reductionist camp insists on the causal primacy of lower, molecular levels, while the critics point out the inescapable shifting, reciprocity, and circularity of levels across biological explanations. We argue, however, that many explanations in biology do not exclusively draw their explanatory power from detailed insights into inter-level interactions; they predominantly require identifying the adequate levels of biological complexity to be explained. Moreover, the main explanatory strategies grounding both theoretical and experimental approaches to one of the central debates in contemporary biology, i.e., on the origin of life, are primarily and sometimes exclusively driven by issues concerning the levels of biochemical complexity, and these only subsequently frame

Snježana Prijić-Samaržija, *Agency Evidentialism: Trust and Doxastic Voluntarism*

In debates about trust and testimony, epistemologists have traditionally been divided into two groups: those who hold that accepting the testimony of other people should be a kind of credulity without evidence (anti-reductivism) and those who assert that we shouldn't recognize any testimony as true or justified without appropriate evidence (reductivism). I will argue in favour of the evidentialist position about trust, or the stance that epistemically responsible trust is a matter of evidence, but also in favour of the thesis that the position assumed by anti-reductivists is not necessarily an anti-evidentialist position. The crucial difference between anti-reductivism and reductivism does not pertain to the question of evidence, but to epistemic agency. Finally, I will argue against anti-reductivism and in favour of agency evidentialism, wherein it is assumed that accepting testimony is a kind of agency where our (reflective) control is strong enough to ensure that our trust is responsible. The version of agency evidentialism which I here support presumes: (i) doxastic voluntarism, or the existence of intellectual freedom in the sense that we have to be capable of certain intellectual choices or decisions, and (ii) virtue epistemology, or the normative approach according to which the target of epistemic evaluation is an epistemic agent to whom we ascribe epistemic or intellectual virtues or vices (epistemic responsibility, epistemic conscientiousness or like.)

Petar Bojanić e Igor Cvejić, *Fact of Reason, Social Facts, and Evidence*

The place of evidence regarding joint commitment and plural action is mostly reserved for documents and explicit linguistic expressions. This paper considers the problem of evidence in cases of engaged (jointly committed) social acts where there is no explicit expression or binding document, yet can still be ascribed to a plural subject. The argument rests on the double meaning of the term factum as fact (factum brutum) and deed (factum practica), as well as contemporary debates about the topic of fact of reason in Kant. The text seeks to show that in certain cases, the execution of an act or the obligation produced by it can be considered evidence of a plural subject. Thus, these facts deserve a special position in relation to scientific evidence.

Nebojsa Zelic, *Public reason, civic trust and conclusions of science*

Rawlsian idea of public reason refers to the boundaries on political justification of coercive laws and public policies that have wide impact on lives of citizens. The boundaries of public reason means that political justification should be based on reasons we can expect every citizen can reasonably accept independently of any comprehensive religious, philosophical or moral doctrine to which she adhere. In modern liberal democracies characterized by reasonable pluralism of comprehensive doctrines it is unjustified for political argumentation to be based on claims that many citizens can not accept. As I understand it, the point of idea of public reason is to strengthen the relationship of civic trust or civic friendship that can ensure inherent stability of just political regime. An important part of the idea of public reason is how it incorporates scientific claims in political argumentation. Rawls writes that citizens are to base their public justification on „presently accepted general beliefs and forms of reasoning found in common sense, and the methods and conclusions of science when those are not controversial.“ If the idea of public reason is the source of political stability it is necessary to answer what it means that conclusions of science are controversial in political and social context? First, scientific controversy is different from controversy of comprehensive doctrines. Science stands outside of comprehensive doctrines so conclusions of science will not be controversial because they clash with comprehensive beliefs, but they will be controversial if they rely on comprehensive beliefs. Second, if conclusions of science are controversial within scientific community, if there are some expert witness disputing its validity, then maybe value-judgments can enter to set standards for certification of the scientific claim. If potential consequences of scientific claim are bad for welfare of some group in society than standards of evidence that will certify this claim must go up. Finally, even if some scientific claim has been certified it still can be controversial as a premise in political justification. The reason can be that certification has not been transparent and many citizens do not realize that this claim is part of scientific consensus. Again, the criterion for controversy of scientific conclusions in political context is connected to the notion of trust and not to the validity of scientific claim or supportive evidence by itself.

Zhou Xian, *Mario's Studio*

In this short tribute to Mario Perniola, Zhou Xian remembers his friendship with the Italian aesthetician. Zhou, one of the most prominent art theorists in China, discusses his friendship with Perniola and the significance of their relationship both at a personal and intellectual level. After describing in a touching way their first encounter in Rome, which started in Perniola's studio, Zhou celebrates the innovative character of Perniola's aesthetic theorizing, and in particular his interest in Chinese contemporary aesthetics.

Filippo Contesi, *Forma e immagine: una lettura critica*

In a recent book, Immagine, Alberto Voltolini offers a rich and carefully written discussion of theories of depiction, which have drawn so much attention in recent Anglophone philosophy. Although Voltolini's book has indisputable virtues, it also makes some questionable formal choices. The present essay presents a formal analysis of the book.

Towards a digital aesthetics

Gustavo Marfia, Giovanni Matteucci, *Some remarks on aesthetics and computer science*

In this work, resorting to a literature review, we walk through the points of contact between two apparently far and distinct disciplines, computer science and aesthetics, with the aim of showing how one may instead provide theoretical grounding and new exciting research problems to the other and vice versa. Computer science, in fact, has evolved from being the discipline concerned with the design and implementation of hardware and software components, exclu-sively meant for the execution of computing tasks, to a multifaceted area of science which deals with information systems at large, including the study of the interfaces and algorithms capable of extending/interacting with the hu-man senses, perceptions and brain capabilities. Aesthetics, on the other hand, provides a well-established framework which may very well serve the purpose of analysing and discussing the existing and rising relationships among human beings, computer systems and the physical environment.

Mario Verdicchio, *The digital in digital art*

Theorising over the relation between art and digital technology is challeng-ing, because a new layer of analysis on the artistic use of computers was added in the 1960s over a debate on art that was far from over. Some tech-nological and sociotechnical aspects of computers must be taken into ac-count to form a more complete picture on what is going on in digital art. Technological characteristics of computers depend on the physical properties of their components, while their sociotechnical aspects derive from the fact that these artefacts are conceived, designed, built, and deployed in society. Dealing with electronics on the one hand and with companies on the other may not look relevant for a discourse in aesthetics, but computers are fun-damentally dependent on these aspects of reality and, thus, an enquiry on what digital art is must take off from this standpoint.

Alejandro Lozano, *Creative possibilities of repetition in videogame aesthetics*

Videogame designers combine variable elements such as goals and challenges with repetitive ones ranging from props and textures recurrently used to mechanics that make the player perform the same actions time and again. Despite the importance of repetitive factors to provide for a consistent game experience, repetition can be treated as a symptom of a deficient design by researchers and creators. The primary goal of this paper is to make a point of the importance of repetition in video-game design to help both to study further this aspect of this medium and to offer new insights for game creators. To do so, we first provide a list of some of the most common forms of repetition in which players engage while they play. We also analyze three case studies of games that have made use of repetition as a key element of their mechanics to introduce key features and nuances.

Emanuele Arielli, *Taste and the algorithm*

Today, a consistent part of our everyday interaction with art and aesthetic artefacts occurs through digital media, and our preferences and choices are systematically tracked and analyzed by algorithms in ways that are far from transparent. Our consumption is constantly documented, and then, we are fed back through tailored information. We are therefore witnessing the emergence of a complex interrelation between our aesthetic choices, their digital elaboration, and also the production of content and the dynamics of creative processes. All are involved in a process of mutual influences, and are partially determined by the invisible guiding hand of algorithms. With regard to this topic, this paper will introduce some key issues concerning the role of algorithms in aesthetic domains, such as taste detection and formation, cultural consumption and production, and showing how aesthetics can contribute to the ongoing debate about the impact of today's "algorithmic culture".

Giacomo Fronzi, *Digital music. Storia e implicazioni teoriche*

The use of digital tools to produce, reproduce and listen to the music have revolutionized the traditional relationships between composer (or musician), performer, producer and listener. In this paper, I try to draw up the historical development of digitalization of the three phases that articulate the music experience (production, reproduction, listening) today, with some considerations about the aesthetic implications related to these processes.

Luca Casini, Marco Roccetti, *The impact of AI on the musical world: will musicians be obsolete?*

Artificial intelligence (AI) is going through a period of renewed interest and success thanks to the rise of neural networks, the staple of the so-called deep learning. Creating a computer program capable of writing believable music has been tried since the 1960s, with lackluster results. Composing music seemed something beyond the potential of machines, but recent developments in the field are challenging this conception. This article will explore the latest developments falling at the intersection between artificial intelligence and music and then investigate what possible impact such new technologies may have on the musical world, from a technical as well as an aesthetic standpoint, trying to demystify some common misconceptions and worries.

Focus

Marx 1818-2018: Aesthetic traces of his legacy

Daniel Hartley, *The aesthetics of non-objectivity. From the worker's two bodies to cultural revolution*

This article carries out a detailed reading of Marx's theory of sensual alienation in the Economic and philosophical manuscripts of 1844. Drawing on recent French scholarship arguing that alienation should be grasped as a loss of objectivity (rather than subjectivity), I show that Marx develops a curious aesthetics of non-objectivity. By reading the Economic and philosophical manuscripts in light of later, related arguments in the Grundrisse and Capital, I challenge the widespread notion, primarily associated with Louis Althusser, that the 1844 Manuscripts are guilty of a humanist essentialism. The aesthetics of (non-)objectivity can be seen as a battle-ground between two opposing corporeal tendencies of the worker under capital-ism: the unaccommodated body, shorn of all objectivity, and the (utopian) "totally developed individual" referred to in Capital, vol. 1. Ultimately, I argue that the 1844 Manuscripts contain the rudiments of a theory of aesthetic education which, read through the lens of the Grundrisse and Capital, can be interpreted as an emergent theory of cultural revolution.

Samir Gandesha, *The aesthetic politics of hegemony*

In this article, it is argued that Gramsci's conception of hegemony ought to be located not simply in the theory and praxis of Leninism but also in Gramsci's reading of Machiavelli. By situating such a reading in relation to Nietzsche's notion of will to power, it is possible to defend Gramsci's political theory against some of the criticisms leveled by those who decry the "hegemony of hegemony". Such a reading of the concept of hegemony enables us to understand the idea of "com-mon sense" as oriented towards the distribution and redistribution of the sensible.

