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<https://mimesisjournals.com/ojs/index.php/aesthetica-preprint>

Marcello Barison, *"Scent of Turpentine": A Brief Theory of the Novel*

The essay can be understood as an attempt to explain this apparent contradiction: Eugenio Montale – perhaps the most refined writer of Italian Modernism, maniacally committed to the achievement of stylistic elegance, perfection of vocabulary and musicality of rhythm – was the first to promote Svevo's work, attributing to the writer from Trieste the most valuable results in the field of fiction writing – and this despite his "insipid and neglected" style, even though his prose is, and in a clear way, as far as possible from an exercise in formal refinement. Analyzing the theoretical stakes of the relationship between Svevo and Montale to the point of outlining an actual theory of the modern novel, the essay argues that it is Svevo's renunciation of stylistic obsession to release the flow of a modern and secularized prose truly capable of revealing the world as it is, to absorb it and represent it in its entirety. This explains Montale's statement according to which, before Svevo, "many perfect works but no really necessary book" had seen the light in Italy.

Aurosa Alison, *Atmospheres and Environments: Prolegomena to Inhabiting Sensitive*

My attempt in this paper is to illustrate some of the major developments in current phenomenological aesthetic research in the field of Atmospheres, showing how this concept has first consolidated through phenomenological approaches and has then concretized in the context of contemporary architecture. A main issue in this regard is the theoretical-philosophical basis on which the new contexts of this project are based and are therefore marked by a sensitive and perceptive approach toward the inhabited space. Through the concepts of experience, sensitive perception, and predisposition to places I will investigate how Atmospheres today represent an aesthetic way to interpret not only the inhabited space, but also the architectural project in modern and contemporary architecture.

**Agalma**, 41 (2021)

<http://www.agalmarivista.org>

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Gianfranco Dalmaso, *Jacques Derrida. Effetti di segreto*

Adriano Ardovino, *Geheimnis. Una glossa heideggeriana*

Ginette Michaud, *"Moi, le secret": réflexions autour de la littérature du secret de Jacques Derrida*

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

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Giorgio Cosmacini, *Una nota su paure ed epidemie nella storia*

**Engramma. La tradizione classica nella memoria occidentale**, 181 (maggio 2021)

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

### Vedere, Pasolini

Alessandro Zaccuri, *Il demone del non finito. Pasolini e la pratica della pittura*

The paper focuses on Pier Paolo Pasolini's pictorial practice and its continuity with the cinematographic image. Particular importance is given to the pictorial nucleus preserved at the Centro Studi in Casarsa della Delizia consisting of nineteen paintings made between 1941 and 1947 when Pasolini was a student of Roberto Longhi. Observing them reveals the artist's tendency to leave faces incomplete while giving them strong expressiveness. Thus, in his pictorial practice, Pasolini also confirms his search for balance between documentation and self-expression.

Luca Scarlini, *Pittografie del Verbo. Torsioni figurative della parola, torsioni verbali dell'immagine in Italia negli anni '60*

A journey – a stream of consciousness – in the intersectional space between word and image, in the period from the 1950s to the 1970s. A text that, like a flow, goes freely from one reference to another and one topic to another, like the words on the calligrams by Buzzati and Arbasino, or the scores by Sylvano Bussotti

and Bruno Maderna. The investigation opens and closes several parentheses but focuses specifically on artist book covers, experimentations of musical writing and illustrations by artist-writers like Buzzati and Zavattini while also crossing theatrical sketches, performance and cinema, which push the contamination between narration and image to the extreme. The text ends with the artistic experiments of/on Pier Paolo Pasolini, the result of the happy artistic union of the artist with Fabio Mauri. Pasolini, with Intellectual "undergoes" the projection of his own film *Il Vangelo Secondo Matteo*, a reflection on the image of the author and his work of art.

### **Lorenzo Morviducci, *Una Roma sentimentale***

Between June 1954 and December 1955, Ugo Guanda, editor of the "Fenice", an important publishing series specialized in foreign poetry, tried, through various letters, to involve the well-known intellectual Pier Paolo Pasolini in the editing of a book on Rome that would include photographs. The book, which could also be inspired by foreign works already published by Hachette in France or by Prevert's famous London guide, could be the first of a long series in which Florence and Venice would subsequently be included. In fact, in the wake of a post-war economic development that showed a new enthusiasm for tourism, the idea of creating a volume with articles written by the most important and well-known writers of the time like Emilio Cecchi, Alberto Moravia or Antonio Cederna, accompanied by important imagery created by illustrious photographers like Renato Castellani and Carlo Lizzani, it seemed to be part of a project suited to the economic and cultural situation of the times. The book that Guanda emphasizes on several occasions with the name "sentimental journey of Rome" is inspired by Pasolini's *Sentimental Topography of Friuli* published a few years earlier, as well as by the famous *A Sentimental Journey through France and Italy* by Laurence Stern published in 1768, and would have accompanied the traveller who, conquered by the beauties of Rome, moved aimlessly in search of a complete aesthetic experience. Unfortunately, the great enthusiasm of Guanda subsided due to Pasolini's failure to respond, overburdened as the filmmaker and writer was with his *Ragazzi di vita*, under contract with Livio Garzanti since November 1954.

### **Arianna Agudo, Ludovica del Castillo, *Doppio movimento. La lunga strada di sabbia di Pier Paolo Pasolini e Paolo Di Paolo***

The article *Doppio movimento: "La lunga strada di sabbia"* by Pier Paolo Pasolini and photographer Paolo Di Paolo is about a 1959 reportage commissioned of Pasolini by Arturo Tofanelli, editor of the monthly magazine "Successo". The original proposal was suggested by the Di Paolo who took care of its photographic side. As indicated in the title, the reportage is structured on a double track. It explores the relationship between the writer and the photographer during the composition of the reportage: the two traveled their routes independently of each other most of the time. The first part of the essay focuses on Pasolini's written reportage, *La lunga strada di sabbia* – The long road of sand, discussing its genesis and editorial history, as well as the itinerary that Pasolini followed during his journey. *La lunga strada di sabbia* is contextualised according to Pasolini's production of that period and to his public profile. The article aims to highlight Pasolini's perception of mass tourism, which had developed strongly in those years, and how this vision is reflected in his writing. The second part of the essay is dedicated to the analysis of Di Paolo's photographs included in the first publication of *La lunga strada di sabbia*. The exhibition *Paolo Di Paolo. Mondo perduto* (held at MAXXI from 17 April to 7 September 2019) allowed the photographer's archive to re-emerge. It was possible not only to rediscover Di Paolo's work, and collaboration with Pasolini, for the realization of the reportage in question, but to also deepen and problematize the poet's complex relationship with photography. More generally, this collaboration strongly contributed to strengthen both photojournalism in those years and the relationship between images and words.

### **Silvia De Laude, "Un romanzo aperto verso l'avvenire"? Una vita violenta, fra tentazioni e occasioni fotografiche**

#### **Georges Didi-Huberman, *Sintagmi di vita e paradigma di morte***

Andrea Cortellessa proposes the last pages of *Sentire il grisou*, an Italian edition by Georges Didi-Huberman published by Orthotes, as a vademecum in times of catastrophe. One of the episodes of Pasolini's 1963 film *La Rabbia* is significant for Didi-Huberman because grisou (firedamp) was at the center of the mining catastrophe in Morignano, near Spoleto. For Pasolini, anger constitutes the central paradigm of his literary, poetic, critical, political and cinematographic attempts.

#### **Flaminia Albertini, *La "Rabbia" di Pasolini. Un film scritto, una poesia cinematografata***

Not simply an elegy, nor a visual poem, nor a political essay, *La rabbia* (1963) by Pier Paolo Pasolini is a film that shifts between genres, playing with the lyrical potential of montage, and the transformation and expansion of the proper meaning of images by means of words in the form of poetry and prose read by Bassani and Guttuso. The author of this paper retraces the main stages of its origins and focuses on the many figures of speech to be found in the film.

#### **Roberto Chiesi, *Le ombre immobili. La fotografia nel cinema di Pasolini***

In Pasolini's cinema, from *La rabbia* (1963) to *Salò* (1975), photographs mark a halt in the flow of images, which is interrupted, transformed and dilated by the stillness of the images. Stillness always has a funeral tone: the photographs' still time refers to the loss of life and to the past as a dimension forever lost. In *La rabbia*, the sequence dedicated to Marilyn Monroe is entirely composed of photographs of the actress from childhood to adulthood, which, deciphered by Pasolini's lyrical commentary, tell a tragedy of alienation and loneliness. In *Salò* a photograph, hidden by one of the victims, became an indication of a now generalized corruption.

**Gianfranco Marrone, *Traduzione e soggettività. Ancora su Pasolini e il cinema***

This paper reconstructs the debate aroused by the thesis on cinema proposed by Pier Paolo Pasolini. In particular, two basic notions are addressed: the idea of cinema as a 'written language of reality' and the role of free indirect discourse for the establishment of a 'poetry cinema'. Pasolini is put into dialogue with Gilles Deleuze, Paolo Fabbri and other semiologists.

**Davide Luglio, *Le cose e le immagini. Dalla transustanziazione del segno alla polisemia della realtà***

The essay intends to explore the relationship between image and reality in Pasolini's thought starting from a comparison with other theoretical proposals that influenced him, in particular, those of André Bazin and Roland Barthes. For these French critics, as for the Italian filmmaker, the cinematographic image has the capacity to reveal the expressive nature of reality, that is, its irreducibility to a conventional code and meaning. The revelation of the expressive nature of reality occurs in the cinematic work through a process that Pasolini calls "transubstantiation" and that is part of his "philosophy of cinema". Starting from *Appunti per un'Orestiade africana* (Notes for an African Orestiad), the essay aims to illustrate the mechanism of semantic transubstantiation and its function of semiological highlighting of the expressive nature of reality. This operation, which can be traced back to what Pasolini calls a "semiology of reality", pursues a political aim, which, following Deleuze, we can define as an attempt not so much to represent reality as to restore the possibility of believing in reality.

**Corinne Pontillo, *Pier Paolo Pasolini e Roland Barthes. Tracce fotografiche di un dialogo mancato***

The relationship between Pier Paolo Pasolini and Roland Barthes has been characterized by encounters and reciprocal readings – in the literary, cinematographic and theatrical fields – documented also by some critical studies. Tracing the contacts between the two authors or the possible influences of the French semiologist's theses on the poet-director's production, however, finds no dialectical comparisons about photography. Yet, Barthes's considerations on the photographic image can offer valid interpretations of some of Pasolini's works that are open to interference with photographic language. Based not so much on biographical information or evident intertextual references, but on the adoption of a critical perspective, the article therefore proposes a possible application of Barthes's theoretical thesis on photography to Pasolini's works whose thematic and formal choices are related to the photographic code, in particular the short story *Un mio sogno* (1946), the movie *La rabbia* (1963) and the essay *La luce di Caravaggio* (1974).

**Gian Maria Annovi, *Pasolini, autoritratto per voce sola***

The essay discusses the effects produced by Pasolini's use of the author's voice, an aspect of his practice that has not previously been studied. In his cinema, Pasolini's voice changes according to the function of his presence. The use of voice is part of Pasolini's creative process, and he treats it just as he does a manipulable image. When he presents himself as the author, as in *Appunti per un'Orestiade africana* (1970) and *Comizi d'amore* (1963), the audience hears his real voice. When he plays a character in a fictional narrative, as in the case of Giotto's pupil and Chaucer, his voice is dubbed. In *Edipo re* (1967), where Pasolini played the apparently marginal role of the High Priest, dubbing is also far from a random aesthetic element. Pasolini's use of dubbing can in fact be traced to specific practices of authorial control. In *La sequenza del fiore di carta* (1969), for example, the author's voice represents his epistemic authority; in *Love Meetings*, it is a subtle and subversive queer intervention.

