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Aesthetics and Imagination

Alice Barale, Portraits of non-existent people: AI art and (human) imagination

The essay will address a series of portraits in which the portrayed person is non-existent. Such is the case of a number of works made through artificial intelligence (AI). In this type of art, the machine becomes capable of elaborating on the given data in its own way, with a degree of autonomy that exceeds the human artist's control. In the case of portraits, the AI is trained on a series of pre-existing pictures (belonging, for example, to the history of art) and becomes capable, therefore, of generating a series of new pictures, which are similar to, but also different from, the original ones: portraits of non-existent people. This case will be compared to another group of portraits Bence Nanay calls "Portraits of People not Present". In a paper that bears the latter title, Nanay analyzes a series of modernist portraits, in which the portrayed person is absent from the picture. This seems a contradiction because a portrait should include a representation of the person who is actually standing in front of the artist. The viewer can, however, recognize these pictures as real portraits, because mental imagery intervenes – so says Nanay – and fills the gap between what is present and what is absent. It is this idea of mental imagery that will help us demonstrate that AI art can stimulate human imagination in a new and interesting way (this will be the paper's *first objective*). In fact, one of Nanay's most important ideas seems to be that imagination plays a relevant role not only in the context of fiction but also in our everyday perception of the world. The first hypothesis of the paper will be that AI art, through the errors and deformations of the machine, exposes our own errors and deformations in the perception of the world. AI art, therefore, brings to light the role played by imagination in our own perception of reality: the fact that we always transform what we see and we can always see it in other ways. *The second objective* of the paper will be to address, in greater detail, Nanay's idea of mental imagery. In fact, Nanay distinguishes between imagination and mental imagery. Mental imagery is different from propositional imagination because it can be voluntary but also involuntary and it is usually pre-verbal. But is verbal language really excluded from mental imagery? Or are there aspects of language that can enter this dimension? In this last case, it could be that the relationship between propositional imagination and mental imagery is not so much that of a separation, but rather a continuum between the two. This last problem will be explored through the consideration of another work of art made using AI, Klingemann's *Appropriate response*. In the world of AI, as Klingemann explains, pictures and words are not two heterogeneous entities, because they are both made of pixels. What about human imagination?

Irene Calabrò, Immaginare la fine del mondo: Adieu au langage di Jean-Luc Godard

The paper aims to investigate the relationship between imagination and 3D in Jean-Luc Godard's *Adieu au langage* (2014). Through the analysis of film's images and sequences, the objective of the paper is showing how Godard's deconstruction of 3D is an attempt to reactive imagination as human faculty, practicing in an invisible space between images, that is fundamental to think and reinvent reality.

Silvia Capodivacca, Beyond Imagination: Deleuze and the Real Virtual

During three years, from 1963 to 1966, Deleuze published three texts dedicated, respectively, to Kant, Proust and Bergson. In the last two, the most important concept that emerges is undoubtedly that of virtual, whereas in the volume on the critical philosophy of Kant the author speaks instead of imagination. If the latter is connoted as the faculty that prolongs, multiplying them, the possibilities of reality and of the ego that overlooks it and if, on the other hand, the virtual is the being that goes beyond its own current

determination and that makes its differences proliferate, it is legitimate to ask how much these two notions have in common. The paper is therefore devoted to the definition of these two concepts, to verify whether and to what extent they coincide. In fact, it would seem that for Deleuze, the virtual is what brings to ontological completion the work of the imagination, desubjectifying its character and thus allowing the crossing of the gnoseological field within which it was convened.

Dario Cecchi, *Art, Imagination and (Technical) Creativity in the Philosophy of Emilio Garroni*

The theory of creativity Emilio Garroni develops in the late 1970s and recovers in the early 2000s inside his original philosophy of the imagination demolishes some of the commonplaces concerning this concept. On the one hand, the human creativity is rooted in the context of an operativity that concerns all the fields of the human action; on the other hand, it is considered a previously unforeseeable capability of designing, discovering and experimenting. From this point of view, art has no superiority in the field of creativity: reconsidering the relationships between art and technics may be rather useful. Garroni eventually thinks of art as a non-finalized exercise of creativity, bound to knowledge and technical operativity, through which *homo sapiens* is able to critically reflect upon the anxiety engendered by the very technical progress started with their creative power. Art can be therefore reconsidered, in the age of the Anthropocene, as a tool for promoting critical thinking.

Martino Feyles, *Kant e la fenomenologia dell'immaginazione*

In this article, I would like to show that a phenomenological interpretation can shed new light on some of the obscurities present in the Kantian theory of imagination. The interpretation that I will propose does not refer primarily to Heidegger – the author of one of the most discussed readings of the *Critique of Pure Reason* – but rather to Husserl's *The Phenomenology of Internal Time-Consciousness*. I would like to show that, using the Husserlian theory of intuitive acts, it is possible to rethink the distinction between productive and reproductive imagination, accounting for some of the contradictions in the Kantian texts.

Alberto Giacomelli, *Einbildungskraft, Phantasie and hikikomori: Reflections on the Extremes of Imagination*

In the first paragraph of the paper, I aim to show the semantic richness and at the same time the ambiguity of the notion of imagination. I therefore try to show how the notion of imagination tends to be distinguished from that of fantasy. In the second section, I briefly reconstruct the characteristics of *Einbildungskraft* in Kantian reflection and compare them with the notions of *Bildungskraft* and *Phantasie* in the work of Jean Paul Richter. While for Kant, fantasy is mostly disconnected from sensible reality and thus proves to be an unreliable faculty from a gnoseological point of view, for Jean Paul Richter it represents the most fertile and creative cognitive faculty. This romantic conception of the *Phantasie* is taken up in aesthetic terms by the Schlegel brothers, who recognise in it the essential endowment of genius. The last paragraph of the paper focuses on the social and existential phenomenon of *hikikomori*. Japanese youths confined in their rooms and addicted to virtual reality seem to be the perfect example of imaginative decadence, yet I try to show how precisely the virtual and digital fields can provide an opportunity for imaginative and creative practice.

Lorenzo Manera, *Contemporary aesthetic perspective on imagination and reality media*

The growing and ubiquitous presence of 'digital reality media', meaning technological devices that do not rely either on inner visualization or imagination – such as Augmented and Virtual Reality devices and 360° video (Engberg & Bolter 2020) – raises several issues. Such issues are related to the role played by the imaginative faculties both within emerging visual-motor and perceptive configurations and within the transformative process of remediation instantiated by the virtualization of reality. This contribution aims firstly to discuss the concepts of second-order media and reality media (Bolter, Engberg & MacIntyre 2021) by linking them to Pinotti's concept of an-iconology (Pinotti 2021). By drawing on Tavinor's digital aesthetics (Tavinor 2022), this contribution argues that the an-iconic condition of VR media might be better intended as a desirable outcome in current research, rather than a condition already achieved. In order to discuss whether the imaginative aspects and those that define the use of digital devices are characterized by an interactive statute, this contribution addresses Montani's notion of 'intermedial imagination' (Montani 2022) and Flusser's concept of *Technoimagination* (Flusser 2008). Thirdly, this paper discusses how the interactive concept of imagination – suggested by the re-definition of the relationship between distance and materiality, provenance and pertinence – is displayed differently in VR and AR. Finally, the contribution faces the topic of the fallout that the most recent technological development (in terms of reality media), such as BCI (brain computer interface), might have on human imaginative faculties.

Giulia Milli, *Libero gioco e declinazione estetica dell'immaginazione in Kant*

The relationship between imagination and understanding has a key role in Kant's aesthetic theory. These faculties are involved in both cognitive and aesthetic judgment and make the definition of boundaries between them controversial. Accordingly, the aim of this paper is: a) to show that aesthetic judgment keeps its independence from cognitive judgment; and b) to account for an alternative kind of cognition that can be felt thanks to the aesthetic relationship between imagination and understanding. Kant points out the relationship between the faculties in the aesthetic judgment as a "free yet harmonious play". Throughout this paper I will consider various interpretations of the free play, starting from Garroni's model of the free play and not-free play. I will take into account Guyer's metacognitive approach as well as Breitenbach's interpretation, according to which the reflection of the imagination involved in aesthetic experience also plays a crucial role in the advancement of scientific cognition. However, such an approach highlights a central problem of Kantian aesthetics, namely, the ubiquity of beauty, which implies that every object of cognition must also be beautiful. In the final section, I will then discuss the aesthetic experience as different and in-dependent from the cognitive one, which nevertheless acquires a subjective cognitive value in virtue of the feeling of pleasure: the latter makes the subject aware of the peculiar relationship between the faculties and discloses a self-awareness different from the ordinary one, working as an affective appraisal. Thus, the freedom of the imagination relies on its independence from the domain of understanding, but they still relate to each other in harmony and this interplay grants the universal yet sub-jjective validity of the aesthetic judgment, which preserves its communicability.

Francesca Monateri, *L'immaginazione conservatrice di Carl Schmitt*

The aim of this paper is to analyse Schmittian aesthetics as an underrated theoretical aspect of Schmitt's political thought. The scope of the paper is to show that Schmitt's aesthetics should be considered the key factor to grasping the bulk of his theory. His theory – divided between formlessness and form, romanticism and Catholicism, politics and theology – can also be delineated as an alternative between nihilism and imagination. Therefore, this research concludes that imagination is not only a path for political reform, but it can also take on a politically conservative mission.

Tommaso Morawski, *Kant e il punto di vista umano sullo spazio: Dall'Estetica trascendentale all'estetica come critica del gusto*

We can "speak of space, extended beings, and so on, only from the human standpoint". So writes Kant in the *Critique of Pure Reason* at the conclusion of his (metaphysical and transcendental) exposition of the concept of space, emphasising that space and the relations that take place in it obtain "objective" meaning only when considered in accordance with the "laws of their conjunction". Yet in nature, according to its a priori form, phenomena are treated without distinction of any kind, constituting, as Scaravelli wrote, a sensible texture that is "everywhere identical and perfectly isotropic". Moreover, on the basis of transcendental principles of nature alone, what is different about individual phenomena cannot be justified. In the *Critique of Pure Reason*, this further dimension of knowledge was perceived as a problem and the question therefore remained open: how do we refer to the space in which sense objects find their place when we are not engaged in perceiving them in precise relations, as prescribed by the laws of the intellect to the transcendental synhypothesis of the imagination? What are the qualities of the representation of external objects when the human standpoint is not concerned with their cognitive presentation in an objective and analytically predetermined world? The aim of my paper is to shed light on these questions in order to investigate the representational modes of the external sense in those cases in which the cognitive presentation of external objects in an objective and analytically predetermined world is not at stake, but the mere conformity to subjective purposes of external intuitions. My proposal, in short, is to move out of the domain of nature in general and into the territory of particular experience, and explore what in spatial representation is simply subjective.

Alessandro Nannini, *Baumgarten the Beautician: The Origins of Cosmetics as an Aesthetic Discourse*

In this essay, I intend to reconstruct the first encounter between the cosmetic dis-course and the newly born aesthetic discipline in the German mid-eighteenth century. Examining the new aesthetic conceptualization of cosmetics, I aim to investigate both its significance within the cosmetic tradition and its implications for the rise of philosophical aesthetics with regard to the relationship with corporeal beauty.

Ivana Randazzo, *Immaginazione creatrice: dal primitivo al simbolico nella riflessione di Ernst Cassirer*

Far from downplaying the role of reason, Ernst Cassirer focuses on the deepest root by which human being is to be regarded not only at biological level as an organism but also as a cultural subject endowed with the power to shape its own world. A key function in every cultural manifestation is played by imagination, which provides the primitive energy in the spiritual effort of making into a symbolic reality what occurs in the human horizon. Like his friend and colleague Aby Warburg, Cassirer begins by shedding light on the mythological imagination in order to investigate the polarity between logical reasoning and irrational attitude within which the whole creative process of symbolization takes place. In this way, imagination is understood as the primary human force from which the process of abstraction that characterizes human experience develops.

Amalia Salvestrini, *L'immaginazione tra memoria, volontà e inventio in Agostino*

The article aims to deepen the aesthetic concept of imagination in the pre-modern age and in particular in Augustine of Hippo's thought. One develops the topic in three parts. The first part points out the emergence of the notion of imagination starting from the relationship between memory and will as it is treated in the *De trinitate* concerning the trinity of remembrance. The second part studies the rhetorical constitution of the imagination in its relationship with the rhetorical structuring of the Augustinian concept of memory, also referred to as the notion of *inventio*. The last part exemplifies the conferment of a rhetorical sense of imagination through the productive activity of the craftsman. Therefore, the rhetorical constitution exhibits a concept of imagination understood both as a *dynamic* force capable of connecting the sensible and the intelligible, and as a *free variation* of images and memorative notions. By choosing a moment prior to the modern birth of the discipline of aesthetics, the constitution of the idea of imagination from the rhetorical side of its description is thus highlighted.

Chiara Scarlato, *Vedere, scrivere, raccontare: La nozione di immaginazione a partire da Maurice Blanchot*

The paper aims at considering the issue of imagination through the analysis of some selected excerpts from the theoretical and fictional work of Maurice Blanchot. By adopting a perspective at the intersection between philosophy and literature, it will focus on some passages of the essay collections *L'Espace littéraire* (1955) and *Le Livre à venir* (1959), in association with a critical reading of the short stories *L'idylle* and *Le dernier mot* (written in 1935/1936 and both published in 1951). Moreover, it would assess that a comparison between Blanchot's theoretical essays and fiction stories might help in clarifying the way in which the concepts of image, imaginary, and imagination concur to thematize the possibility of literature as such.