Sven Lütticken, *Council aestheticism? Pannekoek, the avant-garde and contemporary art*

Focusing on the Marxist theorist Anton Pannekoek, this article left communist impulses in 20th and 21st century aesthetic practice. The point of departure is Pannekoek's theory of revolutionary mass action – centred around the general strike – and its aesthetic as well as political implications and repercussions. The text then proceeds to discuss the workers' council as the nucleus of socialist self-organization and the avant-garde's use and indeed fetishization of that concepts, and ends with a more speculative section on the potential contemporary relevance of Pannekoek's writings on epistemology, the history of science, and evolution.

RIVISTE STRANIERE

Boletín de Estética, 44 (Winter 2018)

http://www.boletindeestetica.com.ar/boletin/

Andrea Mecacci, *Kitsch y neokitsch*

El kitsch no es solo una categoría que ha definido una de las posibles gramáticas estéticas de la modernidad, sino también una dimensión antropológica que ha tenido diferentes configuraciones en el curso de los procesos históricos. El ensayo ofrece una mirada histórico-crítica sobre las transformaciones que condujeron desde el kitsch de principios del siglo XX hasta el neokitsch contemporáneo: desde la génesis del kitsch hasta su afirmación como una de las manifestaciones más tangibles de la cultura de masas. Integrándose con la estética posmoderna, el kitsch se transforma en neokitsch, una estética que utiliza el kitsch como su propia sintaxis en el complejo escenario de la estética contemporánea.

Maximiliano Crespi, *La función antimoderna. Filología y estilística como modelos de investigación humanística en Héctor Ciocchini*

El presente artículo sintetiza un conjunto de investigaciones inéditas realizadas en torno a la producción del crítico literario argentino Héctor Ciocchini. La perspectiva de enfoque pone en discusión sus aportes disciplinarios dentro del ámbito de la filología y la estilística con un análisis de su función y política intelectual en el espacio institucional. La lectura crítica se concentra en demostrar de qué modo, paradójicamente, el carácter antimoderno de Ciocchini terminó definiendo su vanguardismo académico encauzado en un conjunto de funciones institucionales ejecutadas en el Instituto de Humanidades de la Universidad Nacional del Sur hacia una perspectiva de trabajo interdisciplinario e integrador de los saberes e investigaciones humanísticas.

José Jatuff y Fabio Campeotto, *Mesura y grandes relieves: William James, Victor Hugo y Correggio*

La ética heroica de William James (1842-1910) se encuentra cristalizada en el concepto de "strenuous mood" (ánimo vigoroso), que está constituido por un conjunto de significados tanto explícitos como implícitos. Una de las formas de comprender parte de este concepto es identificar comentarios, notas y escritos publicados en donde se haga referencia a los motivos morales que incentivaron la reflexión del filósofo y donde se pueda advertir claramente algún constituyente de su postura. En este artículo daremos cuenta del aspecto mesurado de la moralidad del joven James interpretando su comentario sobre La Natividad de Correggio puesta en contraposición a Victor Hugo.

James Shelley, *The Default Theory of Aesthetic Value*

The default theory of aesthetic value combines hedonism about aesthetic value with strict perceptual formalism about aesthetic value, holding the aesthetic value of an object to be the value it has in virtue of the pleasure it gives strictly in virtue of its perceptual properties. A standard theory of aesthetic value is any theory of aesthetic value that takes the default theory as its theoretical point of departure. This paper argues that standard theories fail because they theorize from the default theory.

Panos Paris, *The 'Moralism' in Immoralism: A Critique of Immoralism in Aesthetics*

According to immoralists, some artworks are better aesthetically in virtue of their immorality. A. W. Eaton recently offered a novel defence of this view, seeking to overcome shortcomings in previous accounts, thereby occasioning a reconsideration of immoralism. Yet, as I argue in this paper, Eaton's attempt is unsuccessful, insofar as it consists partly of inadequately supported claims, and partly—and more interestingly, albeit paradoxically—of covert moralist assumptions that are, eo ipso, incompatible with immoralism. I then turn to a parallel debate in ethics concerning the possibility of admirable immorality, suggesting that a consideration of the state of that debate further supports my argument against immoralism. I close by suggesting some strategies by which immoralists may offer a rejoinder, although I note that their prospects are rather dim, not least because available defences of immoralism and similar positions all seem to share the same flawed pattern.

Peter Shiu-Hwa Tsu, *Of Primary Features in Aesthetics: A Critical Assessment of Generalism and a Limited Defence of Particularism*

Contemporary analytic aesthetics has seen a heated debate about whether there are general critical principles that determine the merits/demerits of an artwork. The so-called generalists say 'yes', whereas the so-called particularists say 'no'. On the particularists' view, a feature that is a merit in one artwork might well turn out to be a defect in another, so critical principles purporting to define merits and defects are pretty much in vain. Against this, the generalists argue that while some features change their status in the way suggested by the particularists not all features do; there are still some features that remain merits or defects across different contexts; these are what the generalists call 'primary features'. If so, the generalists maintain that there are still general critical principles generated by these primary features. In this article, I provide a limited defence of particularism by critically assessing three arguments for the existence of such primary features. I first argue that Beardsley's invariable and explanatory conception of primary features is too strong, such that there is no compelling reason for us to believe in their existence. I then argue that Sibley's prima facie conception and Dickie's isolation conception of primary features are both too weak—in other words, even if primary features of these kinds exist, they do not generate the sort of critical principles that the particularists reject. Finally, I argue that Connolly and Haydar's recent attempt to revive the Beardsleyan conception fails. As a result, I contend that there is reason to believe that particularism remains as a live option.

Mark Windsor, *What is the Uncanny?*

I propose a definition of the uncanny: an anxious uncertainty about what is real caused by an apparent impossibility. First, I outline the relevance of the uncanny to art and aesthetics. Second, I disambiguate theoretical uses of 'uncanny' and establish the sense of the term that I am interested in—namely, an emotional state (a kind of anxiety) directed towards particular objects in the world which are characteristically eerie, creepy, and weird. Third, I look at Edgar Allan Poe's 'The Fall of the House of Usher' as a means of drawing out the conditions that I claim are essential to uncanny

experiences, and then elaborate the terms of my proposed definition. Finally, I show how the definition accounts for two paradigmatic kinds of uncanny phenomena: cases of 'uncanny resemblances', which include twins, doppelgangers, and very lifelike representations of the human body; and unlikely coincidences of events.

Eric Peterson, *Imaginative Resistance and Variation*

Imaginative resistance is roughly a phenomenon that is characterized by either an inability or an unwillingness to imagine some proposition. It has been noted that this phenomenon varies from person to person and from context to context. Most philosophers account for this variation by appealing to contextual factor (i.e. genres). While such accounts make progress, I argue that the variation outruns the use of such a tactic. I propose a new account that can explain all of the variation.

Ted Nannicelli, *Aesthetics and the Limits of the Extended Mind*

Imaginative resistance is roughly a phenomenon that is characterized by either an inability or an unwillingness to imagine some proposition. It has been noted that this phenomenon varies from person to person and from context to context. Most philosophers account for this variation by appealing to contextual factor (i.e. genres). While such accounts make progress, I argue that the variation outruns the use of such a tactic. I propose a new account that can explain all of the variation.

Contemporary Aesthetics, 17 (2019)

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

Anu Besson, *In Defense of Cities: On Negative Presentation of Urban Areas in Environmental Preference Studies*

This paper critiques a common research method, image-based studies, in assessing environmental preferences. The method is used, in particular, in the fields of environmental psychology, landscape studies, and health studies, here called empirical environmental preference studies or EEP studies. I argue that the established view in the EEP field that nature is inherently experienced as more aesthetically appealing and restorative than urban environments may be biased because of the image-based method. This paper presents a literature review of EEP studies, discussing them in a framework of environmental and everyday aesthetics. The conclusion is that EEP studies may strip cities of their physical, socio-cultural, and aesthetic layers; and comparing nature and cities as places of restoration may be unfruitful as our relationship with nature and urban environments is dissimilar.

Stephen Chadwick, *Representation and Transparency in Artistic Astronomical Photographs*

The development of astronomical photography has raised many interesting epistemological, metaphysical, and ethical questions, in addition to questions in aesthetics. One such question concerns the nature of the aesthetic properties possessed by these photographs. In this article I concentrate on one such property, namely representation. That artistic astronomical photographs are representational cannot be disputed, but whether this is an aesthetic property is open to question. In this article, I show that it is an aesthetic property and compare it with the analogous property associated with paintings and traditional artistic photographs. In order to do this, I explain what makes astronomical subjects unique and the effect this has on the way the photographs are produced. I argue that it is in virtue of this uniqueness that representation as an aesthetic property of artistic astronomical photographs significantly differs from the analogous property of paintings and traditional artistic photographs.

Critical Inquiry, 45, 3 (Spring 2019)

Frances Ferguson, *Not Kant, but Bentham: On Taste*

The history of modern aesthetic thought is usually traced to Immanuel Kant and his Critique of the Power of Judgment, with an obligatory nod to Alexander Gottlieb Baumgarten, who had first used the term "aesthetics" in 1735 to identify judgments of taste. Kant's place in modern aesthetic thought is so secure that it commands acknowledgment: even writers who oppose it root and branch feel the need to frame their work as a response to it. Bentham, by contrast, has scarcely figured in discussions of aesthetics, in spite of his avowed interest in measuring actions and objects in terms of their ability to generate pleasure and losses to it.

Nan Z. Da, *The Computational Case against Computational Literary Studies*

Combining statistics, disciplinary knowledge, and common sense, this essay works at the empirical level to isolate a series of technical problems, logical fallacies, and conceptual flaws in an increasingly popular methodology in literary studies variously known as cultural analytics, literary data mining, quantitative formalism, literary text mining, computational textual analysis, computational criticism, algorithmic literary studies, social computing for literary studies, and computational literary studies. While machine learning, pattern mining, neural networks, and much simpler statistical tools certainly have their uses for textual analysis, their usefulness stops with literature and literary studies. The essay gives overviews of a handful of computational literary studies papers, and discusses these examples alongside text mining's known uses and applications and situations in which these tools would actually be warranted. The nature of my critique is very simple. The problem with computational literary analysis is that the insights it produces are either robust and obvious or not obvious and not robust, a situation not easily overcome given the nature of literary data and the nature of statistical inquiry, despite appeals to the "explorative," the "speculative," or the nascency of the subfield. I explain what it is about the nature of the data and the statistical tools that lead to such outcomes and why, in computational literary studies, there is a fundamental mismatch between the statistical tools that are used and the objects to which they are applied.