**Daniele Comberiati, *Pasolini fumettista. Un'analisi di La Terra vista dalla luna attraverso gli strumenti critici del racconto grafico***

It was 1967 when Pier Paolo Pasolini contributed the episode *La terra vista dalla Luna* to the anthology film *Le streghe*, a project in which Luchino Visconti, Mauro Bolognini, Franco Rossi and Vittorio De Sica also participated. Pasolini, alongside an apparently more 'classic' subject, adds a comic script, a sort of storyboard that the author also conceives as an autonomous work. The experiments with color that will be the basis of technical innovations in the short film, can also already be glimpsed. Pasolini's comic script can be read as a text-in-itself using the critical and theoretical tools usually linked to the studies of comics and graphic novels. The author himself considers it an independent work, part of a hypothetical more impressive comic project that never took place. It is particularly useful to situate Pasolini's work within contemporary and previous comic publications, especially if we think of the impact that his ability to manipulate and transform media has had, both within his production, but also outside of expressions crossed, from poetry to theater through cinema. In the article, *La Terra vista dalla Luna* is discussed as a project that participates

in a broader conception of cultural work that crosses languages and experiments with narrative methods, but that also exists as an autonomous fragment of text, in turn the bearer of an internal hybridization between sign and word. Starting from theoretical tools typical of studies on comics, we can find the specific methods of use of the medium through three distinct elements: the breaking of the 'cage'; the 'flaking' of the sign; and the contamination between legitimated and popular cultural productions. These elements show how Pasolini was absolutely contemporary to the renewal of the genre witnessed in those years and, in some specific situations – technical, content-related and linked in a more general way to the very conception of the type of language – anticipated subsequent evolutions.

**Walter Siti, *Nota a un libro fatto anche di note. La Divina Mimesis e la sua "iconografia ingiallita"***

This contribution republishes the commentary written by Walter Siti about the *Divina Mimesis* by P.P. Pasolini. The critic describes how the masterpiece took form over years and how the social and political context influenced it: the *Divina Mimesis* is part of the autobiographical monument that Pasolini left us and thus is related to the inner crisis that affected the author during the '60s. The text is accompanied by the collection of photographs published in the original layout.

**Marco Antonio Bazzocchi, *Sopravvivere per ingiallire. Nota sul colore dell'ultimo Pasolini***

The present essay focuses on the *Iconografia ingiallita* (Yellowed Iconography), at the conclusion of *La Divina Mimesis*, the book that Pier Paolo Pasolini finally published in 1975. The section is composed of photographs that are not intended to illustrate the meaning of the text, but rather to share the same reflected light of the photographic medium with it. The set of photographs represents a reticent autobiography that has to be edited by the reader-viewer according to a possible logic of continuity or discontinuity. Neither the verbal nor the figurative text get in line with progressive time; on the contrary, they form a narrative heterochrony. In fact, in Pasolini's last poetics, "to yellow" does not imply death, but life, the survival of a sherd of past in the present day, and a hindrance to neo-capitalistic time. Pasolini mobilises some specific concepts – Benjamin's "Aura" and "Now-Time", Auerbach's "Figure" and Tylor's "Survival" – within a Dantesque framework, in which photography takes up a material place in the attempt to get an *expositio sui* in multiple media and of multiple times of his own intellectual career.

**Andrea Cortellessa, *Romanzi per figure. Pasolini con-temporaneo***

Starting from *La Divina Mimesis* (1975) and *Petrolio* (the posthumous novel published in 1992), the essay analyzes the use of images within texts, postulating their iconotextual nature and discussing the consequences that this use entails in the construction of disjointed and convergent temporal plans: "dialectical images" of an anachronistic and conflicting "con-temporaneity" – an "avant-garde" fight against the avant-garde.

**Giovanni Giovannetti, *"Come qualcuno che mi spia di nascosto"***

The article presents some examples of the iconographic apparatus/set that could have appeared in the last unfinished novel by Pier Paolo Pasolini, *Petrolio*. It does not consider only the well-known case of the author's series of photographs commissioned of the young artist Dino Pedriali by the author himself in 1975, but other hypothetical pieces of an "iconotext" never completed: from family pictures, to 'artistic' photos such as those of Wilhelm von Gloeden (1856-1931), and above all, images of the dark Italian news of the sixties and seventies.

**Stefano Chiodi, *Dalla voce alla presenza. Il corpo del poeta nel tempo dello spettacolo***

In Italy in the 60s and 70s, poetry and the very image of poets underwent a radical metamorphosis. The body of the poet becomes fully visible for the first time thanks to new media (photography, cinema, television) and their mass diffusion, while the poetic experience allows closed literary circles to open themselves to other arts in search of a new intertextual dimension. The transformation of the poet into a performer is part of a widespread trend to dissolve the borders between various media, traditions, and contexts. Poetry – like the visual arts, theater, music, dance, etc. – is featured in art magazines and performed in public places, as well as in cinema and on television screens. The essay examines this transformation in a series of exemplary cases where the body of the poet becomes the object of the attention of other artists: Giuseppe Ungaretti and Pier Paolo Pasolini in *Comizi d'amore* (1964), Mario Schifano and Sandro Penna in the experimental film *Umano non umano* (1969), Pasolini again in a performance by Fabio Mauri (*Intellettuale*, 1975), and Dino Pedriali's intimate series of photographs shot just two days before Pasolini's death in 1975.

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## *Rethinking Philosophy, Semiotics, and the Arts with Umberto Eco*

### *Philosophy*

Claudio Paolucci, *The Notion of System in the Work of Umberto Eco: Summa, Structure, Code, Encyclopaedia and Rhizome*

System is a key word for semiotics and linguistics and is a key word also in Umberto Eco's thought and philosophy. However, Eco always tries to find new words in order to express in a proper way his own idea of system. These new words are also new ways of thinking and rethinking the very core of his own philosophy and semiotics, which remains somehow stable during the years. Through these five words – summa, structure, code, encyclopaedia and rhizome – this paper aims at outlining an image of the evolution of Umberto Eco's thought and philosophy.

Riccardo Fedriga, *Dystopias and Historiographical Objects: The Strange Case of The Middle Ages*

The article offers a critical reflection on the distance that separates us from an objectification of memory, its historiographical reconstructions and their different targets. At the basis of this enterprise, lies the belief that grasping the nuances and unveiling the ideological mechanisms of narrative reconstructions amounts to critically reflecting on the conditions that enable the narrative objectifications of the past filtered through by memory. To verify this theoretical assumption, the article elaborates on two key research tools that Umberto Eco has employed throughout his life and that permeated his overall work, i.e. the categories of use and interpretation, and applies them to the treatment of the Middle Ages as a historiographical object, to show how medievalism can be an interpretive tool that allows understanding the contemporary age and its hermeneutic and ideological distortions, its fears, its media representations.

Maurizio Ferraris, *Alive as You and Me*

This text was presented by the author at the commemoration of Umberto Eco during the Festival della comunicazione held in Camogli in September 2018.

### *Semiotics*

Ugo Volli, *The Origins Of Umberto Eco's Semio-Philosophical Project*

Umberto Eco's semiotics, unlike that of most of his colleagues, has always claimed to be a philosophical research. For Eco, general semiotics, that is, the research on the functioning of signs, was a fundamental part of philosophy, because the knowledge of objects and the formulation of the ideas that characterize them takes place by means of signs. This paper shows how Eco's semiotic work derives from his philosophical training and how interest in the mass media and political commitment have not changed the nature of his philosophical project. His research itinerary is compared with that of other semiotics scholars to show the originality of his approach.

Anna Maria Lorusso, *Power, Dangers and Resources of Forgery, from Theory to Novels*

The subject of this contribution concerns the evolution of Eco's thought on the problem of the false, from the first writings (in which the sign is just what can be used to lie) to the reflections of the late 1980s on the strength of the false, in a more culturological perspective. The essay will therefore trace an evolution that establishes in Eco's theory a continuity between reflection on falsehood, reflection on falsification and the theory of fiction, while in a second time it will retrace all of Eco's narrative going to highlight how all novels have to do with the false, or at least with the non-verifiability of the true. From this point of view, it will be argued that novels are the best place for Eco to affirm the strength of the false, for the nomothetic power of fictions.

Massimo Leone, *Indexes: Cultural Nature and Natural Culture*

Umberto Eco's essential contribution to semiotics consisted in finding a theoretical equilibrium between deconstructive tendencies, aiming at presenting cultural habits as pure conventional but naturalized products, and motivational trends, claiming the natural fundament of constructed cultural habits. Fully comprehending and turning into analytical frame the concept of sign in Charles S. Peirce was instrumental to reach such equilibrium. In no other aspect of Umberto Eco's semiotics it manifests itself with more evidence than in the characterization of indexes. The article seeks to propose a general theorization of their semiotic nature, starting from Umberto Eco's interpretation of Peirce.

### *Arts*

Carola Barbero, *Some Remarks on Eco's Confession and His Mystical Raptus*

What happens when we read a text like *The Name of the Rose*? How may we understand what is fictional and what is true in it? By working on Eco's *Confessions of a Young Novelist*, we will try to investigate the phenomenology of reading together with immersivity and our emotional involvement with fiction.

### **Stefano Oliva, *Eco and Berio between Music and Open Work***

Although Eco was deeply interested in music, his bibliography does not include a work entirely and exclusively dedicated to this theme. However, references to the problems of musical production, listening, interpretation and transmission are scattered in numerous essays, and are often implicitly or explicitly linked to the theoretical and compositional work of his friend and composer Luciano Berio, who in turn dialogued with the developments of Eco's thought. This article reconstructs the intellectual relationship and friendship between Eco and Berio, originated in the fifties at the Rai studios in Milan; then it examines the passages in Eco's work dedicated to music, from *The Open Work* (1962) to *Kant and the Platypus* (1997). Finally, the article focuses on the controversies raised by the concept of open work, conceived by Eco starting from some musical works including Berio's *Sequenza I* for solo flute (1958). With respect to the freedom left to the performer in the 1958 score, Berio's rewriting in traditional notation in the Nineties seems to undermine at its roots the idea of openness which, according to Eco, distinguishes contemporary poetics. This circumstance provoked some musicological, philological and philosophical controversies, which allowed Eco (2012) to return to reflect on the concept of open work, specifying and clarifying the aesthetic conception underlying it.

### **Polona Tratnik, *The Openness of Art. The Poetics of Art and Loss of Autonomy of Art***

With the concept of the open work, Umberto Eco addressed the poetics to which art turned with modernism. In the article the author analyzes the notion of the open work, the references relevant to this concept and the relations of this concept to similar concepts introduced by other scholars such as Roland Barthes. Scholars discussing the openness of art were deriving primarily from Paul Valéry, and they distanced themselves from the myth of the artist as a genius and from the concept of art as a vehicle for communication to transmit the truth and instead emphasized the performative character of art. Art on this track aimed at poetic use of its own media. The author argues that Eco's definition of the open work comprises different dimensions of openness, i.e. the semantic and formal openness of the works of art, as well as the notion addresses the perceptual openness of the world. The author examines how the concept of the openness of art placed stress on the relevance of interpretation instead of the author's intention and how it was part of a broader debate on interpretation and weak thought. By establishing autonomous poetic situations and exploring the means of art, art began performing philosophical discussions about itself, wherein, as the author argues, the notion of the open work is linked to the notions of the end or the death of art and denotes the dissolution of art into philosophy. Other sorts of dissolution of art which mean the death of art regard the dissolution of art into culture in a broader sense and its subordination to propagandist or political goals, which means art loses its autonomy. Finally, the author questions participatory art as a potential contemporary successor of the open work and argues that this mode of art, though it actively involves the participant, remains semantically closed.