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Adieu au langage: Cinema and Post-Linguistic Image

Felice Cimatti e Stefano Oliva, *Mystical Cinema: Inside the World-Language split*

Despite its birth in a specifically technical sphere, and as partial 'compensation' for its mechanical nature, cinema has traditionally been associated with the sphere of the imaginary and the realm of shadows, with accents frequently close to the register of magic and mysticism. Wittgenstein's philosophy, for its part, has identified the 'Mystical' as a specific theoretical notion, connected to the theme of the internal limits of language, to a particular vision of the world (*sub specie aeterni*) and to a precise emotional tone. These three aspects of the Mystical find expression in certain cinematographic images (see Deleuze 1986, 1989), whose main characteristic is the attempt to overcome the separation between language and world, that is, between a word and its denotation (*Bedeutung*). Among these images, a particularly evident example is Godard's film *Adieu au langage* (2014), in which the use of quotation, the role reserved for animality, and the construction of purely visual situations indicate the possibility of a typically cinematographic overcoming of the separation between language and world; that is, what is at stake is not to state what the world is, rather to let the world appear by itself.

Elena Past, *Il buco, or Underground Language in the Anthropocenedi*

This article follows the search for a cinematic language adequate to address the vast temporal and spatial scales of the Anthropocene, by examining *Il buco*, a film directed by Michelangelo Frammartino (2021). The film reconstructs a 1961 expedition by the Italian Geological Expedition to explore the Bifurto cave in the Parco Nazionale del Pollino, Calabria, and I suggest that in the process, it launches a quest for an underground cinematic language for the Anthropocene: a language that must reckon with visual, spatial, and acoustic limits. *Il buco*, which opens with historic footage of the Pirelli Tower in Milan, architects a vertical landscape in which commercialized words above ground are counterbalanced by the audio-visual language of the underground. In the Bifurto abyss, human language abstracts and dissolves, the language of material prosperity falls flat, and cinema expresses its yearning to watch and to listen, even as cavernous darkness and resonance challenge its ability to do so.

Timothy Campbell, *A "Strange Topography of Edges": Saying Goodbye in Godard and Antonioni*

In much of the film criticism dedicated to Michelangelo Antonioni, endings loom large. From *L'avventura* to *L'eclisse* to *Blow Up*, critics have focused on how Antonioni's films end and what lessons an audience ought to draw from them. Often, they emphasize the existential, the ironic, or more simply the poignant. This essay takes a different tack in its examination of the ending of a later film of Antonioni's, *The Passenger*, finding in its ending hints about the nature of dispossession. It argues that the film pushes forward a perspective on cinema in which cinema itself becomes an invitation to exit into openness. Through a comparison with Jean-Luc Godard's 2014 *Adieu au langage* in which the post-linguistic image is shot through with pathos about what comes after the human, the essay finds in *The Passenger* a response to Godard's dire symptomology of the contemporary world mesmerized by its digital devices. It does so by employing the notions of interregnum as well as what Jacques Derrida in a different context refers to as "the apparatus of edges" in order to see where borders and boundaries become visible. In the transformation of lines into edges, borders can be trespassed. The essay concludes with a reflection on the cinematic interregnum more broadly and the need to consider movement and birth together as forming what Jean-Luc Nancy refers to as "an open totality."

Cristina Coccimiglio, *Scritturalità delle immagini e evoluzione tecnica dei linguaggi: Adieu au langage, Jean-Luc Godard e Jacques Ellul*

In this paper, I analyze the relationship between word and language from a particular viewpoint – that of the digital and technological revolution of the late 20th and early 21st centuries. In the movie *Adieu au langage*, by Jean-Luc Godard, the philosophy of Jacques Ellul – a visionary thinker and a pioneer of political ecology – is expressly cited and honoured. Ellul and Godard express opposing positions regarding the value and function of cinema. On the one hand, Godard shows extreme faith in this art: cinema is for him a tool to think and heal, as well as an instrument for knowing life. As Gilles Deleuze observed about Godard's style: "it is always (...) a stammering in the language itself". On the other hand, despite Ellul's reluctance to undertake a thematic and exclusive reflection on cinema, his position on 20th-century art cannot be defined as reactionary but as consciously provocative. He would attribute that 'stammering' to the effect of a crisis that affects first of all the possibility, the sense, and the destiny of the word in the technological system.

Dario Cecchi, *L'immagine-gesto: Note su immaginazione, gestualità e cinema*

The article reconsiders the relationship existing among perception, imagination and language within the filmic experience. To do so, it offers an interpretation of Emilio Garroni's philosophy of the imagination, which was deeply influenced by the reading of Kant's *Critique of Judgment*. It also compares Garroni's thought with Maurice Merleau-Ponty's essay on cinema, in which the reference to the third Critique seems also to play a key role. Hence emerges the idea that cinema is exemplarily able to disarticulate the intertwining of language and imagination, which enables the reference of meanings and concepts to reality. By doing so, cinema is likely to engender new forms of mediality, namely a renewed engagement with gesture, as states Giorgio Agamben. According to the latter, gesture is a form of 'pure mediality', as far as it epitomizes Kant's concept of 'finality with no end'. However, following Garroni, the article shows that the filmic gesture is able to display its medial import, because of the peculiar reorganization of the relationship between imagination and language that result from the filmic work.

Daniele Dottorini, *Obraznost': Ejzenštejn e la scrittura del reale*

The essay is a retracing of the concept of *Obraznost'* (which we can translate as *Imaginity*), which Sergei M. Ejzenštejn theorised from the 1930s onwards. The concept immediately stands out as one of the Soviet director and theorist's densest and most evocative theorisations. *Obraznost'*, in fact, is what for Ejzenštejn

indicates the visual power of the word, the capacity that the world has to create images endowed with meaning: as distinct from the pure representation (*izobraženje*) of an object, the *Imaginity* is thus configured as a power of meaning, which in montage leads to the creation of an image (*obraz*). The power of image thus does not belong only to the field of the visual but invests any form of expression, from the written word to sound, which literally becomes something else, tending towards a complex dimension that is precisely that of the image. Reconstructing the genesis and development of the concept of *Imaginity* in Ejzenštejn – through the director's analysis of a poem by Majakovsky or a triptych by Rubens and through Alexander Kluge's reinterpretation of Ejzenštejn's montage – the essay develops the theoretical implications of the concept in order to highlight its relations with the contemporary debate and, in particular, with the idea of montage as a form of *Material Thinking or Visual Thinking* (according to Catherine Grant and Timothy Corrigan's definitions) that uses the image to construct conceptual and analytical forms, in experimental cinema, film essay or contemporary Videographic Criticism.

Gioia Sili, *L'immagine e il mondo indivisibile: Ugetsu Monogatari Mizoguchidi*

Distributed in Italy under the title *I racconti della luna pallida d'agosto* (1953), Mizoguchi's film outlines a reflection capable of leading the viewer into an area of indistinction within which the boundaries between fantastic and real, visible and invisible, light and darkness are mutually mixed. By examining two famous sequences from the film, the paper aims to investigate the way in which cinema produces images that open up to the emotional universe, going beyond the recognizable contents of thought. To explore in depth the emotional horizon disclosed by the seventh art, attention will be paid to the concepts of psychoanalysis, through the thought of Freud and Matte Blanco. From this point of view, the compositional unity of Mizoguchi's film reveals a particular synergy between corporal and transcendental dimensions, showing the different articulations of the human being.

Gemma B. Adesso, "Non ci crediamo alla parola": Il rizoma di Deleuze e il cinema di Deligny

It is not possible to fully explore the relationship between Gilles Deleuze and Fernand Deligny in a single essay. On the other hand, unlike other themes, the common interest of the two authors for cinema and in particular the role played by autistic images and cartography has remained largely unexplored. Through some research attempts, the first paragraph will compare the lives of the two Authors, focusing in particular on La Borde's clinic and more generally on the need that both feel to create an alternative vocabulary made of images. Then the research will move on to Deligny's cartography and cinematography, linking them to the concept of rhizome. In the last paragraph, Deligny's anti-method will be compared with Deleuze's visual antilogues: two perspectives which, no longer believing in Language, each become practical in its own way: cartographic, cinematographic, of reality.

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<http://www.agalmaweb.org/>

Salute, integrità, salvezza

Luigi Antonio Manfreda, *Sono ogni nome della storia: Sull'idea di salute in Nietzsche*

The text intends to analyse the idea of the relationship between health and sickness in Nietzsche's work, a philosopher who had a very hard experience of disease during his life. For Nietzsche there is no general idea of health, but each organism generates its own type of health, which means a certain balance between the instincts and inclinations that are generated in the individual who establishes a relation with the environment where he grows. The text then analyzes the interpretation that Pierre Klossowski offers of the Nietzschean work.

Ann Van Sevenant, *La salute secondo Lou Andreas-Salomé*

In an open letter to Freud (1931), Lou Andreas-Salomé defines healing as an 'act of love'. In relation to narcissism, Freud and Salomé took opposing positions. She defends the idea of 'love for oneself' as being essential to reach a state of health which is based on the personal implication of the patient. This active implication is the primary condition for the development of self-esteem and basic trust.

Caterina Di Rienzo, *Cadere nell'aria: Nijinsky, i diari di una salvezza impossibile*

A brilliant and unhappy dancer, Vaslav Nijinsky has an extraordinary, but very short career. In just ten years he revolutionized classical ballet, and irreversibly changed dance and choreographic composition. At the age of thirty 'he falls into madness'. Through the reading of the Diaries, which Nijinsky draws up in just forty-five days, before his internment at the Bellevue sanatorium, this contribution constructs a different interpretation of his illness, in a relationship between writing and madness that does not end in the significance of psychosis encrypted by the language. The Diaries give a metaphysical sense to the disease where Nijinsky's salvation can be interpreted as "falling into the air". An image where the dynamics of the jump is to keep at a height from which one does not descend. An idea that leaves open in the Diaries the possibility of seeing Nijinsky dancing in the 'void of air', not falling, but ascending to another type of health.

Massimo Di Felice e Silvia Surrenti, *Living in Sympoiesis: how digital media are shaping new life and health ecologies*

Digital studies and sociology of health are the interdisciplinary themes at the forefront of this paper. We will examine the ways in which the diffusion of digital media and virus are challenging the human-centric idea of social action in favor of sympoietic and connective forms of living. Such a cultural shift has crucial implications also for health that is introducing new actors (not only humans) and new healthcare practices

Francesco D'Asero e Mario Vai, *Itinerari clinici del cinema come cura: appunti sparsi per una mappatura delle terapie audiovisive*

During the difficult and unsettling period the pandemic has been with us cinematic use has been compromised and significantly curtailed by the imposition of both draconian governmental restrictions on personal freedoms and countless new healthcare regulations intended to support society for over two years. Unforeseen consequences of these measures have included the development and proliferation of alternative streaming platforms, and a much greater awareness and appreciation of the healing potential of both cinematographic devices and the wider audio-visual medium. These media channels have allowed society to intervene effectively in supporting the mental wellbeing of both individuals and society at large. This Paper identifies specific case studies, and then goes on to analyse some of the main therapeutic practices utilising multimedia in the treatment of serious diseases responsible for the cognitive impairment of an individual's mental activities.

Saggi

Massimo Cacciari, *Giustizia e amore*

The text aims at interpreting some passages from Dante's Divine Comedy in the light of the problem of evil and the possibility of man's redemption from the condition of sin. At the center of Dante's poetry there is the question of the freedom of the will, which God gave to man in the creation. Human nature tends irresistibly to a bad use of the will, and according to Justice, men should be rewarded according to their deeds, and thus everyone would be lost. But in Dante's 'thinking poetry' there emerges the hope that infinite divine love will prevail even over necessity and justice

Claudio D'Aurizio, *Zwiefalt o della piega francese di Heidegger*

Between 1946 and 1953, Heidegger uses the term *Zwiefalt* – composed of *zwie*, which etymologically refers to *Zweifel* (doubt), and *falt* (fold) – to designate the intrinsic "twofoldness of Being and beings". The aim of this paper is to show the metamorphosis of the concept of *Zwiefalt* starting from the French translation of Heidegger's *Vorträge und Aufsätze* (1958), where it appears as "Fold" (term adopted even by Beaufret, Wahl, and Zarader in their interpretations of Heidegger's philosophy). I argue that the main coordinates of a certain "thought of the fold" developed in contemporary French philosophy can be traced with either explicit or implicit reference to Heidegger. More specifically, I will consider Gilles Deleuze's philosophy in which the *Zwiefalt* is evoked – also with reference to Merleau-Ponty's phenomenology – in order to problematize Heidegger's way of thinking the ontological difference and fold it into other directions.

Marco Bruni, *In the Wake of Neostoicism: Mario Perniola's Position*

This article sets out to take into consideration the meaning that Mario Perniola allots to the concepts of "Stoicism" and "Neostoicism". As of Transiti (1985), as Perniola says, Stoicism constitutes "an essential point of reference", and in his last book, *Estetica italiana contemporanea* (2017), he is able to assert that his "position" lies "in the wake of Neostoicism". The motif of Stoicism and Neostoicism therefore appears as one of the main recurrent themes that can help to understand the philosophy of the Italian thinker.

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<http://www.aisthema.eu/ojs/index.php/aisthema>

Annamaria Contini, *Simbolo e metafora in Paul Ricœur*

La teoria della metafora che Ricœur elabora prendendo le mosse dalle sue analisi sul simbolo è tra le più rilevanti del pensiero del Novecento. Opponendosi alla riduzione della metafora a mero orpello linguistico, Ricœur privilegia lo studio della metafora viva, vale a dire creativa e originale, definendola come "un errore di categoria calcolato". Questo contributo intende elucidare il passaggio dal simbolo alla metafora prendendo in esame un caso peculiare ma emblematico: la lettura che Ricœur fa di Nietzsche. L'analisi fornisce così l'occasione per approfondire il tentativo ricœuriano di superare la riduzione tropologica di cui sarebbe permeata la *Genealogia della morale* facendo leva sull'idea che la coscienza è il luogo di una forma originale di dialettica fra ipseità e alterità che si esplicherebbe nella metafora della voce e della chiamata, cioè nella cosiddetta "voce della coscienza".

