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*Mario Perniola. Enigma, storia, scrittura*

**Andrea Tagliapietra, *Perniola, an Egyptian. The good use of the enigma in philosophy***

The challenge of nominalism in philosophy and theology to the reality of universals has been a motor of modern thought. Translated into aesthetic terms, it has abetted resistance to generic conventions and helped undermine essentialist notions of aesthetic form. Theodor W. Adorno had a characteristically dialectical response to nominalism, applauding its subversion of categorical reifications, but alarmed by its indiscriminate leveling of the distinction between concept and object, which could also efface the distinction between works of art and everyday objects. In musical terms, he appreciated the nominalist emphasis on individual works as opposed to generic formal categories, and praised Arnold Schoenberg's atonal revolution. But he was also aware that carried to an extreme, nominalism could lead to the subjective domination of a nature that was understood to be without essential characteristics of its own. In his late embrace of *musique informelle*, he admired a music that eschewed both reified categories and subjective domination of the apparent contingency of the material world, a music that expressed a nominalism that might better be called "magical" than "conventional."

**René Capovin, *An exit from the Seventies. Perniola and simulacra***

In the Seventies "simulacrum" was a common term in the French intellectual debate, thanks to the reading of Nietzsche proposed by Pierre Klossowski and Gilles Deleuze, and later for its provocative use in Jean Baudrillard's work. Perniola's *The society of simulacra* (1980) reframes these influential models in a sort of manifesto, aimed to outline an exit from the Seventies. Not really viable as social or political option, the enigmatic strategy depicted in this book will be enacted from Perniola himself, opening a new phase of his thought.

**Luigi A. Manfreda, *Plastic landscapes***

The text aims to provide an interpretation of Mario Perniola's book *Il Sex appeal dell'inorganico*. The analysis reveals a contrast between the subject, heir to the humanistic tradition, and the new representative of the inorganic sex appeal, which is characterized by a new sensitivity and a new conception of experience. The latter measures the distance that separates it from the former in the exercise of conscious will.

**Pierre Dalla Vigna, *In search of the collective intellectual. Mario Perniola and journals: from Tempo Presente to Agaragar***

The search for collective paths for philosophy and culture has been a constant in Mario Perniola's reflection. Over the course of more than fifty years in which he has founded and directed many cultural and philosophical-political magazines, while he has collaborated intensely with others. The aim of this paper is to deepen his connection with magazines of his youth period, from 1961 to 1972, from *Tempo Presente* to *Agaragar*, passing through the experience of *Situationist International* and *Ludd*. These journals will be the breeding ground of Perniola's entire philosophical, political and aesthetic reflection.

**Massimo Di Felice, *For a different Communication. Five steps into Mario Perniola's Communicative thought***

The richness of M. Perniola's work, in addition to its innovative quality, lies in its trans-disciplinarity and in its multiple repercussion on different fields and areas of knowledge. In the context of the studies of digital networks and connective architectures, some categories proposed by his thoughts are particularly useful for the description of the transorganic ecologies and the new forms of feeling in the digital networks and the quality of the cultures of the digital natives. The following article presents an

interpretation of five concepts present in Perniola's work used in the study and analysis of digital networks.

**Enea Bianchi, *More-Than-Life. Mario Perniola's Early Writings on Art Theory (1966-1972)***

The objective of this paper is to explore Mario Perniola's perspective on art between the years 1966 and 1972. During this six-year period Perniola elaborates – mainly influenced by his closeness to revolutionary and protest movements such as the Situationist International and Ludd – a political and militant theory based on the dialectic overcoming of art. The year 1972, with the last issue of the journal *Agar-Agar*, marks the beginning of a theoretical rearrangement regarding art theory for the Italian philosopher. Whereas several scholars have recently focused on the later phase of Perniola's thought on art, this paper wishes to draw the attention on a less investigated area of his researches. Specifically, I will develop his claims on the identity of art and revolution and his idea of an "artistic alienation" which originated in Western society.

*Saggi*

**Deborah De Rosa, *Perceiving expression, expressing perception: phenomenology and cinema in Merleau-Ponty***

The aim of the paper is to investigate the text of Maurice Merleau-Ponty's conference *The Film and the New Psychology*, in order to deepen his choice of the seventh art as a paradigm for an idea of phenomenology based on the principle that every consciousness is, to a certain degree, perceptual consciousness. This paper aims to show how the reflection of the French philosopher gives cinema the status of a paradigm of the Gestalt phenomenon, highlighting its ability to restore visibility to expression and perception, through the – technical and artistic – reconstruction of the structure of behavior in its exteriority.

**Marco Deodati, *In the mood for. Dimensions of Stimmung***

The paper aims to take into account some phenomenological analyses on the phenomenon of *Stimmung*, which enjoyed considerable fortune in 20th century aesthetic and philosophical studies in general due to the fact that it goes beyond the limits of subjectivity. Some contemporary studies even point out its "objective" nature. By considering the analyses of Husserl, Heidegger, Waldenfels, however, it will be highlighted that mood is characterized by the dimensions of horizon, disclosure, pathos, thus showing an origin irreducible to the subject-object distinction.

*Note e rassegne*

**Marco Russo, *The sense of the senses: the aesthesiological project of Helmuth Plessner***

The article offers a brief presentation of the aesthesiological theory developed by Helmuth Plessner, one of the fathers of German philosophical anthropology of the twentieth century. It is an ambitious project that seeks to link the Kantian systematic approach with a hermeneutical phenomenology of the senses. Alongside an illustration of the key concepts, we highlight the points of greatest interest for the aesthetic discourse, in particular the comparison between sound and image, the topic of schematism and the intrinsic connection between culture and embodiment. They are precisely the points that make aesthetics an essential component of the anthropology of eccentricity proposed by the philosopher.

**Luca Taddio, *Ontology of illusion and the genesis of meaning***

This essay aims to tackle the meaning of the concept of illusions in relation to the terms "appearance" and "deception of the senses". We intend to examine some cases of illusion to show how the idea of "a sensorial deception" is already a judgment about an experience: indeed, the senses themselves do not deceive. Deception implies an epistemological position on reality. The same can be said of the relationship between appearance and reality: the appearance of illusions, as compared to reality, is an epistemological question rather than an ontological one. Illusions are part of reality and hence they convey a sense of it.

*Crafts*

*Monographica*

**James Krasner, *Embodied Craft in Lia Cook's Textiles and «The Lady of Shalott»***

The entwining of the craft worker's body both with the materials of her artistic process and with the craft object itself is central to an understanding of craft aesthetics. This paper addresses embodied craft in Lia Cook's weavings, which foreground the artist's body and the embodying dynamics of woven art. Cook's work is read in relation to the Lady of Shalott, a fictional textile artist portrayed in Alfred Lord Tennyson's poem by that name, and the painted versions of it by William Holman Hunt and other Pre-Raphaelite artists. Cook's work emerges as an elaboration upon Pre-Raphaelite ideas for the digital age, and a useful model for understanding the embodied dynamics of craft aesthetics.

**Andrea Mecacci, *Ontologia del giocattolo. Il Bauspiel di Alma Siedhoff-Buscher***

Bauspiel: ein Schiff by Alma Siedhoff-Buscher is one of the most important toys of the twentieth century, designed and built in 1923 when the designer was part of the Bauhaus Woodcarving Workshop. Having become an icon of an entire era, a symbol of a design utopia, Siedhoff-Buscher's Bauspiel remains an object that makes us wonder not only for the fascination it emanates, its perennial aesthetic relevance that still legitimates its production and marketing up until nowadays, but for the strength of its evidencing and its ability to force us questioning ourselves about who a child is (how he sees the world, how he relates to reality, how he transforms this same reality), and therefore, obviously about who the man is. Mimesis, game, toy thus become the dimensions that Bauspiel manifests to the highest degree, in which anthropological questioning and aesthetic analysis are intertwined in the same research.

**Riikka Latva-Somppi, Maarit Mäkelä, *Exploring Ecological and Material Sensitivity through Craft Practice in the Context of the Venice Lagoon***

This article discusses multisensorial aesthetic experience of environmental materiality via a craft process. The locally situated study investigates the interrelations of humans and environment through soil. In focus is how craft practitioners use their material sensitivity to reflect the idea of interdependency in the context of the contemporary environmental discourse. This is done through presenting an artistic research project in which craft is used to explore the human imprint in a particular geological environment, the Venice Lagoon. The case study Traces from the Anthropocene: Working with Soil combines environmental research methods of contaminated soil and artistic research in the field of ceramic art. Craft making provides an embodied way to engage with the local environment. The cultural value and environmental disruption of the lagoon area forms a context for reflecting the aesthetic experience to better understand how we are active participants, in continuous flux with our material environment.

**Aurosa Alison, *L'artidesign: il dialogo fruttuoso***

In this paper, we would like to illustrate how the conception of a third genre, "artidesign", can represent: 1) The relationship between the cultural and conceptual contribution of craftsmanship and the consequent aesthetic and phenomenological implications of the size of the workforce in the three thematic areas of art, craftsmanship and design. 2) It should be a real system that is becoming concrete through the logic of design, production and consumption.

**Alessandro Cazzola, *Art as Formative Technique: The Human Behaviour Between Art and Nature***

Reflections upon artistic activities as technique require an exhaustive examination in aesthetics. This paper provides an attempt to sketch out a possible connection between skills related to making art and aesthetic thinking. By means of phenomenological insight, the function of technique is pursued consistently with the considerations of technique as subordinate to a global performative skill or as its development into a general principle. This framework ends in accounting for the notion of craft and its relationship with art. Further, craft encompasses the scope of technique in all its manifestations, since the boundaries of art are broadened to reach the most comprehensive outlook of human activities. While in Formaggio this task is accomplished through the idea of artistry, Pareyson expounds the features of an art theory within the unitary notion of formativity. Finally, the function of technique accounts for an ethical implication of human doing.

### Gregorio Tenti, *Pratiche viventi. Temi di una poietica contemporanea*

To overcome the art-craft dualism, a root and branch reform of a traditionally hegemonic view on human activities is needed. By focusing on Gilbert Simondon's fundamental claims, the article aims to display the most important consequences of a more in-depth understanding of poiesis, especially in relation to its reintegration with the sphere of praxis and collective ethos and to its connections with the idea of creativity. The field of production will lastly be associated with the concept of "living practice", regarded as important for the definition of a contemporary poietics.

### Elisa Binda, *Sugli effetti di ritorno della nostra creatività tecnica*

The essay aims to reflect on the question about how we become ourselves finding an answer in our species-specific technical creativity. By using the reflexions of Gilbert Simondon, Lambros Malafouris and Don Ihde, I want to suggest that through the modifications imported to the environment by virtue of technical mediations, human beings are in the condition of acting upon themselves. Our very technical mediations reorganize our cognitive and sensitive experience of the world.

### Martha Friel, *Crafts in the Contemporary Creative Economy*

Speaking generically of crafts from an economic point of view means referring to a field that encompasses different sectors and professions, an agglomeration of very different activities in terms of economic structure, performance and needs. This paper, however, aims to analyse only some of the artisan worlds, i.e. traditional trades, art & crafts which, even if manifesting themselves today in new ways, interest us more than others because of the genius loci they have subsumed. This is because this is the main feature that allows us to count on their survival in a present and in a future in which even large industries are looking with great interest at limited and customized production, and where not only major companies but also local and regional entities are rediscovering activities closely related to the "sense of place", such as crafts, and including them in their identity branding policies. After an introductory look at the role of craftsmanship today in the "creative economy", the paper describes the problems facing this productive and cultural sector today and outlines the challenges for the near future.

### Varia

### Andrea Nicolini, *Se dépendre de soi-même. A Critique of Foucault's Ethics*

Between the first and the second volume of *The History of Sexuality* there is a gap of eight years in which Foucault did not publish anything except interviews. Analyzing some of those interviews, the article reconstructs the reasons that lead Foucault to abandon the thematization of power's constraints imposed on the subject and start to elaborate an ethics in which the subject can be rid of him or herself through a care of pleasure(s). Arguing how this change does not represent for Foucault a denying of his previous work but its evolution, the article shows that, despite Foucault's attempt to establish a discourse other than psychoanalysis, his ethics of sexuality unwittingly returns to the "force" that psychoanalysis recognizes as animating sexuality.

### Mohsen Hanif, Maryam Madadzadeh, *Foucault's Biopower and E. M. Forster's A Passage to India*

*Society Must Be Defended* is a collection of Michel Foucault's courses at the College de France in 1976. In this volume, Foucault discusses the emergence of a new technology of domination called biopower. It is a power that is not "individualizing", but "massifying", that is directed at man as a member of a "species". Biopolitics exerts control over relations between the human races. Yet, some critics claim that Foucault's biopower does not address colonial societies and problems. This paper argues that Foucault's theory of biopower could be applied to the postcolonial discourse, too. To trace Foucauldian biopower in postcolonial literature, the authors of this article have focused on E. M. Forster's *A Passage to India*. In this paper, the plot and the dialogue of Forster's novel is studied based on Foucault's theory of biopower as discussed in his *Society Must Be Defended*. It is concluded that in Forster's novel, it can be noticed that the English power, which dominated early twentieth century Indian society, employs biopower to subjugate the Indian population. The English officials control India not merely by means of disciplinary institutions, but by manufacturing norms for an entire race which are explainable in terms of Foucault's theory of biopower.

### Laura Brignoli, *Riscrittura e maschere dell'io: Le Mauvais genre di Laurent De Graeve*

This article aims to investigate the reasons that push an author to rewrite a great classic, if the motivation of marketing is not pertinent. In the rewriting practice there are works that arise from deeper expressive needs and it would be completely wrong to explain them through purely opportunistic reasons; in fact, it is possible that the author uses the mask of the well-known character to express, by rethinking it, some complex, unexpressed, uncomfortable or difficult aspects of himself or society. We will try to show the plausibility of this hypothesis through the analysis of one of the most successful

rewritings of the *Liaisons Dangereuses* by Laclos, *Le Mauvais genre* by Laurent de Graeve, trying at the same time to highlight one of the implications related to the connection between fiction and truth.

### **Lucia Rodler, *La post-fisiognomica di Goffredo Parise***

In the 1960s Goffredo Parise made use of a series of interesting similes in order to describe men and women of his time. The similarity between human being and animal makes room for comparisons with objects, that would mean the end of the traditional physiognomy. Can this rhetorical choice be considered a lucid and visionary anticipation of post-humanism?

### **Fabio Tononi, *Aesthetic Response to the Unfinished: Empathy, Imagination and Imitation Learning***

This contribution proposes how beholders may internally process unfinished works of art. It does so by considering five of Michelangelo Buonarroti's interrupted sculptures and pointing out their empathic and imaginative potential. The beholder focused on the surface, I propose, is inclined to mentally simulate the artist's gesture that drafted the sculptures through the visible graphic signs of the chisels. This inner simulation takes place within the activation of various brain networks, located in the brain's motor system. Renaissance authors associated the observation of the unfinished to learning and, as this article shows, this assumption seems to find confirmation in recent neuroscientific studies on mirror neurons and imitation learning. In this way, the empathic engagement established between the beholder and the work of art observed – as well as the role played by embodied simulation and imagination in this kind of visual perception – clarifies how the incompleteness can also have that pedagogical function recognised by Giorgio Vasari and Benvenuto Cellini.