### **Davide Dal Sasso, *On Form and Structure: Umberto Eco and the Basis for a Positive Philosophy of the Arts***

This essay has two aims. The first is to offer an explanation concerning the problem of form in Umberto Eco's philosophical research, showing that he deals with it while admitting that form can be a temporary element connected to a system of relationships which may be subject to variability. Namely, his reflection is open to the issue of structure. The second aim is to identify some principles that, according to this theoretical approach, may be considered a basis for a positive philosophy of the arts whose adoption might also lead to the understanding of their most recent evolutions. Focusing above all on the work Eco carried out in the years preceding the elaboration of his semiotic theory, I will pursue the following two objectives. After introducing some aspects of Eco's philosophical methodology, I will focus on the theme of form, considering it in meta-operative terms in light of Luigi Pareyson's 'theory of formativity' and in relation to the issue of structure. In the final part of the essay, I will then show how this theoretical approach provides significant resources for a positive philosophy that can successfully address the evolution of the arts.

## *Varia*

### **Timothy Tambassi, *Per un catalogo geografico universale. Ontologie ibride, rappresentazioni cartografiche e intersezioni geo-informatiche***

This article might be interpreted as a theoretical journey in the realm of geographical investigation aimed at specifying the kinds of entities that such an investigation presupposes. Indeed, the purpose of these pages is to sketch what could be included in a geographical universal catalogue of all geographical entities there were, there are and (maybe) there will be. The starting point is Marcello Tanca's thesis that geography presumes a hybrid ontology, grounded – at least – on three different joints of the geographical investigation: things, representations and practices. Speaking about geographical things, we discuss the

famous distinction between bona fide and fiat boundaries, proposed by Barry Smith. When we apply such a dichotomy to the (corresponding) bounded entities, we see that the distinction shows some ambiguities, which could make us question the existence of proper bona fide entities. Then, the topic of geographical representation is taken by the horns. Firstly, we introduce the notion of cartographical entity, which subsumes everything that could be portrayed on maps. Secondly, we address the possibility of a cartographical catalogue, suitable for including all cartographical entities. Thirdly, we apply the first two steps to the notions of Geographic Information Systems (GIS) and geo-ontological entity. Finally, in the conclusion, we consider whether and how these (cartographical, GIS and geo-ontological) catalogues could enrich our geographical universal catalogue.

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<http://mimesisedizioni.it/journals/index.php/studi-di-estetica/issue/view/76>

### *Aesthetic Mistakes. Art, Nature and the Aesthetic of Failure*

Adam Andrzejewski, Alessandro Bertinetto, *What is wrong with failed art?*

The aim of this paper is to argue that proper artistic failure may turn out to be artistically appreciated and even considered as artistically successful. A set of arguments is provided in order to overcome intentionalism, the widely accepted view according to which an artist's intentions fix the artwork's meaning. Instead, we propose and elaborate an alternative model: emergentism of artistic meaning and value. Emergentism explains how artistic failure can turn out to be artistically successful. That is, artworks may succeed despite the failure of the realization of artistic intentions. It is argued that such a rehabilitation of artistic failures, perceiving them as not necessarily doomed, paves the path for experiencing failures as not merely failures. The paper suggests that under defined circumstances it is possible to receive aesthetic satisfaction from failures. Moreover, the possibility of treating failures as valuable, yet risky, artistic strategy is suggested.

Georg W. Bertram, *Art and the possibility of failure*

Humans have developed various practices to confront the indeterminacy of their existence. Roughly speaking, there are two types of such practices. On the one hand are those through which humans control the uncertainty that permeates their actions and choices. These are practices of self-reassurance and risk reduction. On the other hand are practices in which humans welcome or search out uncertainty, practices that are explicitly open to the risk of failure. One particularly remarkable example of the latter set is art. Art is a practice that embraces the uncertainty of human existence in a special way. Generally speaking, art-works do not aim to reassure. Rather, they are open to uncertainty. Thus, art represents a special mode of reflecting on a constitutive feature of human existence, namely, the possibility of failure. What does it mean that art is, in principle, always susceptible to failure? The present article explores this question.

Emanuele Arielli, *The anxieties of control and the aesthetics of failure*

For many contemporary artists, failure has been an instrument of experimentation and self-expression, of investigation into existential questions and manifestation of utopian tensions. In this paper, I will discuss how some of the well-known strategies of experimental and avant-garde artistic practices with failure involve risky actions, challenging or impossible attempts, loss of control, and compulsive repetition of inconclusive acts. In those experimentations, the ideal model of an effective and successful action performance (in which a goal is defined through a clear intention, a plan and a well-controlled execution) is willfully sabotaged in its stages. In this regard, a distinction between failure and mistake will be highlighted: if failure could be traced back to the tradition of heroic or tragic defeat in front of adverse odds, mistake on the contrary means doing something wrong that one is expected to control. While failure negatively reflects our tension toward autonomy, the focus on mistakes is the expression of rigidity and heightened risk aversion in contexts where maximal efficiency and self-optimization are expected. This paper will argue that equating the category of failure with that of mistake is not faithful to the motives underlying those artistic traditions. In this respect, artistic experimentations in the "aesthetic of failure" can also be viewed as a critical response toward a general mindset defined by the anxiety of control and obsessive mistake avoidance that seems typical of our current times.

Zoltán Somhegyi, *From mistaking fakeness to mistake in fakeness. Artificial ruins between aesthetics and deception*

Aesthetic attraction and artful execution of the object, careful design and seemingly blatant falsification by the creator, voluntarily accepted counterfeit imitation and celebration of a melancholy-filled illusion – these,



and many other, often contradictory, particularities can describe one of the most complex aesthetic phenomena, that of fake ruins. Questions of perfection and mistake, accurate planning and permissive randomness, genuineness and authenticity – or the convincing justification of aesthetic experience despite the complete lack of them – profound references to the nature of decay, the transience of all human creation and nostalgia can all be found around this object of art. In this article I analyse the fakeness of fake ruins with regard to the multiple consequences that this type of fake can contribute to the better understanding of both their aesthetics and the concept of mistake.

### **Maddalena Mazzocut-Mis, *L'importanza di sbagliare. L'educazione all'errore in Denis Diderot***

Art, evading the principle of utility, opens up to error. A profitable mistake if it is not stubborn. The artist cautiously accesses the logic of the production of nature which is characterized by continuous mutability. Therefore, "the history of man's errors does him as much honour as the history of his discoveries" (Diderot). Recalling the thought of Jean-Baptiste Du Bos, who debates the importance of mistakes that painters and poets can make against their own rules, the essay investigates Denis Diderot's thought, outlining a difference between amateur and connoisseur. If the connoisseur can make a mistake, the amateur, vulnerable and fascinated, just needs to have an active and curious attention that will allow him/her to be absorbed in the work of art.

### **Rosa María Fernández, *Errori empirici, verità ontologiche: una prospettiva ermeneutica sull'opera lirica***

There are many operas that are based on false historical facts, use stage directions that contradict the libretto or make incorrect use of musical forms. This article considers whether the alteration of the empirical truth of an opera compromises or alters its ontological truth in any way, since analysing every layer of an opera is fundamental in order to understand it. As we will see in reference to the three fundamental components of opera – librettos, scores and stage designs – and taking Bizet's *Carmen* and Verdi's *Don Carlos* as examples, this becomes problematic when the empirical criteria of truth is compromised. However, as we shall suggest throughout the article, the hermeneutic reading can be considered as the means of interpreting what truly constitutes opera as a work of art and how a truth is achieved therein that does not unfold in any other way.

### **Alberto Voltolini, *Pictorial misrepresentation without figurative misrepresentation***

As many people have underlined, as regards pictures there are at least two different layers of content. In Voltolini (2015), these layers are: i) the figurative content of a picture, i.e., what one can see in it viz. what the picture presents; ii) the pictorial content of a picture, i.e., what the picture represents, as constrained by its figurative content. As regards ii), there undoubtedly is pictorial misrepresentation. Having the possibility of misrepresenting things is a standard condition in order for a picture to be a representation (Fodor 1990, Hopkins 1998). Yet as regards i), things are more problematic. First, if one intends that a picture is seen in a way that is impossible for the picture to be seen, there definitely is intentional failure, but there is no figurative misrepresentation. Second, alleged cases in which one literally sees in a picture something that does not match what the picture presents (Hopkins 1998, Brown 2010) are not cases of figurative presentational failure either.

### **Francisca Pérez Carreño, *Aesthetic normativity and the expressive perception of nature***

The notion of a correct appreciation of nature, like the one put forward in Carlson's environmental account, has been rejected by many other authors in the aesthetics of the natural environment. Their critics challenge the idea that only scientific categories can ground the aesthetic appreciation of nature as nature, and they hold that there is not a correct way of appreciating nature. However, they may share with Carlson the idea of correctness under an objectivist paradigm of aesthetic appreciation, according to which correctness means the adequation of the experience to properties of the object. My aim in the article is to claim that it is necessary to endorse an aesthetic standard of correctness that takes into consideration the subjective character of aesthetic appreciation. An aesthetic standard of correctness implies universal assent, or validity for everyone in Kantian terms, in place of an objectivist notion. This notion of correctness permits the inclusion of expressive perception of nature as an essential form of aesthetic appreciation.

## ***Miscellaneous***

### **Alberto Giacomelli, *Art, Life and Form. On Nietzsche and the Aesthetics of Existence***

The paper aims to investigate the peculiar relationship between art and life in the context of Nietzsche's thought. We mean to show how Nietzschean aesthetics is not conceived as a theoretical and rational reflection that abstractly investigates the conditions of possibility of beauty and art: on the contrary, aesthetics is understood by Nietzsche as a practice aimed at shaping life in a beautiful form. The topic of the *Lebens-form* is considered as a common thread of an original exegesis of human types as aesthetic symbols of life within Nietzsche's philosophy. Nietzsche's notion of "becoming who we are" will therefore be understood as an ability to affirm and realize one's life in all its potential. The Dionysian conception of

art, which is considered in *The Birth of Tragedy* as an ecstatic inebriation that stimulates life and saves man from the tragedy of pain, will then be compared with the idea of *ars vivendi*, referring to the notion of wisdom and to the Hellenistic-Roman practice of *ἄσκησις*.

Gioia Laura Iannilli, *Dewey on the threshold of aesthetics: the critique of the reflex arc concept*

This essay aims at providing a brief analysis of John Dewey's 1896 essay *The reflex arc concept in psychology* by identifying in it "proto-aesthetic" elements that will be thematized in an explicitly aesthetic sense only, almost forty years later, in *Art as experience*. This latter can be indeed considered both as a hapax and an apex of a path in which Dewey progressively focuses on matters that can be deemed properly aesthetic and of which *The reflex arc concept in psychology* can be seen as one of the first steps. Our analysis will attempt at showing this connection by spanning the reflex arc idea, amended by Dewey in this essay, and that of "an" experience as a proper aesthetic experience through the fundamental concept of coordination.

Stefano Marino, *Critical theory vs philosophical anthropology on radio and TV: some remarks on Adorno and Gehlen*

The relation between critical theory of society and philosophical anthropology is a very interesting and exciting but also problematic one. On the one hand, since Horkheimer's seminal essay *Remarks on Philosophical Anthropology* critical theorists have always expressed a clear distaste for anthropological speculation. On the other hand, notwithstanding Adorno's aim in *Negative Dialectics* to "vetoe any anthropology" and criticize "the question of man [as] ideological", he frequently mentioned the project of a "negative anthropology" or "dialectical anthropology" as an important one. In this context, it is especially noteworthy that Adorno developed a significant philosophical and also human relation during the 1960s with Arnold Gehlen, one of the founders of 20th-century philosophical anthropology. In my contribution I will focus on some aspects of the Adorno/Gehlen relation, mostly approaching this topic at a historical-philosophical level rather than at a strictly theoretical level, and offering some remarks on certain affinities between their aesthetic theories and also on certain philosophical elements that emerge in a powerful and significant way from the public debates between Adorno and Gehlen that took place in the 1960s on radio and TV.