Jerome McGann, *Colonial Exceptionalism on Native Grounds: American Literature before American Literature*

Everyone knows that "practical letters" as opposed to "fine arts" or literature shaped "the earliest phase of [American] national life." That utile focus prevailed from the first years of colonial settlement to the founding years of the republic and "perhaps," as Constance Rourke once surmised, further beyond into "later phases" of American history as well. Indeed, given the length and complexity of colonial history and culture, it is difficult to think otherwise. The colonial feeding source of what would become "classic American literature" and a library of America was a corpus of functional writings firmly oriented to the world of social, religious, and economic purpose. In such a context one comes to understand how artfulness is not the prerogative of belles lettres or imaginative literature. I say "how" because the perspective entails notable consequences for critical and interpretive method. Engaging with practical letters shifts the theoretical framework for assessing cultural value from aesthetics to axiology. Works like Cotton Mather's Magnalia Christi Americana, Thomas Jefferson's Notes on the State of Virginia, Indian treaties, or the Bay Psalm Book are organized according to complex intentions designed toward various public purposes. Like Greek drama (as Aristotle showed), these works are artful to public ends. Unlike Greek drama, their agency and field of action extends beyond their immediate ethos and textual address. They engage contextual fields that are diverse and conflicted. Because that is the explicit focus of these American practical textualities, to understand what they mean requires understanding what they set out to do in saying what they say.

Bruno Latour and Timothy M. Lenton, *Extending the Domain of Freedom, or Why Gaia Is So Hard to Understand*

The public discourse about the state of the planet is currently in a paradoxical situation: on the one hand, everyone involved in the politics of climate accepts the idea that Earth behaves as a regulated system that has been dangerously pushed by human action out of its normal conditions of operation; on the other hand, the hypothesis that Earth is indeed a self-regulating system remains highly controversial—and most people do not connect the idea of Earth regulation with Lovelock's and Margulis's "discovery" of Gaia. Thus, the common horizon of political action and moral commitment—Earth is a system put out of whack that should be brought back inside some form of order through the regulation of human activity—remains a local and disputed intellectual and scientific idea.

Maria Luisa Catoni, Luca Giuliani, *Socrates Represented: Why Does He Look Like a Satyr?*

The Swiss pastor Johann Caspar Lavater promoted the discipline of physiognomics in the 1770s as a scientific method to gain a better understanding of humankind. He considered the case of Socrates the physiognomic scandal: Why did this philosopher, the wisest and noblest of men, look like a satyr and thus subhuman? Today not many would consider physiognomics a scientific approach; still, what Lavater considered a scandal remains a puzzle, even though his question should be asked in slightly different terms. The physiognomy of Socrates—as both described in Plato's and Xenophon's Symposia and depicted in his sculptured portraits—is an artifact, not a product of nature; therefore, the pertinent question is not why Socrates looked like a satyr but rather why he was made to look like one. From this perspective further questions arise: who made this choice (because it must have been a deliberate choice)? Under what circumstances and with what purpose? These questions are precisely what we will try to answer in this paper.

Davide Panagia, *On the Political Ontology of the Dispositif*

This essay offers a genealogy of the media concept in the work of Foucault that focuses on his adoption and development of the language of the dispositif in his studies on modern systems of government. My attention is to Foucault's development of this language, but my interest extends beyond a scholia on Foucaultian terminology. My larger concerns regard how we might develop an account of media that looks to their dispositional powers. Dispositional powers are those potential powers of distributive arrangement of peoples, spaces, and times that may be available in the operational logics of technical objects but that do not determine how and why they function as they do at any given point in time.

Stephen M. Yeager, *Protocol, or the "Chivalry of the Object"*

Protocols are strategies designed to anticipate and manage emergent contingencies, which originate in the key transitional period in the institutional literacy of post-Roman Europe that took place in the twelfth century. This essay aims to account for that crucial but rarely discussed attribute of protocols, which is that they contain within them processes of critical self-historicization that are fundamental to their basic authorizing procedures. It is both the primary obstacle to and the primary motive for the analysis of protocols, that any comment on the history of a protocol must either defend or critique its current configuration. Protocols are techniques, latent in the nature of things, and so their authority is constantly expiring. This means that when one criticizes protocols relentlessly and even rewrites them drastically, one will not only fail to subvert their original authority but will serve on the contrary as a defender of their principles and a mechanism of their persistence. This fact about protocols is enormously important for their analysis and for thinking about the ways in which protocols have shaped the evolution of societies and cultures in the past and in the present.

Kyle Stine, *Critical Hardware: The Circuit of Image and Data*

Critical studies has come to sing a chorus of collective disavowal of the computer's visuality. Nicholas Mirzoeff writes, for instance, that computers are not "inherently visual tools," and Jacob Gaboury has made the case recently even more emphatically: "The computer is not a visual medium." The reasons for these statements seem relatively straightforward when taking into account the authors' subsequent explanations. Mirzoeff goes on to say: "The machines process data using a binary system of ones and zeros, while the software makes the results comprehensible to a human user." Gaboury refines his point by arguing that the computer is "primarily mathematical, or perhaps electrical, but it is not in the first instance concerned with questions of vision or image." Indeed, given these explanations, there would appear to be no surer illustration of W. J. T. Mitchell's argument that "there are no visual media," that all media are instead "'mixed media,'" comprising multiple sensory modalities, than computer hardware, those rarely seen guts of electronic architecture, the ground-level materiality that undergirds the vibrant colors and sleek displays of the interface.

Carlo Caduff, *Hot Chocolate*

Care has always been there, yet somehow it has remained invisible. This is the founding lament of the sociology of care. Its mission as a scientific endeavor is to dedicate more attention to a critical infrastructure of social reproduction that needs to be rescued from the corrosive damage of systematic neglect. Care needs care is the mantra of a sociology of care that fashions itself as a progressive project of devotion, conversion, and protection. As Annemarie Mol and her colleagues note, "If care practices are not carefully attended to, there is a risk that they will be eroded." In this appeal to care about care with care, the object has become the method. But what are the stakes beyond devotion, conversion, and protection?

Art brut : l'impossible retour aux sources

Jean-Loup Bourget, *L'art d'un fou est-il de l'art brut ?*

Vincent Debaene, *Dubuffet l'Impossible*

Allen S. Weiss, *L'art brut au risque du musée*

Entretien

Antoine de Galbert, *Art intelligent et art modeste*

Patrizia Lombardo, *Wordsworth. Une existence tranquille*

Peter Szendy, *Le Courrier des lecteurs. Lire (selon) Krasznahorkai*

Peter Lamarque, Nigel Walter, *The Application of Narrative to the Conservation of Historic Buildings*

The paper is a dialogue between a conservation architect who works on medieval churches and an analytic aesthetician interested in the principles underlying restoration and conservation. The focus of the debate is the explanatory role of narrative in understanding and justifying elective changes to historic buildings. For the architect this is a fruitful model and offers a basis for a genuinely new approach to a philosophy of conservation. The philosopher, however, has been sceptical about appeals to narrative in other contexts (for example, self-identity), and rehearses some reasons for this scepticism. The dialogue explores the pros and cons of the narrative approach to conservation and seeks to forge a compromise that acknowledges concerns about inflated claims for narrative while pursuing the merits of this particular application.

Patrik Engisch, *Patchwork Puzzles and the Nature of Fiction*

Kathleen Stock has recently argued that Gregory Currie's account of fiction is beset by two patchwork puzzles. According to the first, Currie's account entails that works of fiction end up being implausible heterogenous complexes of utterances that furnish a fictional world and utterances that aim at representing the actual world. According to the second, competent engagement with a fiction can implausibly result in switching from one mental attitude to another – namely, belief and make-believe. In this paper, I argue for two main claims. First, that a few alterations to Currie's account make it immune to Stock's puzzles. And, second, that such a modified account presents clear advantages over the alternative one offered by Stock.

Mojca Kuplen, *Cognitive Interpretation of Kant's Theory of Aesthetic Ideas*

The aim of my paper is to argue that Kant's aesthetic ideas can help us to overcome cognitive limitations that we often experience in our attempts to articulate the meaning of abstract concepts. I claim that aesthetic ideas, as expressed in works of art, have a cognitive dimension in that they reveal the introspective, emotional, and affective aspects that appear to be central to the content of abstract phenomena.

Mark Windsor, *Tales of Dread*

'Tales of dread' is a genre that has received scant attention in aesthetics. In this paper, I aim to elaborate an account of tales of dread which (1) effectively distinguishes these from horror stories, and (2) helps explain the close affinity between the two, accommodating borderline cases. I briefly consider two existing accounts of the genre – namely, those of Noël Carroll and of Cynthia Freeland – and show why they are inadequate for my purposes. I then develop my own account of tales of dread, drawing on two theoretical resources: Freud's 'The "Uncanny"', and Tzvetan Todorov's The

Fantastic. In particular, I draw on Freud to help distinguish tales of dread from horror stories, and I draw on Todorov to help explain the fluidity between the genres. I argue that both horror stories and tales of dread feature apparent impossibilities which are threatening; but whereas in horror stories the existence of the monster (the apparent impossibility) is confirmed, tales of dread are sustained by the audience's uncertainty pertaining to preternatural objects or events. Where horror monsters pose an immediate, concrete danger to the subject's physical well-being, these preternatural objects or events pose a psychological threat to the subject's grasp of reality.