Stefana Garello, *Tra metaforizzazione e simbolizzazione: la metafora come dispositivo linguistico di visualizzazione?*

In questo articolo considereremo la metafora come un fenomeno a cavallo tra linguaggio e immaginazione e, concentrandoci sul suo funzionamento, proveremo a gettare luce sul simbolo. In particolare, dopo aver analizzato il legame tra metafora e simbolo, per lasciare emergere le principali affinità e differenze, analizzeremo il funzionamento della metafora con particolare riferimento al pensiero di Paul Ricœur. Evidenzieremo soprattutto il ruolo che il pensatore francese attribuisce all'immaginazione per la costruzione del senso di una metafora. Infine, dopo aver messo in luce il legame tra immagini e parole, tra dimensione linguistica e dimensione dell'*aisthesis* nella metafora, proveremo a valutare quali conseguenze sia possibile derivare per una teoria del simbolo e, in generale, per una teoria del linguaggio.

Juri Zanchi, *Persona e corporeità: Per un'antropologia personalista*

L'essere umano si può definire *homo symbolicus* dacché, fattosi eretto per contemplare il mondo e la volta celeste, inizia a interpretare la realtà come simbolo. L'uomo, infatti, vive in un mondo a cui egli attribuisce un significato che trascende il mondo stesso; significato che apre, cioè, a un'ulteriore sfera di senso non immanente le cose stesse. Tale strutturale vocazione alla trascendenza si combina, nella persona umana, con l'altrettanto essenziale dimensione corporea che la costituisce. Il problema che si apre – a cui il personalismo francese del '900 promosso da Emmanuel Mounier ha dato rilievo – è la questione antropologica in merito al rapporto esistente fra simbolicità o trascendenza e corporeità; problema che rinvia, ulteriormente, alla domanda fondamentale sulla natura della persona umana. Attraverso l'analisi di alcune riflessioni dei personalisti, in particolar modo di Mounier, si tenterà, allora, di dare una definizione della persona umana, per poi indagare l'accostamento del carnale e dello spirituale, e per verificare se proprio il corpo possa essere interpretato come il simbolo dell'umano.

Pierluigi Valenza, *La rappresentazione nell'«ontologia utopica» di Paul Ricœur*

Il saggio, partendo dal rapporto tra fenomenologia ed ermeneutica in due momenti temporalmente diversi dell'opera di Ricœur, avanza l'ipotesi di un passaggio dal sacro come mistero, realtà indisponibile che ci interpella, in termini più vicini alla fenomenologia della religione del Novecento, al sacro come riferimento degli atteggiamenti religiosi umani da minimizzare nella sua consistenza ontologica, anche per aprirsi alla pluralità delle ermeneutiche legate ai diversi orizzonti del credere. In una prima parte, il saggio affronta l'interpretazione di Ricœur in *Lectures 3* del momento rappresentativo delle filosofie della religione di Kant

e Hegel. Emerge qui un orientamento che enfatizza la struttura referenziale dell'ecclesiologia kantiana e la circolarità di rappresentazione e concetto in Hegel, e guadagna la preminenza del momento simbolico nella sua capacità di rendere visibile l'invisibile. Nella seconda parte, soprattutto attraverso il saggio *Phénoménologie de la religion*, anch'esso contenuto in *Lectures 3*, mostriamo come di fronte al problema del pluralismo religioso Ricœur persegua un'idea di ermeneutica che minimizza i presupposti ontologici delle narrazioni di base e cerca di ottenere una comprensione universale del fenomeno religioso per approssimazione a partire dall'ermeneutica della propria tradizione religiosa.

Mirko Di Bernardo, *Morfogenesi, variazione delle forme simboliche nei viventi ed evoluzione naturale*

Il contributo prende le mosse dalle recenti ricerche nell'ambito della teoria della complessità per approfondire, in modo interdisciplinare, l'emergere della creatività nei processi biologici in una prospettiva evolutiva ed epigenetica con particolare attenzione al problema della variazione, della crescita e della coevoluzione delle forme simboliche nei sistemi viventi. A questo livello di analisi viene esplorata l'ipotesi, in termini genealogici, di individuare alcune caratteristiche alla base del possibile delineamento di una metabiologia della forma che metta in stretta relazione il linguaggio artistico con quello delle scienze biologiche. In quest'ottica, la dimensione creativa della natura viene interpretata come realtà emergente imprevedibile e non riducibile alle leggi di implicazione della fisica classica.

Riccardo Mona, *Tra natura e simbolo: Il vivente in Cassirer e von Uexküll*

Cassirer e von Uexküll, in modi molto differenti, hanno cercato di recepire e approfondire la fondamentale lezione kantiana; inoltre, le ricerche biologiche di von Uexküll hanno esercitato un'importante influenza sullo sviluppo del pensiero di Cassirer, ed entrambi gli autori occupano un posto centrale nella riflessione sul concetto di simbolico. In questo articolo, si sviluppa un confronto fra i due autori cercando di mostrare come la precisa definizione di simbolo e pregnanza simbolica sviluppata da Cassirer possa trovare un corrispettivo nella dinamica degli stimoli in von Uexküll. In questo modo, è possibile mostrare come si possa riscontrare nella lettura di Kant da parte di von Uexküll uno sviluppo non soggettivista, in cui cioè il soggetto non è visto come origine ultima ma come risultato della costituzione trascendentale. Infine, il confronto può contribuire a estendere al di là del soggetto umano il fenomeno della pregnanza simbolica e dell'orizzonte trascendentale.

Emanuele Curcio, *La pneumatologia di Gabriel Marcel e la filosofia del simbolo di Paul Ricoeur: riflessioni per una consonanza possibile*

In questo contributo si analizza la riflessione filosofica di Gabriel Marcel nota come *pneumatologia*, anzitutto facendo riferimento alla questione dell'esistenza e al mistero ontologico. L'esistenza, dal momento che è sempre esistenza vivente, si pone in relazione al mistero attraverso il sentimento. La *pneumatologia* o filosofia dell'anima che è ispirata da questo sentimento (espresso attraverso un linguaggio simbolico e seguendo l'*intuizione originaria*), esprime altresì il carattere spirituale di ogni attività esistenziale, così come è possibile ritrovare nella dimensione religiosa cristiana e nella religione orfica. Questo, secondo Ricœur, è ben visibile nella lettura che Marcel fa di Rilke, il quale apre alla possibilità di una metamorfosi e di una ricerca filosofica che investe l'anima del poeta. Nonostante Ricœur affermi che Marcel non consideri e non affronti seriamente la questione del male, Ricœur sembra tuttavia integrare nel suo pensiero la riflessione di Marcel per due motivi. In primo luogo, per l'importanza che gioca il pensiero simbolico nello sviluppo dell'antropologia filosofica e, in secondo luogo, per le conclusioni che Ricœur trae intorno alla volontà.

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Aesthetics and Ontology in Étienne Souriau

Dominique Chateau, *Etienne Souriau: a dialogue between ontology and aesthetics*

In addition to being a great aesthetician who established the teaching and research of aesthetics in France, Étienne Souriau is an important philosopher, notably for his contribution to ontology. His aesthetics and his ontology are closely entangled. The purpose of this article is to study the relationship between these two rings, in this case inseparable, but distinct, of philosophy. We will use a comparison with the

phenomenology of Charles Peirce, relevant insofar as, by different ways, art for the first one, semiotics for the second one, the two philosophers participate in a theory of the representation.

Maddalena Mazzocut-Mis, Andrea Scanziani, *Souriau's Animal Aesthetics In Context: Nature, Sensibility, and Form*

The work defines three aspects of Souriau's animal aesthetics by stressing their relevance in the context of early and contemporary ethology: in (1), the concept «biological nature» which is interpreted by Souriau as a realm of appearances and as intrinsically aesthetic; in (2), the concept of animal sensibility, which makes it possible to reframe animals' artistic behaviours and the sense by which such phenomena establish a meaningful relationship with the environment; in (3), the concept of form, in the description of natural appearances, is presented as it enters into the process of institution that, accordingly to Souriau's interpretation of biological nature, encompasses non-human animals and humans. All three definitions will allow us a), to present Souriau's critique of anthropomorphism and his proposal of an «healthy» zoomorphism; b) to reformulate animals' sensibility in a non-reductionistic fashion; and finally, c) to address the issue with the supposedly sole communicative function of animal artistic behaviors.

Raffaele Milani, *The prioritization of anaphora and the affinities among the arts: Étienne Souriau*

In the face of the most recent developments in digital and visual art, the Internet, the latest frontiers and currents, the new languages and technologies, Souriau's schema does not work, but his reflections on the aesthetic notions of instauration and skeupoetics do, and they pertain both to classical painting and to future perspectives. In fact, we note strong connections with research that the philosopher had had conducted on feelings, relations, forms, and processes, in terms of synaesthesia and structural correspondences. On the basis of his thinking, we can still argue the importance of these concepts and these relations as they relate to physical and phenomenal existence, to materiality and transcendence: a conceptual and imaginative universal that is considered to be eternal. Art is seen as the producer of things capable of performing actions that are purely physical. He makes this claim because these actions expressly and intentionally create things whose existence is their sole purpose.

Maryvonne Saison, *Souriau, Dufrenne and the notion of contemplation*

En 1961, un article de Souriau relevant une difficulté signalée en 1953 par Dufrenne porte sur la juste part à accorder à la contemplation dans la relation à l'art. La zone d'ombre concernant la relation humaine et intellectuelle entre les deux hommes fera l'objet d'un premier examen. L'hypothèse sourilienne d'une transmutation de conceptions théologiques dans le domaine de l'art sera ensuite examinée par rapport à Dufrenne sans évacuer la question de sa pertinence par rapport aux études phénoménologiques ultérieures. La question de la relation à l'art, telle que Souriau l'envisage ressurgira dans sa pleine actualité jusque dans le face à face avec les œuvres.

Luigi Azzariti Fumaroli, «...Mais, au contraire, seulement une – arabesque ». Autour d'un motif d'Étienne Souriau

Taking the arabesque as referent, the article proposes to investigate its meaning in its various meanings, starting with the musical and then continuing with the artistic and literary, in order to highlight how, especially in the literary sphere, Souriau proposes, through this figure, to examine the conditions of possibility of the interweaving of phonetic, semantic and morphological inventions that substantiate language, but that nevertheless can never reach the threshold of *saying*. And which indeed seems to testify to how there is always something that remains hidden in language: an intuitive presence, an image that arrives suddenly.

Aline Wiame, *About a Fruitful Misunderstanding: From Souriau's Modes of Existence to Latour's Ecologizing Inquiries*

This article examines the particular way Souriau's concepts of instauration and modes of existence have been inherited by Bruno Latour in his *Inquiry into Modes of Existence*. It suggests that Bruno Latour has hacked some key-aspects of Souriau's general ontology in order to regionalize it and, by doing so, to give the Moderns an accurate depiction of the plurality of beings they hold dear. It then shows how Souriau's concept of instauration is crucial to Latour's project of rethinking and repopulating modern institutions, in a gesture aimed at making metaphysics a vital practice that has the power to make the world worth of worrying and caring for.

Claudio D'Aurizio, *L'«étrange monadologie» du plérôme. Remarques sur L'instauration philosophique d'Étienne Souriau*

L'Instauration philosophique (1939) is one of the most relevant philosophical works by Étienne Souriau. In this book, the French philosopher tries to outline the main laws which define the *instauration* of a philosophical theory, in order to construct a *philosophy of philosophies*. *Pleroma* is one of the key-concepts of this work, and it refers to the dimension that includes all the well-established philosophical perspectives. The aim of this paper is to reconstruct some issues connected to this work, regarding specifically the notion of *pleroma*. The paper underlines the connection between *L'instauration philosophique* and the philosophical milieu in which it was written, and then stresses the relevance of artworks and aesthetics for Souriau's idea of *instauration*. The paper deals with the architecture of *pleroma*, and finally examines some similarities and some differences between the *pleroma* and Leibniz's *Monadology*.

Filippo Domenicali, *L'Acte poétique: genèse, problématisation, ontologie*

One of the dominant themes of Souriau's research is the problematization of the poetic act, the creative gesture through which man becomes demiurge, founder of being. Through his opposition to the Bergsonian aesthetic of the creative élan, as well as through his critique of dynamical schema theory, Souriau attempted to define the creative act – the poetic act – as an ordered, ascending process which leads to position of a being (the artwork) in its patuity, ie with an objective degree of reality. In doing so, Souriau redefines the ontology of the creation, coming to elaborate an original theory of the virtual and its actualization, which leads towards an enigmatic and superior existential level which he defines as supra-existential.

Noelie Ple, *Etienne Souriau and the multiplicity of worlds: an experiment on the threshold of indeterminacy*

By focusing on the shifts brought about by the formulation of different modes of existence, this article explores the gesture posed by Etienne Souriau's philosophy. Starting from questions such as: What does it change for the multitude of existences to be named in this way? What difference does it make? The question here will be to address the necessity of such a pluralist ontology with regard to our contemporaneity. The challenge is to understand the necessity of such a formula, to draw the problematic threads that allow us to situate this necessity in a larger set of questions, or rather, ways of asking them.