### **Anna Caterina Dalmasso, *Things That Matter. Agency and Performativity***

In contemporary human and social sciences, it has become almost a commonplace to attribute to objects and artefacts the features of personhood and subjectivity. In the last decades, significant attempts have been made, in different disciplines, to show how things and material realities have the power to act upon the world and to transform human cognition as well as social processes. In order to describe the transformative power of things, scholars have then recurred to the semantic sphere of action and will, to stop seeing agency anthropocentrically as a solely human property, by recognizing to inanimate entities, if not intention and desire, at least the role of social «agents» or «actors». By focusing on the recourse to the notion of «agency», I will single out some of the internal tensions that still inhabit this scientific trend, and, by drawing on the notion of «performativity», introduced by J.L. Austin and developed by Judith Butler, I will suggest a way to develop further the entanglement between material culture and the construction of identity.

### **Darius Pacauskas, Ossi Naukkarinen, *Finnish Aesthetics in Academic Databases***

The academic databases such as Scopus or Web of Science are commonly used to measure performance of universities, departments, and even single researchers. However, to what extent such databases can represent real outcomes of aforementioned units especially in the field of art and humanities where local languages and cultural phenomena play an important role is not clear. This article focuses on understanding how research in this field, as seen through the case of aesthetics in non-English speaking countries, Finland in particular, is represented through major academic databases. This question is tackled by applying a data mining approach. First, we identify major academic databases, and afterwards test what is the proportion of Finnish aesthetics presented in those databases. Our approach allows us to critically look into representation of local art or humanities related research in general academic databases, and understand to what extent we can trust those sources in representing real pictures of the field. Results strengthen the well-known fact that most common academic databases draw a rather poor picture. In more particular this article shows that there are certain factors that influence analysis of the field: (1) spread data, (2) multilingual content, (3) non-standard categorization, (4) variability of venues, (5) different publishing patterns, and (6) unsuitable impact metrics. However, our results propose that alternative databases can be formed from university or meta-data databases. We also provide further directions for designing of such databases.

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

*Hannah Arendt e la questione sociale*

Ilaria Possenti, *Dal sociale al comune? Per una traduzione della libertà arendtiana*

Olivia Guaraldo, *Arendt, i bisogni, la felicità*

Edoardo Greblo, *Libertà politica e liberazione sociale in Hannah Arendt*

Luca Baccelli, *Un curioso equivoco? Arendt, Marx e il lavoro*

Alessandro Dal Lago, *Potere al popolo? Una nota su Arendt e il populismo teorico contemporaneo*

**Engramma. La tradizione classica nella memoria occidentale**, 173 (maggio/giugno 2020)

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

*Arianna filosofica*

Victoria Cirlot, *Gestos, palabras y signos de la Ariadna de Friedrich Nietzsche*

This essay is a study of the figure of Ariadne in Nietzsche's work from the gestures granted to her by the philosopher, the words and expressions attributed to her, until finally making her a legible sign. A tour of her apparitions is made, veiled in the Zarathustra (1882-1885) but not so in the Posthumous Fragments, until her emergence in Dionysus' dithyramb, Ariadne's Lament (December 1888). A confrontation takes place between the philosopher's texts and the plastic images. It is proposed as a hypothesis to establish a relationship between the gesture of the hero with the arm raised on which he rests his head with The sleeping Ariadne of the Vatican Museums. Finally, the possibility is raised of understanding the attribute that Nietzsche grants Ariadne as having "small ears" with the theory deployed by J.K. Lavater's physiognomy that implied a new look according to which the body becomes a text full of meaning.

Seminario Mnemosyne, a cura di Anna Fressola, *Nietzsche e Arianna. Nota su un incontro a Roma (maggio/giugno 1883)*

Leaving the representative norms which in the theatre tie the text to its staging, we have analyzed and studied, in the context of the work of Marco Bellocchio, that fusion of signs which, crossing over between the stage and the cinema, gives life to the poetic world of the director. In particular, this analysis, choosing kammerspiel as a key, studying the theatre norms present in Bellocchio's work. In fact, in his movies, the recurrence of the theatrical form of the kammerspiel is the basis, through repetitions and variations of this form of theatre, of an intersection of languages. This intersection is the balance between an art that always opens the doors of cinema to the theatre. And viceversa.

Carlotta Santini, *Dalla Cea Nenia di Simonide all'Amante marina di Luce Irigaray. Leggere il Lamento di Arianna di Friedrich Nietzsche*

This contribution studies Friedrich Nietzsche's Ariadne's Lament by placing it at the centre of a double-temporal irradiation. On the one hand, it highlights the close link, from the point of view of the form and of the content, of this Nietzschean 'lament' with one of the most famous θρήνοι (threnoi) of antiquity, Danae's Lament, better known as Simonides' Cea Nenia. On the other hand, it opens a perspective on contemporaneity, using one of the most beautiful reinterpretations of the Zarathustra / Klage der Ariadne complex by a contemporary philosopher, Luce Irigaray.

Maria Luisa Catoni, Rosamaria Salvatore, *Una nota su Arianna, le sue storie e i suoi contesti*

Through the outline of the iconographic history of the abandonment of Ariadne in Classical, late Classical and Roman times, this paper proposes a reflection on some mechanisms governing the construction, development and change of the iconographic tradition of the subject both in the ancient and the post-antique cultures. The paper shows how Ariadne is characterised as a bride throughout the whole ancient Greek iconographic tradition of the subject, and considers the momentous and pervasive consequences

(both figurative and ethico-mythological) of the changes brought about by the literary and figurative imaginings of the heroine and her desperate laments on the shore of Naxos.

**Engramma. La tradizione classica nella memoria occidentale**, 174 (luglio/agosto 2020)

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### *Navi della libertà*

Silvia Burini, *Alexander Ponomarev, SubTiziano. L'anti-camouflage come atto di libertà*

The "Captain Nemo" of Russian art, Alexander Ponomarev, is known for his fleet of submarines, a kind of trademark of his. His artistic activity has been viewed as Land or, rather, Sea Art, since the artist's 'raw material' is water, even though he speaks of Wreck Art. This text is about the SubTiziano project, the mythical submarine moored in 2009 at Ca' Bernardo, a site-specific installation and collateral event for the 53rd Venice Biennale. Re-emerging in the lagoon represented yet another stage (the ninth) of the ramified project Utilizacija staj (Recycling the Herd, 1996-2011). A demiurge artist, Ponomarev brings submarines back to life, as he writes in one of his poems, changing their color and shape so that they can navigate everywhere in complete freedom, appearing in the most unexpected places. He calls them "boats-chameleons", hybrids that bear the signs of a 'reverse' camouflage because, instead of hiding, they want to be seen and, instead of leading the war, they respect equality and assert their strength in a positive sense.

Alessandra Pedersoli, Christian Toson, *Onde libere e rock 'n' roll. La rivoluzione delle emittenti offshore*

This article describes the complex phenomenon of offshore and pirate radio broadcasts, its development throughout recent history and its cultural, social and political implications. Using as a starting point the history of British offshore radio stations, with special attention to Radio Caroline and the mythical narratives it gave rise to such as the film *The Boat that Rocked*, the article explores influences of offshore and pirate broadcasting in different countries of Europe, focusing on the protagonists of this story: managers, DJs, and listeners. The first part analyzes the foundation and the development of Radio Caroline and other offshore radios in UK, from the early offshore days, to the crisis after the Marine Offences Act, to the late Seventies. The second part takes into account various examples of non-official broadcasting in Europe that are linked in various degrees with Radio Caroline: –The Voice of Peace, a pacifist radio ship off the coasts of Israel, during the conflicts in the Middle East between 1966 and 1993. –Unofficial radio stations in post-war Italy and their influence on politics at a local level, referring especially to the anti-mafia protests launched by Peppino Impastato and Radio Aut in 1977. –Listening to foreign radio and music, and the development of underground movements in the Soviet Union from the Sixties to the Soviet Rock of the Eighties. –The history of Radio Brod as an experiment of a radio station super partes during the Balkan Wars in 1993. The analysis of these examples leads to a mapping of how the new way of communication born off the North Sea shores could act in completely different social and political contexts. It is argued that unofficial radio broadcasting enabled for the first time restricted and marginal cultural groups to reach massive numbers of people. Even though offshore radios were born from the pressures of American lobbying, their reach in the still divided Europe was far more than merely commercial. The free radio model which radio Caroline bravely fought for sponsored the idea that music could be an instrument of freedom and peace crossing borders. The need to control these radios showed the authoritarian face of European and Soviet countries. Free radio represented a new way to resist authoritarianism, in different contexts, from Italy in the so-called Years of Lead and student movements, to the Balkan and Middle Eastern wars, to Soviet censorship. Free offshore radio could also today be a valuable instrument to overcome conflicts and borders dividing the countries facing the Mediterranean Sea.

Danae Antonakou, *La nave Mataroa (Atene-Parigi 1945). Un mito greco contemporaneo*

In December 1945, the New Zealand ship Mataroa sailed from Piraeus carrying 124 young Greeks who had won state scholarships to study in France. The large number of scholarships and the manner of the venturesome mass transportation of students across a Europe wrecked by war demonstrates the increased efforts being made by the international diplomacy deployed by the director of the French Institute of Athens, Octave Merlier, to save some of the best minds in Greece from the disaster of the Civil War. Among them were the world-wide known philosopher Cornelius Castoriadis, the important philosophers Kostas Axelos and Kostas Papaioannou and the writer Mimica Cranaki, the renowned composer of contemporary electronic music Iannis Xenakis, the famous urbanist Georges Candilis, the pioneering architect Takis Zenetos and important artists like the painter Anna Kindyni, and the sculptors

Kostas Koulendianos and Bella Raftopoulou. The passage of time allows us to see that this generation of expatriate intellectuals managed to free the dynamism, creativity and value of the personalities who were part of it. Many produced significant works, becoming famous in France, Europe and throughout the world, giving rise to their own myths under the label "Mataroa", the name of the ship that brought them to freedom. Over the years, the history of the Mataroa post-war young generation dialogued with the history of two more generations of Greek students who left for Europe – the first during the dictatorship of the colonels in the 70s, and the second during the economic crisis of 2010, while young people are still embracing and developing the myth of Mataroa.

Misha Davidoff, *Where Europe comes on an end. The travel of Capitaine Paul-Lemerle (Marseille 1941)*

"Where Europe comes to an end" is an essay on historical recollection and imagination. It relates the story of the last ship of refugees to leave Vichy-France during the Second World War, the Capitaine Paul-Lemerle, by weaving together the written testimonies of distinguished passengers (Claude Lévi-Strauss, Anna Seghers, and Victor Serge among others) with the oral history of more obscure co-travelers, who passed it down to the author. The polyphony of voices reveals a diversity of perspectives on a single voyage—differing attempts to contemplate the meaning of leaving behind a world in flames—a diversity that nevertheless converges in the pursuit of freedom.

Giacomo Calandra di Roccolino, *La nave come metafora. Nota sul piroscafo Patris II e sul film Architects' Congress di László Moholy-Nagy, a proposito del IV CIAM di Atene (1933)*

From 29 July to 14 August 1933 the steamship Patris II was the scene of the fourth meeting of the CIAM (Congrès Internationaux d'Architecture Moderne). It can be counted among the ships of freedom, especially because of the significance of that congress in 1933. The ship, moreover, has a precise semantic value for the architects of the avant-garde of the 20th century and becomes a metaphor for the new architecture: it contains all the functions necessary for the life of a community; it is a concentrate of technology and rational use of space; it integrates different functions by holding them together by means of a system of perfectly functional spatial connections. The Patris II represents a simulacrum of the functional city. The congress also becomes a model for the way in which its image is consciously recorded and disseminated. A filmed reportage shot by the great visual artist László Moholy-Nagy makes the congress and its postulates an extraordinary story in images. The film Architects' Congress is a detailed account of all phases of the congress and accurately renders the atmosphere of the event.

Alessandra Pedersoli, Christian Toson, *L'ultima nave bizantina. Costantino Lascaris, la prisca theologia e il Lascaris di Abel-François Villemain*

This article deals with Abel-François Villemain's novel Lascaris. After summarising the work and analysing its proper cultural context – that is to say, European Romanticism – the author makes a comparison between the historical figure of Constantine Lascaris and Villemain's character. What eventually emerges is an ideological convergence. Although Villemain was deeply influenced by the Romantic myth of Classical Greece, he did not fail to seize the real legacy Lascaris bequeathed to the West: the so-called Prisca theologia, that is to say, an intellectual tradition that exalted the human virtue and rejected any form of theocracy.

Silvia Ronchey, *"Libri quos mari transmisi Venetias". Busbecq, Prodromos Petra e i giacimenti librari costantinopolitani al tempo di Solimano il Magnifico*

This paper focuses on the Greek manuscripts, now part of the Österreichische Nationalbibliothek, acquired in Constantinople by the Habsburgic diplomat Oghier Ghislain de Busbecq during his two missions to the court of Soleiman the Magnificent (1554, 1556-1562). Building on previous scholarship, it mainly focusses on aspects such as Busbecq's purchases as librarian, and the role played by scholars, scribes and trading merchants (such as the Malaxoi and the Zigomalas, who were active in Constantinople's patriarchal quartier between the mid fifteenth century and the mid sixteenth century) in the accumulating the diplomat's supply of manuscripts. The author argues that Busbecq's cargo could have belonged at least in part to that last stronghold of book assets that was the monastery of Prodromos Petra between the Late Byzantine and First Ottoman period. This paper will show that after the Turkish conquest until the 1570s, Byzantium still offered a large reserve of manuscripts, and that its local antiquarian Greek culture well survived the City's fall.

Lucia Nadin, *Tra gli allori di Venezia. L'Albania e Scanderbeg sul Bucintoro, "il più superbo naviglio" al mondo*

In 1606, a new 'Bucintoro', the Doge's legendary boat, a floating Theatre of Memory, was built in Venice. A large sculpture on the prow, behind that of Venice-Justice, represents Giorgio Castriota Scanderbeg, Prince of Epirus, modern Albania; it was commonly called 'The Giant'. No one has ever investigated its meaning. In this article, the reasons for positioning it on the prow are explained both in relation to the specific historical 'post-Lepanto' period, and the new Ottoman pressure on Western Europe and the 'Stato



da Mar' of Venice, and to the historical framework of economic and political connections between Venice and Albania in existence since the 14th century.

**Monica Centanni, *Paralos. La città è una nave, la nave è la città***

During the fifth century BCE, Paralos is, primarily, the name of the sacred ship devoted to ceremonial functions and diplomatic missions. However, according to the sources, 'Paralos' was also the name of a minor god, 'inventor of navigation', who had his own sanctuary in Piraeus. The same name also appears as the name of a son of Pericles, the youngest, who died in the plague of Athens shortly before his father. However, Paralos represents, above all, a great figure – the ship par excellence. In 480 BCE, investment in the naval fleet had been Themistocles' decisive move for the victory of Salamis. However, the shifting of perspective towards the sea is also a geopolitical move, essential for the affirmation of the hegemony of Athens from the time of the Persian wars up to the end of the fifth century. Indeed, Paralos is the 'sacred ship' but, as evident also from the texts of Aeschylus, it is also a figure of the democratic city: on board the Paralos, there is an 'absolute Athens', which, without territorial roots, sails freely on the sea, even when the city is occupied by tyrants. By cross-referencing literary, historical, archaeological, and iconographic sources, the essay reconstructs the conceptual value of the 'ship' and in particular of the ship par excellence, Paralos, in the Athenian imagination of the fifth century BCE.