## RIVISTE STRANIERE

**Boletín de estética**, 53 (2020)

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

Daniele Petrella, *Sentimiento y usos de la razón. Para una interpretación estética del ensayo kantiano ¿Qué significa orientarse en el pensamiento?*

This paper shows how Kant's essay *What does it mean to orient oneself in thinking?* outlines some characteristics of a critical aesthetic which clearly defines the *Critique of Judgement*. Kant wrote this essay due to Jacobi's polemic against the presumed Spinozism of Lessing's philosophy. The purpose of this article is to verify that Kant's notion of "feeling" alludes to a possible order in the experience we sense or perceive. From this perspective, feeling represents the subjective principle of imagination which makes us feel the complexity and richness of experience, capable of being understood under a possible interpretative order, that is, not necessary and subject to eventual transformations.

Lucas Damián Scarfia, *La presencia de la metafísica fichteana en Esteban Echeverría y José Mármol. Continuidades en torno a la figura del peregrino*

This paper states as hypothesis that the deepest source of influence in Argentinean romantic thinking was not the French Romanticism but German Idealism and Romanticism. The main objective is to present the impact of the metaphysics of longing that Fichte exposes in *Grundlage der gesamten Wissenschaftslehre* (1794-1795), in two works: Esteban Echeverría's *El peregrinaje de Gualpo* (ca. 1825) and José Mármol's *Cantos del peregrino* (1846). In this manner it is displayed the way in which both authors characterize the figure of the pilgrim as main character and *alter ego* in their writings. Also, the notions of melancholy and tedium are highlighted as key points that configure idealistic and romantic thought. In this sense it is demonstrate that Fichte as the *Frühromantiker* and Argentinean intellectuals participate of an idealistic and romantic current of thought that must be classified as: melancholic, practical and moral.

**Sandra Shapshay, *A Two-Tiered Theory of the Sublime***

By the start of the twenty-first century, the notion of 'the sublime' had come to seem incoherent. In the last ten years or so considerable light has been shed by empirical psychologists on a related notion of 'awe', and a fruitful dialogue between aestheticians and empirical psychologists has ensued. It is the aim of this paper to synthesize these advances and to offer what I call a 'two-tiered' theory of the sublime that shows it to be a coherent aesthetic category. On this theory, sublime experiences begin in an 'awe response' (the 'thin sublime') and might, with the additional element of temporally-extended reflection, turn into a 'thick sublime' response. Building on accounts of the sublime as a species of 'aesthetic awe' (Clewis, 2019a and 2019b; Arcangeli, et al., 2020) I aim to show that this two-tiered theory helps to explain why sublime experiences seem to have a basic, primordial core, but also seem to be historically and culturally quite variable (as Nicolson, 1963 [1959]; Battersby, 2007; and McMahon, 2017 have stressed). On this model, the cultural and historical variability comes in largely at the point of the temporally-extended reflection characteristic of the thick sublime, due to the cognitive stock that the subject brings to the encounter. Thus, sublime experiences really lend themselves to being interpreted quite variously by the subject (as well as by the theorist) of these experiences, as, for example, affording insight into the Divine, our moral vocation, or our metaphysical unity with the entire universe, among other lofty thoughts.

**Margherita Arcangeli, Jérôme Dokic, *At the Limits: What Drives Experiences of the Sublime***

Aesthetics, both in its theoretical and empirical forms, has seen a renewed interest in the sublime, an aesthetic category dear to traditional philosophers, but quite neglected by contemporary philosophy. Our aim is to offer a novel perspective on the experience of the sublime. More precisely, our hypothesis is that the latter arises from 'a radical limit-experience', which is a metacognitive awareness of the limits of our cognitive capacities as we are confronted with something indefinitely greater or more powerful than us. This hypothesis better explains the negative feelings involved in the experience of the sublime.

**Antonia Peacocke, *Let's be Liberal: An Alternative to Aesthetic Hedonism***

Aesthetic value empiricism claims that the aesthetic value of an object is grounded in the value of a certain kind of experience of it. The most popular version of value empiricism, and a dominant view in contemporary philosophical aesthetics more generally, is aesthetic hedonism. Hedonism restricts the grounds of aesthetic value to the pleasure enjoyed in the right kind of experience. But hedonism does not enjoy any clear advantage over a more permissive alternative version of value empiricism. This alternative is aesthetic liberalism. On this view, an object's aesthetic value is fully grounded in any value—not just the hedonic value—of a correct and complete experience of its sensory features. To demonstrate the advantages of liberalism over hedonism, I apply both views to analyze the aesthetic value of the Spring Temple Buddha and Anselm Kiefer's Seraphim. I detail four advantages of liberalism over hedonism, and I conclude by defending liberalism from two kinds of objection.

**Mark Gilks, *Aesthetic Experience and the Unfathomable: A Pragmatist Critique of Hermeneutic Aesthetics***

In his attack on the notion of immediate experience (Erlebnis), Hans-Georg Gadamer argues that aesthetic experience should be absorbed into hermeneutics because alone it cannot account for the historical nature of experience (Erfahrung); predicated on an ontological theory of art, the unfathomable, therefore, is the sense we have of these infinite hermeneutic depths. I argue that this account is methodologically and existentially unacceptable: methodologically because it is overly speculative, and existentially because it betrays authentic existence. I critique Gadamer from the perspective of William James' Pragmatism and argue, inverting Gadamer's main thesis, that hermeneutics should be reduced to aesthetic experience. The meaning that emerges in aesthetic experience does not 'rise up' from the depths but is immanent in what James calls 'pure experience'. The unfathomable, therefore, is not a glimpse into the metaphysical abyss but a phenomenological insight into the immanent structure of experience.

**Anthony Savile, *Natural Beauty, Reflective Judgment and Kant's Aesthetic Humanism***

Kant's concern for the universal validity of aesthetic judgment turns on its providing a needed bridge between our understanding of the world as governed by mechanical laws and our ability freely to realize our true humanity. That obliges us to find beauty in nature that is expressive of our ethical and moral values. It shapes the way we should understand aesthetic judgment itself.

**Caleb Hazelwood, *Practice-Centered Pluralism and a Disjunctive Theory of Art***

In this paper, I argue that 'art', though an open concept, is not undefinable. I propose a particular kind of definition, a disjunctive definition, which comprises extant theories of art. I co-opt arguments from the

philosophy of science, likening the concept 'art' to the concept 'species', to argue that we ought to be theoretical pluralists about art. That is, there are a number of legitimate, perhaps incompatible, criteria for a theory of art. In this paper, I consider three: functionalist definitions, procedural definitions, and an intentional-historical definition. The motivation for this pluralism comes from an analysis of practice, because the term is of apparent value to practitioners. However, a closer analysis of the concept reveals that, while disjunctive definitions help us to understand how we use certain terms (in other words, their pragmatic value), they lack ontological import. In sum, I attempt to glean lessons from the philosophy of science about the philosophy of art. If my analysis is correct, we ought to be eliminative pluralists about art as a concept.

### Michael Watkins, *Supervenience and Realization: Aesthetic Objects and their Properties*

Aestheticians generally agree that the aesthetic features of an object depend upon the non-aesthetic features of an object, and that this dependence can be captured by some formulation of the supervenience relation. I argue that the aesthetic depends upon the non-aesthetic in various and importantly different ways; that these dependence relations cannot be explained by supervenience; that appeals to supervenience create puzzles that aestheticians have neither fully appreciated nor resolved; and that appealing to various realization relations avoids these puzzles and allows for a richer description of how the aesthetic depends upon the non-aesthetic.

### Jiri Benovsky, *Erotic Art as Proprioceptive Art*

The philosophical discussion about erotic art has often been understood in terms of the possibility of erotic art as a form of visual or auditory art. In this article, I focus on erotic experiences qua proprioceptive experiences and I defend the claim that, under the right circumstances, such experiences can bring about proprioceptive artworks.

## Contemporary Aesthetics, 19 (2021)

<https://contempaesthetics.org/the-journal/>

### Dena Shottenkirk, *Aesthetics from the Visual Artists' Viewpoint*

How to characterize aesthetics has been revived with Bence Nanay's *Aesthetics as Philosophy of Perception*. Reviewing criticisms made by Dustin Stokes, this paper makes the argument that Nanay's problem is broader than what Stokes points to, as it involves the problem of property attribution and the difference between perceiving a property in a nonaesthetic situation and an aesthetic one. The latter context involves not attributing a property to an object, but rather the process of perceiving low-level features. The problem of how to characterize aesthetics is thus solved by looking at three things: recent research into gist perception, Gareth Evans' notion of nonconceptual information, and, most importantly, the way visual artists look at the world: All of this points to the centrality of low-level perceptual features that can be doubted, revised, and rearranged. In turn, this explains the core of imaginative viewing and the pleasure of aesthetics, giving it a satisfactory characterization that distinguishes it from the nonaesthetic.

### Peter Manuel, *Authenticity, Universality, and Expression in Song: The Case of Flamenco*

This article explores questions of aesthetic expression and meaning in song, focusing in particular on the enigmatic dynamics involved in song's combination of abstract and lyrical dimensions of import. These questions are especially overt and actively debated in flamenco, where an ideology of authenticity and suffering, akin to that in African-American genres such as blues or rap, implies that a singer must draw on certain profound biographical experiences rather than universal emotions. However, the accounts of various performers suggest alternate expressive processes in which singers of any background can use a certain sort of role-playing to generate actual emotions that are transmuted into aesthetic expression.

### Max Rynnänen, Anna-Sofia Sysser, *Making Sense of 'Tropical' Kitsch*

The 'tropical' has not just been "imported" to Northern spas and travel agency advertisements. Plastic palm trees and inflatable pineapples echo tourism experiences, have roots in "feel-good" Americana, and belong to colonial imagery. The tropical is often portrayed in simplified ways, even though there is a huge diversity of cultures, inhabitants and landscapes within the tropical zone. Could the concept of kitsch help us to understand the construct of the tropical? Could the 'tropical' help us to understand kitsch? If one takes away the nearly deceased modern conception of kitsch as pretentious pseudo-art and concentrates on sentimental and/or sugared knickknacks – another meaning of kitsch – tropical kitsch appears as quite a central phenomenon in the world of kitsch. The origins of modern kitsch have a connection to early souvenirs and cherished exotic objects. Does tropical kitsch have a far larger role in the Western

imagination and culture than we have realized? In the Global North, where bright, sunny colors are mostly absent, we might eventually also start to see tropical kitsch as filling a need/hole in the cultural system.

### **Critical Inquiry**, 47,3 (Spring 2021)

[https://criticalinquiry.uchicago.edu/current\\_issue/](https://criticalinquiry.uchicago.edu/current_issue/)

#### **Lydia H. Liu, *Wittgenstein in the Machine***

This article brings to light how AI research has benefited from post-Wittgensteinian philosophy. My research shows that Wittgenstein's work began to engage the attention of AI researchers not only in the 1970s down to the present but right from the early beginnings of computational research in the 1950s. More specifically, his later philosophy inspired a group of researchers called the Cambridge Language Research Unit (CLRU) to start one of the first programs in machine translation, information retrieval, mechanical abstracting, and knowledge representation technologies in the early 1950s, all of which have later been claimed for AI and cognitive science. I focus on the philosophical work of CLRU founder Margaret Masterman and her extraordinary but forgotten contributions to ordinary language philosophy.

#### **Joshua Kotin, *Poems That Kill***

"Poems That Kill" examines the connection between poetry and revolution in Amiri Baraka's "Black Art" (1965) and in general. The article tracks how Baraka uses poetry to start or advance a revolution in his own life, in the lives of his contemporaries, in poetry, in our present moment, and in the future. The article also discusses poetic address (how poems address readers), sincerity, ambiguity, and hate speech.