Sjoerd van Tuinen, *The Use of Souls: Souriau and Political Spirituality*

The body is at the heart of critical and phenomenological concerns, yet it is the soul that is increasingly under pressure. As we are being stripped of our structures of commonality, we need a renewed concept of political spirituality. My aim is to enrich Simondon's concept of spirituality as transindividuality through Souriau's transmodal architectonics. My argument proceeds in two steps: (i) I emphasize the precarious and communal modality of «having a soul», defining it as a *possession without ownership* and demonstrating its inseparability from the problems of intensive variation and discontinuity. (ii) I then argue that Souriau is inspired by Leibniz's disjunction between the ontic soul and the relational body, which holds the key to an account of spiritual commitment that exceeds the union of corporeal and psychical existences insofar as it invents a new common *use* for them.

Isabelle Rieusset-Lemarie, *The constant forms: a ubiquitous and pragmatic ontogony*

According to Etienne Souriau, ontology must be grasped in light of an ontogonic perspective in which future is to be rebuilt permanently as an act. We show that "constant forms" support Souriau's aim that ontogony must be both ubiquitous and pragmatic. Firstly, the "constant forms" support Souriau's ubiquitous ontogony which aims to escape the reification due to the "law of localization". Secondly, as far as they are considered as "action template", the "constant forms" support Souriau's pragmatic ontogony according to which "existence is an act". Thirdly, Souriau characterizes as "constant forms" the morphemes on which is based his synaptic vision (as opposed to the ontic vision) which values the dynamical role of transitions in order to create a future as an act, as it is required by the criteria of pragmatic ontogony.

Casey Boyle, *Is Souriau Also Among the Sophists?*

Whether viewed as unduly complex or necessarily ornate, Étienne Souriau's written style accents the importance of placing artistic form in conversation with intellectual content. In seeking to better understand Souriau's advocacy for a philosophy of instauration – the process through which an existence gains in existential formality – this essay examines how aesthetic tropes and devices order ontological meaning. First, it links Barbara Cassin's case for sophistical practice to Souriau's advocacy for ontological multiplicity. The essay then reads the 1956 essay "Of the Mode of Existence of the Work To-Be-Made" and

Souriau's adjacent work as consciously rhetorical and profoundly aesthetic attempts to recruit others to his philosophical commitments. This account further discerns an array of rhetorical devices (e.g. chiasmus) in Souriau's work that function not merely to adorn description but rather to order an experience of the work-to-be-made. Attending to turns of language as contributing to reality necessarily raises questions of responsibility, so the essay's then reconsiders philosophy's long-standing charge of sophistic irresponsibility alongside Souriau's skewing of agency and choice through instauration. The essay concludes by considering the implications of Souriau's central concepts as filtered through sophistical practice as not incidental to philosophical aesthetics but a charge to philosophy to be responsible for promoting lesser existences in and across multiple modes.

Varia

Alessandro Nannini, *Baumgarten's Diet: Physical Exercise, Health, and Beauty*

In this paper, I intend to analyze Baumgarten's position about the dietetic care of the body in its relation to nascent aesthetics, with special regard to the problem of physical exercise. On the one hand, I will show that physical exercise can acquire aesthetic value with the example of the somatic fine arts. On the other hand, I will demonstrate that dietetics is also seminal for the emergence of every act of beautiful thinking. Eventually, I will bring to the fore the dietetic potential of beauty itself. In this way, it will be possible to better appraise the constitutive link between health and beauty in the founding of aesthetics as an independent branch of philosophy.

Giacomo Fronzi, *Eco-aesthetics. The art and aesthetics of relations from a post-pandemic perspective*

«What does art mean in a world where urgency predominates, a world that now exhausts its annual quota of renewable resources in July?» (Bourriaud [2021]: 7; my translation). The climate crisis (which began in the last century, but whose consequences have become increasingly worrying in recent years), the Covid 19 pandemic that struck the planet in 2020 and the recent conflict between Russia and Ukraine in the heart of Europe are epoch-making phenomena that are inevitably reshaping the present and future of human societies. With respect to this situation, is art being called into question or, on the contrary, is it an essential tool for rethinking the world of tomorrow? More specifically, is public art today a lost cause or an opportunity? In this article, I will try to place these questions within the framework of what we might call eco-aesthetics, which has an essential connection to the category of "relations".

Sol Bidon-Chanal, *Hearing A New World: The Aesthetic Use of Technology in Pop-Rock*

At odds with the relevance it has as object of aesthetical experience around the world, pop-rock music is still a rare subject in philosophical inquiry. Nonetheless, it has arisen growing interest in the last two decades, particularly in the Anglo-Saxon tradition. In such context, this paper intends to give an overview of the philosophical contributions on the subject made so far, and provide some guidelines for its study in the field of aesthetics. After reconstructing the debate, starting from Theodor W. Adorno's thoughts on mass music as prolegomena and arriving at the so-called "ontologies of rock", this article takes an aesthetic point of view concerning the specificity of pop-rock and argues that the decisive aspect of the genre in the choir of popular musical expressions lies in the unique role of technology applied in its production.

Sara Matetich, *S.o.S. - Simulation of Sight*

Each *Site Specific* is always and above all *Time Specific*, that is marked by Time and by the times from which it is generated, defined and set in a place. Space is a significant environment a work that works in the Work that re-means, in its transformation, the very connotations of performing action. To contain the never-ending process of meaning to which such a work would be subjected, it will be Time: that granitic categorial essence that philosophy, together with Space, indicates as fundamental for any cognitive and speculative exercise. Moreover such an artifact, incorporating History and stories, re-reads – making them readable – living testimonies that animate the place of existence of subjects and objects that last the relative time of their existence, in an attempt to make them and itself eternal. As if the work could take charge of the task of triggering the memorative (making memory) device of the Real, a mysterious aesthetic mechanism that interfaces subjects and objects in the common project to adapt, know and make the world – which is more than the Real, imbued as it is of significant connections and correlations. The object work of art in its positioning (making room) in a place, invites the subject –through an imaginative pact – to signify the world through a simulation of sight that allows Man to pre-see his own possibility of

existence before the unknown the real proposes him, responding to his personal S.o.S. he sends daily, threatened by the indecipherable fear of sinking in the unknown.

Zeliha Bayrakçı, Being There or Non-being There: Memory of Experience in Virtual Space

When we are present in a space we have been to before, we remember our experiences or events, people, and things related to that space. However, we can remember a space we have not been to and experiences that do not belong to us. We can have memories of them through transferential spaces created by mediums such as images, films, television, or virtual reality. These virtual spaces enable the transfer of experiences and memories. This study focuses on the relationship between experiences in virtual spaces and memory. It problematizes the change in the quality of experiences in physical and virtual spaces and the memories gained from these experiences. Film and virtual reality mediums are chosen to analyze the changes. The study reveals that depending on the types of mediums, characteristic transformations occur in memories obtained from experiences in virtual spaces.

Parul Singh, On Minor Peregrination: The Aesthetics of Dissensus and Movement

This paper is an attempt to examine critical ways of displacing the meaning of journey – as minor rhythms and motions of everyday life. The everyday and its cyclical nature embedded in a productive life within the capitalist social regime is seen as an unexotic site of quotidian struggle. It warrants our attention only when the body asserts its presence at the site of rebellion or resistance. This is frequently reported as an exception to the given norm. The concrete reality of our given material conditions is always fermenting and churning towards the “not yet”. Patterns of the everyday are seen as an extraordinary event or rupture only when the body rebels. My contention is that this journey of the body-politic is not embedded in a certain moment of its arrival or departure, from point A to B, but marked by dynamic, shifting vectors that are capable of a “leap”. In, against and beyond the spectre of capital, this paper will try to outline and discuss these minor perforations in time through the Shaheen Bagh protests and the migrant exodus during the pandemic in India.

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La filosofia come sapere visuale

I filosofi e il visuale

Mauro Carbone, *Kant, Merleau-Ponty e la passione per i veli*

Raoul Kirchmayr, *La camera oscura di Schopenhauer*

Pina De Luca, *Nietzsche: esercizi di ri-velazione*

Roberto Diodato, *Immagini chiasmatiche*

Immagini e pensiero

Pietro Montani, *Concetti vuoti e immagini cieche. Una dissimmetria*

Graziano Lingua, *Parola, scrittura e regimi di visibilità*

Emmanuel Alloa, *La fallacia diagrammatica. Husserl e l'immagine del tempo*

Jacopo Bodini, *Il diagramma, o la catastrofe dell'immagine del pensiero*

Il visuale tra tecnologie e teorie

Marie Rebecchi, *L'immagine-caleidoscopio. Archeologia di una modernità allucinata*

Annarosa Buttarelli, *La vista senza senso*

Stefano Catucci, *Pensare con due occhi. Filosofia e tecnologie dell'immagine*

Andrea Pinotti, *Il medium di trasporto della percezione*

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L'uomo è antiquato? Günther Anders e la scena attuale

Vallori Rasini, *Uomo e mondo in Günther Anders*

Micaela Latini, *Le persone e le cose. Anders lettore di Rodin*

Natascia Mattucci, *Il potere delle parole. Lingua e politica*

Rossella Bonito Oliva, *Il dislivello prometeico e l'elaborazione estetica del lutto*

Stefano Velotti, *Il nucleare tra orrore e seduzione*

Fabio Polidori, *Distanze*

Francesca R. Recchia Luciani, *Alfabetizzazione sentimentale e immaginazione empatica: Günther Anders e Hannah Arendt*

L'uomo è antiquato?

Pier Aldo Rovatti, *Siamo tutti "umani"*

Beatrice Bonato, *In ritardo sul (nostro) futuro*

Marco Pacini, *L'uomo è inadeguato*

Andrea Muni, *Un lusso tragicomico della Terra*

Edoardo Greblo, *L'uomo non è antiquato. L'esempio dei diritti umani*

Varia

Sergio Benvenuto, *Freud e il godimento della guerra*

Silvia Capodivacca, *Kazantzakis. Un periplo nietzschiano*

Francesco Postorino, *Il "Sì" tra la vita e il sovrasensibile. Nietzsche e Capitini*

Luigi Azzariti Fumaroli, *Michel Tournier. Fenomenologia dell'Impersonale*

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Thinking the Anthropocene. Debate with Merleau-Ponty

Luca Fabbris, Cinzia Orlando, *Pensare l'intrusione: Merleau-Ponty face à gaia*

The expression "ecological threat" refers to a dynamic of double intrusion: the intrusion of geological history in human history (the intrusion of Gaia) and the intrusion of human history in geological history (the Anthropocene). This double intrusion is founded on a series of major partitions (culture/nature; society/environment) that do not allow for the possibility of communication between the terms of these dichotomies unless it is in the form of reciprocal violation. In the article, the ontology of the flesh is used in order to think the intrusion in a different way compared to the great partitions. Within a chiasmatic logic, the terms of each dichotomy are understood as inseparable moments of the same flesh which institutes a difference – inside/outside – through an infinite movement of folding and torsion. By thinking this common element, Merleau-Ponty's ontology of the flesh enters in dialogue with Amerindian mythocosmologies of the "first Anthropocene." In these mythocosmologies, a humanity-flesh – understood as a transformative, pre-individual, and metastable potential – gives birth, through differentiation, to the multiple points of view that populate the cosmos. This dialogue allows us to think about the socialization of Gaia and to trace the contours of a general ecology understood as a thought that operates between – or beyond – major partitions.

Federico Leoni, *An Ecology without Nature? Merleau-Ponty, Simondon, Latour*

The article examines the main features of Merleau-Ponty's philosophy of nature and, more specifically, the reasons that led it to some consonance with that of the young Simondon. At the center of this recognition, the question of processuality and the pre-Socratic suggestions about a philosophy of the elements. The aim is to derive a need, which, if it remained unfulfilled in Merleau-Ponty, was instead expressed in Simondon and in many contemporary philosophies of nature, e.g. that of Bruno Latour, to whom some space is devoted. That is, the need to bring into focus that substantial indiscernibility between nature and technique, which becomes an evidence if one enters into the idea of process. It is to the ethical and political consequences of this indiscernibility that the article's conclusions are dedicated. More precisely, these conclusions suggest that only a thought of the indiscernibility between nature and technology has ethical and political consequences, i.e. allows the design of a system of regulations capable of concretely and sustainably modulating the human impact on the planet.

Alessandra Scotti, *Per un'ecologia corporale. Rilievi merleau-pontiani nel pensiero ecologico, fra antropocene e crisi ambientale*

In recent years, the concept of the Anthropocene has summoned such an archipelago of senses that the academic debate related to this term, which initially emerged in the natural sciences, has since penetrated the fields of philosophy, economy, history, and sociology. To draw a possible cartography of the Anthropocene, we wish before anything else to emphasize the intrinsic connection between the debate on the Anthropocene and the theme of climate change, and, more generally, of the environmental crisis. We will attempt to show, also, how a Merleau-Pontyan philosophy that is constitutively dedicated to overcoming dichotomies – philosophy and non-philosophy, nature and culture, subject and object – can provide a valuable methodological and ontological support for the study of the environmental question and the ecological crisis. This philosophy belongs, in its own right, among the non-sad philosophies for thinking climate change.

Gael Caignard, *L'événementialité de l'anthropocène comme dynamique instituante. Thème et variations*

The aim of this essay is to connect the notion of the Anthropocene with Merleau-Pontyan thought by drawing on two aspects of the author's ontological reflection. First, I consider "the event of the Anthropocene" as an event that is part of an instituting dynamic, in reference to the ontological dimension of "Institution" that Merleau-Ponty borrows from Husserl and develops in an original way in his 1954-1955 lectures at the Collège de France. I then underline the difficulties that arise when multiple names are employed to designate our "current geological era" in debates on the Anthropocene, a complex global event with political, ethical, and social dimensions. To conclude, I show that this multiplication of names is constitutive of the event of the Anthropocene. The Merleau-Pontyan idea of "a theme that constitutes itself through its variations," introduced by Mauro Carbone in his work on sensible ideas and the "arche-screen" and closely linked to the element of "Institution," can help us find philosophical advancements at the heart of this contemporary naming debate.