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«*Sogni febbrili*»: Werner Herzog e la filosofia

**Richard Eldridge, *Plato, Žižek, and Herzog on Courage***

This essay juxtaposes Herzog's work with Plato's account of courage as a virtue, according to which courage in the end reduces implausibly to knowledge of the good, and with Žižek's account, according to which knowledge plays little if any role in informing or sustaining either meaningful activity or hope. Herzog marks out a productive way between these two extreme positions. In *Signs of Life* (1968) and *Encounters at the End of the World* (2007), Herzog focuses on human beings who are captivated by disruptive images that pull them away from relatively empty commercial life, and he produces such images himself. These human beings and these images help us to see how we might pursue more meaningful life courageously, in a way that is founded on neither doctrinal knowledge nor arbitrary will.

**Laurie Ruth Johnson, *Romantic Vision as Romantic History in Werner Herzog's Invincible***

This essay explores the ways in which Werner Herzog's film *Invincible* (2000) receives and transforms the ethical and aesthetic heritage of German romanticism, a movement that itself reworked Enlightenment philosophical and artistic views of the relation between the pressures of history in the present and the challenges of representing history in aesthetic form. *Invincible* differs significantly from Herzog's other films (feature and documentary) in that it does address the Holocaust and the Third Reich, if somewhat obliquely. But the essential aspects of what I call his «romantic cinema» are still operative. Like other films in Herzog's oeuvre, *Invincible* makes viewers question the director's assertion that he wishes to avoid political statements or ethical directives. Understood in the context of German cultural history, *Invincible* helps us re-read a particular, post-Enlightened trajectory of romanticism – a trajectory that could have been dominant, had history been closer to the story the film tells

**Paolo Stellino, *What Is It like to Be in the Land of Silence and Darkness? Werner Herzog and the Paradox of Representing the Unrepresentable***

Although *Land of Silence and Darkness* is a film that explores fundamental themes of Herzog's cinema, it has thus far received relatively little critical attention. Drawing on the few previous studies dedicated to it, the aim of this paper is to show how this film addresses a central philosophical question: is it possible to experience the other's otherness? In particular, Herzog engages with the question of the extent to which it is possible for a sighted person to imagine what it is like to be deaf and blind. The following defends the thesis that, although the experience of deaf-blindness is incommunicable and inaccessible to sighted people, and although all representations of it are inadequate, both Herzog, through the cinematographic medium, and Fini Straubinger, through metaphorical and poetic language, attempt to convey certain aspects of this experience.

**Daniele Dottorini, *Muoversi (nello spazio e nel tempo). Herzog e il cinema come Orientierung***

The essay aims at discussing the concept of orientation in cinema through a comparison between Aby Warburg and Werner Herzog. There appears to be a close connection between the Herzogian idea of

orientation seen as the form (and origin) of the cinematographic image and the Warburgian concept of orientation as movement in space and time. The essay will show – also through the analysis of the initial sequence of Aguirre, the Wrath of God – how the construction of the image in Herzog is strongly linked to a concept of orientation that determines not only the movement of bodies in space, but also the very particular Herzogian *découpage*, in which the editing emphasizes the contrasts between the forms of space and the movements of bodies.

**David LaRocca, *The Autobiographical Sublime: Achieving Herzog's Persona at the Intersection of the Home Movie, Self-Citation, and Autofiction***

How did Werner Herzog achieve his distinctive cultural persona? One reply may come by way of Stanley Cavell, namely, that Herzog explored and subsequently discovered certain possibilities of the film medium – in particular, its aesthetic potentialities. From this vantage, there appears to be good reason to see Herzog's achievement in terms of the aesthetics of home movies, especially as that practice came to involve intertextuality (and self-citation) and relatedly a willingness to foster fictions based upon realities (sometimes called autofiction). From this triangulation, I contend in what follows that something distinctive emerges: Herzog's persona. And it is the creation and cultivation of Herzog's persona – mostly by his own hand – that catalyzes the intrigue of this research, in particular, how we might go about identifying his strategies for achieving both

**Francesco Cattaneo, *La natura della visione. Herzog e l'estasi della verità***

Werner Herzog's films are well known for their visionary character. His visions, however, turn out to be of a peculiar kind, in that they aren't mere fantasies that simply steer clear from reality, but aim at grasping it at a deeper level. From this point of view it's rather significant that from the very beginning of his career as a filmmaker Herzog has switched between fiction films and documentary films. Even more interestingly, he has never accepted these classifications and has always tried to work beyond them, overcoming the boundaries of genres. The resulting interweaving of fiction and documentary triggers multiple philosophical consideration on the nature of experience and reality and of its representations, especially within the framework of the digital era. Herzog's works appear, thus, a cutting edge and intriguing meditation on the role and possibilities of art, and establish themselves as a reference point for the most experimental practices of contemporary documentaries and art films.

*Varia*

**Silvano Tagliagambe, *L'estetica, la «translucidità» e la strategia dello sguardo***

According to quantum mechanics observable properties of quantum objects emerge, in a probabilistic way, from the act of measurement. Thus truth is not a mirror in which a reality external to us is faithfully reflected: it is a means of orientation in life, of enabling and facilitating action, of taking account of reality and managing it. Becomes central the idea of strategy, based on the role active of observer. Each strategy is based on specific models as tools for measuring and evaluating the world. Description as such is already a choice for a certain model, which entails the representation of reality by means of a symbolic system of concepts, emphasising certain elements and relationships. «To describe» involves the selection of certain differences. Whether something does in fact make a difference depends on the interpretation of an observer. In this sense philosophical work is a work on oneself: on our way of seeing things, on our gaze strategy. The paper focuses on this strategy and analyzes the consequences for the concept of «seeing».

**Marco Russo, *Topica del senso. Lettura della filosofia della cultura di Plessner***

In 1923 Helmuth Plessner outlined a Philosophy of Culture that reinterpreted Kant's transcendental schematism – that is how concretely the categories of the intellect are «realized» – on a perceptive and phenomenological basis. In this way Plessner outlines a topology of senses or (to use a key term of the humanistic tradition) even a topics of sense, a search for fundamental places where sensitivity becomes cultural meaning, the plurality of types of matter match the plurality of human forms of experience. The essay explains why Plessner considered the topics of sense a kind of fourth kantian Critique, a Kritik der Sinne capable of uniting nature and culture, human praxis and material affordances. Finally, the essay shows why thanks to the topics of senses it is possible to fully develop the hermeneutical and phenomenological potential of Plessner's anthropology.

**Gianluca Garelli, *Ovidio: per una filosofia della metamorfosi***

The challenging, genial architecture of Ovid's Metamorphoses allows us to reflect on a philosophically delicate and refined model of discourse, far from any systematic temptation. Here, such as in nature, new concretions of stories are seamlessly welded, without however indulging in a mere economy of dispersion and dissipation. In the metamorphic event, even in the absence of a hierarchical order imposed on reality from the outside, as Italo Calvino has seen, any new form is working and recovering

the old materials as much as possible, in a process that draws and redesigns inexorably the continuity and mobility of the whole.

**Giovanbattista Tusa, *Politica e finitudine. Note per un'ecologia delle verità***

Philosophy, starting from Kant, tries to delimit the limits and thus to finitize human consciousness, but then it fails in the task of assuming finiteness itself as finite, with a certain beginning and an end. In my essay I present different conceptualizations of end which resist the logic of means, opened up by ecological thought, starting from the problem – central to the continental philosophy of the 20th century – of human finitude. In the first part of the essay the relationship between finitude and truth is problematized through a critical reading of Michel Foucault, Martin Heidegger and Alain Badiou. In the second part I present some hypotheses on how this relationship is transformed by the category of extinction, understood as a non-human transformational capacity of human thought, a radical capacity of alienation which can however become an access to a dimension of thought in which «ecology» designates a new thinking of togetherness and of a cooperation which drives contemporary thought into reformulation of political possibilities for the future. If, however, current ecological thought sometimes promotes the post-political scenario of an organic return to the earth, an extinction understood in the sense of the end of human life and an abrupt termination of the world, in my essay I rather try to maintain human's ability of detachment as a political dimension, the capacity of thought to make a difference.

**Alessandro Stavru, *Platone, il dialogo socratico e lo spoudaiogheion***

This paper deals with the most significant attestations of seriousness (*spoude*), ridiculous (*geloion*) and playfulness (*padia*) occurring in the *Corpus Platonicum*. These notions form an almost inextricable jumble. Understanding the links between them is essential to grasp some core features of Plato's thought: the serio-comic structure of the genre he employs, the dialogue; the role of the dialogue in the search for knowledge; and the serio-comic and serious-playful ambivalences of his main character Socrates. The aim of this paper is to shed light on these connections.

**Heather L. Reid, *The Athletic Aesthetic in Rome's Imperial Baths***

The Greek gymnasium was replicated in the architecture, art, and activities of the Imperial Roman *thermae*. This *mimēsis* was rooted in sincere admiration of traditional Greek *paideia* – especially the glory of Athens' Academy and Lyceum – but it did not manage to replicate the gymnasium's educational impact. This article reconstructs the aesthetics of a visit to the Roman baths, explaining how they evoked a glorious Hellenic past, offering the opportunity to Romans to imagine being «Greek». But true Hellenic *paideia* was always kept at arm's length by an assumption of Roman cultural superiority. One may play at being a Greek athlete or philosopher, but one would never dedicate one's life to it. The experience of the Imperial *thermae* celebrated Greek athletic culture, but it remained too superficial – too spectatorial – to effect the change of soul demanded by classical gymnastic education.

**Marcello Barison, Luca Taddio, *Sul fondamento teologico dell'estetica: Borges e Wittgenstein***

In an interview with Osvaldo Ferrari, Borges argues that «everything happens with an aesthetic reason», inviting us to elaborate a «new theology based on aesthetics». It is a surprising statement because it implies that the aesthetic ordering of entities, that is, the composition of worldly forms, has a theological foundation. This contribution aims at grounding the theoretical consequences of this approach, comparing them with the conception, elaborated by Wittgenstein in his *Tractatus*, of the relationship between states of affairs (*Sachverhalte*) and images (*Bilder*) of the world. It will thus be shown that if on the one hand there is a structural convergence in the two theoretical models proposed, they are distinguished by their conception of value. If, according to Borges, to every configuration of the world corresponds a specific «aesthetic value», Wittgenstein instead believes that «the sense of the world must be outside of it [...] there is no value in it». The comparison between these two positions will be investigated by introducing an analytical examination of the problem of ineffability, on which Borges' direct references to the work of the Viennese thinker are concentrated. As a prominent example of this problematic, the literary topos of the rose will be discussed, studying its philosophical meaning in Borges' work.

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*Evento*

*Focus*

Luca Venzi, *Comparsa, passanti, avventure dello spettatore*

Nicola Turini, *La nuvola di passaggio*

Alberto Simonetti, *L'immagine a venire*

Alberto Boschi, *"One Small Step for Mankind, One Giant Leap for Cinema": l'allunaggio come evento mediale*

Dario Cecchi, *Montare la distruzione del Leviatano. Immagini e storia a partire da "La caduta della dinastia dei Romanov"*

Anna Barsotti, *Fra eccesso di potenza e fragilità: "Eracle" di Euripide per Emma Dante*

Daniele Dottorini, *Werner Herzog, o l'eccedenza dell'evento*

Felice Cimatti, *La voce e l'impersonale nel cinema di Fellini*

Francesco Zucconi, *Quello che il Po ha fatto al cinema italiano*

Alberto Scandola, *Lo sguardo (dis)umano di Bruno Dumont*

*Rifrazioni*

Simona Busni, *Avventura o anti-evento? L'amore malato di Antonioni*

Greta Plaitano, *La cronofotografia dell'événement tra pedagogia clinica e artistica*

Francesco Zucconi, *Editare l'evento. Su "Liquid Traces" di Heller e Pezzani*

Francesco Formigoni, *Tracce di realtà: il potere dell'incontro in "Alberi" di Frammartino*

Stefania Cappellini, *"Monrovia, Indiana" di Wiseman: il fuori campo dell'evento*

Adriano D'Aloia, *Event Segmentation, comprensione narrativa ed enazione audiovisiva in "True Detective"*

**Itinera. Rivista di filosofia e di teoria delle arti**, 19 (2020)

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

*Colour for Philosophers*

Derek Brown, *The steady pace of philosophy of colour*

I outline five issues in philosophy of colour that deserve greater attention and provide skeletal frameworks for how future work on these topics could be carried out. The issues are: colour and metaphilosophy (§1), colour and artistic practice (§2), colour and virtual/augmented reality (§3), colour and imagination (§4), and colour and the predictive mind (§5). Some of these issues have been a focus of important recent works. Thus, colour conjoined with each of metaphilosophy, artistic practice and imagination have all been examined in at least a few recent publications – see below for references. It is clear, however, that these recent works are signals that there is much still to be done. By contrast, while at present there is a great deal of interest in the predictive mind, the intersection of colour and the predictive mind is vastly underexplored. This is despite the fact that the philosophy and science of colour are rather developed disciplines. Finally, while there have been some very important recent works on virtual and augmented reality, the significance of colour for these studies has yet to be examined. It is

my hope that after reading this article readers are convinced not only that the philosophy of colour has a rich, recent history, but also a very bright future.

### **Andrew Benjamin, *Line, Colour, Drawing in Kant and Hegel***

Kant and Hegel have diametrically opposed views concerning the relationship between colour and drawing. For Hegel colour is all; while for Kant drawing is central. Through an analysis of both these positions the conclusion that is drawn is that colour and drawing have a necessary interrelation. One cannot be thought other than in relation to reach other. Taken together they are integral to the development of a philosophy of art.

### **Richard Cytowic, *Synesthesia: Where does Color Exist?***

Where does color exist? As a property of light in "red wavelengths," as a neural calculation by retinal photoreceptors, or as a calculation in the brain? The perceptual couplings of synesthesia, along with color constancy and colored shadows, suggest that color is not a property of objects: In order to be biologically useful within our environment of ever-changing illumination, the brain must assign stable colors to surfaces. Color exists only within the silent darkness of an individual skull.

### **Saverio Campanini, "Color azurei oscurissimi" *Sfumature cabbalistiche in 'Azriel di Gerona e Flavio Mitridate***

The general topic of Colours and their symbolic significance in Kabbalah has been presented by Gershom Scholem in a well-known conference at Eranos. The present article concentrates on the quite eccentric representation of colours and their association to the ten Sefirot in the Sha'ar ha-Sho'el of 'Azriel of Gerona, one the early Kabbalists who lived in Catalunya in the 13th century. Since the Sha'ar ha-Sho'el, an introduction to the basic tenets of Kabbalah in the form of a philosophical dialogue, has been translated into Latin in 1486 by the converted Jew Flavius Mithridates for Giovanni Pico della Mirandola, the translation is used as a reflection of the Hebrew original in order to analyze the chromatic denominations chosen by the translator in order to render a mental picture of the colours he found described in the text with the additional difficulty that some of the colours mentioned by 'Azriel are not univocally understood in Jewish tradition. The elusive character of colours in general is here perceived through the glass of a transcultural and transreligious linguistic rendering which, in the best event, can help interpret the original, and in the worse, can lead us to appreciate the difficulty of the task and its intrinsic reasons.