#### **Marjorie Garber, *The HUAC Othello***

Paul Robeson was a remarkable singer, a brilliant actor, and an engaged political activist. In his college years he was a football star. Throughout his life he campaigned for the rights the poor, the disadvantaged, and the oppressed. His most famous theatrical role was Othello; when he played the part in London and in New York he was one of the first black actors to do so. The New York production ran on Broadway longer than any other William Shakespeare play had done. But Robeson's life, which included political and racial attacks, the loss of his US passport, and claims that he was "un-American" (he visited the Soviet Union and compared its treatment of minorities favorably to that of the United States) led to a series of encounters in which *Othello*, both the role and the play, was in effect reenacted in public, culminating in Robeson's eloquent testimony before the House Un-American Activities Committee. This essay traces the connections, and the sometimes-uncanny crossovers, between Robeson's life and Shakespeare's play.

#### **Robert Hullot-Kentor, *A Commentary on Samuel Beckett's What Where***

Aesthetic form is a figure moving through a rain storm, an image perhaps from Susanne Langer, one illuminatingly apposite to Theodor W. Adorno's concept of form, drawn from the idea of determinate negation—though Adorno never would have provided so open-handed an image. But Langer and Adorno's thinking in any case derives ensemble from what is a secret to no one who has ever thought about it, as is easily documented in a pinch by thousands of years of Neoplatonists. And if that one insight is commonly given with or without philosophical qualification, the problem of the perception, presentation, and comprehension of that movement—which is anything but a fact, except in the etymological sense of being a deed, and may not be there to be seen at all—its critical discernment, hardly amounting to yea or nay, inevitably runs up against the puzzle that it can neither be imitated or simply discussed. Though without an element of each, and not as if they might just be stirred together, what is at stake is failed. But whatever the difficulties involved, and they are necessarily insuperable, what is first of all important, so far as this commentary on Samuel Beckett's *What Where* is concerned, is that Beckett himself found this, his last work for the theater, on stage a failure. All the same, the sense in which this work is Beckett's *Tempest* is the reason for this close commentary of the work's stage script. The intention here, then, is the reverse of Adorno's essay on Beethoven's *Missa solemnis*, which was a labor in the disillusionment of a reputed masterpiece (*Alienated Masterpiece*). It should be noted, incidentally, that the discussion of the Westminster Chimes, which here figures centrally, is not a claim to establish the work's origins but an aspect of that problem of presentation, already mentioned. So far as the origin of this essay goes, however, it is written in memory of Rolf Tiedemann (1932–2018) in appreciation of his magisterial editions of the collected works of Adorno and Walter Benjamin, his life work.

#### **Evan Kindley, *Kenner's Networks***

This article explores the concept of the network as it appears in the early writing of the literary scholar Hugh Kenner. Anticipating the widespread use of *network* in the humanities today, Kenner adapts the term from Marshall McLuhan and uses it throughout the 1950s and '60s to think about intellectual networks,

little magazines, and academic communication. The network concept is also considered in light of Kenner's political conservatism and his participation in the midcentury movement of conservatism.

**Louis Sass, *Everywhere and Nowhere: Reflections on Phenomenology as Impossible and Indispensable (in Psychology and Psychiatry)***

This essay argues for the necessity of a phenomenological perspective on mind and mental disorder while also emphasizing the inherent difficulty of adopting such an orientation. Here I adopt a *via negativa* approach—by considering three forms of error that the phenomenologists Edmund Husserl, Martin Heidegger, and Maurice Merleau-Ponty recognize as needing to be guarded against, lest they subvert the project of attaining an adequate understanding of consciousness or subjectivity: namely (1) prejudices deriving from theory and common sense, (2) distorting effects of reflection, and (3) what Heidegger termed the *forgetting of the ontological difference*. Phenomenology insists on the importance of studying subjective life while also acknowledging the epistemological paradoxes inherent to this domain—a domain whose very self-evidence is inseparable from mystery, whose visibility conceals a deeper invisibility. I consider these issues in light of phenomenology's relevance for certain issues in psychopathology and literary representation.

**Josh Ellenbogen, Adam Jolles, *Visual Literacy and 1960s Photography***

This article examines the emergence and flowering of visual-literacy discourse in the 1960s, locating it in the photographic milieu of Rochester, New York, whose high-profile institutions—the Kodak Company, *Aperture* magazine, and the George Eastman House—made significant use of the term. As these institutional actors deployed the term, they also harnessed it to practices involving sequential photography. In doing so, we argue that they established a set of concerns by which photo critics entered into dialogue with photographers and curators, developing perspectives that helped shape photography well into the following decade.

**Mingyi Yu, *The Algorithm Concept, 1684–1958***

The word *algorithm* has become the default descriptor for anything vaguely computational to the extent that it appears synonymous with computing itself. It functions in this respect as the master signifier under which a spectrum of sense is subsumed, less a well-defined and stable expression than the vehicle through which innumerable concerns are projected. Commenting on this nebulous quality, Massimo Mazzotti has dubbed the term "a site of semantic confusion." Yet, rather than "engaging in a taxonomic exercise to norm the usage of the word," Mazzotti proposes that a more generative approach would "consider its flexible, ill-defined, and often inconsistent meanings as a resource: a messy map of our increasingly algorithmic life"—that is, he attempts to take "the omnipresent *figure* of the algorithm as an object that refracts collective expectations and anxieties." Similarly, this study has little fondness for semantic discipline. Unlike Mazzotti, however, my focus here is primarily historical: *How did the algorithm come to be such an "omnipresent figure"? What was at stake in aligning the computational with the algorithmic?*

**Critique**, 888 (2021)

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

*Le Japon, culture globale ?*

Thierry Hoquet, *À qui appartiennent les Grecs ?*

Simon Ebersolt, *La philosophie à l'épreuve de l'histoire : la rencontre de Rousseau et du Japon*

Cyril Le Meur, *De Troie à Fukushima, via Berlin*

Thomas Garcin, *Par-delà l'exotisme : lire et traduire Mishima en France*

*Entretien*

Anne Bayard-Sakai, *La littérature japonaise : transnationale et transfrontalière*

Jean Paul Simon, *Medieval Whodunit, la saga d'un sous-genre*

Ninon Grangé, *Ambiguïtés du genre western*

Pierre-Mong Lim, *Le dernier sinologue*



**Debates in Aesthetics**, 16, 1 (2021)

<http://debatesinaesthetics.org/debates-in-aesthetics-vol-16-no-1/>

Cheryl Frazier, Nadia Mehdi, *Forgetting fatness: The violent co-optation of the body positivity movement*

In this paper we track the 'body positivity' movement from its origins, promoting radical acceptance of marginalized bodies, to its co-optation as a push for self-love for all bodies, including those bodies belonging to socially dominant groups. We argue that the new focus on the 'body positivity' movement involves a single-minded emphasis on beauty and aesthetic adornment, and that this undermines the original focus of social and political equality, pandering instead to capitalism and failing to rectify unjust institutions and policies. As such, we argue that the 'body positivity' movement ultimately marginalises further the bodies for which it initially sought justice and acceptance.

Eliza Ives, *Fiction, poetry and translation: A critique of opacity*

This essay will criticize Peter Lamarque's claim in *The Opacity of Narrative* that reading for 'opacity' is the way to read literature as literature. I will summarize the idea of 'opacity' and consider the plausibility of this claim through an examination of Lamarque's related comments on translation. The argument for 'opacity', although it insists on the importance of attention to a work's form in the apprehension of its content, involves, at the same time, a certain obliviousness to form, indicated in the first instance by an unpersuasive conflation of lyric poetry and prose fiction. Through a comparison of opposing approaches to the translation of a novel written in verse, and an analysis of why the translation of poetry is generally understood to be more challenging than the translation of prose, I will argue that reading for 'opacity' does not adequately capture what it means to read literature as literature.

Mojca Kuplen, *Kant's theory of laughter*

In this paper I offer an alternative interpretation of Immanuel Kant's theory of laughter that can meet the challenges left behind by the interpretations that have so far been given. I argue that laughter is a reaction to the dissolution of nonsense, which takes the form of realizing our own misconceptions about the object. Laughter reveals something about our cognitive and rational system: namely, that it is insufficient to explain all of our experiences and perceptions of the world and that we often need to revise our expectations in order to make sense of the world. In this respect, laughter stands in a direct opposition to Kant's notion of the sublime.

Britt Harrison, *Philosophy and film: Bridging divides*

**Estetika: The European Journal of Aesthetics**, 58, 1 (2021)

<https://estetikajournal.org/>

Dominic McIver Lopes, *Beyond the Pleasure Principle: A Kantian Aesthetics of Autonomy*

Aesthetic hedonism is the view that to be aesthetically good is to please. For most aesthetic hedonists, aesthetic normativity is hedonic normativity. This paper argues that Kant's third *Critique* contains resources for a nonhedonic account of aesthetic normativity as sourced in autonomy as self-legislation. A case is made that the account is also Kant's because it ties his aesthetics into a key theme of his larger philosophy.

Alexey Aliyev, *What Is a Novel?*

The question 'What is a novel?' has received scant attention in the philosophical literature. Meanwhile, this question is important. In the light of this, in this paper, I would like to address it, suggesting a potential answer. I begin by defining what I call 'novel in the restricted sense' – the concept that covers all novels except the so-called nonfiction novels, graphic novels, and novels in verse. Then, drawing upon Jerrold Levinson's approach to defining 'art', I provide a definition of the concept that covers nonfiction novels, graphic novels, and novels in verse. Finally, with the help of this definition and the definition of 'novel in the restricted sense', I formulate a definition of 'novel' *simpliciter* and defend it against potential objections.

Eran Guter, Inbal Guter, *Susanne Langer on Music and Time*

Susanne Langer's idea of the primary apparition of music involves a dichotomy between two kinds of temporality: 'felt time' and 'clock time'. For Langer, musical time is exclusively felt time, and in this sense, music is 'time made audible'. However, Langer also postulates a 'strong suspension thesis': the swallowing up of clock time in the illusion of felt time. In this essay, we take issue with the 'strong suspension thesis',

its philosophic foundation and its implications. We argue that this thesis is overstated and misdirecting insofar as it purports to describe what we experience when we hear music with understanding, and that it rests on a contested presupposition concerning the conceptual primacy of memory-time.

### **Daniela Šterbáková, 4'33", *Ideas, and Medium in Appreciating Conceptual Art***

How does John Cage's conceptual work 4'33" communicate its meaning and how can we appreciate it? In this paper, I develop two competing interpretations to tackle these questions. First, drawing on Peter Goldie and Elisabeth Schellekens's account of conceptual art ('conceptualism') and on Cage's commentary on 4'33", I elaborate an overlooked idea that the work creates a new art form of conceptual music, which can be appreciated exclusively through the ideas it conveys. However, I argue that the conceptualist interpretation of 4'33" does not help us understand the work's point, because it reveals a set of inconsistent claims about music and listening. The second interpretation draws on Julian Dodd's view that the physical medium is irreducible in appreciating conceptual artworks ('experientialism'). I develop this view by introducing a notion of a gesture to expand on how the performance of 4'33" contributes to its aesthetic appreciation and propose an alternative interpretation of the work's meaning.

### **Clinton Peter Verdonschot, 'That They Point Is All There Is to It': *Wittgenstein's Romanticist Aesthetics***

Why is aesthetics important to Wittgenstein? What, according to him, is the function of the aesthetic? My answer consists of three parts: first, I argue that Wittgenstein finds himself in an aporia of normative consciousness – that is to say, a problem with regard to our awareness of the world in terms of its relation to a norm. Second, I argue that the function of Wittgenstein's aesthetic writings is to deal with this aporia. Third, through a comparison with Friedrich Schlegel's writings on allegory, I try to show that the way in which Wittgenstein resolves the aporia renders him a Romanticist philosopher. The point of an aesthetic interaction, for Wittgenstein, is that it can render clear what cannot be described without running against the walls of our cage: the absolute. Through aesthetic interactions we are able to (indirectly) access a ground for norms by which we experience ourselves as unconditionally bound.