Discussion

Bence Nanay, Murray Smith, Sherri Irvin, Elisabeth Schellekens, *Is Psychology Relevant to Aesthetics? A Symposium*

Image & Narrative, 20, 1 (2019)

Ubique and Unique Book Pt. 1

Sami Sjöberg, *Natura denaturans: Asemicism and Surreal Interconnectedness in the Codex Seraphinianus*

Veijo Pulkkinen, *Manuscripts Imitating Printed Books: Bibliographic Codes and Peritexts in Finnish Juvenalia from the Turn of the 20th Century*

Danuta Fjellestad, *Forging Uniqueness in Contemporary Fiction Books*

Jan Baetens, *"Poor Books": Going Back to Adrienne Mounnier's "livre pauvre"*

Various Articles

Chris Gavaler, *Three of a Perfect Pair: Image, Text, and Image-Text Narrators*

Image Re-vues, 15 (2018)

Trajectoires biographiques d'images

Bérénice Gaillemin et Élise Lehoux, *Pourquoi et comment tracer les trajectoires des images*

Marlène Albert Llorca, Jesús Moratalla, Pierre Rouillard, *Le singulier destin d'une sculpture ibérique: la Dame d'Elche*

Chloé Galibert-Laîné, *Syrie, 2011: vidéos amateurs et politiques du remix*

Andrea Ceriana Mayneri, *Agonie, perte ou renouveau d'une esthétique oubanguienne ?*

Marion Beaufils, *La chair et ses frontières: Migration sémantique autour du motif de la « Belle Endormie » dans deux Mort de Cléopâtre par Artemisia Gentileschi*

Cyril Menta, *Croix sens dessus-dessous. Circulation et transformations d'une forme symbolique chez les Indiens pankararé et pankararu – Nordeste du Brésil*

Rosa Maria Dessì, *Spectres d'art du Trecento: à propos de quelques peintures de personnages couronnés (Giotto, Simone Martini, Lippo Memmi et Ambrogio Lorenzetti)*

Aurel Rotival, *Modernes pietà: Vies cinématographiques posthumes du pathos chrétien*

Thierry Bonnot, Bérénice Gaillemin, Élise Lehoux, *La biographie d'objet: une écriture et une méthode critique*

Varia

Pierre-Olivier Dittmar, *Co-habiter avec les images: Pour une anthropologie historique de l'image domestique (XIIIe-XXIe siècles)*

Nicolas Siron, *Le sceau d'Agamemnon: Usages des sceaux dans l'Athènes classique : histoire d'un objet non représenté*

Rafael De Clercq, *Aesthetic Pleasure Explained*

One of the oldest platitudes about beauty is that it is pleasant to perceive or experience. In this article, I take this platitude at face value and try to explain why experiences of beauty are seemingly always accompanied by pleasure. Unlike explanations that have been offered in the past, the explanation proposed is designed to suit a "realist" view on which beauty is an irreducibly evaluative property, that is, a value. In a nutshell, the explanation is that experiences of beauty are experiences in which it appears that something is beautiful, and that such experiences are identical to experiences of aesthetic pleasure.

Craig Bourne, Emily Caddick Bourne, *Players, Characters, and the Gamer's Dilemma*

Is there any difference between playing video games in which the player's character commits murder and video games in which the player's character commits pedophilic acts? Morgan Luck's "Gamer's Dilemma" has established this question as a puzzle concerning notions of permissibility and harm. We propose that a fruitful alternative way to approach the question is through an account of aesthetic engagement. We develop an alternative to the dominant account of the relationship between players and the actions of their characters, and argue that the ethical difference between so-called "virtual murder" and "virtual pedophilia" is to be understood in terms of the fiction-making resources available to players. We propose that the relevant considerations for potential players to navigate concern (1) attempting to make certain characters intelligible, and (2) using aspects of oneself as resources for homomorphic representation.

Grant Tavinor, *On Virtual Transparency*

Virtual worlds are notable for their realism, both for the sense of psychological immersion they provide and the apparent potential for users to perform activities and interact with objects and people "within" such worlds. This article asks whether the concept of "photographic transparency," introduced by Kendall Walton to account for the inherent realism of photography, can be extended to account for the realism of virtual media. Specifically, I investigate whether virtual media allow for a kind of prosthetic seeing that enables users to see the real world in potentially expanded ways. The complications for the thesis of "virtual transparency" arise from the analysis of the objects and egos involved in virtual seeing. These complications show that virtual reality as a medium is not transparent, even though token uses may be.

Matthew Strohl, *On Culinary Authenticity*

Recent discussions of culinary authenticity have focused on the problematic sociopolitical implications of Euro-Americans seeking authenticity in food perceived as ethnic. This article seeks to rehabilitate the concept of culinary authenticity. First, the author relates the issue of culinary authenticity to other philosophical debates concerning authenticity, arguing that the concept of authenticity is value-neutral. Second, a general theory of culinary authenticity making use of the theoretical apparatus of Kendall Walton's "Categories of Art" is developed and defended against objections. Third, a variety of reasons that authenticity is valued are discussed, with an emphasis on aesthetic reasons. Ultimately, the author acknowledges that some ways of valuing culinary authenticity are objectionable but argues that this should not lead us to abandon our interest in authenticity altogether.

Zoë Cunliffe, *Narrative Fiction and Epistemic Injustice*

This article looks at the role that narrative fiction—film, television, and literature—can play in countering and mitigating epistemic injustice. The notion of epistemic injustice is explicated by Miranda Fricker as a distinctive kind of injustice done to a knower in her role as a knower and is identified in two forms: testimonial injustice and hermeneutical injustice. The operation of both types of epistemic injustice depend upon the social imagination and the shared concepts of social identity within it—what it is to be a man, woman, straight, black, gay, transgender. It is here that narrative fiction becomes pertinent, as it has the potential to influence the social imagination for the better. Fricker uses fictional scenarios to clarify her notions of epistemic injustice; I argue that aside from elucidating analysis of our epistemic practices, fiction can also provide epistemic correctives. In the first through fourth sections of the paper, I explore ways in which narrative fiction can combat testimonial and hermeneutical injustice. The fifth section then considers the unique features of narrative fiction in this capacity to resist epistemic injustice and argues that it capitalizes on advantages that other approaches cannot share in.

Wesley D. Cray, *Transparent and Opaque Performance Personas*

Jeanette Bicknell has argued that a singer's public persona is relevant to the aesthetic evaluation of that singer's public performances of popular song. Here, I distinguish varieties of personas: those which are transparent (such as when a singer performs more or less as that singer) and those which are opaque (such as when a singer performs more or less as a fictional character). I also distinguish between performance personas and song personas. After introducing and elucidating these distinctions, I discuss ways in which they further inform aesthetic evaluation of such performances.

Matteo Ravasio, *Historically Uninformed Views of Historically Informed Performance*

This article argues that contemporary analytic philosophy of music has characterized historically informed performance practice as compliance focused, impersonal, and work centered. The first part gathers evidence in support of this claim from the works of Julian Dodd, Peter Kivy, James O. Young, Aron Edidin, and Stephen Davies. In the second part of the article, I reject this received view. Evidence from actual performance practice, as well as from the practitioners' reflection on their activity, belies the received view outlined in the first part of the article. I conclude by drawing three methodological lessons from these oversights.

Journal of Art Historiography, 19 (December 2018)

https://arthistoriography.wordpress.com/

General articles

Iñigo Basarratei, *The British discovery of Spanish Gothic architecture*

Robert Couzin, *Invented traditions: Latin terminology and the writing of art history*

Georgi R. Parpulov, *"De Rossi's School" and Early Christian iconography, ca. 1852–1894*

Ludwig Qvarnström, *A history of dead ends: the historiography of early twentieth-century Swedish mural painting*

G. D. Schott, *Gombrich and "Pictures that follow with their eyes"*

Ian Verstegen, *Otto Demus, Byzantine art and the spatial icon*

The canonisation of modernism. Exhibition strategies in the 20th and 21st century

Gregor Langfeld, *The canon in art history: concepts and approaches*

Ilka Voermann, *Harvard's Busch-Reisinger Museum and the American reception of post-war German art in the 1940s and 1950s*

Claartje Wesselink, *The memory of World War Two and the canonisation of the Cobra movement in the Netherlands*

Esther Leslie, *This other atmosphere: against human resources, emoji and devices*

Frequently humans are invited to engage with modern visual forms: emoji, emoticons, pictograms. Some of these forms are finding their way into the workplace, understood as augmentations to workplace atmospheres. What has been called the 'quantified workplace' requires its workers to log their rates of stress, wellbeing and subjective sense of productivity on a scale of 1–5 or by emoji, in a context in which Human Resources (HR) professionals develop a vocabulary of Workforce Analytics, People Analytics, Human Capital Analytics or Talent Analytics, and all this in the context of managing the work environment or its atmosphere. Atmosphere is mood, a compote of emotions. Emotions are a part of a human package characterized as 'the quantified self', a self intertwined with – subject to but also compliant with – tracking and archiving. The logical step for managing atmospheres is to track emotions at a granular and large-scale level. Through the concept of the digital crowd, rated and self-rating, as well as emotion-tracking strategies, the human resource (as worker and consumer) engages in a new politics of the crowd, organized around what political philosopher Jodi Dean calls, affirmatively, 'secondary visuality', high-circulation communication fusing speech, writing and image as a new form. This is the visuality of communicative, or social media, capitalism. But to the extent that it is captured by HR, is it an exposure less to crowd-sourced democracy, and more a stage in turning the employee into an on-the-shelf item in a digital economy warehouse, assessed by Likert scales? While HR works on new atmospheres of work, what other atmospheres pervade the context of labour, and can these be deployed in the generation of other types of affect, ones that work towards the free association of labour and life?

Jill H. Casid, *Doing things with being undone*

Mis-hear the 'cene' in Anthropocene and we are not beholders of an epoch or witnesses to a prospect of distancing projection onto a deep past or lost future but, rather, in the scene of our undoing. In this scene that I reframe as the Necrocene, there are still ways of doing things with being undone. Current art practice offers a new *ars moriendi* to make contestatorily palpable and even transform the necropolitical conditions of the Necrocene crisis by working with the strangely

resilient powers of death. Current practices that deform the landscape-form demonstrate how the vulnerability of living our dying offers a queer material medium to agitate for livable life toward a black, trans* more-than-human commons.