### **Christopher Norris, *Two Poems on Colour***

Christopher Norris is Emeritus Professor of Philosophy at Cardiff University. He worked on literary criticism, on the question of realism and antirealism in philosophy, on Derrida and deconstructionism and on the philosophy of science. In the past few years he has also authored several philosophical poems. In this issue we present two poems he wrote that are dedicated to color.

### **Alice Barale, *For the Tempus-fugitives: Christopher Norris on the Philosophy (and Poetry) of Colour***

Born in 1947, Christopher Norris is Emeritus Professor of Philosophy at Cardiff University. He worked first on literary criticism, then on the question of realism and antirealism in philosophy (as a strong adversary of antirealism), on Derrida and deconstructionism and, more recently, on the philosophy of science. In the past few years he has also authored several philosophical poems. In this issue we present two poems he wrote that are dedicated to color. Color is a recurrent theme in Norris' poetry. Why? And why does Norris choose, for nearly ten years past, to mainly use poems for his philosophical investigations? Is there a link between his interest on color and this choice he has made? Moreover: Norris was always a strong adversary of antirealism and the extreme consequences of the "linguistic turn". Isn't there a contradiction between this philosophical position and the importance he gives to poetry? Perhaps color can give us a key.

### **Martina Conti, *La fotografia a colori. Tra descrittivismo ed espressività negli scritti di Giuseppe Turrone***

This text aims to rediscover the studies of Giuseppe Turrone, an important Italian critic whose research activity, had focused particularly on photography and cinema. Active especially in the central decades of the 20th century, Turrone was the first Italian author to have pointed out the need to constitute a photographic criticism and the importance of studying photography also from an aesthetic point of view. Particularly, this text traces the main guidelines of Turrone's thought about panchromatic photography, the uses that were made of it in the decades between the 19th and 20th centuries, and, above all, focuses attention on the expressiveness and communicativeness of this medium in contemporary society.

**Marcello Sessa, *Colore solo. Le valenze cromatiche di "painterly" e "post painterly" nell'estetica di Clement Greenberg***

This essay aims to analyse the importance of colour in Clement Greenberg's theory of art, and its relevance on modernist ontology of pictorial image. It focuses in particular on the shift from the notion of "painterly" to the notion of "post painterly" in the greenbergian aesthetic vision of painting. Firstly, it deals with a recollection of Greenberg's appropriation of the very concept of "painterly" from Heinrich Wölfflin's Principles of Art History. Then, it provides an articulated explanation of Greenberg's arguments on "painterly" and "post painterly", in respect of their implications with pure colour. Finally, it stresses Greenberg's troublesome concern with objecthood in art, referring the problematic threshold between monochromatic painting, blank canvases as works of art and a "non painterly" perspective on pictorial images.

**Gabriele Gambaro, *La spazialità del colore nell'opera di James Turrell. Una prospettiva ecologica sul carattere cromatico della luce***

James Turrell's installation Sight Unseen can provide useful elements concerning the philosophical discourse on colors. The artwork shows how the physical nature of the light allows the environmental diffusion of colors. Meant as character of light itself, the color organizes and disposes the perception of the space explored by spectators. I assume an ecological aesthetic perspective to understand the perceptual phenomena that affect the senses of the spectators' living body and broaden the current physicalist and representationalist models emerged within theories of color.

**Varia**

**Paola Ranzini, *Corpo, sensi e realtà nel teatro italiano del nuovo millennio***

The article proposes a study of the Italian theater in the new millennium through the reevaluation of the body, of the senses and of the reality. If the main thrust is the presence of the body, the first part studies particularly the definition and the analysis of a language-body, what it is recovered in *La madre* (2010) of Mimmo Borrelli, methodologically privileging a textual analysis. The second part studies the theatrical relationships, analyzing a particular typology of sensory dramaturgy in the Teatro del Lemming. Beginning from these analyses and from a rapid review of other experiences, the article concludes on the attempt to define what "reality." means today for the theater and to theatre.

**Giovanni Ferrario, *Il naso e il triangolo. Potere delle immagini, immagini del potere***

The essay attempts to analyze the relationship between power and image. The writing starts with the studies of Alberto Giacometti between 1956 and 1961 for the portrait of the Japanese philosopher Isaku Yanaihara. Giacometti says that in this experience one of his tasks is grasping the triangular and pyramidal shape of the portrayed nose. This image, reminiscent of Egyptian pyramids as graves and representations of the pharaoh's power, becomes vitalist shape, hanging between life and death. Power, required to be efficient, deals with what is subject to its force; its exertion doesn't move, it can protect but doesn't save; it hardly gives way to nothing. Power aims at simplification, while art amplifies existence complexity and variety. Art can allow itself a wait and consents to unproductiveness, it strives to bring life into death. Works of art give a picture of power that is not afraid of generating and destroying itself to be able to start again. Works of art have to disown every seeming final goal to avoid their imprisonment into the shapes produced by the desire itself.

**Marina Mascherini, *Freaks: tra anormalità e deviazione. Nascite mostruose e fenomeni umani dall'uomo-gallina al circo di Barnum***

The essay focuses on the theme of natural teratology, or the study of deformities, and above all on the positive figure of the freak, which I am going to analyze from a social and spectacular point of view. The analysis will go on probing the territories of the bizarre and the marvelous as presented by the Great American Museum of Barnum.

*Rethinking Hegel's Aesthetics*

Francesca Iannelli, Alain Patrick Olivier, Klaus Vieweg, *Rethinking Hegel's last lectures on aesthetics in and for the 21st century*

This essay aims at evaluating the legacy of Hegel's aesthetics, in particular of the last course held by Hegel in Berlin on aesthetics or philosophy of art during the winter semester 1828-29, and at highlighting the relevance of the student notebooks (Nachschriften) to better contextualize Hegel's aesthetic framework.

Jacques Rancière, *Les vertus de l'imparfait*

In front of both the classical perfection of the statue of the impassive god and the romantic dream of the dissolution of matter in the pure spirituality of music, Hegel's analysis gives a significant role to two arts of the space: Architecture, which embodies the incapacity of art to give a home to the divine, and painting, which allows the flame of the spirit to shine fleetingly over the most evanescent aspects of material reality. By so doing, Hegel highlights a new paradigm of art: a perfection of the imperfect, as it were. But he carefully ensures that it does not become too perfect.

Paul A. Kottman, *Noli tangere: On the limits of seeing and touching in Hegel's philosophy of art*

Hegel's exclusion of touch (and taste and smell) from the purview of fine art, which limits itself to the "theoretical senses" of sight and hearing, does not mean that touch is not theoretical. Rather, for Hegel, the theoretical significance of touch cannot be grasped artistically; indeed, that is a lesson which art, exclusively, teaches. For this reason, Hegel's philosophy of art offers unique resources for a critique of our contemporary visual culture and its obliviousness to the moral and theoretical implications of how human beings are touched, or touch one another.

Francesco Valagussa, *Tramonto dell'imitazione e filosofia dell'arte nella Vorlesungsmitschrift di Adolf Heimann*

The article aims to analyse the concept of imitation within the Hegelian aesthetic, in particular in the light of the recently published Vorlesungsmitschrift by Adolf Heimann. On one hand, the overcoming of the abstract concept of imitation as a simple copy of nature is highlighted; on the other hand, this will lead to no longer giving space to the analysis of natural beauty, transforming aesthetics into a philosophy of art in its historical development. The connection between these two moments is found precisely in Heimann's Vorlesungsmitschrift, where Hegel analyses the Kantian theory of beauty. The reflective judgment, as it is theorized by Kant in the Critique of judgment, is seen by Hegel as the place in which the abstract contrast between reality and concept, between particular and universal, is overcome, thus anticipating – according to Hegel himself – the notion of Aufhebung.

Martin Donougho, *Hegel's "characteristic" (die Charakteristik) in 1828-29*

In his 1828 Aesthetics, Hegel cites his Berlin colleague Aloys Hirt's equating of art-beauty (das Kunstschöne) with "the characteristic", for Friedrich Schlegel a mark of the modern. Why did Hegel do that? First, it allowed him to position himself in relation both to Romanticism and to Weimar Classicism. Second, he could use Hirt's polemic against the art historian K.F. Rumohr to contrast the latter's naturalism with an Idealism open to depiction of everyday life, as in Dutch genre painting.

Giulia Battistoni, *Azione e coscienza in Hegel: tra filosofia dell'arte e filosofia del diritto*

In this essay I aim to analyze Hegel's concept of action in the context of his philosophy of art. Given the recent sources, I will focus, firstly, on his lectures on aesthetics of 1828-29 and I will then integrate them with Hegel's marginal notes on his Elements of the Philosophy of Right, together with the notes of his scholars. This move will let me clarify the difference between the heroic selfconsciousness and the modern moral conscience, as well as their different attitude towards their actions and responsibility. Moreover, this will clarify what Hegel means with "dramatisches Interesse". I will finally bring two examples of these kinds of consciousness developed in two different dramas, namely Oedipus Rex (Sophocles) and Die Schuld (A. Müllner). This will deliver new insights into Hegel's philosophy of art interweaving his philosophy of right.

Francesco Campana, *La concezione hegeliana dell'ironia e il corso berlinese del 1828-29*

The aim of the paper is to analyze the Hegelian interpretation of the notion of "irony" in the light of its evolution thorough the Berlin courses and in a comparison with the edition of the Ästhetik published by Hotho. The analysis of the last course of the 1828-29 is of particular importance, because there the

notion of irony, which traditionally appears to be harshly criticized by Hegel, is taken as a decisive moment for the very concept of art. In this course, Hegel explicitly distinguishes between a "practical irony", which he continues to criticize, and an irony that we could define as "artistic" or "aesthetic", which he instead assumes as a significant moment in the constitution of the ideal. The discussion of this course can lead to a redefinition of Hegel's interpretation of irony as it has been established by much of the critical tradition.

**Gabriele Schimmenti, *Bruno Bauer's critical theory of art and Hegel's Lectures on Aesthetics in 1828-29***

The aim of my paper is to show to what extent Bruno Bauer's first writing and his critical theory of art are indebted to Hegel's last lectures on the aesthetics or the philosophy of art, which Bauer attended in 1828-29. First, I will deal with Bauer's concept of myth (§ 1). To consider his concept of myth allows us to understand Bauer's rhetorical strategy in the Young Hegelian movement. In a second step (§ 2), I will give an account of Bauer's critical theory of art. Next, I will show (§ 3) how the prelude to his account of art was already present in his first writing, the dissertation *On the principles of the beautiful*, written in 1829. In the last part of my contribution (§ 4), I will take into account Hegel's final lectures on aesthetics (1828-29), aiming at showing its significance for Bauer's early reflections.

*Miscellaneous*

**Ivana Randazzo, *Cassirer e Langer: a proposito di "Linguaggio e mito"***

The first meeting between the philosophers Susanne Katerina Langer and Ernst Cassirer occurred after the latter's arrival in the United States, and his call to Yale University, in the early 1940s. Since then, they shared a series of common interests that go beyond the theme of the myth which links the three letters written by the German philosopher to Langer between February and April 1944 and reported above in the Italian translation. These letters help to better understand the origin of these contacts and the mutual influences which marked their respective theories. This paper aims at highlighting the main points (primarily related to the notion of symbol) around which the fruitful dialogue between Cassirer and Langer has revolved against the background of the crisis of western culture experienced in those years.

**Fabrizia Bandi, *Sublime Bigness. An aesthetic dissertation on contemporary architecture***

The idea of the sublime, since antiquity, has always represented the intimate desire of human beings to elevate their spirit above the immanence. Some products of contemporary architecture, which often are emblems of Bigness, could be possibly enclosed in the category of sublime objects. Along Kant's renowned *Analytic of the sublime*, the aim of this article is to analyse a possible aesthetic experience of these buildings, recovering and reestablishing the existential and aesthetic issues connected to the sublime.

**Simona Chiodo, *Prometheus and the evolution of the relationship between humans and technology***

The aim of this article is making use of the literary figure of Prometheus as a promising tool to try to understand some essential aspects of our relationship with technology, namely, its own historical root in Western culture, as well as its evolution. After having reasoned on what changes moving from the ancient Prometheus, represented by Hesiod, Aeschylus, Plato, and Ovid, to Mary Shelley's modern Prometheus, I shall make use of some of these clues to try to reason on the future of technology, namely, on what kind of destination this trajectory may have.

**Andrea Maistrello, *On the very idea of a "language of art". Aesthetics and psychoanalysis***

In a number of writings that were only narrowly circulated, Richard Wollheim took a stand against two pivotal theses often at the center of aesthetic reflection and, even more often, of critical and historical-artistic practices: i) that art is a language (and thus artistic meaning is conveyed in the same way as linguistic meaning); ii) that art inherently is a form of communication. What motivates Wollheim's deep aversion for i) and ii) depends on the progressive liquidation of the experience of what lies at the center of art, i.e. the object intentionally produced by the artist. This is of immense relevance in Wollheim's psychoanalytical conception of the mind because the art-object allows the reparation urge to take place making concrete and externalizing the inner world of the artist. The emphasis on the singularity of the object excludes art from the domain of communication: because (one) communication presupposes a specific audience – a rare circumstance in the case of art; and (two) the emotive content of the work cannot be transmitted via language since emotions do not correspond isomorphically to emotion terms. To diminish the object at the center of the experience of art (or the experience itself) means no less than to abdicate to an essential part of human nature.



**Boletín de Estética**, 51 (2020)

<http://www.boletindeestetica.com.ar/index.php/boletin/issue/view/54>

Lorenzo Bartalesi, *Aesthetic models in the human sciences: An epistemological study*

Starting from the assumption that aesthetic is an anthropological fact which —like language or symbolic thought— belongs to the behavioral, cognitive and social register of our species, the article aims to clarify the uses of the category of aesthetic in the human sciences (social anthropology, cognitive psychology, evolutionary anthropology). The epistemological analysis focuses on the implicit assumptions that guide the different methodologies and leads to the elaboration of a conceptual map of the several models of aesthetic adopted in the contemporary debate. Such a result is presented as a preliminary analytical step aimed at fostering an interdisciplinary approach to the complexity and socio-biological diversity of aesthetic phenomena.

Natalio Pagés, *The Kitsch that Never was. Considerations on Saul Friedländer's Reflections of Nazism*

This article proposes to reconsider *Reflections of Nazism* (1982), the first scholar book to deal with "fascinating" images of Nazism in massive culture. For that purpose, it develops, in the first place, a rereading of the notion "new discourse on Nazism" and its central characteristic: the tense correlation between kitsch sensibility and motives associated with death and the apocalypse. A critique of this conception is subsequently developed, pointing out that the kitsch-death correlation and its derivations do not define a particularity of the object but extensive aspects of a big portion of contemporary culture. Lastly, it is concluded that Friedländer's conception conceals the historicity of this kind of discourse as well as one of its most crucial aspects, to which Michel Foucault and Susan Sontag had early given the name "erotization".