## **Images Re-Vues, Hors-série 9 (2020)**

<https://journals.openedition.org/imagesrevues/7952>

### ***Les images dans les images – Antiquité et Moyen Âge***

#### **Françoise Frontisi-Ducroux, *Encore la Gorgone***

Comment représenter l'image d'une image insoutenable ? Justement, par une métaphore : un reflet, l'image d'une vision impossible (le regard de la Gorgone) dans l'image des peintres de vase et d'*ekphrasis*. L'article propose un parcours iconique entre textes (Lucien, Apollodore, Philostrate) et peintures de vases italiotes et attiques (en particulier celles du Peintre de Pan), sources narratives et réflexives, qui déclinent les stratégies adoptées « pour faire » voir enfin, autour de la décapitation de Méduse, le regard de la Gorgone.

#### **Valérie Huet, *Ceci n'est pas un autel, ceci est un autel ! À propos de quelques jeux d'images rituelles à Rome***

L'article porte sur des reliefs romains antiques et leur potentiel de réflexivité. Il s'intéresse aux échos d'images et de rituels sacrificiels en analysant principalement trois monuments. L'*Ara Pacis* à Rome permet de réfléchir aux résonances internes des images de l'enceinte et de l'autel même, et aux résonances externes avec les rituels qui étaient accomplis sur l'autel. Le second monument conservé à Padoue permet de poursuivre le questionnement sur l'adéquation entre la fonction de l'autel et son ornement, un autel sculpté. Enfin, le monument de Pouzzoles, conservé au musée archéologique des Champs Phlégréens de Baïa, fonctionne comme un rébus, en présentant au sein d'une procession, les images d'animaux sacrificiels, un suovétaurile, qui ont glissé en sculpture sur l'autel représenté. L'ensemble de l'article propose donc un éclairage sur les jeux complexes mis en avant par les sculpteurs et les commanditaires aussi bien au niveau rituel qu'au niveau iconique, et sur les dialogues entretenus avec les spectateurs.

#### **Pauline Duclos-Grenet, *Se flageller dans la Flagellation. Enjeux et modalités de la représentation des flagellants dans leurs images de dévotion***

À partir du xiii<sup>e</sup> siècle, les confréries de flagellants se multiplient en Occident et particulièrement en Italie. Pour accompagner leurs pratiques dévotionnelles centrées sur la discipline, ces confréries se dotent d'une grande variété d'images au sein de laquelle la Flagellation du Christ tient une place particulière. Cet article interroge la constitution d'un réseau d'images de la Flagellation, de supports et de fonctions variés,



essentiel pour l'identité comme pour les pratiques dévotionnelles de ces institutions : bannières processionnelles, enluminures, sceaux, retables, etc. Dans un certain nombre de ces représentations sont par ailleurs figurés des flagellants en train de se livrer à la discipline. Il s'agit, à partir de l'étude du rapport mimétique et spéculaire établi par cette image de flagellants dans la Flagellation, de réfléchir à l'efficacité de l'image activée dans le contexte de l'exercice de la dévotion.

### **Vasiliki Zachari, *Images suffisantes – images efficaces : à propos de pinakes figurés dans la céramique attique***

Les tableaux votifs, dit *pinakes* en grec ancien, étaient parmi les offrandes les plus communes. Ils représentent des divinités, des scènes mythologiques et rituelles, ainsi que des dédicants. Quant à la représentation de *pinakes* sur les vases, les images ne sont pas en accord avec les *realia* archéologiques. Les peintres s'inspirent de leurs propres productions pour dessiner les motifs dans les *pinakes* créant ainsi des jeux d'images avec la scène principale. Ainsi, l'image du pilier hermaïque, d'une figure humaine, du bouc, des êtres hybrides, mais aussi les motifs abstraits, comme l'absence de figuration sont à chaque fois porteurs de significations et d'effets visuels originaux dans l'ensemble de l'image.

### **Véronique Rouchon Moulleron, *Vision spirituelle et images combinées. La représentation du 'Char de Yahvé' dans les derniers siècles du Moyen Âge***

La vision inaugurale du livre biblique d'Ézéchiel, connue sous le nom de Vision du char de Yahvé, peut être considérée comme un modèle du genre visionnaire : à la fois expérience d'extase devant Dieu, source essentielle pour la grande Vision de l'Apocalypse, scène fantastique aux motifs complexes et insaisissables. Son potentiel créateur a ainsi nourri d'importants commentaires médiévaux, en particulier celui de Grégoire le Grand dont les Gloses bibliques sont pénétrées. Comment ces processus d'enchâssements, qui sont d'abord textuels, sont-ils transcrits dans les représentations artistiques médiévales ? À travers un petit corpus de figurations du char de Yahvé, choisies entre XII<sup>e</sup> et XV<sup>e</sup> siècle, on examinera comment ils recouvrent différentes modalités de la pratique intellectuelle de l'image.

### **Nikolina Kei, *L'« ornement » en abyme ou la sémantique du détail***

Cet article s'intéresse à la mise en abyme de ce qu'on appelle traditionnellement « ornements » sur un certain nombre de vases attiques : il s'agit des motifs végétaux, animaliers, stellaires et même des figures humaines, représentés de manière micrographique sur des objets de luxe meublant des scènes à caractère varié. La présence discrète de ces motifs, loin d'être superflue, est d'ordre dynamique : ils opèrent à la fois comme ornements et signes polyvalents. En tant qu'ornements, ils véhiculent l'idée de la bigarrure, de la brillance, du charme et du mouvement, valeurs qui font vibrer non seulement la surface de l'objet qu'ils ornent mais aussi la surface entière du vase. En tant que signes, ils renvoient à l'ensemble de l'image, que ce soit sous forme d'écho, de répétition, d'intensification, de prolongement, d'explicitation ou de contraste. La jouissance esthétique va ainsi de pair avec le plaisir intellectuel tandis que les catégories longuement dépréciées du « détail » et de l'« ornement » se révèlent particulièrement signifiantes.

### **Angélique Ferrand, *La figuration du cycle du Zodiaque entre Antiquité et Moyen Âge comme lieu de mémoire et de re-sémantisation***

Cette étude vise à rendre compte des enchâssements figuratifs, ontologiques et idéologiques à l'œuvre dans la figuration du cycle du Zodiaque entre Antiquité et Moyen Âge. Il s'agit de montrer que la figuration du Zodiaque, du fait de sa transmission tout au long de ces siècles, mais aussi du fait de son contenu idéologique, est un lieu de mémoire à différents niveaux. Cette pérennité s'accompagne d'un processus de re-sémantisation reposant notamment sur des jeux de résonance et d'analogie dont nous donnons ici un aperçu. À travers différentes images choisies entre Antiquité et Moyen Âge, nous analysons la figuration du Zodiaque en trois temps, en rapport avec les notions de mémoire et d'ordre, puis quant aux moyens graphiques d'une mise en réseau visuelle et idéologique et d'une médiation entre terre et ciel, et enfin en tant que référence à l'Antique et comme lieu d'une re-sémantisation. Entre articulations, médiations, imbrications visuelles et sémantiques, le cercle du Zodiaque apparaît comme un élément liminaire et transitif dans les images et leurs lieux, entre Antiquité et Moyen Âge.

### **Stéphanie Wyler, *Pictor in tabula ? Jeux de peintres et effets méta-figuratifs dans les images romaines***

L'article propose une exploration sur les différents types d'effets méta-figuratifs que les images romaines ont mises en œuvre. Quatre dossiers sont abordés : les processus de mise en abyme sur deux reliefs d'autel augustéens, les phénomènes de récurrence d'œuvre célèbres sur une fresque pompéienne (maison de la Vénus à la Coquille), la recherche d'autoreprésentation de peintres et les jeux de reflets et de réflexions générés sur les images de miroir. Il ressort de cet aperçu – non-exhaustif – que les imagiers romains ont exploré un large panel de ces effets, comme autant de commentaires figurés sur leur technique, qui trouvent des échos dans différentes temporalités, le temps de la performance où ces images sont regardées et celui de sa pérennisation.

**Sandra Shapshay, *What Is the Monumental?***

The aesthetic category of the sublime has been theorized (especially in the Kantian tradition) as integrally intertwined with the moral. Paradigmatic experiences of the sublime, such as gazing up at the starry night sky, or out at a storm-whipped sea, lead in a moral or religious direction depending on the cognitive stock brought to the experience, since they typically involve a feeling of awe and reflection on the peculiar situation of the human being in nature. The monumental is a similar aesthetic category, integrally intertwined with the political, but, by contrast, has garnered almost no attention from aestheticians. My main goal in this paper is to sketch a theory of 'the monumental' as an aesthetic category—one that is a species of the sublime but differs qualitatively from the natural/environmental sublime in significant ways, and thus merits a distinctive label. In doing so, I aim to shed light on the nature and power of monuments specifically, and to begin to address a lacuna in our understanding of a long-standing and culturally important form of public art.

**Dawn M. Wilson, *Invisible Images and Indeterminacy: Why We Need a Multi-stage Account of Photography***

Some photographs show determinate features of a scene because the photographed scene had those features. This dependency relation is, rightly, a consensus in philosophy of photography. I seek to refute many long-established theories of photography by arguing that they are incompatible with this commitment. In Section II, I classify accounts of photography as either single-stage or multi-stage. In Section III, I analyze the historical basis for single-stage accounts. In Section IV, I explain why the single-stage view led scientists to postulate "latent" photographic images as a technical phenomenon in early chemical photography. In Section V, I discredit the notion of an invisible latent image in chemical photography and, in Section VI, extend this objection to the legacy of the latent image in digital photography. In Section VII, I appeal to the dependency relation to explain why the notion of a latent image makes the single-stage account untenable. Finally, I use the multi-stage account to advance debate about "new" versus "orthodox" theories of photography.

**Nurbay Irmak, *Authorship and Creation***

Artworks have authors. According to Christy Mag Uidhir, this simple assumption has significant consequences for the ontology of artworks. One such consequence is that artworks cannot be identified with abstract entities: if there are works of art, they are concrete entities. Therefore, one cannot create an abstract work of art. Mag Uidhir presents a novel challenge against abstract creationism, the view that certain kinds of art objects are abstract artifacts. This article has two aims. First, it provides a defense of abstract creationism against Mag Uidhir's arguments. Second, it argues that creation, even in the case of concrete artifacts, is never purely causal: to create an artifact is to bring about the conditions on which the created object ontologically depends. I conclude that a properly developed account of creation provides a better understanding of the question of how one comes to create an artifact, be it abstract or concrete.

**Ido Geiger, *Kant on Aesthetic Ideas, Rational Ideas and the Subject-Matter of Art***

The notion of aesthetic ideas is of great importance to Kant's thinking about art. Despite its importance, he says little about it. He characterizes aesthetic ideas as representations of the imagination and says that the gift of artistic genius is the inscrutable capacity to envision them. Furthermore, they are counterparts of rational ideas. Works of art thus sensibly present rational ideas; the pleasure they occasion is a consequence of the enriching process of reflection upon the wealth of content they sensibly present. The purpose of this article is to ask whether all rational ideas have aesthetic ideas as counterparts, and so can be presented in art, or whether only some do and which. The answer should reveal what, for Kant, is the subject-matter of art. I argue that for Kant art is concerned with the range and variety of human freedom as well as with its highest fulfillment in morality.

**Matthew Bowman, *Art Criticism in the Contracted Field***

Just over a decade-and-a-half ago, a roundtable discussion published in the pages of *October* worried that the periodic renewal of critical discourses had slowed to a standstill and that art criticism was faced with obsolescence. Such an obsolescence should be understood in a broadly Hegelian manner: the danger is not that art criticism would disappear from the cultural field, but that it will continue—although drained of its previous necessity. Such fears perhaps run the risk of exaggeration, yet this article shall suggest that there seems a sense in which the field of art criticism has contracted in recent years. Self-reflexivity in art and the popularization of "para-curatorial" approaches, for instance, often underpin the artwork discursively before the arrival of art criticism upon the scene. To be sure, such circumstances are viewable positively as interdisciplinary dialogical opportunities, but the negative flipside here is that art criticism's potential contribution becomes increasingly minimized. From another angle, critics such as Isabelle Graw have

contended that the economic-cultural regime of post-Fordism, with its attention on intellectual labor and knowledge production, might actually hold possibilities for the contemporary art critic—but even here, I argue, art criticism becomes contracted, albeit in the other meaning of the word.