Charles Burdett, Alessandra Ferrini, Gaia Giuliani, Marianna Griffini, Linde Luijnenburg, Gianmarco Mancosu, *Roundtable on Visuality, Race and Nationhood in Italy*

This Roundtable on Visuality, Race and Nationhood in Italy brings together scholars from the arts, humanities and social sciences to discuss historical constructions of Italian whiteness and national identity in relation to the current xenophobic discourse on race and migration, stressing their rootedness in as yet unchallenged modern notions of scientific racism. Building on postcolonial historian and anthropologist Ann Laura Stoler's definition of the colonial archive as a 'site of knowledge production' and a 'repository of codified beliefs' in *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (2009: 97), the discussants conceive the archive as a multi-layered, collective repository of aspiration, dominance, desire, self-aggrandizement and fear through which the development of society's self-image can be revealed but also – through a systematic and critical approach to the (visual) archive of coloniality – contested. Based on the analysis of visual cultures (photographs, news footage, advertisements, propaganda, fiction film, etc.) the Roundtable addresses and connects wide-ranging issues such as: the gaze from above and below in colonial-era ethnographic film; the depiction of migration in the Far Right's rhetoric; representations of fears and fetishisms towards Others in Federico Fellini's work; and the exploitation of the colonial past in the Italy–Libya Bilateral Agreements on migration. The Roundtable was organized in response to the surge in xenophobic violence sparked by the Italian Parliamentary elections of March 2018 and to mark the publication of Gaia Giuliani's monograph *Race, Nation, and Gender in Modern Italy: Intersectional Representations in Visual Culture* (2018).

Ernst van Alphen, *The performativity of provocation: the case of Artur Zmijewski*

Performativity occurs in, and on behalf of the present. This can be seen with special clarity in the speech act of provocation. In this article, the performative of provocation is analysed by focusing on two works by the Polish artist Artur Zmijewski: *Berek* (Game of Tag) (1999) and *80064* (2005). Both works deal with the Holocaust in provocative ways and were highly controversial when they were exhibited. In their problematic nature these works substantiate Slavoj Žižek's paradoxical statement that a coherent, truthful account of the traumatic past belies its own truthfulness. A narrative of trauma cannot be a clear narrative. This requires a different artistic, semiotic posture: not representation but performativity, so that conventional prescriptive moral rules can be replaced by an effective, affect-based ethics. Zmijewski's videos shake up the fixed notions of Nazi victims and Holocaust survivors. And that is the first necessary step towards opening up the debate to a series of questions about the role of Polish people in the Holocaust. The importance and even necessity of these questions is demonstrated by the recent legislation in Poland that outlaws blaming Poles for the crimes of the Holocaust.

Linda Williams, *Motion and e-motion: lust and the 'frenzy of the visible'*

How and why did pornography become the lust-inducing genre we are familiar with today? Why did it narrow its once wide purpose of social critique to only producing sexual arousal and satisfaction? While many scholars have assumed that an encroaching realism of both media and subject matter have brought about this familiarity, this article follows the work of Jonathan Crary to suggest that one overlooked factor might be an important change that took place in the very regime of the visible over the course of the 19th century. During this period a distanced, centered and contemplative geometrical perspective gave way to a bewildering array of subjective, physiological bodily effects and sensations produced within the bodies of observers. In approaching this question from the perspective of the early 21st century and taking account of models of both rupture and continuity, it becomes possible to understand moving-image pornography as a genre whose primary emotion was lust.

Giovanni Lista, *Art, jeu d'échecs et échiquier*

Nina Spartà, *Alphonse Mucha : la complexité d'un artiste*

Leïla Cadet, *Dessins et desseins : Nikolaus Gansterer pour une analyse phénoménologique de la création artistique*

Dossier : Jeu d'échecs et art

Eddie Breuil, *Pour un bref panorama des échecs à travers sa littérature*

Hubert Damisch, *L'échiquier et la forme « tableau »*

Claire Salles, *Pistes sur le texte de Damisch*

Alain Corbellari, *Les échecs dans la littérature médiévale*

Antoine Ertlé, *A Gameat Chess de Thomas Middleton (1624) : échec et mat au théâtre du Globe*

René Alladaye, *Solus rex : quand Vladimir Nabokov jouait aux échecs avec ses lecteurs*

Fernando Arrabal, *Héros et héroïnes passés et présents des échecs*

Marc-Antoine Nguyen, *Un tour de Chine à travers un traité de Xiangqi*

Laurent Bury, *De pion à dame en onze coups : Alice de l'autre côté du miroir*

Romain Menini, *Mat du pyon : l'échiquier rabelaisien*

Marc Décimo, *Pourquoi Marcel Duchamp joue-t-il aux échecs ?*

Caroline Barbier de Reulle, *Salvador Dalí et les échecs*

Pascal Golay, *La notion de beauté au royaume du jeu d'échecs*

David Gullentops, *La partie d'échecs chez Jean Cocteau*

Lisa Rougetet, *Aux origines du Deep Blue : une histoire de la programmation du jeu d'échecs*

Franck Colotte, *Le joueur d'échecs de Stefan Zweig et les labyrinthes de l'être*

Jacques Boislève, *Julien Gracq joueur d'échecs du petit théâtre au grand jeu*

Luciana Spina, *Les joueurs d'échecs ne sont pas des cinéphiles heureux*

Valerio Mazzetti Rossi, *Etre pion, être roi, le Jardin d'Eden en noir et blanc*

Gaetano Danzi, *Echecs et art vers les dimensions supérieures*

Nouvelle Revue d'Esthétique, 21 (2018)

https://www.cairn.info/revue-nouvelle-revue-d-esthetique-2018-1.htm

La philosophie du patrimoine en question

Stéphane Dawans, Claudine Houbart, *When is there a Parthenon? The identity of heritage faced with expectations and intentions*

Contrary to conventional wisdom, logicians do not necessarily indulge in scientific formalism. On the contrary, some of them, using notions such as intentions and expectations, situate the evaluation of identities (and authenticities) in an anthropological framework. Theodore Scaltsas, for example, goes so far as to maintain that the reconstruction of an object from its own materials is or is not identical depending on who carries out the reconstruction and with what intentions. The sometimes comical debates between logicians about the identity of Theseus's ship or of the Parthenon can indeed prove enlightening, even beyond disciplinary boundaries. It is this point that we wish to illustrate in this paper, as well as with our ongoing anthology project.

Denis Guillemard, *Authenticity and heritage, a shifting immobility*

The connection to the past and the summoning of history to justify raising objects to heritage status, make authenticity appear to be a foundation for the value of heritage. But the permanency required to ensure transmission shows that authenticity reduced only to the past does not satisfy the notion of identity as continuous existence. A broken vase remains a vase and it does not undermine its authenticity or its identity. The change induced by the new condition does not question its being as vase even if it alters other of its aspects like its functionality (an archaeologist is satisfied with a bag of shards but a milkmaid will be more concerned with its capacity to hold a liquid). Moreover, the excess of heritage exhausts the reference to the past. What matters now is the sincerity of the experience generated by the object or the achievement of the modalities that make it exist. The same is true for any endeavor to restitute, reproduce, or reconstitute that unfolds another possibility of being for the objects in relationship to authenticity as connected to the present. In any case, the truth of the object lies in the conditions under which it is shown or used.

Nathalie Heinich, *Is there a scientific beauty? From factual description to aesthetic judgment*

Status of value judgements, criteria of beauty: Rather banal topics from the perspective of aesthetics or the philosophy of art, these issues are addressed here according to the methods and epistemic resources provided by an empirical, inductive and comprehensive sociology. Based on an analysis of actors' behaviors and discourses in actual situations, it aims to illustrate their logic and the meanings they have for the actors. We then discover why and how aesthetic judgement is marginalized in the criteria used by experts in national heritage experts, and how it reappears under a more "scientific" form, as a compromise between the aesthetic logic of heritage administration and the scientific logic of inventory studies.

Nadia Fartas, *Architecture and painting: On the patrimonial unity of the artistic series*

In the movement of patrimonialization that took place throughout the long nineteenth century, the gothic cathedral occupied a prominent position. Architecture became a new aesthetic object against the cult of ruins. However, is there a conjunction between the field of heritage and the artistic field when questioning the unity of a building, or its integrity? The aim of this article is to show how the figure of the cathedral crystallizes the debates on historic building preservation that focus on the essence of gothic buildings and how, in the artistic and aesthetic fields, Monet's famous series of Cathédrales, with its characteristic plurality, moves away from the characteristic unity that had been conferred on this monument.

Pierre Leveau, *The social ontology of heritage: Lascaux and the problem of time*

What is heritage? After reviewing a few temporal ontologies, we show that it can be considered to be resistant or persistent. By studying the case of Lascaux, we resolve this dilemma and define it as a social object. The ontology of the processes that we present can apply to all heritages. It focuses on "patrimonialization," perceived as a social fact. Augmented reality and the proliferation of digital facsimiles ensure a bright future.

Pierre Livet, *Cultural heritage and social processes*

Immaterial cultural heritage (ICH) is made up of uses and their traces. Uses are processes, which, as such, cannot be identically repeated—they have potential variations—but can be repeated. Saving an ICH is itself a process that combines revival and variations. In order not to be overwhelmed by the complexity of this reapplication, one must rely on the constraints that have limited the uses made by a past culture— these constraints are less dependent on reinterpretations—and also on the analysis of how these uses, their repetition, and their variation enter into a network (or not) with other ICH.

Faiza Bruscella Matri, *Heritage and the preservation of traditional inheritance in Tunisia during the nineteenth and twentieth centuries*

During the French protectorate of Tunisia, the Medina of Tunis conserved its architectural heritage thanks to two major structures. Both the Protectorate's administration and local institutions referred to different cultural authorities and different conservation practices . Based on documents from the time, this article aims to present first the notions of heritage and conservation according to the various connotations while presenting the organization and the role of the native foundation habus, an institution of Islamic law, that contributed to the preservation of traditional heritage according to its own logic. The second part relates to the process of patrimonialization, which is not without its share of awkwardness and misunderstandings.

Salvador Muñoz Viñas, *A study in red: Three ways to kill the author*

Abiding by the artist's intent is one of the main criteria in art conservation, a criterion that was said by Werner and McLaren to be "beyond discussion." However, there are some reasons to suspect that this criterion is not that solid. The case of Rothko's Harvard Murals is used as a case example to argue that, indeed, respecting the artist's intent may have unwanted, or even dire, consequences. In fact, several thinkers have argued that the artist's intent should not matter much and put the weight of aesthetic phenomena on the side of the viewer: In doing so, they echo the well-known metaphor of killing the author. In this paper, the positions of some of these authors are discussed. Their modus operandi are very different, or even opposed, but they are all interesting, and may serve to raise questions about whether abiding by the artist's intent should be "beyond discussion."