Stéphanie Perruchoud, Nicola Banwell, Camille Roelens, *Repenser autonomie, nature, et durabilité en anthropocène. Perspectives interdisciplinaires*

This essay proposes interdisciplinary work converging around a concept (the Anthropocene), a philosophical tradition (phenomenology), and an author (Merleau-Ponty) in order to overcome the limits of intelligibility to which can be confronted approaches that favor a single perspective on these themes, or a single theme approached from different perspectives. The first section of the essay develops a triple return to the foundations of the problem which interests us by treating in a synthetic manner the following three questions: what is the Anthropocene? What does the idea of human autonomy truly mean? Can phenomenology help us think their encounter? The second section briefly introduces the reflective context in which Merleau-Ponty developed his thinking on Nature, on the human being as it emerges from Nature, and on technique in its relation both to the human being and to Nature. By adopting Merleau-Pontyan thought as a critical framework, the third section examines the current paradigm for the co-production of scientific knowledge and its implication for the inclusion of non-human nature.

Gianluca De Fazio, *Abitare il deserto. La geologia trascendentale di Merleau-Ponty alla prova dell'Antropocene*

Drawing on Merleau-Ponty's hypothesis about transcendental geology in the final phase of his work, this article examines the debate about the Anthropocene from the perspective of philosophy of history. Firstly, we follow the author through the preliminary materials for *The Visible and The Invisible* by situating transcendental geology within the book's complex theoretical architecture, and by foregrounding the necessity of rethinking the notion of Earth through the reading that the French philosopher offers of Husserl's phenomenology. We will thus focus on the theme of the overturning of the Copernican doctrine in an ethico-practical perspective, showing that Merleau-Ponty's ecology can be considered a philosophical ecology *ante litteram*. Finally, drawing on the hypothesis proposed by historians Bonneuil and Fressoz, the essay will attempt to highlight the relevance of Merleau-Ponty's practical thought for the debate about the Anthropocene.

Giovanni Fava, *Verso una geologia trascendentale. Per una rilettura merleau-pontyana delle "Four Theses" di Dipesh Chakrabarty*

The goal of this article is to introduce a Merleau-Pontyan reading of the "Four Theses" of Dipesh Chakrabarty. In the first part of this article, we identify the theoretical problems that undergird Chakrabarty's claims by connecting them to an attempt to rethink the concept of history in a non-historicist manner in light of the questions raised by the Anthropocene and by anthropogenic climate change. Our hypothesis, which we explore in the second part of the article, is that the idea of history developed by Merleau-Ponty, which finds in the concepts of "institution" and "transcendental geology" its fundamental theoretical articulations, can provide the framework for a rereading of the "Four Theses". In the last section, we attempt to provide an interpretation of Chakrabarty's proposition by reading the problem of the relationship between geological history, life history, and human history as a relationship of institution. In conclusion, we indicate some potential developments for this proposition that move in the direction of a narrower intersection between philosophy and earth system science.

Paolo Missiroli, *L'arca terra si muove. Merleau-Ponty e il dibattito sull'Antropocene*

In this article, I examine the debate about the Anthropocene through the lens of two images that animate this debate like presuppositions: that of the Globe and that of the Earth. After analyzing the characteristics of the former, I attempt to define the status of the concept of Earth in Merleau-Ponty's works in relation to the concepts of Nature, life, and background. In a final section, I attempt to valorize the main theoretical objectives achieved by reading Merleau-Ponty in the direction of a new reflection on the notion of the Anthropocene, beyond the Promethean discourse on the Anthropocene (which originates in a vision of the planet as a Globe). For this, we will read together some recent works by Dipesh Chakrabarty and Jeremy Devies that focus precisely on the attempt to rethink the Anthropocene beyond the image of the Globe.

Ted Toadvine, *Anthropocene Time and the Memory of the World*

Although the Anthropocene is a problematic concept in both its popular reception and its scientific deployment, it nevertheless makes salient the challenge of understanding the relation between human time and "deep" geological time. For postcolonial historian Dipesh Chakrabarty, the Anthropocene marks the breaching of these two distinct temporal registers: "The geologic now of the Anthropocene has become entangled with the now of human history." Following the lead of speculative realism, Chakrabarty denies that phenomenology can offer any insights into deep time or grant the human species its place within the evolutionary history of life. I challenge these claims by drawing on insights from Merleau-Ponty's final course notes. I argue that Chakrabarty's binarism of chronologies fails to capture the plexity of our embodied temporal experience. Making sense of our entanglement in planetary and evolutionary temporal scales requires both a phenomenology of deep time and, in parallel, an appreciation of the ontological memory of the world. In the context of evolution, this opens onto a richly diacritical understanding of life. A phenomenology of deep time reopens the question of the relation between the planet, as one cosmic body among many, and the earth as the archive of elemental and evolutionary memory.

Critical phenomenology after Merleau-Ponty (Part II)

Joel Michael Reynolds, *The Normate: on Disability, Critical Phenomenology, and Merleau-Ponty's Cézanne*

In the essay "Cézanne's Doubt", Merleau-Ponty explores the relationship between Paul Cézanne's art and his embodiment. The doubt in question is ultimately about the meaning of Cézanne's art in light of his disabilities. Should his disabilities or impairments shape how we interpret his art or should they instead be treated as incidental, as mere biographical data? Although Merleau-Ponty's essay isn't intended to be phenomenological, its line of questioning is as much about lived experience as it is about art, art history, and aesthetics. I here offer a reading of "Cézanne's Doubt" as an exploration of one of the more fundamental issues for phenomenological methodology: the relationship between normality and the normate. I first defend this phenomenological and disability-centric or crip reading of the essay. I then argue that insofar as one takes oneself to be "normal" and insofar as doing so underwrites phenomenological inquiry, the problematic of the normate, not just that of normality, is central to phenomenology.

Tristana Martin Rubio, *On Aging: A Critical Phenomenology of Transitions*

This article advances a critical phenomenology of the meaning of aging embodiment. Its broad aim is to profoundly challenge an idealized view of aging as foremost and fundamentally a natural or normative procession of “ready-made” stages pre-set “in” time (i.e., infancy, childhood, adolescence, adulthood, and “old age”) or pre-given units of time that unfurl along a timeline (i.e., chronological age), from past to present to future. Combining, defending, and adapting resources from Merleau-Ponty’s *Phenomenology of Perception* with a reading of the concept of institution (Stiftung) via the phenomenon of puberty in *Institution and Passivity: Course Notes from the Collège de France (1954-1955)* as well as insights from critical gerontology, I argue that the phenomenon of aging embodiment demands to be understood in terms of transitions, that is, as an intensive reorientation in relationality, sociality, and the style in which one has a past rather than as changes along a timeline.

De Musica, 26, 1 (2022)

<https://riviste.unimi.it/index.php/demusica>

Alessandro Arbo, *Il rumore nel suono (e nell’armonia). Riflessioni su un’intuizione di Jean-Jacques Rousseau*

In genere suono e rumore, così come armonia e rumore, sono termini a esclusione reciproca. Nella sua polemica con Rameau, Rousseau mette in discussione questa opposizione di principio e suggerisce che suono, rumore e armonia sono più apparentati di quanto si possa immaginare. Non si tratta solo di rilevare che l’armonia si presta all’imitazione dei rumori naturali e che, in un senso lato, non è altro che rumore, in quanto incapace d’imitare gli accenti della voce umana; in termini più essenziali, Rousseau mostra che nel suono prodotto dalla vibrazione di un corpo vibrante — cioè proprio nel fenomeno sul quale Rameau aveva inteso fondare la teoria armonica — c’è già del rumore. Commentando il testo rousseauiano, questo articolo intende mostrare in che senso questa intuizione viene a trovarsi in linea con il progetto di esplorazione della materia sonora perseguito dagli spettralisti nel Novecento; ma evidenzia anche in che senso questa intuizione non può essere considerata come una vera e propria anticipazione, fondandosi su una concezione più statica (e tipicamente settecentesca) dell’oggetto musicale.

Augusto Mazzoni, *“Il Manifestarsi dell’arte”. Osservazioni intorno all’estetica filosofica di Figal*

Nella sua opera *“Il manifestarsi dell’arte. Estetica come fenomenologia”* (2010) Guenter Figal riconduce l’estetica ermeneutica di nuovo alla fenomenologia. L’arte non può essere ridotta ad alcune verità filosofiche. Al contrario, essa è manifestazione del bello. Le opere d’arte sono manifestazioni che mostrano sé stesse. Mostrano in esse e con esse un ordine decentrato che si pone per sé stesso come una manifestazione. Il presente articolo concentra l’attenzione sulla filosofia dell’arte di Figal da un punto di vista musicologico. L’obiettivo principale è comprendere come un’opera musicale possa essere una manifestazione che nelle sue strutture fenomenologiche mostra sé stessa in quanto ordine decentrato. In tale disamina critica emergono alcune questioni cruciali. L’opera musicale è davvero una cosa (*Ding*) o piuttosto è un fenomeno acustico? Il gioco ritmico può essere considerato come la forma musicale per eccellenza? Quali sono le relazioni tra musica e spazio?

Elia Gonnella, *Intimità sonore. Lineamenti di una prossemica sonora*

Come possono essere connessi il suono e lo spazio al di là di una posizione prettamente metaforica? La filosofia del suono, l’estetica e la musicologia da decenni hanno mostrato un interesse crescente per la ricerca sullo spazio. Il modo in cui interagiamo, comunichiamo e raccogliamo informazioni sullo/nello spazio è radicato nel suono in un modo completamente differente da quello della metafora musicale. Nell’articolo propongo un’analisi del ruolo che il suono riveste nella costituzione sia dello spazio sia delle relazioni d’intimità che vi si installano. A partire dagli spunti che E. T. Hall ci dà per delineare una nuova comprensione della stessa prossemica che includa l’esperienza sonora, sostengo che suono, silenzio e rumore siano necessari per delineare lo spazio intimo e il modo in cui vi interagiamo. Muovendo dal punto di vista della prossemica classica l’analisi verte quindi sulle relazioni tra suono, spazio e corpo dialogando con la fenomenologia, l’antropologia, la semiotica e la filosofia dello spazio.

Ludovica Fortunato, *Persecuzione e diaspora dei musicisti ebrei durante le leggi antisemite*

In questo saggio, illustro come il regime fascista si sia rapportato, in un primo momento, con gli ebrei, in particolare gli ebrei musicisti, come Mario Castelnuovo-Tedesco, e come questi si siano rapportati con la dittatura fascista nei primi anni fino all’avvento delle leggi antisemite, come hanno sconvolto il mondo della musica e dei musicisti, con un riferimento alle azioni di Arturo Toscanini.

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<https://www.engramma.it/eOS/#modal-one>

Il viaggio dell'architetto

Alberto Ferlenga, *Ciò che il disegno non può raccontare*

This contribution reflects on a thesis difficult to prove: the impossibility of certain travelling architects to see and see too much beyond reality itself. It is also a reflection meant to warn against too facile automatic relationships of consequentiality between exploration and growth of a personal aesthetic vision in 'biographical formats' or research. These, in fact, tend to assimilate very different lives and events and recognise to such a formative process as travelling the same impact on the creative lives of different architects. One may say that travel drawing expresses the result of an impossibility, and it is significant that almost no trace of it is found in many architects whose drawing skills and travel experiences are well known. As happens with photography, travel drawing limits the perception of what is seen by forcing a conditioned gaze on the reproduction of the observed form. It is no wonder, hence, that many architects, like many travellers, prefer a more immersive journey, without any mediation between the eye and the thing observed. In short, it might be said that when architects travel early in life, for example at the end of formal education, their sketches reveal an apprenticeship in drawing which is measured against the elusiveness of the 'real' and gradually acquires the ability to synthesise and grasp it. When, on the other hand, the journey takes place in maturity, the architects' line expresses the acquired 'style' which often acts as a filter for a true understanding of reality. The line says much more about the internal evolution of architects' creativity and places of origin than of their ability to actually 'see' places visited perhaps for the first time.

Christian Toson, *Esperienza soggettiva e racconto collettivo. Architetti sovietici in viaggio (1954-1964)*

The Thaw period was defined by a new mobility. Young people were encouraged to explore the country, tourism develops both inside and abroad. The reopening of diplomatic relationships allowed travelling to the West to gather information about new technical and scientific research. Architects and engineers were thus sent to Europe in komandirovki, i.e. work journeys, to study European building techniques and design solutions. Their individual experiences were systematised with the widespread use of reports. These reports, collected in dossiers, provided the main source for handbooks and publications, thus enhancing dissemination of knowledge among Soviet specialists. But the travel experience was not limited to the technical-scientific information. As a matter of fact, subjective impressions began to play an important role in the narration of the journeys. Travel narrations were shared not only in reports, but also in published memories and public conferences. In the latter, the travellers' experiences are displayed as a form of transgression. Rather than focusing on the observation of the formal aspects, the architects try to participate in the lives of the places and architectures they visit. Being in the state of transit, their perceptions and thoughts are free, stimulate self-reflection, and produce a change of mentality. We argue that these mental processes are the most important features of Soviet architects' traveling experiences and influenced their future architectural thought.

Marco Scotti, *Ettore Sottsass. Il viaggio e l'archivio*

Ettore Sottsass Jr. (Innsbruck 1917-Milan 2007) was an architect, artist, designer, photographer, and writer, who always had a nomadic approach to events. This led him to travel incessantly around the world ever since his university years and till the end of his life. Starting from his archive, this article aims at investigating the design methods and processes around his journeys by considering both his business trips and the ones fostered by his curiosity. Travelling represented a tool for the search of his own identity, a parallel path in his long and seminal career, always intertwined with his design methodology.