Daryl Jamieson, *Field Recording and the Re-enchantment of the World: An Intercultural and Interdisciplinary Approach*

Nonfictional field recording is a genre of music (sound art) which offers a glimpse of art beyond our late-capitalist age. The ongoing ecocide which we, in a state of abject detachment, are witnessing and abetting calls out for artists to reconnect and reengage with the nonhuman world that has been deemed valueless by our civilization. Countering the disenchantment of nature wrought by scientism, human-centrism, and above all capitalism necessitates a dissolving of the barriers we set up between ourselves and our environment, a task which can be only accomplished via religion or art: an art—like field recording—which affords reconnecting its audience with the enchantment of the ignored world surrounding them. In this article, Toshiya Tsunoda's exemplary *Somashikiba* (2016)—recorded in locations forgotten by civilization—will be examined via interpretive tools adapted from Ueda Shizuteru's Kyoto School aesthetics and Takahashi Mutsuo's poetics. Ueda's philosophy offers a way of understanding perception which eliminates the subject-object division. Takahashi's project of recovering the spirituality of place through poetry is a model of historically and politically engaged art. Looking, as these contemporary Japanese thinkers have done, to the precapitalist, pre-formalist past to rediscover (sound) art's function as a medium which reconfigures the listener's perception of reality, I argue for the urgency of sound art such as Tsunoda's which aids in the re-enchantment of the world to a future beyond capitalist, humanist "civilization."

#### *Symposium: Empathy and Literature*

Thomas Petraschka, *How Empathy with Fictional Characters Differs from Empathy with Real Persons*

Íngrid Vendrell Ferran, *Empathy in Appreciation: An Axiological Account*

Christiana Werner, Jana Lüdtkke, *Empathy's Role in Different Levels of Understanding Literature: Empirical and Philosophical Perspectives*

Anja Berninger, *How Empathy With Fictional Characters Undermines Moral Self-Trust*

#### *Discussion*

David Davies, *Puy on 'Nested Types'*

Nemesio García-Carril Puy, *Nested Types and Musical Versions: Replying to Davies's Challenges*

**Journal of Art Historiography**, 24 (June 2021)

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

#### *Doing connoisseurship*

Joris Corin Heyder, *Doing connoisseurship. Yesterday, today, tomorrow. Introductory remarks*

Peter Bell, Fabian Offert, *Reflections on connoisseurship and computer vision*

Elvira Bojilova, *The "value of drawing" and the "method of vision". How formalism and connoisseurship shaped the aesthetic of the sketch*

Thomas Ketelsen, Uwe Golle, *Digital images and art historical knowledge: Connoisseurship today between "top-down design" and "bottom-up" capabilities"*

Valérie Kobi, *On spectacles and magnifying glasses: the connoisseur in action*

### *Historic libraries and the historiography of art*

Claire Dupin de Beyssat, *Tracing the public of the first Parisian library for art and archaeology: on the readership at Doucet's library (1910-1914)*

Katie Lissamore, Jonathan Franklin, *Art history scholarship between the 1820s and 1870s: contextualising the Eastlake library at the National Gallery, London*

Susan M. Dixon, *Rodolfo Lanciani's revenge*

Silvia Massa, *"Il più bello gabinetto delle stampe che esiste": a (failed) project for the Ortalli collection of prints at the Biblioteca Palatina in Parma*

Jesse Feiman, *The natural history of art: Adam von Bartsch and the taxonomic classification of prints*

### *General articles*

Matthew Rampley, *Agency, affect and intention in art history: some observations*

Raphael Rosenberg, *Delineating the history of art literature by genre: Julius von Schlosser revisited*

D. Schott, *Four colours and the visual separation of adjacent areas: lessons from mapping and ancient paintings*

### *Documents*

Karl Johns, *Sidelight on an unwilling grey eminence – Schlosser as "Schlüsselfigur"*

Stepan Vaneyan, *'Wien oder Salzburg?': late Sedlmayr as a symptom and cure*

**Journal of Visual Culture**, 20, 1 (April 2021)

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

Anna Watkins Fisher, *Safety Orange*

Safety Orange first emerged as a legal color standard in the US in the 1950s in technical manuals and federal regulations; today, it is most visible in the contexts of terror, pandemic, and environmental alarm systems; traffic control; work safety; and mass incarceration. The color is a marker of the extreme poles of state oversight and abandonment, of capitalist excess and dereliction. Its unprecedented saturation encodes the tracking of those bodies, neighborhoods, and infrastructures coded as worthy of care – and those deemed dangerous and expendable. This article uses the color orange as an interpretive key for theorizing the uneven distribution of safety and care in 21st-century US public life and to ponder what orange tells us about the relationship between phenomena often viewed as unrelated: information networks, climate data science, pandemic crisis, neoliberal policy, racist violence, and socially engaged art.

Xiomara Verence Cervantes-Gómez, *Where Blackness dies: the aesthetics of a massacre and the violence of remembering*

This article focuses on the presence of 'Blackness' in Latin America, and the role/location of 'Blackness' in the necropolitics of Mexico, in particular, as a visual mode of aestheticizing violence in the aftermath of the 2010 Tamaulipas massacre of 72 undocumented migrants. As an act of remembering the victims, Mexican journalists, writers, and activists created a digital altar: *72 Migrantes*. Focusing on photography and narrative as visual frames of Blackness, this article analyzes the representation of Black bodies in the digital altar to conceptualize Blackness as: a constitutive part of violent landscapes; a symptom and supplement of that violence; and, conversely, the location itself from which to critique that violence. At stake is a call for Blackness to be read within hemispheric Latin Americanist visual studies as a locus for understanding antisociality and critical race theory by closely studying the role of the human, social death, and the aesthetics of remembrance. Over 10 years after the massacre, the arguments raised in this article both implicitly and explicitly underscore the need to conceptualize contemporary Blackness and death in the

wake of the growing anti-racism activism, Black Lives Matter, and the disproportionate number of people of color who have died as a result of the COVID-19 pandemic.

**Frida Escobedo (an interview by Ronna Gardner), *Architecture is forever unfinished***

In this interview, the celebrated Mexican architect Frida Escobedo explains the intricacies of her design practice and her longstanding interests in Minimalism, Mexican Modernism, and the socio-political concerns facing architecture. The interview provides an insightful mid-career look at one of the most creative and compelling architects working in the world today. Escobedo and Gardner engage in a lively discussion that ranges from design theory to feminism in contemporary architecture. The interview was conducted at Harvard University on 12 December 2019.

**Cajetan Iheka, *The media turn in African environmentalism: the Niger Delta and oil's network forms***

African ecologies and the various media forms devoted to them remain marginal in the burgeoning discourse of ecomedia studies despite the implication of the continent in mineral extraction, wildlife conservation, and the dumping of toxic wastes, just to mention a few examples. Turning to media focusing on Nigeria's Niger-Delta region, the author argues that African cultural forms are crucial for extending the frontiers of ecomedia studies and for apprehending the perversities of oil culture. His analysis of a mural in Ireland's Mayo County featuring the environmental activist Ken Saro-Wiwa (2005), the music video for Timaya's 'Dem Mama' (2006), and Victor Ehikhamenor's art installation, *The Wealth of Nations* (2015), shows that they deploy the visual in protesting the commodifying logic of oil extraction. This article adopts an infrastructural approach toward media as it underscores how oil consecrates the selected cultural objects as network forms. Focusing on African materials extends the geography and archive of ecomedia studies, but it has methodological implications too. The author orients scholarship in the environmental humanities toward working across media, encouraging the field to adopt ecological relationality as both the matter and the method.

**Alison Griffiths, *The crystal reveals the whole: medieval dreamscapes and cinematic space as virtual media***

This article examines the rich visual culture of the medieval period in order to better understand dreaming as a kind of visual thought experiment, one in which ideas associated with cinema, such as embodied viewing, narrative sequencing, projection, and sensory engagement, are palpable in a range of visual and literary works. The author explores the theoretical connections between the oneiric qualities of cinema and the visual culture of medieval dreams, dealing in turn with the following themes: (i) media and mediation; (ii) projection and premonition; (iii) virtual spatiality; and (iv) automata and other animated objects. The wide swath of medieval literary dream texts, with their mobile perspectives, sensory plenitude, and gnostic mission, resonate with the cinematic in the structuring of the gaze. Investigating the codes of medieval culture provides us with an unusually rich episteme for thinking about how the dreamscapes of the Middle Ages evoke media dispositifs. Opening up these thought lines across distinct eras can help us extrapolate similarities around ways of imagining objects, spaces, sensations of embodied viewing or immersion, reminding us that our contemporary cinematic and digital landscapes are not divorced from earlier ways of seeing and believing. Whether stoking religious fear and veneration or providing sensual pleasure as in *Le Roman de la Rose*, the dreamworlds of the Middle Ages have bequeathed us a number of an extraordinarily rich creative works that are the imaginative building blocks of media worlds-in-the-making, as speculative in many ways as current discourses around new media.

**Laocoonte**, 7 (2020)

<https://ojs.uv.es/index.php/LAOCOONTE>

Anacleto Ferrer Mas, *Artur Heras: semblanza en un solo trazo*

Arthur Heras, *Adorno, ilustración de la dialéctica*

Vanessa Vidal, Rosa Benítez Andrés, *Hacia una concepción dialéctica del arte: la actualidad de la estética de Theodor W. Adorno*

Michael Schwarz, "Les dejo esto a ustedes para que sigan pensando". *Sobre las conferencias de Theodor W. Adorno*

Alexander Kluge, *Alexander Kluge sobre Adorno*

Richard Klein, *Crítica social vs. crítica musical: el caso Wagner*

**Ligeia**, 185-188 (January-June 2021)

<https://www.revue-ligeia.com/contenu.php>

Giovanni Lista, *Un monde dématérialisé*

Sheyna Teixeira Queiroz, *Stelarc, les limites et les extrêmes, corps et écran. Mise en scène d'une société post-humaine*

Giovanni Lista, *L'Art italien d'avant la modernité*

Mariia Pshenichnikova, *Les Poètes russes modernes face aux avant-gardes occidentales*

Carlo Montanaro, *Loie Fuller et le cinématographe : la Danse Serpentine format familial*

Philippe Comar, *Sous le soleil noir de la mélancolie. À propos de l'œuvre d'Hélène Mugot*

Nina Spartà, *Erratum*

*Dossier : Où va l'« art contemporain » ?*

François Derivery, *Art contemporain ? Une formule artistique en question*

Sabine Jauffret, *Zapping guerrier*

Pierre Vermeersch, *L'Incidence du sujet de la science sur la peinture moderne, selon les fondements du toucher dans l'art pictural*

Leïla Cadet, *Valeur marchande et imprégnation contextuelle : le paradigme de l'art contemporain*

François Derivery, *Un art transartistique ?*

Giovanni Lista, *L'Art burlesque italien, un filon de l'art moderne et contemporain*

Yak Rivais, « *La Caravane 100 têtes* »

Christine Sourgins, « *Art contemporain* » : de quoi ces mots sont-ils le nom ?