Francisco Salaris Banegas, «*In my books, everything is artificial*». *On the concept of Nature in the work of Thomas Bernhard*

*Nature* is a concept of great recurrence in the whole work of Thomas Bernhard. However, far from articulating a coherent and solid spectrum, this recurrence evidences an often surprising variability, which occurs not only from work to work but within the discourse of the same character. This article sets out to study some uses of the concept of Nature to also reflect on the Bernhardian aesthetic proposal. For this, not only the spatial notion that Nature establishes but, fundamentally, the construction of relationships that link Nature with art and artistic practice will be extremely useful.

**British Journal of Aesthetics**, 60, 3 (July 2020)

<https://academic.oup.com/bjaesthetics>

Nele Van De Mosselaer, *Imaginative Desires and Interactive Fiction: On Wanting to Shoot Fictional Zombies*

What do players of videogames mean when they say they want to shoot zombies? Surely they know that the zombies are not real, and that they cannot really shoot them, but only control a fictional character who does so. Some philosophers of fiction argue that we need the concept of imaginative desires (or 'i-desires') to explain situations in which people feel desires towards fictional characters or desires that motivate pretend actions. Others claim that we can explain these situations without complicating human psychology with a novel mental state. Within their debates, however, these scholars exclusively focus on non-interactive fictions and children's games of make-believe. In this paper, I argue that our experience of immersive, interactive fictions like videogames gives us cause to reappraise the concept of imaginative desires. Moreover, I describe how i-desires are a useful conceptual tool within videogame development and can shed new light on apparently immoral in-game actions.

**Elzé Sigutė Mikalonytė, Vilius Dranseika, *Intuitions on the Individuation of Musical Works. An Empirical Study***

Philosophers often consider better compliance with prevalent pre-theoretical intuitions to be an advantage of a theory of ontology of musical works. However, despite many predictions of what these intuitions on relevant questions might be, so far there is only one experimental philosophy study on the repeatability of musical works by Christopher Bartel. We decided to examine the intuitions concerning the individuation of musical works by creating scenarios reflecting the differences in the positions of musical ontologists: pure and timbral sonicism, instrumentalism, and contextualism. The results show that emotional expressivity, instrument, timbre, and images evoked in the listeners were not considered as properties individuating musical works. However, the musical works were held to be different if the composers were different. In most cases, the participants had clear intuitions. Pure sonicism, complemented with additional stress on significance of the composer's creativity, seems to be the most intuitive position.

**Sarah Feldman, *Symbolic Cognition in Poetic Experience: Re-representing the Paraphrase Paradox***

This article considers an apparent tension between, on the one hand, a widespread belief among literature teachers that the appreciation of a poem involves an experience of form-content inseparability and, on the other hand, these same teachers' use of paraphrase to encourage appreciation. Using Terrence Deacon's model of art experience, I argue that the tensions of this 'paraphrase paradox' mirror tensions inherent in poetic experience. Section II draws upon work by Rafe McGregor, Peter Lamarque, and Peter Kivy to frame an approach to the form-content distinction, and to offer a brief overview of the paraphrase paradox. Sections III-IV summarize Deacon's model of aesthetic experience, and argue that this model implies that poetic experience both triggers an impulse towards paraphrase, and frustrates this impulse. Section V looks at implications for the poetry teacher's attempts to navigate the paraphrase paradox. Section VI tests these implications through an analysis of Philip Larkin's poem 'Faith Healing'.

**Mariagrazia Portera, *Babies Rule! Niches, Scaffoldings, and the Development of an Aesthetic Capacity in Humans***

Where does the human aesthetic come from? How does it develop? By introducing the notion of the 'niche' ('aesthetic niche') as a key term in an empirically and evolutionarily informed aesthetics, this paper aims to take a fresh look at these and similar questions. It also aims to shed new light on the development and functioning of the aesthetic capacity in humans and its trans-generational transmission. Drawing on recent research developments in evolutionary biology, developmental psychology, and cognitive sciences, I shall argue that the human aesthetic capacity—which I understand as the capacity, involving perceptual, cognitive and emotional processes, to enter into a pleasurable/non-pleasurable and expressive relation with objects, artworks, natural phenomena, or other people—relies on constructed environmental resources (that is, on a niche) for its emergence and its ontogenetic development.

**Samantha Matherne, *Edith Landmann-Kalischer on Aesthetic Demarcation and Normativity***

Two perennial questions in aesthetics, among others, are the demarcation question, viz., what, if anything, distinguishes the aesthetic domain from the cognitive or moral domains, and the normative question, viz., what kind of normativity, if any, does the aesthetic domain involve. Although recent attempts to answer these questions can be found in contemporary literature, in this paper I examine the answers defended by the early phenomenologist Edith Landmann-Kalischer. I show that Landmann-Kalischer answers the demarcation question by blending together a cognitivist account of aesthetic judgment with an objectivist account of beauty, and that she builds an account of aesthetic normativity on this cognitivist and objectivist basis. I contend that her subtle and unified account of aesthetic demarcation and normativity has advantages over other competing hedonist and Kantian views and, as such, merits further consideration in contemporary debates.

**Alberto L Siani, *Antisubjectivism and the End of Art: Heidegger on Hegel***

This paper claims that Heidegger's confrontation with poetry and with Hegel's end of art thesis can be read as an attempt to restore the highest function of art by deconstructing the 'modern' conception of truth underlying Hegel's thesis. First, I discuss Heidegger's interpretation of art following his assessment of the failure of metaphysical language to 'unconceal' the truth of Being. Second, I analyse, with specific reference to his interpretation of Hölderlin, what I reckon to be the core thread of Heidegger's philosophy of art, namely his antisubjectivism. Third, I turn to Hegel's end of art thesis, showing how for him, as well as for Heidegger, the highest function of art is necessarily connected to antisubjectivism, and hence, under the conditions of modernity, is a thing of the past. Finally, I address Heidegger's reference to Hegel's thesis, and claim that, while Hegel fully remains within the horizon of modernity, thus affirming the irreversible pastness of art, Heidegger envisages the possibility of abandoning the fundamental orientation of modernity, and hence of revoking the thesis of the pastness of art.

Grace Lavery, *Trans Realism, Psychoanalytic Practice, and the Rhetoric of Technique*

I argue that, in George Eliot's early, definitive statement of realism in the seventeenth chapter of *Adam Bede*, realism will only have been accomplished when readers have learned not merely to respect, but to desire, the dysphorically sexed bodies of others. In this sense, I argue, realism shares a central tenet with two of the more controversial and, frankly, neglected dimensions of Freudian thinking—which Sigmund Freud himself took to be indispensable components in the treatment of neurotics—castration complex and penis envy. Though post-Freudian analysts have frequently found these dimensions of libidinal embodiment distasteful, to trans people they are central and in certain respects definitive aspects of social participation. Hence, while trans studies tends to eschew psychoanalysis altogether, and the only psychoanalysts to write about trans people tend to be Lacanians for whom Freud's therapeutic ambitions were frequently mystified, reappraising the realist dimension of psychoanalytic practice can reveal the trans logic at the core of both Freud's project and Eliot's.

Slavoj Žižek, *The Apocalypse of a Wired Brain*

When the threat posed by the digitalization of our lives is debated in our media, the focus is usually on the new phase of capitalism called surveillance capitalism: a total digital control over our lives exerted by state agencies and private corporations. However, important as this surveillance capitalism is, it is not yet the true game changer; there is a much greater potential for new forms of domination in the prospect of a direct brain-machine interface (the "wired brain"). First, when our brain is connected to digital machines, we can cause things to happen in reality just by thinking about them; then, my brain is directly connected to another brain, so that another individual can directly share my experience. Extrapolated to its extreme, the wired brain opens up the prospect of what Ray Kurzweil called Singularity, the divine-like global space of shared awareness. Whatever the (dubious, for the time being) scientific status of this idea, it is clear that its realization will affect the basic features of humans as thinking/speaking beings: the eventual rise of Singularity will be apocalyptic in the complex meaning of the term: it will imply the encounter with a truth hidden in our ordinary human existence—that is, the entrance into a new posthuman dimension, which cannot but be experienced as catastrophic, as the end of our world. But will we still be here to experience our immersion into Singularity in any human sense of the term?

Christopher Grobe, *The Artist Is President: Performance Art and Other Keywords in the Age of Donald Trump*

Throughout the 2016 US presidential election, pundits repeatedly described Donald Trump as a performance artist and his campaign as performance art. Meanwhile, his alt-right supporters were mounting performance art shows, debating the meaning of Marina Abramović's work, and developing their own theories of political performance. For experts in performance theory, such punditry and provocation is like the image in a funhouse mirror. It's hard to make sense of such bizarre, distorted images—let alone to recognize ourselves in them. This article insists that, nonetheless, we should try. Trump and his movement pose special challenges to American political culture—and also to academic performance theory. His rise has revealed the limitations of a politics (and performance theory) based on norms and their transgression. It has also given the lie to politicians' false belief that they (and only they) are not performing their politics. The challenge now—for academics, activists, citizens, and journalists alike—is to articulate how performance works, how it provides models of cultural power.

James Evans, Adrian Johns, *The New Rules of Knowledge: An Introduction*

Introducing this issue's triptych on algorithms and culture, this article argues that prevailing modes of analysis that focus on the prospects for algorithms "taking over" are no longer useful. It advocates the need for a new conceptual vocabulary, which recognizes that algorithmic and cultural reasoning processes are already enmeshed with each other. The introduction suggests a need for an enterprise of algorithmic epistemology attuned to the fine structure of the ways in which culture and code have interacted in the past and continue to interact today.

Jeffrey M. Binder, *Romantic Disciplinarity and the Rise of the Algorithm*

Scholars in both digital humanities and media studies have noted an apparent disconnect between computation and the interpretive methods of the humanities. Alan Liu has argued that literary scholars employing digital methods encounter a "meaning problem" due to the difficulty of reconciling algorithmic methods with interpretive ones. Conversely, the media scholar Friedrich Kittler has questioned the adequacy of hermeneutics as a means of studying computers. This paper argues that that this disconnect results from a set of contingent decisions made in both humanistic and mathematical disciplines in the first half of the nineteenth century that delineated, with implications that continue to resonate in the

present day, which aspects of human activity would come to be formalized in algorithms and which would not. I begin with a discussion of Nicolas de Condorcet, who attempted, at the height of the 1789 revolution, to turn algebra into a universal language; his work, I argue, exemplifies the form of algorithmic thinking that existed before the Romantic turn. Next, I discuss William Wordsworth's arguments about the relationship of poetry and science. While Wordsworth is sometimes viewed as a critic of science, I argue that his polemic is specifically targeted at highly politicized projects like Condorcet's that sought to supplant existing modes of thought with scientific rationality. Finally, I demonstrate the importance of Romantic thought for George Boole, creator of the logic system that would eventually form the basis of digital electronics. The reason Boole was able to succeed where Condorcet had failed, I argue, was that Romantic notions of culture enabled him to reconcile a mechanical view of mathematical reasoning with an organic view of the development of meaning—a dichotomy that remains a key assumption of computer interfaces in the twenty-first century.

**Michael D. Gordin, *The Forgetting and Rediscovery of Soviet Machine Translation***

This paper takes three distinct passes through the history of Machine Translation (MT) in the Soviet Union, which is typically understood as concentrating in a single boom period that lasted from roughly 1955 to 1965. In both the Soviet Union and the United States—in explicit competition with each other—there was a tremendous wave of investment in adapting computers to nonnumerical tasks that has only recently drawn the attention of historians, primarily focusing on the American example. The Soviet Union, however, quickly came to assume prominence in the field both in terms of scale and diversity of approaches. At the same moment, Soviet linguists excavated a forgotten precursor, P. P. Smirnov-Troianskii, who had designed a translating machine in the early 1930s. Juxtaposing the multiple contexts in which Smirnov-Troianskii's machine was reconceptualized and reappropriated for various ends, the article demonstrates the fundamental embodying of the algorithm in the early days of MT and also how the proliferation of narratives about Soviet MT exposes fault lines in contemporary historiography.

**Daniel Navon, "The Gene Didn't Get the Memo": Realigning Disciplines and Remaking Illness in Genomic Medicine**

Human genetics has uncovered a vast trove of medically relevant changes in our genomes—variants and mutations that are both far more common and difficult to interpret than experts anticipated. What will this mean as we move into an era of genomic or "precision" medicine? For over a century the overriding goal of human genetics was to explain the inheritance of traits and conditions that hailed from disciplines like medicine, psychology, and criminology. Yet today, genomics research is calling prevailing categories of human illness and difference into question. Genetic mutations are increasingly used to reclassify disease, disability, and developmental difference—a process I call genomic designation. In recent decades, this has led to the formation of support groups, foundations, specialist clinics, and dedicated literatures for genomically designated conditions like the XXX, NGLY1, Fragile X, and 1p36 Deletion Syndromes. Drawing heavily on the case of 22q11.2 Deletion Syndrome, this paper explains how a genetic test result can radically alter the way a patient is understood and treated. Finding a 22q11.2 microdeletion can lead patients, parents, and caregivers to recast other diagnoses as mere symptoms of an underlying genetic disorder. A 22q11.2DS diagnosis can also redirect medical judgment and practice towards evaluations and even interventions that were not clinically indicated. Finally, a genomically designated diagnosis like 22q11.2DS can realign the very boundary between the normal and the pathological, leading experts and caregivers to reframe clinically nonsignificant findings like an IQ of eighty-seven as the symptom of a genetic disorder. In this way, the growing avalanche of positive genetic test results is disrupting classification and practice in a wide range of disciplines, bringing new populations under the gaze of medical genetics in the process. I conclude by discussing a few salient implications for bioethics and the social studies of science and medicine.

**Critique**, 876-878 (2020)

<https://www.cairn.info/revue-critique-2016-11.htm>

*Art Noir*

Anne Lafont, *Penser depuis l'art Noir*

Vincent Debaene, *Voir la race. L'histoire de l'art contre la mort blanche*

Évelyne Toussaint, *Jean Laude. Une logique du décentrement*

Sarah Frioux-Salgas, « *Moi aussi, je suis un Nègre !* »

Sarah Fila-Bakabadio, « *Déborder !* ». *La Negro Anthology de Nancy Cunard*  
Claire Bosc-Tiessé, *Plaidoyer pour une histoire des arts anciens d'Afrique*  
François-Xavier Fauvelle, *Renouveler le discours historique par l'Afrique*  
Dominique Malaquais, *Sans pathos. Des Kongo Astronauts, de Lamyne M*  
Elvan Zabunyan, *Le Black Art entre les lignes*  
Caroline Honorien, *Tarek Lakhrissi : portrait de l'artiste en trickster*  
Riason Naidoo, *Simon Njami, écrivain et curateur de l'art africain contemporain*  
Julie Peghini, *Représenter Kinshasa ?*  
Lionel Manga, *Le saut de l'ange*

**Debates in Aesthetics**, 15, 2 (2020)

<http://debatesinaesthetics.org/>

Paul C. Taylor, *Black Reconstruction in Aesthetics*

This essay uses the concept of reconstruction to make an argument and an intervention in relation to the practice and study of black aesthetics. The argument will have to do with the parochialism of John Dewey, the institutional inertia of professional philosophy, the aesthetic dimensions of the US politics of reconstruction, the centrality of reconstructionist politics to the black aesthetic tradition, and the staging of a reconstructionist argument in the film, *Black Panther* (Coogler 2018). The intervention aims to address the fact that arguments like these tend not to register properly because of certain reflexive and customary limits on some common forms of philosophical inquiry. The sort of professional philosophy I was raised to practise and value tends not to be particularly inclusive and open-minded, especially when it comes to subjects that bear directly on the thoughts, lives, and practices of people racialized as black. black aesthetics, by contrast, is an inherently ecumenical enterprise, reaching across disciplinary and demographic boundaries to build communities of practice and exchange. Hence the need for an intervention: to create the space for arguments and the people who work with them to function across disciplinary and demographic contexts.