Daniele Pisani, *Sola andata. Lina Bo Bardi in Brasile (1946-)*

When Pietro Maria and Lina Bo Bardi crossed the Atlantic Ocean aboard the liner Almirante Jaceguay, in 1946, they intended to embark on a long trip to Brazil. However, they ended up moving there altogether. Therefore, their journey became something so different from what was expected that one can barely call it a "journey". Nevertheless, if a journey is also and above all the daily experience of "otherness", of seeing things from a decentralised point of view, maybe we should indeed consider the years Lina Bo Bardi spent in Brazil as such. This paper aims to show that Bo Bardi's uncomfortable but favourable position – as a traveller in a country she loved, where she felt she belonged, but was also compelled to see from the

outside, through a sort of "anthropological gaze" – is one of the main conditions of her most original ideas and works.

Alessandra Como, *I Viaggi di Bernard Rudofsky e la collezione di immagini*

Bernard Rudofsky (1905-1988) had founded his life on the practice of travelling. It was from his journeys that he developed his abiding interest in vernacular architecture, enshrined in the famous text *Architecture without Architects* (1964). The book, a worldwide best-seller, was the catalogue of the eponymous exhibition of the same name held in 1964 at the MoMA in New York, then rearranged in no fewer than 80 other venues during the next 11 years. His journeys moulded his ideas, recounted in the articles, in the various books and in further exhibitions, and evolved in his design work, mainly houses. The Journey is for Rudofsky the practice of travelling. It is refined over time and is anchored to the experience of immersion in the places and to the collection of images, an immense visual inventory from which the architect seems to draw precise and consistent topics, then practiced in the design projects through a work of de-contextualization and association of images.

Daniela Ruggeri, *André Ravéreau architetto viaggiatore. Scoperta, indagine e proiezione dell'altro Mediterraneo*

The travel experiences proposed in this essay were made by an architect, André Ravéreau, who, motivated by the search for differences between the architectures of the world, arrives at the discovery of a "formless dust that crosses the Continents". The analogies and differences between the cities visited by Ravéreau are fuelled and conveyed by his mental projection through his work. André Ravéreau (Limoges 1919-Aubenas 2017), a French architect virtually unknown in Italy, travelled along the Mediterranean coasts as far as the Sahara Desert, looking for opportunities to establish himself in his profession. From the 1960s he moved to Algeria, where he worked for about twenty years, also holding important positions: from 1965 to 1973, he was 'Architecte en chef des monuments historiques d'Algérie' (Architect in charge of the superintendence for the architectural and historical heritage of Algeria). This essay aims to highlight how Ravéreau's numerous journeys correspond to important moments of discovery and acquisition of a plurality of information and images of the places he visited. These were reinterpreted and transferred into his projects and theoretical work.

Isotta Forni, Luisa Smeragliuolo Perrotta, *"Food for thought". Il viaggio lento da Venezia all'India di Dolf Schnebli (1928-2009)*

Dolf Schnebli was an important Swiss architect and professor at ETH Zurich. In 1955 he won the Arthur W. Wheelwright Traveling Fellowship organised by the Harvard School of Design and this allowed him to travel for a year outside the United States. The following year he set off with his wife Clarissa for a slow and long journey to the East that deeply affected his professional life and his future teaching experience. The journey started in Venice, then they travelled eastwards through Yugoslavia, Greece, Turkey, Syria, Lebanon, Jordan, Iraq, Iran, Afghanistan, Pakistan, and India. The last city visited before coming back to Europe was Chandigarh, built by Le Corbusier, still under construction. During the journey, he used to take photos of places and people. Some years later he called his photographs photosketches to emphasise their synthetic nature in framing places and special conditions of spaces. The memories of his journey have remained unknown for fifty years. It was only in 2009 that he reorganised the photosketches to publish them. The book, *One Year from Venice to India by the Land Route*, is a collection of photos with short texts. In the postscript Schnebli wrote that their slow journey to India still provides, after more than fifty years, "food for thought", underlining the value of travel as nourishment. The ideas and suggestions about places and different spaces visited in that year became important references for his architecture. The Wheelwright gave him the opportunity to travel to another world and discover very different cultures. The experience also contributed to build a personal imaginary world that the architect used continuously and creatively in his works.

Flavia Vaccher, *In viaggio nella mia Africa. Intrecci, corrispondenze, luoghi e tempi*

Palinsesto africano is the title of the picture introducing this short text, an intertwinement of some journeys I made as an architect and researcher in sub-Saharan Africa between 2012 and 2017 on the trail of the journeys and studies by Patrick Dujarric and Alan Vaughan-Richards (both European architects, though African by adoption), and by Demas N. Nwoko, a Nigerian architect-artist. Still active today, Nwoko was influenced by his cultural exchanges with Europe and America in the early 1960s. These architects share a sense of otherness as compared with the Modern Movement, with which they have however confronted themselves and tried to interpret it – within the specific context of the individual countries – in possible modern architectures hybridised with tradition. 'Other' and 'elsewhere' are terms that often appear in the

contribution to underline not only, and not so much, the geographical distance of these places, but also implicitly the need to find alternative interpretations for them. In the cases examined, travelling required a continuous effort to recognise the plurality of different cultures that overlapped and intertwined, thus mixing different architectures, places, and times. By discovering and tracing resonances, analogies, subtle correspondences or reinventions, some travel fragments have been recomposed.

Guido Zucconi, *Mario Praz, viaggiatore antiromantico*

The article explores Mario Praz's travel literature by emphasising his tendency to bring out the spirit of places. Praz's eye for architecture, urban landscapes, and tourist highlights, as well as for the tourists themselves, reveals his idea of travelling as a renegotiation of stereotypes.

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<https://www.gramma.it/eOS/#modal-one>

Angeli...

Delphine Lauritzen, *Comment le Quatrième Vivant (re)devient-il un ange? Plasticité symbolique de l'anthropomorphisme sur les mosaïques de Ravenne*

This essay focuses on an iconographic corpus of the churches of Ravenna and their mosaics dating Vth-VIth c. CE as well as on a contemporary text, *The Celestial Hierarchy* by Pseudo-Dionysius the Areopagite. It studies how the Man-Living Creature found in Ezekiel's vision and in the Apocalypse used as the symbol of Matthew the Evangelist comes (back) to be an angel. Representation transforms according to the anthropomorphic angle which is key to Christian art.

Massimo Stella, *Fabula angelica, l'ombelico del sacro tra Balzac e Apuleio*

This essay addresses the question of the relationship between angelic-demonic nature and animality, as represented in two texts, namely the fable of Cupid and Psyche from Apuleius' *Metamorphoses* and Honoré de Balzac's *Séraphita*, taken as milestones in the immemorial history of human-animal interaction which underlies the evolution of culture and religion.

Filippo Perfetti, *Putti e fiamme aggettivi dell'angelo, nell'arte fiorentina del Quattrocento*

The contribution traces the parallelism of meaning between the form of the flame and the form of the spiritello in relation to the figure of the angel in 15th-century in Florence. The correspondence of meaning, based on iconological criteria, turns into an investigation of a formal character to see the alternation of the motif of the flame and that of the spiritello in works of art, finding as a point of intersection and departure for the analysis Sandro Botticelli's illustration for Canto XXX of Dante's *Commedia*. Following the path of the introduction of the figure of the spiritello and the use of the flame in the Florentine context of the time, it is defined how their similarity is first and foremost due to their ornamental use. Indeed, it is precisely in the ornament that the permutation of form between flame and putto is possible, and vice versa, in the permanence of their symbolic meaning. The role of every ornament is to be adjective to its object; flame and putto are in this sense adjectives of the angel.

Monica Centanni, Paolo B. Cipolla, *OYAI OYAI, il secondo grido dell'aquila. Angeli apocalittici e demoni sconfitti nella iscrizione greca (integrata) della Natività mistica di Botticelli*

The focus of this contribution is on the long inscription in Greek placed on the upper margin of Botticelli's *Mystic Nativity*, and in particular on the lacuna that compromises the readability of the last passage of text, for which a proposal for integration is made. According to the proposed reconstruction, the Devil, represented by the host of ridiculous little demons in almost cartoonish postures, "is sinking himself in the earth" – ΤΑΦΡΕΥΟΜΕΝΟΝ according to our integration – overwhelmed and annihilated by divine glory in its highest triumph, the Nativity of Jesus Christ.

Tommaso Scarponi, *Dove tu passi è Samarcanda. Sull'Angelo come purificazione dello spazio*

The essay addresses the Platonic concept of space (*chora*) through the idea of the angel, in light of the philosophical and theological implications that this very idea has unleashed, especially within the great

Islamic speculation of Sufism. Displaying itself according to a complex metaphysics of light, the angel does not present itself as a personal entity, but as the mind's gaze on the world, and simultaneously as the reality, authentic and profound, of the world itself. Though, this contemplating is affirmed as a true purification of the contemplated space. The angel is the sanctification of space itself, and its occurrence coincides with the loss, by space, of all contingency or accidentality. In this sense, the angel is the contemplation of purified space as a region of the ecstatic happening of knowledge.

Giorgiomaria Cornelio, *Sul parlare angelico. Un'antologia da Fabula mistica di Michel De Certeau*

This anthology presents a collection of passages from *The Mystic Fable* by Michel de Certeau, concerning the topic of angelic language. From Jacob Böhme to Silesius, from Athanasius Kircher to Walter Benjamin, Michel de Certeau sheds a new light on the significance of the Angel throughout the history of Western civilisation.

...altri pennuti

Concetta Cataldo, *Aquile e tartarughe, dall'aneddoto sulla morte di Eschilo agli Adagia di Erasmo*

The death of Aeschylus according to the version by Valerius Maximus occurred because of a tortoise smashed to the ground by an eagle, mistaking the poet's head for a rock. The story has a quite unique genesis and a long tradition, received by Erasmus of Rotterdam, who contaminates it with elements traceable to various ancient authors. Erasmus' Adagia lead to trace the humanists' knowledge of even the most erudite ancient sources, focusing on certain ethological characteristics of eagles well known since ancient times, such as exceptional eyesight and predatory ability. In the text by Valerius Maximus these skills seem almost to have been forgotten in favour of a story with impressive features, but they re-emerge in trace in the Adagia by Erasmus.

Yannis Hadjinicolaou, *Immagini in volo. Nachleben iconica della falconeria*

In the present article the idea of 'flying images' concerning more specific images of falconry will be addressed in both a metaphorical and a literal manner. It will be shown how falconry's iconic afterlife was crafted in the *longue durée* through specific strategies, which are not without contradictions. This afterlife will be described in a nonlinear way from Frederick II up to Sheikh Zayed Bin Sultan Al Nahyan through Aby Warburg's concept of the 'image vehicle'. Falconry images are 'image vehicles' par excellence. Falconry furniture, such as the hood or lure, has deep iconic impact. Such items are 'image vehicles' in the Warburgian sense, transmitting falconry's physical and meta-phorical values over time and across cultures. The article will show how such images directly link to falconry techniques, thereby revealing falconry's iconic power both as a practical pursuit and one laden with symbolism.

Asia Benedetti, *Angeli, ali e pennuti dal Theatrum mundi di Vettor Pisani*

This article investigates the presence of angels and other feathered figures in the bestiary systematized by Vettor Pisani in the "grande opera", his life-long work of art. In Vettor's work the angel, in his capacity as a mediator between the human and the divine spheres, is linked to the divine mythological figure of Hermes, of Icarus and of the Sphinx, and represented in an androgynous dimension with strong alchemical references. The angel is also represented as an hybrid sculpture mounted on machines with a particular symbolic functioning.

Ilaria Grippa, *Icaro, l'ascesa, la caduta. The Suffering of Light di Alex Webb*

This paper focuses on two images: the episode of Daedalus and Icarus in Ovid's *Metamorphoses* and a photograph from Alex Webb's series *The Suffering of Light* (1979). The two images both represent the suspension between heaven and earth, that is to say the moment between rising up and falling down.

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<https://www.gramma.it/eOS/#modal-one>

A Companion to Warburgian Studies

Daniela Sacco, *Forma atlante e storiografia teatrale*

In this contribution, Daniela Sacco offers us a reflection on the possibility of considering the 'atlas form', deduced from the thought of Aby Warburg, as a model for investigating the methodology of twentieth-century theatrical historiography, and in particular in the pioneering studies opened by Ludovico Zorzi and Fabrizio Cruciani. Two authors who stand in continuity and significantly share with Warburg an interest in the study of Renaissance culture.

Arturo Mazzarella, *Aby Warburg. Per una genealogia del Rinascimento*

The contribution aims to highlight the profound innovations made by Warburg, compared to the most widespread interpretations of Renaissance artistic culture. The analytical surveys carried out by Warburg oppose the dominant rhetoric of 'harmony' to an interpretative hypothesis marked by the pre-eminence of the deepest dissonances, of the most bitter conflicts that open up within the thought patterns as well as the stylistic paradigms of Renaissance culture.

Raoul Kirchmayr, *Per una semantica del Nach. Osservazioni di metodo su Warburg, Freud e Benjamin*

The author analyses the semantics of the term *Nachleben*, which expresses the unique relationship between image and time in three authors that the history of scholarship has often juxtaposed: Warburg, Benjamin and Freud. The point of reference from which the reflection starts is the interest of all three in the epistemological status of images in relation to their historicity. Raoul Kirchmayr takes us on a dense and enlightening journey into the significance of *Nachleben* for the philosophical history of images.