Jacques Morizot, *Rothko's Harvard Murals: Some philosophical issues related to restoration*

The program designed in 2012 for the restoration of Rothko's Harvard Muralsimplemented an innovative solution that preserves the materiality of the works but remedies the effects of time (discoloration) by using a digital projection directly on the pictorial surface. This bold optical and computerized solution raises intriguing questions as to the ontological status of the unique work resulting from it, the type of visual experience involved, and the limits of the physical object hypothesis in the visual arts.

Roger Pouivet, *Why should we preserve art works and heritage?*

What is the origin of our preservative and conservative attitude toward art and heritage? For the most part, it results, in my opinion, from what I would call a "Hegelianization of art." But couldn't the simple idea that art and other artifacts manifest our spirituality be enough to please modern people, without having to feel the need to preserve works and heritage? In particular, the preservation and restoration operations carried out are variable; they can be discussed and even debated. The fact remains that the identity of a work of art is ensured by the persistence of material properties. On the material properties of certain artifacts, intentional, non-material properties can arise. These non-material properties include their meaning. Heritage, through the attention to material things, gives us access to traditions of rationality, manifesting the spiritual destination of humanity. For this reason, which is not a minor one, we preserve and conserve a heritage.

Varia

Filippo Fimiani, *Ruins at work*

The Seven Heavenly Palaces were created by Anselm Kiefer to inaugurate the HangarBicocca in Milan in 2004, and, after an intervention on the site in 2008, were transferred, preserved, repaired, and finally reinstalled in a different way for a new and definitive exhibition with some paintings in 2015. Erected around prefabricated containers, these monumental ruins in reinforced concrete, are in fact assembled, reconstructed, and restored ruins, non-architectural and metaphorical buildings with a mass of complementary materials considered to be an integral part of the work and credited as produced by the artist in person. Based on what pre-understandings and values is the operation of conservation and restitution established and achieved? Based on what idea of the ontological, perceptual and semantic identity of the work of art has the aesthetic experience of this high problematic site-specific installation been reconfigured?

Anthi-Danaé Spathoni, *Untitled (Say Goodbye, Catullus, to the shores of Asia Minor), a landscape by Twombly*

How is the work of Cy Twombly connected to landscape? How is landscape present? Is it possible to speak of an abstract landscape? Through the analysis of Untitled Painting (Say goodbye Catullus to the shores of Asia Minor), 1994, this article studies the notion of landscape and the ways it is combined with the artist's vocabulary.

Ancuta Mortu, *Evolution and artistic creation: On evolutionist art*

The aim of this paper is to examine the question of evolution in relation to artistic creation and the production of new forms of art. More specifically, it focuses on an emerging art practice called "evolutionary art," and considers in turn the historical setting and cultural frame in which this creative process is inscribed, the principles that lie at its core, as well as the theoretical implications of the artistic use of the evolutionary analogy for traditional aesthetic categories.

Paul Bernard-Nouraud, *Image and face: On the taboo of representation in the philosophy of Emmanuel Levinas*

This essay in two parts intends to situate the critique of image that is present throughout Emmanuel Levinas' philosophy, and even tends to structure, at least in part, his approach to the face. The first question therefore involves a describing the conditions under which Levinas starts his critique, and demonstrating how much it continues to shake even the foundations of modern aesthetics. Second, it nevertheless appears that by looking for a clear distinction between image and face, Levinas highlights how much the conceptualization of the face has been informed by the rejection of the image, and eventually reveals the historical context in the shadow of which he situated his work.

Jean-Paul Fourmentraux, *Aestheticizing democracy: Art and community*

For the past twenty years, the New Patrons initiative has been inspiring the creation of artworks with the complicity of the social contexts and public spaces in which they operate. The challenge is to allow citizens to commission contemporary artists for a concerted realization of an art work likely to acquire a "use value," in resonance with civil society and the projects of general interest. As such, the New Patrons initiative offers a particularly enlightening case for understanding the intersecting values of democratic innovation and contemporary artistic creation. The artwork, in so far as it gives form to a "sensitive experience" in the sense of the pragmatist philosophy of John Dewey or Walter Lippman, is considered here as one of the consequences of the implementation of the common, as the stakes of a both aesthetic and political instauration.

Recherches en esthétique, 24 (2017)

https://berthetdominique.wixsite.com/site-du-cereap

Art et détournement

I. Le détournement artistique

II. Détournement et cinéma

III. Pratiques du détournement

Gisèle Grammare, *Art et détournement. Du fait pictural au fait politique*

Hugues Henri, *Brésil, Le détournement subversif et situationniste chez le collectif d'artistes Présence Panchounette, 1969-1990*

Steve Gadet, Cultures urbaines et marketing : qui est au service de qui ?

Sophie Ravion D'ingianni, *La carte détournée chez certains artistes actuels, un imaginaire réinventé face à un réel cartographique et topographique : études de cas*

IV. Détournement chez quelques plasticiens et photographes

Maria Lúcia Bastos Kern, *Joaquín Torres-García : un projet artistique pour l'Amérique et sa nouvelle cartographie*

Hélène Sirven, *Artworker Class. Julien Prévieux : détourner le travail, chantourner l'œuvre*

Frédéric Lefrançois, *L'artivisme d'Anish Kapoor : une poïétique du détournement ?*

Valentine Plisnier, *Art africain et détournement dans la création photographique occidentale. 1966 : Tony Saulnier et Lajos Kassàk*

Lautette Célestine, *Art et détournement dans l'œuvre du photographe Omar Victor Diop*

Dominique Zinkpè, Valentine Plisnier, *Le détournement à l'œuvre chez Dominique Zinkpè*

V. Art et détournement dans la Caraïbe

Ann-Catherine Berry, *L'art haïtien, de fatras en détournements : une esthétique de la résistance*

Scarlett Jésus, *Kreyol garden, Félie-Line Lucol et le Rip'Art*

Christian Bracy, *Détournement de sens et de fonctions*

Marielle Plaisir, Dominique Berthet, Acta es fabula *(la pièce est jouée)*

Res. Anthropology and Aesthetics, 69-70 (Spring-Autumn 2018)

https://www.journals.uchicago.edu/toc/res/current

Writing Prehistory

Nasser Zakariya, *Scenes before grey antiquity*

Maria Stavrinaki, *"We escape ourselves": The invention and interiorization of the age of the earth in the nineteenth century*

Christophe Bouton, *Dealing with deep time: The issue of ancestrality from Kant to Hegel*

Catherine Perret, *Garder la main: André Leroi-Gourhan's paleontology of gesture*

Sophia Roosth, *Turning to stone: Fossil hunting and coeval estrangement in Montana*

François Bon, *The division and discord of prehistoric chronologies*

Jeremy K. Lin, *Interpreting the "documents of language": Linguistic reconstruction as an approach to prehistoric culture*

Juan José Lahuerta, Signs of prehistory in the artistic economy of l'Esprit Nouveau

Michael Kunichika, *The cave paintings of Kapova: Toward a Socialist map of prehistory*

Stefanos Geroulanos, *Polyschematic prehistory at the dusk of colonialism: Internationalism, racism, and science in Henri Breuil and Jan Smuts*

Cécile Bishop, *Portraiture, race, and subjectivity: the opacity of Marie-Guillemine Benoist's Portrait d'une négresse*

In 1800, between the first abolition of slavery by the French revolutionary government and its reinstatement in 1802, Marie-Guillemine Benoist exhibited a controversial painting known as *Portrait d'une négresse* (Portrait of a Negress). A rare example of a portrait focusing on a black woman, the painting has received two main interpretations: some art historians have hailed it as a humane, ennobling depiction of the sitter, while others have criticized its objectification of the black body. This article, by contrast, shows how the ambiguities of the portrait challenge the binary of subjecthood and objecthood that underpinned the enslavement of African subjects. Focusing on the treatment of the subject's skin, it confronts Benoist's painting with contemporary textual accounts of skin color and face, revealing how the opacity of the painting challenged the racialized and gendered codes through which bodies were imagined as indexes of subjectivity. The value of Benoist's painting, however, is not limited to its past meanings; its opacity has ongoing relevance for our own engagement with portraiture. Building on Édouard Glissant's concept of opacity, I argue for an imaginative empathy beyond the desire fully to know or understand the other.

Katherine Brion, *Courbet's The Bathers and the "Hottentot Venus": destabilizing whiteness in the mid-nineteenth-century nude*

The virulent criticism leveled at Édouard Manet's *Olympia* in 1865 has come to be seen as a clear-cut case of "shading meaning": the presence of the black woman metaphorically darkening the white woman with insinuations of depraved sexuality and disease, leading at least one critic to brand Olympia a "Hottentot Venus." This article demonstrates that a fuller, more nuanced understanding of this epithet can be gained by examining the critical reaction to an earlier "scandal" painting, Gustave Courbet's *The Bathers* (1853). Though Courbet's work contained only pale-skinned women, no less a critic than Théophile Gautier labeled its central figure a "Hottentot Venus." Analysis of this distinct, yet parallel, textual and pictorial episode reveals what otherwise remained unspoken: the extent to which racial difference was a constitutive element of the idealized, classicizing nude in mid-century French painting, regardless of the skin color of the represented figures. *The Bathers*, like *Olympia*, caused a scandal because it denaturalized whiteness—the assumed superiority of European bodies and aesthetic norms that was visualized by

the ideal nude and reinforced by its critical reception—by creating a representational space where "white" bodies could be "shaded" by race, sexuality, and class. The critics' invocation of the Hottentot Venus was therefore an attempt to exoticize and reject bodies that were all at once unacceptable and dangerously familiar: in other words, to reject the "contamination" that was always, already, at the heart of whiteness.

Jonathan E. Greenwood, *The star-crossed saints of Seville: typology of secular and sacred in early modern Catholicism*

A curious image appeared amid the celebrations of the beatification of Jesuit founder Ignatius Loyola (*c.*1491–1556), in Seville, Spain, in February 1610. The different saintly founders of religious orders were represented as signs of the zodiac. Although no physical specimen survives, we can learn about the convergence of the secular with sacred imagery in early modern Catholicism. This representation is an example of typology, wherein varying registers, in this case, visual ones, are applied simultaneously to tie together disparate ideas and symbols. Although usually employed to contrast the Old and New Testament, typology had other uses in Catholicism as seen in Seville. This article thus helps one understand a different and more mundane imagining of early modern saints with the aid of representations of the zodiac, which has not yet been the subject of detailed study. This article attempts to rectify oversights in the scholarship with a case study involving the Society of Jesus and its founder, Ignatius, in Seville and the implementation of a typological representation produced for the beatification of Ignatius. This likeness sought to draw connections between religious and secular iconographies in order to articulate aspects of twelve founders from disparate periods in Christian history.