Joshua M. Hall, *Southern Black Women's Canebrake Gardens, Responding to Taylor's Call for Aesthetic Reconstruction*

In this response, I suggest that Black southern women in the U.S. have always been central to the "reconstruction" that Taylor identifies as a central theme of Black aesthetics. Building on his allusions to Alice Walker and Jean Toomer, I explore Walker's tearful response (in *In Search of Our Mothers' Gardens: Womanist Prose* (1983) to Toomer's *Cane* (2011). Walker identifies their mothers' and grandmothers' informal arts of storytelling and gardening as the hidden roots of both her and Toomer's work. I suggest that Walker's tears function to water her mother's (and othermothers') gardens, thereby sustaining southern Black women's foundational work in reconstruction. Through telling their stories and planting gardens, along with crafting meals, designing clothes, and designing and decorating homes, southern Black women have always been necessary to Black aesthetics—filling worlds with aesthetically-rich and energetic artworks that Black formal artists such as Walker channel and transfigure into their formal artistic productions.

James Haile III, *Black "Reconstruction"; Or the Afrocentric Home Repair Manual Philosophical Reflections on Paul C. Taylor's "Black Reconstruction In Aesthetics"*

Paul C. Taylor's essay, *Black Reconstruction in Aesthetics*, is concerned with the relationship between language—in particular, what Taylor refers to as "terms"—and how we construct and live in the world. Following theorist Fred Moten, Taylor argues that "terms" are the "tools" through which we put ourselves and things into "play". That is, "terms" help to shape how, when, and why we enter into social space with others. The "term" that Taylor is concerned with is "reconstruction". In particular, Taylor is concerned with how philosopher John Dewey utilizes the "term", and the social space enacted through his usage. Taylor queries what is missing in Dewey's "term"—namely, "race" and the history of "racialization"—and what this might imply about the social space that Dewey's "term" invites us to enter.

Falguni A. Sheth, *Reconstruction or Decolonisation? Paul Taylor's 'Black Reconstruction in Ethics'*

Paul Taylor's essay 'Black Reconstruction in Aesthetics,' explores the questions of what reconstruction in aesthetics means. He asks how reconstruction, as a program for the post-bellum Southern United States, took up certain kinds of racially inclusive agendas even as it remained myopic to fundamental, seemingly insurmountable racial, racist, sentiments. I turn to his book to illuminate some of the myopias and seemingly intractable racisms that he seems to refer to in the essay, and then return to his essay, where he answers some of those questions. I argue that he is correct in his analysis. I turn to several critics' responses of the film *Moonlight*, which received rave reviews, to illustrate the point that there are similar sentiments in other current seemingly progressive contexts.

Rossen Ventzislavov, *Black Aesthetics: Reconstruction through Resocialisation*

My response to Paul C. Taylor's "Black Reconstruction in Aesthetics" follows his example in engaging different disciplinary and thematic contexts. I start with an account of a scene in the 2018 movie *Black Panther* and explore its relevance to recent discussions about the restitution of African art objects. I then attend to some productive similarities between Taylor's intervention into contemporary aesthetics and a prominent argument in favour of restitution. I finish by suggesting that the reconstruction Taylor calls for can be achieved only if philosophers resocialize along a renewed commitment to engage Black aesthetics and Black lives in all their richness and importance.

Paul C. Taylor, *Discipline, Determination, Discernment: In Reply*

**Image & Narrative**, 21, 2 (2020)

<http://www.imageandnarrative.be/>

*Photographic Untruths in Fiction pt. 2*

Agnes Neier, Nancy Pedri, *The Not-So-Hard Truths of Photography, or, Exposing the Untruths of Photography*

This introductory article provides a brief overview of the uses and theorizations of photography. It details how questions of truth and untruth have always filtered into understandings of the photographic image, and continue to do so in the current digital environment.

Alice Gerosa, *Pratiques artistiques et usages dialectiques de la photographie dans la médiation de l'image*

This article proposes to see how a certain number of artists use the relationship which links photography to image in a dialectical way. Through the example of contemporary photography, the article begins by studying how artists use photography to contradict the tendency to confuse the quality of "image" with all of its support. This is the famous "effect of reality", namely the illusion created in the viewer of an absolute reference between an object and its description. Contrary to any claim to a one-to-one correspondence to reality, the artists we will analyse offer the experience of a gap, either by using the image to undermine the reality spontaneously attached to the photographic recording or by obtaining a very likely image of what the viewer knows, however, to be an artificial arrangement. This article proposes, in the second part, to link these contemporary works to historical examples. The desire to contradict the tendency, among creators as well as among spectators, to accommodate to visual conventions was present among certain artists of the post-conceptual generation; nevertheless, this article proposes the idea that modern art has always had a creative relationship with images and illusion. It seems, moreover, that artists' recourse to photography is not exclusively linked to a realistic conception of representation.

Sara Dominici, *From the Proliferation of the Photographic to the Nullification of Truth. Personal and Commercial Narratives of Travel in Britain, 1890s-1930s*

This article explores the impact that the democratisation of photography had on notions of photographic truth. It does so by focusing on the proliferation of visual narratives of travel produced by tourist photographers and travel firms in Britain between the 1890s and 1930s, a period that saw the emerging travel industry shift from using lens-based images to mixed-media. The article argues that people's increasing familiarity with the means of representation displaced the 'truth' of the travel photograph from the image itself to one's own experience of travel, forcing travel marketing to reinvent itself in an attempt to control the responses of customers.

### Jessica Werneke, *What/Which Truth? Photography and Photojournalism in the Soviet Union*

This article investigates “truth” and “reality” as they were expressed by Soviet authorities as well as photographers and critics over time. It examines how the indexicality of the photograph influenced photography’s cultural status in the eyes of officials, why particular aesthetics were galvanized to bolster photography’s authenticity, and what combination of indexicality and aesthetics defined the social purpose of Soviet photography. Between 1945 and 1991, there were individuals who expressed dissatisfaction with the status quo and sought new ways of visualizing Soviet reality in the post-Stalinist epoch, though their arguments were also couched in distinctly Soviet dialectics. These dissenters included Sergei Morozov, a prominent photography theorist and critic, and others who began arguing that photography was not only artistic, but that it also possessed unique features that placed it in a category of its own based precisely on its dual creative and documentary features. This was manifested in stylistic and aesthetic changes in photography in the 1950s and 1960s. As a medium, however, photography’s perceived ability to reveal “truths” remained unquestioned by critics and the State, even as successive regimes sought to divulge photographic fallacies in order to legitimate their own authority.

### Richard-Max Tremblay, Nancy Pedri, *On (Un)Truths of Photography. A Discussion with Photographer and Visual Artist Richard-Max Tremblay*

This contribution is an interview with Canadian award-winning photographer and painter, Richard-Max Tremblay. Through a series of questions and answers that draw from both Tremblay’s personal philosophy and visual art practices, it approaches photographic untruth through the hands-on experience of a visual artist who has devoted a great part of his career to exploring the relationship between truth/untruth, seen/unseen, expression/suggestion. Readers unfamiliar with Tremblay’s work will greatly benefit from the inclusion of several of his art works.

### *Various Articles*

### Magdalena Sawa, *Beyond the hegemony of thought and the hedonism of perception: The study of discourse and affect in Gabriel Josipovici’s Contre-Jour: A Triptych after Pierre Bonnard*

The present article has been inspired by the reissuing of Gabriel Josipovici’s novel *Contre-Jour: A Triptych after Pierre Bonnard* (1986, 2018) occasioned by the Pierre Bonnard exhibition “The Colour of Memory” at the Tate Modern in London in the first half of 2019 (Jan-May). It aims to critically revisit this meticulously crafted book in the context of recent developments within various intellectual fields as well as Josipovici’s critical and fictional oeuvre. In particular, the correspondence between the novel and affect studies is addressed in terms of the body/mind or, more specifically, affect/discourse dichotomy. As well as the author’s intermedial interests, *Contre-Jour’s* extended ekphrastic project (the elements of which are distinctly marked in the title of the novel) reveals Josipovici’s preoccupation with human intrinsic embodiment as consistent with such contemporary voices as Scherer, Damasio and Wetherell, who argue against prioritising either of the essential elements of human nature. Subordinate to the overarching aim of Josipovici’s scholarly activity, namely the study of modernism, the discussion of *Contre-Jour* comments also on the close affinity between medieval artistic standards and the modernist phenomenological concentration on the structures of experience and consciousness.

### Jan Baetens, *Thème du texte et du film : les réécritures étagées de Claude Ollier*

Cinéphile averti, Claude Ollier procède dans une des nouvelles de son recueil *Navettes* à la réécriture d’un bref récit de Borges, « Thème du traître et du héros ». Mais rapidement, le texte se scinde pour intégrer des matériaux non seulement textuels, mais aussi cinématographiques, par la reprise d’un film de Jacques Rivette, *Paris nous appartient*. Il en résulte un texte qui mélange fiction et compte rendu, analyse et novellisation, et qui se transforme ainsi en parfaite mise en abyme du travail de Claude Ollier lui-même.

### Jason D. DeHart , *"Superhero City:" A Comic Book Reader’s Autoethnography*

In this autoethnographic exploration based on Chang’s (2008) description of the research method, the author explores their love of comic books and the ways that graphic novels and visual storytelling formed an essential aspect of their literacy history, both at home and in formal schooling. This autoethnography is presented in both narrative and visual format as the author shares four images based on the stages of literacy that took place in reflection with comic books. The author concludes with implications for literacy practices with the comic book medium.

**Images Re-Vues**, 16 (2020)

<https://journals.openedition.org/imagesrevues/6248>

*Gestualité du rituel*

- Jean-Louis Durand, *Le faire et le dire. Vers une anthropologie des gestes iconiques*
- Victoria Sabetai, *Pêcheurs : les jeunes hommes et la mer*
- Nicolas Sarzeaud, *Les tombeaux ouverts : montrer les corps saints à la fin du Moyen Âge (1460-1520)*
- Adrien Barbé, *Le Tour d'honneur. Gestualité rituelle du Tour de France cycliste, des actualités cinématographiques à la télévision*
- Valentine Langlais, *La Cène, une image de la messe catholique ? Étude iconographique dans la peinture flamande, 1567-1650*
- Vincent Lecomte, *Greta Alfaro, le rituel à l'épreuve de l'animal*
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- Herbert L. Kessler, *Le Regard du mauvais (œil). L'art roman comme bouclier de la Foi*
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**Journal of Art Historiography**, 22 (June 2020)

<https://arthistoriography.wordpress.com/>

*Art for the Nation: John Ruskin, Art Education and Social Change*

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- Paul Tucker, *A 'new clue': Ruskin's Guide to the Principal Pictures in the Academy of Fine Arts at Venice (1877), the history of Venetian art and the idea of the museum*
- Louise Pullen, *The joy of pretty things: a museum for Sheffield's workers*
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Jacqueline Yallop, *"And now, come with me": a closer look at Ruskin's writing*

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**Journal of Visual Culture**, 19, 2 (August 2020)

<https://journals.sagepub.com/toc/VCU/current>

Cyle Metzger, Kirstin Ringelberg, *Prismatic views: a look at the growing field of transgender art and visual culture studies*

Transgender art and visual culture studies is a quickly growing field, and we present it to readers of this themed issue less as a linear discourse or a set of parameters than as a prism, with no clear temporal progression or geopolitical center. In this introduction, we not only announce the articles in this issue and discuss their convergences and divergences but also survey works in transgender studies that have proven critical to discussions of the visual and material within transgender cultures. Reading what follows, we hope any shared notion of transgender art and visual culture is expanded rather than contracted – that we find new ideas rather than merely those that reconfirm our existing sense of things or serve a monolithic construct that limits our future imaginary.

**Eliza Steinbock, *The wavering line of foreground and background: a proposal for the schematic analysis of trans visual culture***

This article endeavors to describe the impact of 'visual essentialism' as an approach towards trans visual culture, including the violence it enacts and the mistrust it fosters towards self-defining language for gender identities. It borrows Susan Stryker's insight in her introduction to her *Transgender Studies Reader* (2006, edited with Stephen Whittle) that trans phenomena move to the foreground when set against an ambient background consisting of gender normative conditions. It extrapolates this visual metaphor for understanding trans in contrast to non-trans into a method to analyze trans visual culture. The author argues that, by focusing on how the figure and ground relate in alignment, or not, the analyst can better examine how the components of visibility are working together to position one's value-laden perspective on visible transgender and non/trans things. This elaboration along three proposed categories of value, namely political, symbolic and commercial, is offered to better understand and parse the noted problem of trans visibility increasing alongside transphobic violence.

**K.J. Rawson, Nicole Tantum, *Marie Høeg's worldmaking photography: a photo essay***

Marie Høeg, who lived from 1866–1949, was a Norwegian photographer and activist for women's rights. In this photo essay, the authors feature six photographs depicting Marie Høeg in gender transgressive scenes. These photographs are a few of more than 30 that were recovered in the 1980s from a property where Høeg once lived with her female partner, Bolette Berg. Standing out from the traditional landscapes and portraits that were common for the professional studio of Berg & Høeg, these photographs provide a glimpse into Høeg's playful self-expression at the onset of the 20th century. This photo essay explores not only the documentary value of these images, but also the important considerations of visibility, privacy, and the ethics of circulation that they elicit.

**Cole Rizki, *Familiar grammars of loss and belonging: curating trans kinship in post-dictatorship Argentina***

On 24 March 1976, the Argentine military staged a coup d'état and established dictatorship. To eliminate radical left activists, the armed forces perpetrated mass civilian murder until democratic transition in 1983. The Mothers of Plaza de Mayo emerged, protesting their children's disappearance by mobilizing portraiture to make visible familial rupture and indict the state. This article examines the archival exhibit, *Esta se fue, a esta la mataron, esta murió* (2017), which displayed trans women's vernacular photographs and family albums from the 1970s–1980s, the same years as dictatorship. Analyzing the exhibit's curatorial choices and the photographs' material and haptic qualities, this article reads the exhibit alongside the Mothers' iconic activist visual culture and national narratives of family loss. In doing so, the author suggests the exhibit renders trans sociality familial and familiar to a national viewing public, thereby reinterpreting Argentine history by installing trans subjects as proper subjects of national mourning.