Alessandro Dal Lago, *Warburg Aby. Voce dall'Enciclopedia Garzanti di Filosofia, a cura di G. Vattimo, M. Ferraris, D. Marconi*

This contribution, by Alessandro Dal Lago, is the entry Warburg for the Encyclopaedia of Philosophy edited by Gianni Vattimo. Dal Lago rejects the definition of Warburg as an art historian, pointing out how he extends his research to Anthropology, History of Religions, and Science of Culture. Reference is also made, groundbreakingly, to Mnemosyne as a great project that remained unfinished, where Warburg "should have identified the classical symbols that, through secular transformations, manage to influence modern art".

Chiara Velicogna, "A small academy in a small town". *Postwar Anglo-Italian Scholarship on the Teatro Olimpico*

In this essay, the author approaches two early post-war pieces of scholarship concerning the Teatro Olimpico: Donald Gordon's *Academicians Build a Theatre and Give a Play* (1966) and Licisco Magagnato's *The Genesis of the Teatro Olimpico* (1951). Archival findings show that the two essays, despite a fifteen-year gap between their publication, stem from the same, collaborative research, informed by the Warburg Institute methods.

Engramma. La tradizione classica nella memoria occidentale, 201 (aprile 2023)

<https://www.gramma.it/eOS/#modal-one>

21 aprile 1923. Il rituale del serpente

Piermario Vescovo, *Ein wenig Licht. Indagini filologiche sullo Schlangenritual*

In this contribution, Piermario Vescovo presents a philological reconstruction of the text of the lecture *Bilder aus dem Gebiet der Pueblo-Indianer in Nord-Amerika*, delivered by Aby Warburg in Kreuzlingen on 21 April 1923. Through the study of archival material, summarised with various examples, the author establishes the relationship between the drafts of the text that have come down to us and reconstructs the chronology of its composition.

Monica Centanni, "Le orride convulsioni di una rana decapitata". *Sulla redazione degli esemplari B e A della conferenza di Aby Warburg a Kreuzlingen*

The text of the lecture Warburg gave in Kreuzlingen on 21 April 1923 is no doubt his most famous and widely circulated work. To date, however, no precise philological analysis has been made of the typescripts preserved at the Warburg Institute Archive in London which transmitted the text. We owe to Piermario

Vescovo and to his great philological accuracy, the tracing of the complex genesis and transmission of the Kreuzlingen Lecture text. Warburg, as known, forbade the text to be published, and described it as the convulsions "of a decapitated frog". The source of the image Warburg adopts is first identified in this contribution in a passage from Charles Darwin's *The expression of the emotions in man and animals*. On the basis of Vescovo's research which precisely delineates the relationship between the different versions of the text, the paper focuses on the materiality of the typescripts, and on their material making. The text B [WIA III.93.1] is the troubled fruit of Warburg's own repeated revision of the text with the collaboration of Fritz Saxl; the text A [WIA III.93.1] had hitherto been regarded as the later, cleaned-up version of the text and had thus offered the basis of its translations in different languages. According to Vescovo's reconstruction, however it is a version of an earlier text than B. Vescovo assumes that the person who physically typed the text preserved in A-A1 was the typist-girl who, according to Saxl's testimony, Binswanger sent to Warburg from September 1922.

Monica Ferrando, *Warburg: una 'teologia senza nome'?*

The essay highlights the role of the theological horizon within Warburg's repositioning of the problem of the image. The passage of the artistic image from a devotional term to an aesthetic object left its anthropological and theological-philosophical status unexplored by art historians. Warburg's adventure in these research fields could only lead to a state of prophetic unease. The newly discovered full ending of the Ritual lecture shows his lucid awareness of the theological context as a possible antidote. A detached vision of the whole status of Western civilization functions in fact as an indispensable condition for finally looking at its artistic canon with the eyes of that otherness which it systematically oppresses both inside and outside of itself.

Miriam Gualtieri, *Salvatore Inglese, Hopi, a ovest del mondo*

The essay discusses the outcomes of Aby Warburg's trip to the United States. In particular, the scholar's theses that were disseminated through the text *A Lecture on Serpent Ritual*, which conveys a cultural misunderstanding: Hopi religious practices are a stage of development in a universal process of working through fearful impulses to achieve at rational responses to the world.

Salvatore Settis, *Verso una storia naturale dell'arte. Aby Warburg davanti a un rinascimento indoamericano, con "Reperti scartati" (Postilla 2023)*

We publish here the text of a lecture the author gave in Ferrara, Siena, Paris, and Los Angeles and later published in the volume *Aby Warburg. Gli Hopi. La sopravvivenza dell'umanità primitiva nella cultura degli indiani dell'America del Nord*, edited by Maurizio Ghelardi and published by Aragno. Salvatore Settis argues how Warburg's reflections on Hopi culture are consistent with his scholarly work, especially for three fundamental thematic nuclei of his research: the survival, or rebirth, of ancient forms (*Nachleben der Antike*), the relationship between ritual and its images, and the role of artistic creation in defining human culture. In addition to this important essay, we publish the afterword, *Reperti Scartati. Postilla (2023)*, in which Settis recalls the day in 1991 when he saw the materials of Aby Warburg's collection in the Museum für Völkerkunde in Hamburg, recently returned from a storage in a former GDR area, where they were kept to prevent bomb damage.

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<https://www.rivisteweb.it/issn/2039-6635/issue/8640>

Incidenza di Georges Bataille: il suo posto, oggi

Denis Hollier, *Le ambiguità di Bataille. Tre incidenze sul politico*

Unproductive expenditure is opposed to a bourgeois world in which even expenditure has its aim, useful or functional to the economy of the system. Ambiguously, and in a political way, however, Bataille seems to seek beyond the «classic» opposition between means and purposes. Beyond the usefulness of the bourgeois world of work, the Ariadne's Thread leads to an end-less (in-finite) labyrinth. By a close confrontation between Nietzsche and the figure of Don Giovanni, (through the pages of *Story of the Eye* and *The Blue of Sky*) it would no longer be a question of evading the castration (the Law of Father) opening to a proletarian and hypersexual transgression (a Don Giovanni minor). Instead, in a more complex scheme, again starting

from a Freud's reading, it's in an accepted castration that it becomes possible to access a finally sexed body.

Rita Bischof, *Bataille's Laughter, or: The Intrusion of Sovereignty into Philosophy*

The following article traces Bataille's lifelong effort to make laughter more than an experience or an object of reflection, namely a new form of thinking which would be at the same time a thinking from the other and the «wholly other». Ever since he read Bergson's essay *Le Rire* in London in 1920 the subject has gripped him. It runs through his drafts of an atheology and is closely associated with non-knowledge. Laughter is the oldest of the paradigms by which he analyzes sovereignty or heterogeneity and it retains this value into his final years in which repeatedly he refers to his thought as a philosophy of laughter.

Bruno Moroncini, *Le due fonti del potere e della morale*

The essay starts from an observation: the thesis of the biopolitical and neoliberal government as the only form of contemporary power is no longer sustainable. Our contemporaneity shows in an incontrovertible way the return of nationalism and the forms of Caesaristic, autocratic and basically totalitarian power that coexist peacefully with globalization and the world market. The essay tries to thematize the two forms of power through the reconstruction of two fundamental texts of economic, political and moral reflection: Ludwig von Mises's *Human action* which places individual choice at the basis of the social order reads society only as terrain of exchange and Georges Bataille's *The Psychological Structure of Fascism* who, in the wake of Freud's *Psychology of the Masses and Analysis of the Ego*, recognizes the social autonomy from the individual and bases it on the mechanisms of identification with the figure of the Führer.

Chiara di Marco, *La profonda leggerezza del pensare. Perché Bataille?*

The essay focus on the subversive force that Bataille's thought can transmit to our contemporaneity. A passion that we must live as a paradoxical pedagogy of the impossible that does not formulate theories, rules or precepts but teaches a different posture of thought. A profound lightness to enter existence without conditions or intentions, without building walls, identities and differences. Contagion: paradoxical communication between irreducible singularities, the secret of an impossible yet necessary being in common. Friendship is Bataille's gift: a relationship of existence, the experience of a responsible complicity between subjects who sovereignly renounce placing themselves as aim for others and not making their actions a means to aims.

Massimiliano Roveretto, *L'irricevibile. Sacrificio, rappresentazione e soggettività in Georges Bataille*

According to Bataille, there's a constitutive need for loss in every man, which is expressed in the attraction exerted by both perpetrated and suffered evil and destruction. The extreme of the possible for man is death, but death also marks the overcoming of the limit that separates the miserable and limited being of the individuals from the prodigal and unlimited one of the universe. This idea, which grounds the Bataillan interpretation of sacrifice as a means to rejoin immanence, can be found throughout his entire work. However, starting from the fifties, it is complicated by a new and more articulated understanding of the subject's being and of the transgression, with which the need for loss identifies itself. Up to the last, Bataille holds firm to a thesis that, even inadmissible by our sensibility, we can't avoid considering: horror is the possible of man, and the object of an experience we cannot ignore.

Sara Colafranceschi, *Erotika pathemata. Georges Bataille e L'erotismo*

This essay aims to retrace the pages of Georges Bataille's *Eroticism* in search of what he defines as the «secret key» of the erotic experience. Like the mystical religious experience, «sacred» eroticism arises from the acceptance of our death, of finitude, and the castration, enlightening that openness to the possible and to life that only reveals itself in a coincidence of opposites and in a sort of passivity of the desire

Sandro Pellarin, *Dalla «virtù che dona» alla dépense*

The essay aims to investigate the relationship between Nietzsche's and Bataille's thought using the theme of the Gift as a common thread. The essay is divided into two parts: in the first, an attempt will be made to bring out the central role that the Nietzschean concept of the «Gift-Giving Virtue» plays for Bataille as a key to Mauss's *Essay on the Gift* by enabling him to come to develop the notion of *dépense*. It will prove crucial to understanding this process to go through the analysis of a series of images, such as especially that of the sun, and experiences such as that of sacrifice, communication or friendship, which for both are closely connected to the experience of the Gift. What is really at stake in the dynamic of the Gift will turn out to be, therefore, thinking of the subject in a dimension of total immanence. The second part of the

essay will look at how on the basis of the concept of *dépense* Bataille reads Nietzsche, in particular, with respect to two central questions, that of the political usability of Nietzsche's thought and that of the relationship between sovereignty and Will to Power.

Andrea Nicolini, *Una spirale senza fine. Erotismo e violenza nel pensiero di Georges Bataille*

Why does society try to manage sex as it does violence? Is it because sex is as dangerous as violence, or is it because, even more than violence, sex leaves us at the mercy of passions that make it difficult to distinguish between good and evil, passions for which good and evil are the same? In order to answer these questions, the article reconstructs from an anthropological point of view Bataille's theory of sexuality. The article aims to show, on the one hand, the link between violence and sexuality and, on the second hand, how eroticism checkmates every possible form of culture constructed to escape the violence enrooted in human nature.

Salvatore Prinzi, *Avere ragione della violenza o avere ragione della ragione? Su Bataille e Merleau-Ponty*

With the war in Ukraine, the relationship between reason and violence returns to the centre of the world debate. Who will triumph between the two? This is not the first time that humanity faces this dilemma. From this point of view, the querelles that swept through Europe at the beginning of the Cold War and the nuclear threat, involving the major philosophers of the time, return to the present day and can still offer some points for discussion. This essay will examine precisely the considerations around the reason/violence nexus that was elaborated by Maurice Merleau-Ponty and Georges Bataille. Very few texts attempt to construct a dialogue between the two authors. In fact today, thanks to the publication of many minor and unpublished writings, we are able to see that their exchanges were quite significant. We will therefore try firstly to provide ample documentation of their exchanges, the explicit and implicit ones, and secondly to proceed to a dialogue between the two, around themes such as socialism, humanism, existentialism, dialectic: themes that, as elaborated by the two authors, offer interesting insights for today.

Felice Ciro Papparo, «Eccoci improvvisamente muti davanti all'irriducibile». Per una «morale» del non sapere

In this research, we choose to turn our attention to a single concept, the nonknowledge, trying to deploy it in a meaning's direction that we can enclose in the experiential, and not disciplinary, meaning of moral, understood as habit, manner, bearing and behaviour. It is not by chance that Bataille has honed his pensive gaze on the mannered and unmannered human acting, believing that here, in this «layer» of nonknowledge that rhythmically crosses human affairs, the adventure of the human, including the adventure of establishing «weddings, courts and altars», is at stake.

Varia

Agostino Cera, *Art and Truth, Art as Truth. Werner Herzog between Heidegger and Nietzsche (and Plato)*

This paper deals with an *Auseinandersetzung* between Werner Herzog's anti-philosophical aesthetics and Martin Heidegger's ontological anti-aesthetics on the basis of a shared assumption: the authentic goal of art is not beauty, but truth. After an overview on Herzog's aesthetics as an ecology of image (§ 1), I will compare it with Heidegger's thought on the topic of truth (§ 2). Although strong, the alethic affinity between Herzog and Heidegger is not an equivalence, as proved by a reference to Nietzsche's vitalistic/voluntaristic interpretation of truth (§ 3). As an explanation of such a distance I will present a reminder to one of Western metaphysics's *topos* (Plato's cave), which shows the persistence of a metaphysical character in Herzog's work (§ 4).

Damiano Cantone, *Il linguaggio dell'Africa. Riflessioni sulla semiotica e l'estetica pasoliniana a partire dagli Appunti per un'Orestide africana*

The essay investigates some important connections between Pasolini's semiotic and aesthetic theory. In particular, it focuses on the «concept of Africa», a notion developed by Pasolini in 1961 and staged in the movie *Appunti per un'Orestide Africana*. Starting from Pasolini's controversial semiotic hypothesis, the essay highlights the director's reflections on language, on the expression of reality and on the aesthetic meaning of cinema. This intends to demonstrate that Pasolini's approach, strongly criticized by his contemporaries, has proven over time to be very fruitful and perfectly up-to-date.