Mikael Faujour, *Art engagé : quand le monde de l'art s'énevire de pseudo-résistance*

Jean-Marc Bourgeois, *La Situation contemporaine. À propos des artistes-auteurs (trices) (interview)*

Martine Salzmänn, *Une remise en question de l'art contemporain grâce aux concepts d'incertitude et de discontinuité de l'expérience créatrice*

Caroline Hoffman-Benzaria, *La Souveraineté de l'artiste dans l'art contemporain*

Martine Salzmänn, *Vincent Bioulès, le courage de la liberté (interview)*

**Res: Anthropology and Aesthetics**, 73-74 (Spring/Autumn 2020)

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

*La parade*

Christiane Hille, *Albrecht Dürer and the tailoring of the human form*

Shira Brisman, *Maerten van Heemskerck's Momus and the moment of critique*

Francesca Alberti, *Menacing laughter in sixteenth-century pitture ridicole*

Amy Knight Powell, *Porcelain white*

Emmelyn Butterfield-Rosen, *The hierarchy of genres and the hierarchy of life-forms*

John Cooper, *The dancing image in India, England, and the Caribbean, 1770–1870*



Hannah Walser, *Three homunculi: The emergence of the figure in eighteenth-century embryology and Goethe's Faust*

Christopher S. Wood, *The dancer in and out of character: Tiepolo, Canova, Degas*

Marika Takanishi Knowles, *Time-chaste damsels: Ingres, Nerval, and Sylvie*

Ralph Ubl, *Delacroix's parade*

Alexander Nemerov, *John Quidor in hell*

Michael Fried, *Facingness meets mindedness: Manet's Luncheon in the Studio and Balcony*

Matthew Spellberg, *Art and aliveness on the Northwest Coast*

Romy Golan, *Is Fascist realism a magic realism?*

Florian Fuchs, *The animation of sameness: Brecht's Elephant Calf and the parade ground of epic theater*

Eyal Peretz, *From the mark of Kane to the artistic signature: Orson Welles as self-portraitist*

Whitney Davis, *Jackson Pollock's Mural in the light of photography*

Thomas Crow, *The hidden Mod in the New Art History*

Chiara Cappelletto, *Transvestism: The parade of the embodied self*

Francesco Pellizzi, *Postscriptum: A note on Jean-Michel Basquiat's word-parade*

Carolyn Dean, *A celebrated stone: The Inkas' carved monolith at Saywiti*

Vaughan Hart, "London's standard": *Christopher Wren and the heraldry of the Monument*

*Lectures, Documents, and Discussions*

Daniel Jütte, *Toward a history of the corner*

**Word & Image**, 37, 1 (2021)

<https://www.tandfonline.com/toc/twim20/current>

*The French Fragment from Revolution to Belle Époque*

Stephanie O'Rourke, *The sediments of history in Napoleonic France*

This essay uses the work of the French artist Antoine-Jean Gros as a prompt to reconsider the means by which historical meaning was narrated and disseminated in Napoleonic France, analysing several interrelated pictorial, discursive, and material practices. It proposes that several of Gros's large-scale paintings participated in an early nineteenth-century model of historical meaning that was characterized by dispersal and aggregation, by fragmentation and proliferation. The study looks first at the ascendance of history as a popular genre or medium, then at the literal means by which historical signifiers were collected during Napoleon Bonaparte's military campaigns, and subsequently disseminated textually and pictorially, before finally returning to Gros. In doing so, an essentially *cumulative* form of historical meaning emerges that can be traced across a range of locations and modalities in Napoleonic France.

Kelly Presutti, *The Sèvres Service des Départements and the anxiety of the fragment*

The Sèvres porcelain *Service des Départements* (begun 1824) was an ambitious attempt to depict the whole of France, including its colonies, on a set of dessert plates. It was conceived as both an encyclopedic account of France's riches and a way of tangibly offering the nation to its monarch, Charles X. But in the 1820s, France remained a fragmented and disconnected entity. To picture it, the artisans at Sèvres relied on pre-existing landscape representation for the plates' central views, while extensive ornamentation on the plates' borders worked to generate a sense of unified identity across the set. It was through textual additions, however, that the *Service* most clearly wrestled with the complicated construction of France as a diverse but united nation. Painted words describe the landscape views, label portrait medallions, and detail regional attributes; a reference guide on the back of each plate reinforces this interdependence

between word and image. The text, unusual in Sèvres porcelain of the time, betrays a particular anxiety about the ability of landscape representation to stand for the nation, especially at a moment when France was itself disunified. The tension within the *Service* between particularity and cohesion further invokes a relationship between part and whole best described by the Romantic trope of the "fragment." Drawing on theories of the literary fragment, this essay describes both the ambition and the ultimate failure of the *Service* to represent France.

### Sarah C. Schaefer, *Broken guardians: the lamassu and fragmented historical vision in nineteenth-century France*

With the rise of interest in ancient Mesopotamia in the nineteenth century, the *lamassu*, the human-headed winged bull that guarded many Assyrian palace entrances, occupied a unique position in the popular imagination. As a signifier of an ancient civilization that was being revealed to European audiences for the first time, the *lamassu* embodied multiple discourses of fragmentation with respect to vision, representation, and historical narrativity. This article traces the representation and reception of the *lamassu* in nineteenth-century France, beginning with the campaign of Paul-Émile Botta in the early 1840s and the subsequent publication of the five-volume *Monument de Ninive* (1849–50), illustrated by Eugène Flandin. Many of Botta's discoveries were mounted within the Louvre's Musée assyrien, inaugurated less than a year before the revolutionary upheavals of 1848. The historical linkages between ancient Assyria and nineteenth-century France were not lost on many contemporaneous commentators, particularly after the archaeological campaigns were resumed by Victor Place in the 1850s. Place's work culminated in the disastrous loss of a *lamassu* during a tribal raid on the Tigris River, and his subsequent publication, *Ninive et l'Assyrie* (1867–70), presents a self-conscious awareness of the limits of objectivity in the construction of history. Ultimately, it is argued that as a monumental yet mobile guardian of space and of history, the *lamassu* allegorizes the fragmented nature of historical vision in nineteenth-century France. Looking back to an era wracked by repeated revolutionary upheaval, the *lamassu* reads as a pointed and urgent warning against hubris.

### Elizabeth Mansfield, *Cloud studies as Romantic (and Realist) fragment*

Henri Zerner and Charles Rosen's meditation on the significance of the Romantic "fragment" is followed a few pages later by a passing reference to Alexander Cozens's *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (1785–86). They do not elaborate on the treatise's relevance for their argument, except to observe that Cozens's "blots" show an early engagement with abstraction. With this off-hand citation, Zerner and Rosen present their readers with a fragment of their own. To take up and examine this rhetorical fragment is to see that Cozens plays a crucial role in Zerner and Rosen's formulation that Romanticism and Realism are mutually constitutive, that they are expressions of the same aesthetic and social impulses. In no place is this made clearer than through Cozens's deployment of cloud studies. A consummate expression of Friedrich Schlegel's conception of the fragment as "a little work of art, complete and perfect in itself, and separate from the rest of the universe," cloud studies nonetheless remain marginal to inquiries into the history of Romanticism. Most scholarship on cloud studies seeks to identify their presumptive referent, whether contemporary interest in meteorology or trends in Christian theology. Rather than proceeding from the assumption that cloud studies represent *something*, this article argues that this exemplary fragment illustrates Romantic (and, hence, Realist) aesthetic theory itself. What is more, this article argues that cloud studies, as theorized by Cozens, provide visual support for a new history of nineteenth-century French Realism that resolves its vexed relationship with British art.

### Petra Ten-doesschate Chu, *Fragmentation and bricolage in Victor Hugo's Hauteville House*

Soon after his move, in 1855, to the Channel island of Guernsey, Victor Hugo bought a large house, which he called Hauteville House after the quarter of Saint Peter Port in which it was located. Over the next six years, he led a massive decoration campaign, during which he transformed the interior of the house into what many contemporaries saw as an ultimate form of self-expression. One of the main characteristics of the Hauteville House interior was that it was furnished entirely with antiques and *bric-à-brac* that Hugo had acquired in Guernsey as well as on the European continent. The poet was a passionate collector who scoured the antique shops in Guernsey for old chests, furniture, fabrics, etc. These he brought home not to restore them to their former glory but to take them apart and make new pieces of furniture out of them. In this article I link Hugo's process of fragmentation and reformulation to his writing method, especially his historical novels and historical dramas, as well as to contemporary historiography. I also link his process to Claude Lévi-Strauss's concept of *bricolage* in an effort to show that Hugo's opportunistic strategy of using available fragments of earlier cultural epochs and remaking them into new forms is analogous to the process of mythical thought. Indeed, I argue that Hugo's *bricolage* process in Hauteville House was a conscious process of self-mythologizing.

### Marika Takanishi Knowles, *Paperwork and fragmentation in Edgar Degas's "Bureau Pictures"*

This article identifies a group of paintings by Edgar Degas as "bureau pictures," representations of workplaces, creative or commercial, in which piles of paper are spread on desks. Through his depiction of paper, as well as his affective casting of the way in which human figures relate to their piles of paper,



Degas explores the intertwined gestures of creative and bureaucratic labor. Paper's tendency to offer a medium for fragmentation was represented in contemporary literature by Théophile Gautier and Émile Zola. In these texts and in Degas's images, papery fragmentation takes two forms: either as a creative scattering symptomatic of an anti-classical aesthetic informed by Romanticism, or as an instrument of bureaucracy and administration, as in Zola's representation of the stock market and the department store. Ultimately, in the bureau pictures, Degas does not take a definitive stance, but rather dwells on the way in which the two approaches intermingle, such that it is impossible to distinguish clearly between an artist's or an author's work and that of a clerk, at least at the level of the gestures and the handling of pieces of paper. In a move typical of Modernist aesthetics, however, paint and compositional choices strike back in order to submerge paper in the user's *coin* (corner), as a "true fragment" impressed with the mark of artistic temperament.

**Emily Eastgate Brink, *A portrait in pieces: Félix Nadar's La main du banquier D.***

Invoking the notion of the fragment discussed by Linda Nochlin, Henri Zerner, and Charles Rosen, this article examines how Félix Nadar's *La main du banquier D.* exploits the body fragment to comment on identity and representation in the modern period. Exploring the limitations and devices of conventional portraiture, Nadar's photograph of a banker's hand suggests that one's likeness and character can be read from a single body part. Nadar presents this hand as a portrait, but also as a 'study in chirography', an assertion that further situates the photograph in the interstice of word and image. As an exploration in both handwriting and hand-reading, *La main du banquier D.* looks to the medium of photography to reveal how personality manifests beyond the face. This article reframes Nadar's image as a response to discourses on palmistry, physiognomy, and photography in 1860s France and considers how the photograph both deploys and complicates these empirical practices. Ultimately, through Nadar's photograph, the hand emerges as cipher, synecdoche, and metaphor for the self, and this article argues that the image is symptomatic of what Zerner and Rosen have identified as a preference for metonymic representation in the modern period.

**Peter Sealy, *Fragments and fragmentary vision in nineteenth-century architectural photographs***

The frequent absence of views of buildings as unified, whole objects in nineteenth-century French architectural photography is striking, especially in publications for a professional audience. Instead, photographic views of contemporary architecture often focused upon two fragmentary forms: the ornamental detail (commonly represented through the intermediary of a plaster cast) and the spatial view, depicting an isolated "crop" extracted from a building. The former continues an archaeological tradition, linking historic restoration and historicist production through an indexical chain from cast to photograph. Images such as those in Édouard Baldus's *Palais du Louvre* (1869–75), Charles Garnier's *Le Nouvel Opéra de Paris* (1875–81), and Anatole de Baudot's *Sculpture française* (1884) freeze the subjective labor involved in ornamental design, disseminating it alternately for commercial reproduction or as motifs to inspire a living decorative tradition. Around 1870 another form of photographic fragmentation took hold, this time willfully dissolving the unity of the architectural object to focus upon moments of heightened visual interest. Motivated by a rising interest in spatiality, these "photo-sopic" images in the *Gazette des architectes*, *Revue générale*, Félix Narjoux's *Monuments élevés* (1880–83), and other publications instantiate a dynamic conception of architecture, one now open to subjective and atmospheric perception. While the ornamental fragment was often intended for recombination in future eclectic *tableaux*, the later *morceaux* demonstrate a new, modern form of vision, one that would greatly influence architecture in the twentieth century.