**Sascha Crasnow, *The diversity of the middle: mythology in intersectional trans representation***

This article examines the use of mythological hybrid figures in works by two non-binary queer contemporary artists of color. For these artists, the intersection of their ethnic/religious identities and their queer identities leads them to experience a hindrance to full belonging in each of these communities. This results in a feeling of liminality or 'in-betweenness'. In considering this 'in-betweenness' as an intersectional liminality, the author argues that these artists utilize mythological hybrid figures in their work to articulate this experience as one of potential, rather than foreclosure. In so doing, this article seeks to challenge, and possibly transform, the notion of the hybrid as a composite of oftentimes irreconcilable parts one must navigate and move between into a site of creative promise. Rooting this re-evaluation of liminality and hybridity in the verbal and artistic articulations of queer non-binary artists of color centers these voices in the construction of new notions of hybridity and liminality.

**Sebastian De Line, *Decolonizing objecthood through 2SQ Indigenous art: Dayna Danger and Jeneen Freijootli's performance, 'Chases and Tacks'***

**Robb Hernández, *Pretty in pink: David Antonio Cruz's portrait of the florida girls***

Roused by the deaths of five African American transgender women in Florida in 2018, artist David Antonio Cruz intervenes in inaccurate media reports about these murders. Painting *portrait of the florida girls* in 2019, his diptych of significant scale and palette, confronts this senseless violence and challenges sensationalized coverage. This article centralizes his work arguing for the ways in which Cruz innovates transgender of color visibility through a queer of color critiquing of the portrait form and concerted use of a 'blacktino' optic. Ruminating on the combined tragedies of gun violence at Pulse nightclub and serial murder of trans femmes, Cruz's work interrogates the posthumous transgender image with a reversal of digital source material and bodily logics in pose and countenance. By turning to the transnational crossroads shaping these communities' shared horrors, central Florida, Cruz activates his audience with a sense of urgency in the persuasive power of pink.

**Kara Carmack, *'I'm a person who loves beautiful things': Potassa de Lafayette as model and muse***

In January 1977, Potassa de Lafayette visited Andy Warhol's studio wearing a black velvet and taffeta evening gown. The Dominican model sat for sketches by visiting artist Jamie Wyeth and photographs taken by Warhol that together reveal the sequence in which Potassa raised her skirt and lowered her stockings to expose her penis. This contribution explores Potassa's strategies of self-presentation amid the politics at play in the studio that day. The author reads Potassa as a self-possessed figure fully in control of her image because hers is an identity not predicated on a gendered or sexed body, but on a visual sensibility – as one who 'loves beautiful things'. As an aesthete and as one of the first openly transgender models of color, Potassa, the author argues, negotiated difference through beauty and glamor in Warhol's studio and across New York's high art and fashion scenes.

**Chris Straayer, *Trans men's stealth aesthetics: navigating penile prosthetics and 'gender fraud'***

This article examines trans commercial production of penile prosthetics, the efficacy of such products in personal and sex-segregated spaces, and their negative valence in the public sphere. Responding to his own experience of gender dysphoria, Transsthetics founder Alex designs and produces products for the reparative and enabling embodiment of trans men. Penile prosthetics reflect the longstanding tension between aesthetics and function in the history of prosthetic limbs. The author posits 'stealth aesthetics' as a function-injected realism that pushes into reality via utilization of prosthetics in the performance of real life. For some trans men, the phenomenologically incorporated prosthetic is tantamount to a corporeal penis. Cisnormativity, however, outlaws this equivalence. Recent prosecutions of penile prosthetic embodiment as 'gender fraud' punitively restrict trans men's claim on reality, instead exposing their private bodies to public judgment, where genitals produce gender. By contrast, the author advocates the authorization of gender to produce genitals.

**Heather Holmes, *On Jesse Darling***

Jesse Darling, a contemporary Berlin-based artist, produces sculptures, paintings, and drawings that animate material to depict a lived experience of queerness and disability. This article highlights a recent exhibition of Darling's as an entry point to their wide-ranging practice. Refracted through the lens of Sara Ahmed's concept of feminist 'willfulness', Darling's objects depict the body as unruly, unpredictable, and given to change, making them exciting candidates for both disability and trans studies. At a moment in contemporary art and cultural production more broadly when gender-nonconformity is signaled through an attempt to erase bodily markers of specificity, Darling insists on such specificity as the inescapability of the human experience.

**Susan Stryker, *Surviving in the shadow of the un/seen: on the paradoxical in/visibility of El Kazovsky***

This short, first-person essay describes and briefly evaluates the life and work of the Russian–Hungarian trans-identified artist El Kazovsky (1948–2008). It principally focuses the author's viewing of 'The Survivor's Shadow: The Life and Work of El Kazovsky' – a massive, 19-room retrospective exhibition at the Hungarian National Gallery in 2015–2016. The author explores the paradox of El Kazovsky's visibility as a nationally celebrated artist in a moment of extreme state-sanctioned queer-phobia, and the illegibility of his transness. It ends by suggesting that the practice of 'surviving in shadow' is increasingly necessary given the continued worldwide drift toward reactionary ethno-nationalist politics that are hostile to trans lives.

**Stamatina Gregory, *'I do not want to pass': embodiment, metaphor, and world-making in Patrick Staff's Weed Killer***

Medicalized and often surveilled shifts of the cancerous and/or trans body intersect in generative ways: metaphorical and material, symbolic and systemic. This piece discusses Patrick Staff's (2017) video *Weed Killer* through an analysis of its source text, Catherine Lord's essay 'The Summer of Her Baldness' (2003) along with prior queer and feminist explorations of cancer, disease, and pain, to build a transfeminist analysis of how the experience of cancer treatment reveals the constructedness of femininity as well as the ablism underlying binary gender systems. Staff's work creates alignments and ruptures between sets of a potentially intersecting politics, which bear the weight of naturalized gender, pharmacological mediation, 'passing', and debility.

**KJ Cerankowski, *Chasing Charley, finding Reed: reaching toward the ghosts of the archive***

The archive consists of memories, documents, and images waiting to be curated into a story. In this article, the author collates archival object encounters into a transgender 'ghost story' that marks the impossibility of a straightforward history of the subject, relying instead on embodied encounters with archive objects, or the remnants (ghostly and tangible) of archival subjects. Following the materials of Charley Parkhurst and Reed Erickson, the author makes connections where none previously existed, asking: How do we put life back into the materials of the dead? What do the traces and memories of

these ghosts offer the living? What do archive objects activate in the eyes that see them, the ears that listen, and the hearts that race or slow with each haptic encounter? Following these questions, this article pieces together a different kind of narrative history and transition story through the unexpected encounters with the archive and its ghosts.

## **Nouvelle Revue d'Esthétique, 25 (2020)**

<https://www.cairn.info/revue-nouvelle-revue-d-esthetique-2020-1.htm>

### *Les amateurs*

#### **Danièle Méaux, *L'artiste en historien amateur***

L'œuvre de Bruno Goosse Classement diagonal exemplifie la tendance qui consiste, pour certains artistes contemporains, à entreprendre des enquêtes proches des recherches menées en sciences humaines, et particulièrement en histoire. Au travers d'une démarche spécifique, Classement diagonal questionne les processus de valorisation, de conservation et de patrimonialisation diversifiés qui ont affecté le champ de bataille de Waterloo, depuis 1815. L'exploration minutieuse conduite par Bruno Goosse pendant près de trois années a autorisé trois formes de présentation – une installation, un livre, une conférence – qui, chacune à leur manière et non sans humour, font progresser la réflexion sur les mécanismes et les enjeux de la patrimonialisation, comme sur le régime d'historicité qui est celui de notre époque. L'artiste belge, s'il s'attelle à une étude historique, ne le fait pas en savant, affublé d'une autorité institutionnelle ou d'une accréditation universitaire, mais en amateur. Cette situation inconfortable lui permet d'interroger les idées reçues quant aux délimitations des arts et de la science, de la raison et de l'imagination, de la forme et du fond...

#### **Sophie Coudray, *Les contradictions du Théâtre de l'opprimé : la triangulation impossible entre théâtres amateur, professionnel et militant***

Le Théâtre de l'opprimé est traversé de contradictions quant au statut de l'acteur. Méthode destinée à l'usage de « non-acteurs », elle se situe au carrefour du théâtre amateur, professionnel et militant, tout en mêlant théâtre, éducation populaire et intervention socioculturelle. Dès lors, comment aborder une telle pratique théâtrale, face à laquelle nos catégories définitionnelles s'avèrent inadéquates pour en saisir véritablement la poétique ? Il s'agit de porter un regard critique, à la fois historique et théorique, sur le statut de ce « non-acteur » du Théâtre de l'opprimé et son évolution, tout en prenant en compte les ambiguïtés artistiques et administratives qui en découlent.

#### **Anne-Sophie Riegler, *L'afición au flamenco : une passion au carré***

L'objet de cet article est de chercher à dissiper le flou dont souffre le concept d'afición dans le champ du flamenco. L'une des raisons de ce flou est que le concept d'afición s'avère porteur des mêmes ambiguïtés que celui d'amateurisme. On commence alors par rappeler les deux thèses dominantes au sujet de l'afición : une première l'assimile à la passion, une deuxième en fait un mélange de passion et de respect. On montre cependant les limites communes à ces deux thèses : à savoir, un sensualisme qui réduit l'afición à un mode de relation exclusivement sensoriel, sensible et émotionnel au flamenco, et un purisme qui masque l'hybridité des pratiques. On en vient ensuite à recenser les quelques typologies qui ont pu être établies pour rendre compte de la réalité complexe et variée qu'est l'afición. Mais au constat relativiste auquel elles conduisent, on oppose finalement la construction d'une définition prototypique de l'afición. Celle-ci apparaît comme une tendance à éprouver la passion pour un art tendant à exprimer lui-même la passion, soit ce qu'on peut appeler une passion au carré.

#### **Minami Akiba, *Le haïku au Japon est-il une activité d'amateurs ?***

Le haïku est une poésie japonaise de seulement 17 syllabes. Le Japon compterait 10 millions de haïkistes principalement non professionnels. Chacun compose des haïkus et les montre à des confrères en recherchant une reconnaissance. Mais est-il judicieux de qualifier le haïku d'activité d'amateurs ?

#### **Olivier Belin, *Vers une poésie commune ? Les poètes amateurs de Twitter, Instagram et Wattpad***

Les poètes actifs sur Twitter, Instagram ou Wattpad proposent une nouvelle forme de poésie commune. À l'écart des pratiques avant-gardistes, ces amateurs reprennent des formes poétiques éprouvées (vers, rime, haïku) en les adaptant aux espaces d'écriture que les sites mettent à leur disposition. On assiste ainsi à une floraison de micropoésie sur Twitter, à un reformatage graphique et nostalgique du poème sur Instagram, et à une construction collective du lyrisme sur Wattpad. En enrichissant les textes de

contenus multimédias, les amateurs contribuent aussi à détacher la poésie de la textualité. En retour, le média numérique contribue à redéfinir le sujet poétique, entre affirmation et effacement de soi.

### **Marion Lata, *Productivité littéraire de l'archive amateur : le cas de l'archive fan***

À partir de l'exemple du site Archive of Our Own, je m'intéresse au modèle de l'archive de fanfiction dans ce qu'il a de fécond, aussi bien sur le plan théorique que sur celui de la création de textes. À la fois espace de conservation, de production et de réception, l'archive fan se structure selon un principe de prolifération qui la distingue des répertoires officiels ayant tenté, au fil des années, de fixer le profil de ce que serait la « littérature numérique ». C'est en interrogeant cette distinction que l'on peut faire émerger les traits qui font de ce type d'archive une archive « ouverte » : la labilité de l'autorité et la réversibilité des rôles littéraires traditionnels, une prise de distance avec le principe sélectif et un usage mémoriel des textes participent à construire l'archive amateur comme lieu d'autodésignation au vocabulaire fluide. Placé au centre du propos, le concept d'« archive rouée » développé par Abigail De Kosnik permettra de mobiliser à nouveaux frais la réflexion derridienne sur l'archive et sa démocratisation.

### **Rodolphe Olcèse, *Le film de famille : une poétique de l'accident***

À partir de l'examen d'un ensemble de films amateurs conservé à la Cinémathèque de Saint-Étienne, identifié sous le titre de « dépôt Gourbeyre », ce texte se propose d'établir quelques caractéristiques de ce qu'a pu être le film de famille pratiqué au moyen de caméras argentiques. Outre la disponibilité à l'acte de filmer que demandent les outils de prise de vue pellicule, la pratique du 8 mm relève d'une exposition à l'imprévu et à l'accident. Quelques exemples d'incidents sont examinés ici, qui relèvent soit de l'usage, soit du fonctionnement de la caméra, mais qui élaborent ensemble les contours d'une poétique de l'accident.

## *Varia*

### **Paul Bernard-Nouraud, *Image et visage. Sur l'interdit de la représentation dans la philosophie d'Emmanuel Levinas (2)***

Cet article en deux volets entend situer la critique de l'image qui traverse la philosophie d'Emmanuel Levinas et tend même à structurer au moins en partie son approche du visage. Il s'agit par conséquent de décrire dans un premier temps les conditions dans lesquelles s'amorce cette critique et de montrer combien elle continue à désorienter l'esthétique moderne depuis ses fondements. Dans un second temps toutefois, il appert qu'en cherchant ainsi à dégager le visage du soupçon d'image qui pèse encore sur lui, Levinas signale la prégnance de l'image à chacune des étapes de sa conceptualisation du visage, révélant finalement en creux le contexte historique dans l'ombre duquel il a placé son œuvre.

### **Cesare Del Mastro, *Du mourir de la statue aux procédés justes de l'oblitération : Levinas face à l'œuvre de Sosno***

Cet article se donne pour tâche d'étudier la manière dont l'exposition à l'art d'oblitération du sculpteur Sacha Sosno conduit Levinas à décrire les portées ontologique et éthique de la pratique de la nature appliquée à des sculptures archétypales de l'art classique : oblitération par le vide (découpe, percée, trouée) et oblitération par le plein (obtusion, enserrement). Quarante-deux ans après avoir considéré – dans « La réalité et son ombre » (1948) – que seule l'exégèse philosophique de l'art peut réintégrer l'œuvre dans le monde humain, Levinas reconnaît une prise de position éthique au sein même de la technique d'oblitération. En effet, dans *De l'oblitération* (1990), le philosophe affirme que les blessures infligées par la défaite des belles formes interrompent notre obstination inter-essée de persévérer dans l'être, révèlent la finitude et l'ambiguïté d'un visage à la fois visible et invisible, dénoncent les abus de la vie sociale, et suscitent la compassion et la responsabilité du spectateur.

### **Francis Haselden, *L'Autre Scène de Jean-François Lyotard***

Cet article propose de redécouvrir un court film réalisé par Jean-François Lyotard, intitulé *L'Autre Scène*. Une telle œuvre souligne l'originalité d'un philosophe qui refuse de séparer la théorie de la pratique. En partant de l'influence de la théorie freudienne sur la production du film, il s'agira de voir comment celui-ci a permis l'élaboration du concept d'« acinéma », mais aussi de comprendre le silence énigmatique de Lyotard au sujet de son premier travail filmique.