Stefano Colombo, *Baldassarre Longhena's funerary monument to Doge Giovanni Pesaro*

This article investigates Baldassarre Longhena's funerary monument to Doge Giovanni Pesaro (Venice, 1669) and its late seventeenth-century description and reception in Giovanni Prati's panegyric ekphrasis (published 1690). By imagining a seventeenth-century viewer marvelling at the monument, Prati's epideictic description reinvents the sculptures of the monument, giving praise to the sculptor's ability to infuse crude stone with tangible life. By using visual metaphors which excite a vivid picture of the monument before the viewer's eyes, Prati's poem confers on his description a brilliance that results in the illusion of life. Likewise, the lifelikeness of the sculptures of the monument, enlivened by the eloquence of Prati's words, results in an image which appears alive and persuasive. As a whole, the comparative analysis of Prati's poem and the Pesaro monument sheds new light on how the mutual interaction between verbal and visual languages enhanced seventeenth-century viewers' experience by eliciting a response of an intellectual and emotional nature. It contributes to the reconsideration of the dynamic relationship between the poem, the monument, and their audiences.

Zuzanna Sarnecka, *Divine drawings and godly mothers: Raphael's study of a Seated Woman with Child and verses on maiolica plates from Deruta*

The silverpoint drawing of *A Seated Woman Reading with Child* (*c.*1512–13) at Chatsworth seems to be Raphael's final word in his rethinking of the composition that would integrate a female figure with her child and a book. While the mother focuses her gaze on a book, the child's upper body is twisted towards the viewer. This group certainly has a domestic quality to it, while it also formally partakes in compositions depicting the Virgin reading with Christ Child. This article suggests that it was this association between the domestic and the religious scene that Raphael wished to devise for printmaking purposes. Once engraved, the composition could circulate both as a print and as a design on maiolica *piatti da pompa* destined to decorate elite Italian Renaissance homes. Raphael developed a powerful and an intimate scene suitable to accompany various moralizing texts on these ornate, lustred plates. Both the image and the text guided young mothers in their daily activities and assisted the process of self-fashioning enabled by the ambiguity of Raphael's design and written phrases, which allowed a more universal interpretation of the figures.

Bradley Reina, *Digital print in the material world: paratext in service of narrative*

In the early 1990s, most large American publishing houses adopted desktop publishing software, creating an entirely digital book design and layout process. And no one noticed. To this day, only a few scholars have mentioned this fact, and there has been no significant consideration of the effect that desktop publishing has had on literature. This article considers how desktop publishing was employed in three twenty-first century novels: Mark Z. Danielewski's *House of Leaves* (2001), Jennifer Egan's *A Visit from the Goon Squad* (2010), and Junot Díaz's *The Brief Wondrous Life of Oscar Wao* (2007). These novels are very different and employ desktop publishing software in different ways, showing the expansion of possibility in the era of digital print. Yet, all three also show a tendency to use the expanded typographic possibilities of digital technology to reinforce narrative and textual meaning, rather than to disrupt the workings of language or book traditions.

Dominique Gracia, *The case for Kittler: considering ekphrasis as recursion*

Friedrich Kittler's media history is rarely employed by humanities scholars, who are often alienated by his disregard for literary content or humanistic concerns. This article makes the case for engaging with Kittler's theories as a natural extension of the materialist turn common to a number of humanities disciplines. Here, I assemble a 'toolkit' from Kittler's ideas of recursion and transposition, and the study of cultural techniques that has flowed from his works, in order to propose a new way to conceive of ekphrasis and approach ekphrastic verse. I -position ekphrasis as an informative example of recursion in action. I compare Kittler's media history—and the insights yielded by the tools it offers us—to some of the most influential studies of ekphrasis and ekphrases, showing how a Kittlerian approach can shine a new light on the genre. I also offer a short illustrative example of applying these tools to ekphrastic work by analyzing Dante Gabriel Rossetti's 'A Sea Spell', by which I also hope to demonstrate how Kittler's ideas can assist twenty-first-century scholars in bridging the gap between our own medial situation and those in which our objects of study were produced.

Kunst und Empathie

Maria-Sibylla Lotter, *Über empathischen Möglichkeitssinn und andere komische Formen der ethischen Selbstverständigung am Beispiel von Toni Erdmann*

Im Ausgang von der anfänglichen Frage, welche Formen der Empathie zu den Produktionsbedingungen einer gelingenden Komödie gehören, wird zunächst argumentiert, dass Komik generell ›kulturelle Empathie‹ voraussetzt, d.i. ein Gespür dafür, welche Erwartungen und emotionalen Reaktionen bestimmte Themen und situative Konstellationen auslösen werden. Situationskomik und insbesondere die Komik peinlicher familiärer Situationen werden darauf zurückgeführt, dass wir uns sowohl empathisch in die Gefühle und die Peinlichkeit der Lebenslage der Protagonisten hineinversetzen können als auch gleichzeitig selbst die unbeteiligte Perspektive des Beobachters einnehmen. Anschließend untersucht der Beitrag die Filmkomödie Toni Erdmann als Sonderfall einer Wiederverheiratungskomödie, die selbst eine Reflexion über Empathie darstellt. Es wird gezeigt, dass die Form von Empathie, die der Protagonist im Zusammenhang des für die Wiederverheiratungskomödie charakteristischen Erziehungsprozesses für die Protagonistin Ines aufbringt, nicht als ein Sichhineinversetzen in die wirklichen Gefühle oder die Lebenslage von Ines verstanden werden kann – in dieser Hinsicht erscheint er auf komische Weise empathiefrei. Toni Erdmanns Empathie zielt vielmehr auf ihre das eigene verengte Selbstverständnis transzendierenden Möglichkeiten und somit auf ihre Freiheit. Starting from the initial question which forms of empathy are included in the making of a comedy, it is argued that comedy requires ›cultural empathy‹, i.e. a clear sense of what expectations and reactions would be triggered among the public by certain topics and performances. The comic effects of slapstick and other forms of situational comedy in association with family configurations are attributed to our capacity to put ourselves into the awkward situations of the protagonists and, at the same time, to adopt the perspective of the uninvolved spectator. Subsequently the film comedy ›Toni Erdmann‹ is examined as a special case of remarriage comedy which represents a reflection upon empathy. It is argued that the protagonist Winfried, in the context of the process of education which is typical for remarriage comedies, does not feel empathy for the protagonist Ines with regard to her actual feelings and living conditions (on the contrary, some comical effects derive from his refusal of empathy). His empathy is rather directed towards those of her possibilities and capacities which transcend her actual image of herself; in other words, it is directed towards her freedom.

Fritz Breithaupt, *Empathy and Aesthetics*

This paper develops a theory of aesthetic experience from the perspective of the empathetic observer. It suggests that there are some experiences in which empathy and aesthetic experience are indistinguishable. The paper focusses on one of these experiences, namely that of narrative turning points. Empathy involves co-experiencing the situations of others and their emotional states, while aesthetics involves an intense experience from some distance. The two come together when emotions are shared between observer and observed and with some distance. Narratives are one of these forms where sharing and distance can coexist. In particular, narrative turning points involve an intense recursive or oscillating reception structure: Observers who are absorbed by a specific moment imagine and experience alternative developments and alternative versions of the

events or take more than one perspective of the moment (as in recognition scenes), thereby mentally looping back and forth. This paper discusses this structure along with its key notions: intensity, narrative empathy, aesthetic experience, empathy triggers, stage effects, and clarity. In diesem Aufsatz wird eine Theorie der Ästhetik ausgehend von der Perspektive des empathischen Beobachters entwickelt. Man könnte von einer Theorie der ästhetischen Anteilnahme sprechen. Die Kernthese des Aufsatzes besteht darin, dass es Erfahrungen gibt, in denen Empathie und ästhetische Erfahrung identisch sind. Eine dieser Erfahrungen steht im Zentrum der Argumentation, nämlich der narrative Wendepunkt. Empathie besteht im Mit-Erleben der Situation eines anderen inklusive der mit ihr verbundenen emotionalen Zustände; ästhetische Erfahrung involviert intensive innere Bewegung bei gleichzeitiger Distanz. Empathie und Ästhetik kommen darin überein, dass Emotionen trotz einer gewissen Distanz von Beobachter und Beobachtetem geteilt werden. Dazu kann es in Narrationen kommen. Narrative Wendepunkte beinhalten eine intensive und rekursive Rückkoppelung oder Oszillation, in denen Beobachter alternative Entwicklungen zu dem gegebenen Augenblick hinzudenken oder mehr als eine Perspektive einnehmen, wie in Wiedererkennungen, und insofern mental hin- und herspringen. Der Aufsatz diskutiert diese Struktur mit ihren Elementen wie Intensität, narrative Empathie, ästhetische Erfahrung, Empathie-Auslöser, Bühnen-Effekte und Klarheit.

Christiane Voss, *Kraft des Leeren. Einfühlung in McGuffins*

Empathy is traditionally treated anthropocentrically and figure-related. In contrast, this text, based on Theodor Lipps' aesthetic theory of empathy and more recent image and film theories, works out an aesthetic form of thing-related empathy. With reference to the dramaturgical functioning of so-called McGuffins, as Alfred Hitchcock introduced them for film, an entire genre of cinematic things, which take on the task of independently creating cinematic suspense and thus immersion, takes centre stage. McGuffins usually appear in the form of concrete objects such as suitcases or containers which undergo physical changes of location and attract fascination without having to refer to psychological and personal registers. The suspense-and time-driving force of McGuffins, which always prove to be meaningless motifs at the end of a story, is a function of their almost contact-magic and causal transmission possibilities. McGuffins organize narrative movements instead of meaning and significance. In philosophical terms, the reference to material empathy points to the need to take greater account of non-semiotic and material forms of dramaturgical movement in aesthetic and narrative theories.

Susanne Schmetkamp, *Narrative Empathie und der ethische Wert der Perspektiveneinnahme*

Narrative empathy is the complex re-presentation of an (emotional, epistemic) situation of another person or a fictional character by means of a narrative, which is a structured and perspectively colored context of meaning. The paper sympathizes with the phenomenological approach of empathy as direct perception though at the same time arguing that in cases of (literary, filmic, dramatic) narratives imagination and perspective-taking is also needed in order to be able to comprehend and to understand the other's situation retrospectively, prospectively or at present. According to the author, narrative empathy has an indirect moral value: the vivid empathetic participation in the other's narrative and the process of perspective-taking can help to broaden one's horizons; this can lead to a better understanding of unfamiliar and other worldviews and motivate moral emotions and actions.