### **Diane Linder, *Ce que fait l'environnement à l'esthétique : autour de la pensée d'Arnold Berleant***

Plus qu'à une théorie de l'engagement esthétique, Berleant invite à une réflexion sur ce que produit l'irruption de l'environnement pour la théorie esthétique classique. Nous l'abordons en trois temps : sa définition de l'environnement, la lecture critique qu'une telle définition permet d'opérer sur l'esthétique de la nature classique, notamment le pittoresque, ainsi que les ajustements qu'il préconise. S'opposeront une expérience comprise de manière dualiste et dont l'attitude relève du désintérêt vis-à-vis d'un objet

autonome et une expérience holiste permise par l'engagement d'un sujet animé par un sentiment de continuité. L'expérience esthétique offrirait alors la possibilité de redécouvrir l'environnement comme une part intégrante du déploiement de nos êtres.

**Nathalie Kremer**, *Les lignes brisées de l'art. Diderot et Baudelaire devant la peinture*

Dans leurs écrits sur l'art, Diderot et Baudelaire montrent comment les lignes des tableaux dirigent l'œil pour générer un intérêt, voire un choc déclencheur d'une expérience esthétique lorsqu'elles sont brisées. Les rides, fissures, plis qui rompent l'harmonie des figures sont pour Diderot une source profonde d'émotion, tandis que la ligne serpentine est de préférence infléchie en arabesque par Baudelaire. À leur façon, le philosophe et le poète montrent ainsi comment la pensée esthétique moderne se nourrit de ces désordres et irrégularités de l'art en redéfinissant le beau idéal classique en une brisure de l'idéal.

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<https://www.tandfonline.com/toc/twim20/36/2?nav=toCList>

**Christine Wiesenthal**, *"The Marvelous Unknown of Another's Making": Aislinn Hunter's A Peepshow With Views of the Interior: Paratexts*

Aislinn Hunter is a Canadian writer whose work reveals a consistent fascination with visual and material culture. Although her books span multiple genres, this essay focuses on her most experimental (and, it is suggested, under-read) work to date, *A Peepshow With Views of the Interior: Paratexts* (2009). This essay offers an analysis of the book's intricate design, which is simultaneously paratextual and ekphrastic (the title of *A Peepshow* indicates one source of its inspiration in the seventeenth-century work of the highly experimental Dutch realist painter Samuel van Hoogstraten). The article begins with a consideration of the relevance of the paratextual form to *A Peepshow's* concerns with the object world and a Heideggerian philosophy of things. The analysis then shifts to consider the relationship between paratext and ekphrasis as parallel arts of "framing," especially as demonstrated by the example of van Hoogstraten's famous perspective box embedded within Hunter's own *Peepshow*. Finally, the essay seeks to extrapolate some broader implications from the encounter with this particular text, which both implicitly (in its very structure) and explicitly (in its critique of contemporary visual and verbal literacies) invites one to contemplate the effects of the medial transformation underway in the shift to more dispersed and nonlinear digitized textual forms.

**Jaya Remond**, *Artful instruction: pictorializing and printing artistic knowledge in early modern Germany*

In the early sixteenth century, a new genre of epistemic and artistic objects appeared in southern Germany. For the first time, art manuals, ranging from instruction booklets to model books, put craft know-how into pictures and stabilized it in print. These slim and user-friendly art primers were made by artists for artists, at least in theory. They were designed to teach basic drawing skills, including simple geometry, perspective, and human proportions, and to circulate patterns. However, the manuals also taught how and where to look: their objective, then, was to develop a certain optical acumen through intense visual absorption. By examining some examples of the genre authored by such prominent figures as Sebald Beham or Erhard Schön, this article addresses questions on the teachability and display of artistic knowledge in the wake of Albrecht Dürer. It argues that sixteenth-century German art primers thematize, aestheticize, and embody modes of transmission and self-presentation in the ways they showcase practice. Despite their pedagogical ambitions and claims to be closer to practice than Dürer's didactic model, early modern art manuals in fact created an ideal and condensed version of artistic knowledge: rather than mediating practice, they show what their authors understood practice to be. In the process, they powerfully championed the cognitive authority of pictures, and influenced the shape and format of later drawing manuals.

**Rosário Salema de Carvalho**, *The iconographic role of azulejo frames*

This article documents the relations between the verbal and visual elements found on the frames used in Portuguese tile decorations. Frames are a constant presence in the history of Portuguese *azulejos*, from the late fifteenth century to the present day. Their role is to integrate the decorations within the surrounding architecture and other artforms (mainly gilt woodwork, easel painting, polychrome marble inlays, ceiling painting, sculptures, and textiles), as well as to structure systems with a varying degree of complexity, usually subordinated to the idea of artistic totality. Throughout the centuries, changes in taste have influenced the different kinds of frames, often regarded as a minor part of the decoration, and therefore more open to the introduction of new artistic styles. In the light of all this, it is clear that frames are not mere finishing elements, but an important means of designing architectural spaces and

structuring tile decorations. Moreover, frames are often the vehicle for a visual and textual discourse that is part of the iconographic programme they enclose. As such, they play a decisive role in the history of Portuguese *azulejos*, highly relevant for today's international frame studies, and for the dialogue between images and words.

**Gabrielle Rose-Curti, *Writing the French sculptor: the operations of exclusivity in the critical discourse of Émile-Antoine Bourdelle, 1918–31***

This article examines the prolific French critical promotion of the sculptor Émile-Antoine Bourdelle published between 1918 and 1931, and argues for its direct function in the cultural politics of *rappel à l'ordre* conservatism in France. Authored by numerous art critics and writers, these texts collectively sought to secure Bourdelle as the supremely French sculptor of the contemporary era. In so doing, they provide a richly layered and largely unexplored ideological discourse that served, and indeed helped write, the period's rhetoric of French national recovery and, ultimately, exclusivity. The persuasive language of these texts maneuvered around certain problematic realities of Bourdelle's style, process, affiliation, even adverse critical assessment, to herald the man and his sculpture as vitally reconstituting France's authentic, and heretofore lost, self—its classical and medieval art forms and allied principles of discipline and collective appeal. This claim was made, moreover, through a complex of naturalizing, racist, and gendered constructs that equipped Bourdelle—as sculptor and as national body—in inviolable terms against “un-French” artistic “infiltrations,” past and present.

**Mark Silverberg, *New (sur)realisms: the recombinant arts of Jane Hammond and John Ashbery***

This article traces the relationships between Jane Hammond's painting and John Ashbery's poetry, focusing particularly on Hammond's sixty-two painting series, *The John Ashbery Collaboration*, and the poet's concurrent volume, *And the Stars Were Shining*. Both artists have significant debts to, and at the same time doubts about, Surrealism, and these conflicts and congruencies lead to a Neo-surrealist aesthetic that revises various Surrealist techniques of collage, collection, and recombinatory practice.

**Grzegorz Maziarczyk, *Immersion through Google Street View: multimodal representation of storyworld in Entrances & Exits by Reif Larsen***

This article investigates the potential of new media for the creation of immersive verbal-visual forms by using Reif Larsen's *Entrances & Exits* (2016) as a case study. Designed for touchscreen devices such as tablets and mobile phones, this digital imagetext combines Google Street View and verbal passages to produce a narrative with which the reader is invited to engage in a haptic manner, going beyond the mode of reception typical of print literature. Having discussed the hybridity of *Entrances & Exits* and the peculiar nature of Google Street View as a continuous and navigable visualization of actual space, the article draws on multimodal and cognitive narrative theories to analyse the ways in which the geovisual and the verbal interanimate each other. It focuses in particular on immersion as an embodied, sensorial experience, which Larsen enhances by allowing the reader to explore the space of the storyworld from the internal perceptual perspective of the narrator–protagonist. Simultaneously, he self-reflexively discloses fissures and glitches in Google Street View and thus elicits a reflection on the representational capacity of digital geovisuality. The article concludes by suggesting that *Entrances & Exits* belongs to the vanguard of a new genre of digital imagetexts that integrate textuality, visuality, and haptics.

**Monika Gehlawat, *Sharing inwardness in Teju Cole's Blind Spot***

This article argues that Teju Cole's recent book *Blind Spot* (2017) promotes the value of inwardness through its juxtaposition of photography and prose passages. Using Stephen Toulmin's theory of inwardness as an intentional state of contemplation, reflection, memory, and imagination, it studies how Cole's largely figureless photography and allusive prose assert an aesthetic of reticence intended to be shared as an alternative to the contemporary image realm of pervasive facial recognition. Contesting the careless, distracted consumption of figures and faces that pervades digital media, Cole uses the juxtaposition of prose and photography to offer a vision of what it might look like to look within, thereby advancing the practice of self-reflection as a form of intersubjective support. *Blind Spot* shares inwardness as an ethos of discretion, which also produces forms of empathy and curiosity, offering a visual account for how the enrichment of inward experience can actually serve to stimulate interpersonal bonds of solidarity. Using photography theory, and specifically reading the work of Michael Fried, Roland Barthes, Susan Sontag, and others, this article is one of the first academic accounts of Cole's singularity as a post-millennial writer and photographer, whose interdisciplinary work is deeply engaged in contemporary political and aesthetic concerns.

*Werk-Zeuge. Der Werkbegriff zwischen den geisteswissenschaftlichen Disziplinen*

**Reinhold Schmücker, *Artefakt – Schöpfung – Werk. Prolegomena zu einer Taxonomie produzierter Entitäten***

What do all those things have in common that we refer to with the concept of a work? This article explains why the concept of artifact should be understood in a broader sense than is usual in the philosophy of artifacts. Following this suggestion, the concept of creation and the concept of a work can be explained as subcategories of the concept of artifact. This leads to a taxonomy of produced entities, which draws attention to a peculiarity of the category of the work: We consider works to be only those creations of which we assume that their nature has been finally determined in its essential aspects by the author and that this determination can in principle be dated. Such an understanding of the concept of a work allows us to acknowledge the specifically unfinished nature of pre-stages and certain fragments, and also makes us understand why we sometimes speak of a ›work in progress‹.

**Amrei Bahr, *Sich ans Werk machen. Annäherungen an einen geisteswissenschaftlichen Grundbegriff***

As central objects of investigation, works are omnipresent in the humanities. However, if we question individual disciplines as to what actually characterizes works, we are confronted with a variety of disparate work concepts. This paper argues for a reasoned restrictive approach to this diversity of work concepts in the humanities in order to take appropriate account of the individual capabilities of each of these concepts. Functions of these concepts play a key role in this context: within the humanities, work concepts fulfil a myriad of different functions, the explication of which is useful in two ways. On the one hand, these functions can serve as reasons for privileging certain practices of using work concepts over others. On the other hand, the awareness of the functions fulfilled by work concepts promotes (inter)disciplinary scientific exchange.

**Dieter Burdorf, *Grenzen des Fragments***

In this paper, the term ›fragment‹ is first defined in the context of a theory of the ›work‹, i.e., the completed artifact: unlike works, fragments are deficient artifacts in at least one respect. Moreover, it is outlined where the fragment reaches its limits. This means on the one hand the material delimitation of the fragment from its surroundings by cuts, breaks, and contours, on the other hand the conceptual delimitation of the fragment from adjacent literary forms of prose and poetry, e.g. aphorism, sketch, draft, cut-up, or monostichon. Finally, ›total fragments‹ (George Steiner) are considered, that is, extreme forms of fragmentation, especially such cases in which artifacts have failed, been lost or destroyed completely or almost completely, this means: they have reached a maximum of deficiency. The focus of the argumentation lies in the field of literature; however, other arts and media are often used for comparison.

**Johannes Grave, *Werk und Wirkung – Bild und agency. Zur Aktualität der phänomenologischen Unterscheidung zwischen Kunstwerk und ästhetischem Objekt***

The discipline of art history has hardly made the concept of the artwork – unlike the concept of art – an object of reflection. Nevertheless, the term has had a significant influence on the practice of art historians. Even in current discourses, which often replace the word ›work‹ by other terms to avoid its connotations, some implications of the aesthetics that is associated with the ›work‹ continue to resonate. This is particularly true of recent reflections on the power of images and the agency of artefacts. The contribution takes this situation as an opportunity to resort to the basic phenomenological distinction between the work of art as a thing and the ›aesthetic object‹ that is co-constituted by the viewer. This fundamental differentiation, elaborated particularly by Mikel Dufrenne, could help to overcome the misleading dichotomy between constructivist and animist approaches and point a new way to understand why images and artefacts are so often attributed power or agency.

**Johannes Waßmer, *Im Werkraum der Geisteswissenschaften Friedrich Nietzsches. Der Wille zur Macht zwischen epistemischem Ding und boundary object***

This paper understands the concept of work not only as an aesthetic but also as an epistemic basic concept. It starts from one of the ›Nachgelassenene Fragmente‹ of Friedrich Nietzsche's work, which has found its way into ›Der Wille zur Macht‹ – a text with a precarious work status. I will argue in three steps: (1) The concept of work is involved in various procedures in the humanities and remains so even if an aesthetic concept of the work is rejected. (2) Within these procedures, the concept of work has a common function. It consists in the constitution of epistemic things. The similarity of the procedures of



the concept of work in the humanities can also be described with this description across methodological and disciplinary boundaries. (3) ›Der Wille zur Macht‹ is also used for cultural or cultural-economic purposes. The concept of work is a borderline concept that transcends the boundaries of science. It constitutes ›boundary objects‹.

Thomas Kater, *Werke der Wissenschaft. Praxeologische Perspektiven auf die Kategorie des Werks*

The article discusses the relationship between works and science in two ways: On the one hand, it considers the work of art as an ›object‹ of science. Taking critical editions and edition practice as an example, it shows that and to what extent literary studies play a key role in the constitution of their primary research subjects. On the other hand, works as ›media‹ of science are examined and the implications of the status of a work for scientific practice investigated. In addition to the category of a scientific oeuvre, specific types of works (standard works, dissertation and habilitation theses) are examined and the mediality of scientific works is reflected. From this double perspective, the category of the work proves to be an instructive point of reference for the study of scientific practices and their disciplinary differences as well as similarities.

Íngrid Vendrell Ferran, *Spur, Zeugnis und Imagination. Der Erkenntniswert von Dokumentarfilmen*

In this paper I will argue that the common denominator shared by all examples of what we call documentary film is their pursuit of an epistemic goal. According to this view, documentaries, unlike fictional films, are committed to reality. Against this background, in this paper I explore two key aspects of documentary films. On the one hand, I establish an understanding of the cognitive value of documentary film and, on the other, I explore a range of criteria for differentiating between documentary films and fictional films. The paper is divided into two sections. In the first, I examine the question of whether documentaries can be regarded as ›documents‹ of reality. I explore different interpretations of the epistemic value of documentary films and I present the ›re-presentation view‹ as supplementary to the ›assertoric view‹ (Plantinga, Carroll and Currie) and the ›understanding view‹ (Dromm). In the second section, I discuss the similarities and differences between documentary films and fictional films, and I develop specific criteria of differentiation. Here I introduce the phenomenological concept of imagination (Sartre, Meunier) and show how it can help in explaining the epistemic dimension of documentary films.