Michael Hampe, *Empathie und Sprache. Über Pflichten von Autoren und Lesern sich einzufühlen*

A person who says something to others, or writes a text that is accessible to many, should try to anticipate what effects her speech or writing might have. She should try to empathize with her potential audience. Conversely, a person who directs her attention to a speaker or an author should try to understand what was said, and what the author she is reading might have meant. Oral and written communication work only if there is mutual empathy between ›sender‹ and ›receiver‹. In today's world, however, the responsibility to empathize is mainly demanded from those who speak and write. They are expected to anticipate how those who listen and read may feel. As applied to dead authors this demand is absurd. They could not anticipate how ›we‹ may feel today when reading their words. Is it not ›our‹ responsibility today to try and understand what they might have meant? Is it not ›our‹ duty to think about the ways language develops when we accuse deceased authors of hurting our feelings? Should ›we‹ not investigate those authors' intentions before we make such accusations?

The works of Jewish enlightenment thinker Lazarus Bendavid (1762-1832) are virtually forgotten today. His aesthetic and cultural theory focused on the relationship between moral and aesthetic progress. The present essay discusses Bendavid's three complementary theories on how aesthetic phenomena promote morality: Firstly, he claims that aesthetic self-experience leads to empathy and therefore to social recognition. Secondly, he suggests that aesthetics do not only facilitate theoretical self-knowledge, but also practical, autopoietic self-determination. At once artist and artwork, the human subject realizes autonomy through cultural artefacts. Thirdly, he associates aesthetics with a justification of man: Despite all human shortcomings, an aesthetic attitude helps recognizing the equality and shared identity of all people and thereby promises a morally superior state in the future.

The article proposes a new understanding of historical succession in the realm of art. In contrast to the idea that there is an original work in the series of works that gives meaning to the works that come later, the text proposes to think it exactly the other way round: in the light of later works, the meanings of earlier works are renegotiated. The text proceeds in three steps to develop this idea. Under the heading ›Form‹ it develops in the first part a critical reading of Danto's and Eco's notion of the constitution of the artworks and argues with Adorno that each powerful work develops its own language. In the second part, the vagueness of the meaning of works of art presupposed in the idea of renegotiating earlier works in the light of later works is discussed under the term ›Temporality‹ in terms of the logic of improvisation. The third and final part uses this improvisational logic under the label ›Renegotiation‹ to understand the relationship between model and afterimage in the realm of art.

As a reaction against functionalism, postmodern architecture developed a twofold codification using both simplicity and complexity as well as tradition and innovation. Thus, the primacy of use and utility was effectively undermined in urban planning. However, postmodern achievements often remained isolated performances that failed to actively take over the heritage of the ›European city‹ as difference and unity. The organic unity of the environment with housing needs was partially taken into account, as was the ornament taken as a form of quotation or as playful irony referring to styles. A radical phenomenological account of corporeality (›Leiblichkeit‹) and architecture, however, is still lacking today. Housing space, indeed, is not only the affective-corporeal space pertaining to human needs and imagination, but also the way through which the human is rooted in the cosmos. Since the rise of post-modernity the great ›meta-narratives‹ have become unable to provide meaning to such unity. Therefore, the task of producing a new sensitive-aesthetic unity without recourse to the generalizations of ideology, can only be accomplished by referring to immediate subjective corporeality in its relation to self and world. To support this both individually and culturally relevant research could very well be the task of contemporary architecture.

Karl Philipp Moritz's »Über die bildende Nachahmung des Schönen« (1788) is regarded as one of the key texts of autonomous aesthetics from the late 18th century. This article does not challenge this classification. Instead, it argues that Moritz's metaphysics of art is founded upon ethical practices. These practices are so essential to his conception, that one can show that it is also based on heteronomous aesthetics. This aspect of his argument emerges from how he relates ethics to aesthetics. Moritz does not simply reduce autonomous art to moral norms or social functions. Instead he portrays the ingenious artist as an artisan (›Hand-Werker‹) whose aesthetic productivity serves a ›good life‹. This article therefore demonstrates how Moritz plays with the concepts of the beauty and the good in order to remodel mimesis as an aesthetic practice that significantly contributes to morality. Finally, by emphasising this praxeological foundation of Moritz's argument, one can also reconsider his reception of Neo-Platonism.

Christian Jany *Zeit und Nichtigkeit (Kant, Hegel, Novalis)*

The belief that time has neither form nor substance and is therefore nothing in itself is the starting point of this essay. Kant, Hegel, and Novalis share this negative concept of time, though they each approach it differently. Kant mobilizes the »schematism of the understanding« in order to positively define the formless form of time. Hegel turns the problem upside down by identifying negation with the process of time, which cannot rest until it has become conceptual knowledge. Novalis infers an aesthetic task from the shapelessness of time, namely, the task of shaping time through poetic storytelling. Interrogating Bergson's positive concept of time, and with reference to current discussions on the temporality of aesthetic forms, I finally examine whether a poetics of time generally presupposes a negative concept of time.

Judith-Frederike Popp, *Von der Kunst, sich fremd werden zu können. Der ästhetische Standpunkt als Korrektiv praktischer Vernünftigkeit*

The article follows the hypothesis that the aesthetic dimension of the standpoint of reason provides the main element for an appropriate perspective on how the interplay between rationality and irrationality is able to contribute to practical self-determination as a person. The starting point is formed by the critical discussion of the position considering that it is possible to derive the normative implications of practical reasonableness and self-determination from an abstract momentum of reflective distance. Whilst taking a look at Christine Korsgaard's version of this idea it becomes clear that it rests on a conception of the practical standpoint that suffers both from a lack of methodological self-reflection and from neglecting the special features and potentials of irrational actions and experiences. The following text shows how the search for an alternative conception, which takes both aspects into account, benefits from a comparison with psychoanalysis, since this discipline is able to methodologically refer philosophy back to the original potential it unfolds in its aesthetic perspectives on practical standpoints.

Dominique Laleg, *Was (wenn überhaupt etwas) ist falsch an der Perspektive?*

Based on Erwin Panofsky's »Perspective as a ›Symbolic Form‹« this article delineates how the modern critique of perspective still remains committed to a perspectival logic. A nuanced concept of ›critique‹ allows us to distinguish between a transcendent and an immanent critique of perspective. To systematically distinguish and illustrate these two approaches to criticize perspective, I want to examine two examples: Anamorphosis exemplifies a transcendental critique of perspective, while the paintings of contemporary artist Rebecca H. Quaytman represent an immanent critique of perspective. Perspective's significance in aesthetic modernism can be rethought through this distinction as it can be utilized to re-conceptualize the relations between modernistic paradigms of self-critique and perspectival pictorial form. Perspective potentially contains in itself the possibilities for reflection and self-critique; through perspectival form and formatting of the picture and its material support.

Melis Avkiran, *Diffusion – Disjunktion – Distanz. Erwin Panofskys kulturmorphologische Grundierung oder Nachdenken über Renaissance and Renascences (1944)*

This article sketches the first part of a research project centred on Erwin Panofsky's article »Renaissance and Renascences« from 1944. The analysis of the text focuses on Panofsky's historical formula of the so-called ›principle of disjunction‹ for the reception of antiquity and sheds light on the internal understanding of cultural processes and contexts. The view is directed to the cultural-theoretical implications contained in Panofsky's formula. This implies a fundamental mobility of classical cultural elements. The proximity to the ethnological model of diffusion enables a cultural-theoretical approach to Panofsky's work that has so far been ignored, nor has it been contextualized in terms of a history of ideas. It becomes clear that cultural tradition is formed on the basis of diffusionist explanatory patterns with the aim of postulating a hierarchical order of European (cultural) epochs using the example of the reception of antiquity. The approach shows the potential hidden in the comparison of dominant currents in German ethnology and art history in the early 20th century.

Dirk Westerkamp Schriftbildakte. Begriff, Probleme, Beispiele

The essay discusses elements of a general theory of scriptural picture acts (SPAs). To this aim, the descriptive, expressive, and performative aspects of action implied in those SPAs are distinguished. The analysis focusses on temporal SPAs. Temporal SPAs exhibit certain temporal practices (or ›chronotechniques‹) which either depict action, perform action or concentrate action into a kairotic moment (›kairotechnique‹). These distinctions are exemplified in the discussion of three specific SPAs (by Jörg Immendorf, Ferdinand Kriwet, and AstridKlein). However, since the analysis of SPAs implies the notorious and infamous question,what pictures/images are, the essay provides a triadic concept of images and pictorial installations:pictures are – in sum – threefold relations between an image view, an image object,and their pictorial temporality.

Jakob Steinbrenner, *Warum es heute schwerer als früher ist, aktuelle Kunst zu verstehen*

Starting from the question of whether it is more difficult to understand art than it used to be,it is argued that even today our understanding of art is essentially shaped by Kant's concept of genius, which means that works of art must be new in a special sense at the time of their creation. To discover this novelty of a work is more difficult for us today than it was in the past.

Miszelle

Heiko Christians, *Das Groschenheft als Bildungsfaktor oder die Zähmung der Einbildungskraft. Ernst Jüngers Roman »Die Zwille« von 1973 wiedergelesen*

Ernst Jünger's 1973 novel »Die Zwille« (»The Slingshot«) is read as a link in a chain of ›Bildungsromane‹ by Jünger. In a manner typical of that genre, »Die Zwille« provides exact information on the historical and systematic place of ›educative‹ (›bildend‹) reading. The novel shows how the consumption of reading matter for entertainment, deep reading, and repetitive reading by rote are embedded in the history of its development. However, it also shows how these techniques must be rehearsed by each individual if they are one day to interplay in such a manner in the course of the process of ›Bildung‹ as to allow for a solid and substantivenotion of the self to be attained. Finally, it becomes apparent that the varying capacities for sensitivity and intuition (›Einfühlung‹) of various media techniques have a great part to playing this process. The imagination is periodically reorganized by technical means. Since this is where the ›socially‹ decisive mimetic loops are set into action, it is worthwhile to join Jüngerin this exercise in observation.