Lorenzo Giovannetti, *Teatro e verità nei libri III e V della Repubblica di Platone*

The paper puts forward a detailed analysis of some passages from book III and V of Plato's Republic. The aim of the paper is to understand the inner relation between theatre and world, which are closely linked. From book III, it emerges that poetry is essentially related to telling or enacting events. From book V, it emerges that this is quite a different matter from getting in contact with what is fully real. The main finding of the paper is that Plato consistently makes use of theatre as a way to illustrate the nature of human experience.

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Dossier Proust

Maurizio Ferraris, *Imparare a vivere*

In 1970, I was fourteen years old and committed myself, with an agonistic spirit, to reading the Recherche in its entirety. Between 1970 and 1980, and especially in the first part of the decade, I read it seven times, in translation and then in the original. I do not know the reason for this obstinacy and it is not interesting except from a psychiatric point of view. The first essay I published in my life, in 1978, was dedicated to Proust, followed by four or five others, then collected in a book published in 1987. And I have not reopened the Recherche since then. When I stopped reading I was 31 years old, today I am 66, which means that for more than half of my life I have not read the Recherche and that for more than half of the first half of my life I did little more than read the Recherche. These numerologies are interesting for the experiment, not mental but real, that this circumstance allows me. I was able to test Proust's general assumption that a book is a pair of glasses made to read into ourselves and to say that yes, that is indeed how life works.

Ilaria Gaspari, *Sbirciare in un pandemonio. Ingeborg Bachmann e il mondo di Marcel Proust*

Taking as its starting point Marcel Proust's World – Insights into a Pandemonium, a short radio essay by Ingeborg Bachmann on Proust, my paper sets out to navigate the reading of the Recherche that Bachmann enlightens, while at the same time attempting to investigate echoes between two autobiographical undertakings that are – perhaps – only apparently distant: Proust's cathedral, a monument to the search for the palpitations of the life that remains even when it has passed, and the incomplete enterprise of Bachmann's Todesarten, which multiplies the lyric Self in a projection of complementary opposites, within the framework of an imaginary investigation into a chain of invisible crimes: a work of pure relationships, just as, for Bachmann, the Recherche is.

Marco Piazza, *L'eredità di Proust tra «moi social» e «moi créateur»*

Proust's legacy is a paradoxical one. In the Recherche, the need to overcome the «moi social» is theorized so that a «moi créateur» can be given, and yet, from the post-war period to the present day, legions of readers and interpreters have made every effort to trace the «moi créateur» back to the «moi social», from the work and its content to the author and his biographical events. Thus, a double, conflicting legacy emerges: that of the Recherche, which urges us to read within ourselves with the tools contained in the novel, and that of Marcel Proust, which, malgré lui, feeds the voyeuristic and fetishist cult of «Proustism». That the latter leads us astray is clearly demonstrated by the philosophical thesis contained in the essay on Sainte-Beuve's method from which the Recherche itself originates, i.e. the thesis that the work only has value if it succeeds in restoring life in its profound meaning, to be sought beneath the surface of existence, drawing out truths that shine in the confrontation between the present and the past.

Luc Fraisse, *Le intuizioni creatrici dei biografici di Proust*

Under the influence of Proust himself, biographies of Proust are often seen as a pretext for bypassing the work and replacing its interpretation with a large number of anecdotes. However, from the beginning to the present day, Proust's biographers have taken a structural view of the writer's life, thanks to which its details are part of a long-term logic that only becomes apparent at the moment of creation.

Annamaria Contini, *Tra parola e immagine. La teoria proustiana della metafora conoscitiva*

Anticipating today's theses that see metaphor as a tool of thought as well as of language, Proust does not consider metaphor as a mere substitute for a literal term, as a stylistic artifice designed to embellish discourse, but assigns it a cognitive function. For Proust, metaphor allows us to discern new relationships between things, to make not only two terms but also two conceptual realms interact. Moreover, by making us know one thing through another, metaphor implies a new vision capable of grasping the continuous transformations of the sensible world. It is precisely the theme of vision that is at the centre of the famous description of an imaginary painting, Elstir's *Le Port de Carquethuit*, in *In the Shadow of Young Girls in Flower*. In this contribution, we will see the complex tension between word and image that runs through this description, during which Proust enunciates his own conception of metaphor as a metamorphosis of the things represented. By using the rhetoric of ekphrasis in an original way, Proust does not merely translate a pictorial work of art into literary terms, but establishes a recursiveness between the verbal and the visual, between the metaphor of painting and the painting of metaphor, from which emerges the open-ended and always-in-progress character of metaphorical truth, as a truth inseparable from otherness, contradiction and hybridity between heterogeneous elements. In this way, Proust also anticipates the important reflection conducted today on both visual metaphors and the icastic character of verbal metaphors themselves.

Roberta Capotorti, «*La scintilla gioiosa e dinamica*» della letteratura. Un approccio cognitivo alla *Recherche*

Throughout the *Recherche*, Proust reflects on the meaning of his work, identifying it in the capacity of writing to solicit knowledge in the reader's mind through an imaginative variation on a conventional representation of the world. Cognitive friction effects that poetic language generates, establishing with the reader a form of affectively charged cooperation through not only a conceptual or imaginative involvement but also a kinesthetic one: this is how the language can continue to reverberate for a long time in the reader's body and mind, in the form of perceptual and sensorimotor implications. We propose to clarify this aspect linked to the sensation of movement, showing that its writing generates perceptive simulations that intersect the sensorimotor and introspective registers, leading the reader to assume a new posture that perceptually involves him in the interpretation of the text. If the real challenge of Proustian work lies in the metaphorical nature of writing that constantly shifts the reader's expectation from a simple representation of reality to a recreation of the world, we would like to show that it is precisely through a process of incarnation of the sentence in its bodily and kinetic perception that this cognitive, introspective and sensory recreation becomes possible.

Sofia Sandreschi de Robertis, *Economia aperta/economia chiusa. Proust, Guattari e il ritornello*

The association of ideas plays a prominent role in *À la recherche du temps perdu*. In fact, thanks to his philosophical studies, Proust makes precise and original use of it compared to the previous tradition. In 1979, Félix Guattari wrote an essay entirely dedicated to Proust entitled *Les ritournelles du temps perdu*. Guattari's observations in this essay offer a valuable opportunity to bring to light the relevance of associative phenomena in Proust's work. The Proustian association of ideas never consists in the simple repetition of the «already seen» and the «already heard». On the contrary, it reveals the eminently productive function of mental automatism – which Guattari thinks of as the opposite of habit.

Gerard Bénsussan, *Proust, il reale e l'involontario*

For Proust, the involuntary is not limited simply to memory and recollection. It is an essential, universal key to the reading of the *Recherche*. Preceded, among others, by Schelling's *unvordenklich* or Merleau-Ponty's idea of the pre-reflexive, the concept of the involuntary signifies a realism of sensitive exteriority. Proust's novelistic truth, its depth in his writing and his thought regarding the involuntary are elaborated from a real and external object whose absolute singularity is liberated in the work.

Sabrina Martina, *Il velo del mito. Straniamento e perturbante in Maeterlinck e Proust*

The article shows two comparisons: the first part is devoted to an analysis of Freudian notion of *Unheimlich* in its relations with the aesthetical theory of estrangement by Šklovskij. The second and third part are dedicated respectively to Maeterlinck and to Proust, with an application of the theoretical concepts by Freud and Šklovskij.

Ludovico Monaci, *Vivre sa vie e Bande à part. Due isole proustiane nel cinema di Godard*

This contribution investigates the influence exerted by *À la recherche du temps perdu* on Jean-Luc Godard's works. Benjamin's definition of constellation will show the link between Godardian recollection of filmic

images in Histoire(s) du cinéma and proustian reminiscence. Then, based on the fact that Albertine is often evoked in Godard's writings, the study will focus on an episode taken from *À l'ombre des jeunes filles en fleurs* in which the narrator quotes two expressions uttered by Albertine and the petite bande and coinciding with two film titles: *Vivre sa vie* and *Bande à part*. The aim of this article is to demonstrate that Godard makes films about Recherche even if he had never been involved in Nicole Stéphane's project.

Varia

Guido Boffi, *«Operationalizing Warburg». Some Methodological Notes and an Issue*

Is it possible to analyse visual images in computational, quantitative terms? Can we really measure them? And if we can, what do we then do with the resulting measurements? These are the fundamental questions that this paper seeks to answer. After introducing the computational approach to literary study developed by Franco Moretti, I consider his operationalization of the Pathosformeln shown in Aby Warburg's *Atlas Mnemosyne*. I then highlight the fact that, methodologically speaking, quantitative and qualitative analytical approaches are essentially other. And finally, I interrogate the consistency and coherence of the iconographic example proposed by Moretti. This analysis is intended to demonstrate some of the reasons why I think that operational analysis and historical-philological inquiry can interact only within precise limits.

Alice Giuliani, *Il significato metaforico come problema filosofico: un confronto tra Black, Goodman e Davidson*

This article deals with the confrontation of Max Black, Nelson Goodman and Donald Davidson on the topic of metaphorical meaning. In particular, some aspects of their discussion are outlined as reasons for Black's criticism of his own interaction view. Goodman's connection between metaphor and expression, and Davidson's criticism of nonliteral meaning of metaphor will be analyzed in the light of Black's outstanding questions about metaphor. The examination aims to outline some limits and potential of Black's still influential view and to motivate the encounter between the analytical approach and the questioning of aesthetics in the contemporary debate.

Rosaria Peluso, *Pensiero poetante, goethismo e laconismo filosofico. Una lettura dei Deutsche Menschen di Walter Benjamin.*

The article develops a suggestion of Hannah Arendt, who reads Benjamin's philosophy as one of the highest expressions of «poetic thinking»: a thought that confronts poetry and is nourished by poetry. In this poetic constellation Goethe plays a central role. Walter Benjamin devoted several writings to Goethe: from *The Concept of Art Criticism in German Romanticism* (1919) to the essay on *Elective Affinities* (1924), from the entry for the *Great Soviet Encyclopedia* (1928) to the writings for Goethe's first centenary (1932). Not to be overlooked are the references to the «original phenomenon» – according to Benjamin among Goethe's main naturalistic and poetic concepts – that link *The Origins of the German Tragic Drama* to the *Arcades Project*. Starting from what he calls «the jubilee year» of the Poet, Benjamin begins to devise a project that he first anticipates in the pages of the «*Frankfurter Zeitung*» and then perfects and publishes in 1936, under the pseudonym Detlef Holz, with the title *Deutsche Menschen, German Men and Women*. The article is divided into three parts: poetic thinking, history of a book against time, and Goethism and laconic philosophy. It documents how the conceptual and chronological architecture of the project is designed around the biological event of Goethe's death, symbolically transfigured into the beginning of the flood that looms over Germany.

Riccardo Roni, *Alle origini «filosofiche» del monologo interiore. Victor Egger, Fichte e gli «esercizi spirituali»*

The inner word, the subject of Victor Egger's book *La parole intérieure. Essai de psychologie descriptive* (1881), is understood both as the inner sign of thought and as the expression of one's thoughts to others. The definition of the monologue proposed by Egger within the tradition of the «spiritual exercises» (from Plato to Seneca, Marcus Aurelius, Augustine and Rousseau), represents above all an attempt to translate the fundamental assumptions of Fichte's philosophy into literature. The inner monologue is thus configured as the continuous dialogue that the philosopher's narrating self has with itself in order to escape the succession and dispersion of time. When James Joyce rediscovered Dujardin's novel, *Les lauriers sont coupés* (1887), after reading it by chance during a trip to Paris (1901-1903), he helped to shed light on the latter's debt to Egger.

Chiara Bonsignori, Rosaria Giuranna, Tiziana Gulli, Virginia Volterra, *Segni d'arte. L'euro in una poesia in LIS*

In this article, after a brief introduction to the Deaf community and culture, we will outline different artistic expressions in Italian Sign Language (LIS), describing the most salient aspects of the visual culture of the Deaf. All types of LIS art require to be experienced through the visual channel. Hand signs, facial expressions, and body movements are modulated with varying degrees of intensity, constructing a rhythm based on movement, rather than sound. We will analyze a poem recently created by Rosaria Giuranna and discuss the peculiarities of this art form, as well as its analogies with spoken poetry.

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<https://www.fatamorganaunical.it/n-46-biografico/>

Biografico

Incidenze

Roberto de Gaetano (a cura di), *Il limite della drammatizzazione. Conversazione con Susanna Nicchiarelli*

There is a very close link between Susanna Nicchiarelli's cinema, a cinema of characters, proper names rather than stories, and the female biography; on the one hand a musician, Nico 1988 (2017), then a public and political figure, Miss Marx (2020), and now a saint, Santa Chiara d'Assisi. These women are defined by the role they play publicly, an image that does not actually correspond to who they really are. They are not what they would like to be. They are driven by a sense of rebellion in order to complete themselves instead of being estranged, affirming their identity.

Focus

Alessio Scarlato, *Proiezioni di una vita. Lenin e il cinema sovietico*

The essay reconstructs the evolution of Lenin's figure through Soviet and Russian cinema, from the avant-garde work of Vertov and Eisenstein to the open propaganda of the Stalinist years, to the silence during the Thaw and the tight confrontation of Sokurov. In comparing these works, it emerges the difficulty in separating the cult (and demythization) of Lenin from that of his heir Stalin.

Nicola Turrini, *Bio-graphica*

According to Thomas Elsaesser, cinema – as an inscription and storage medium – can be understood as "auxiliary memory": a memory that, since it is anchored to an automatic and mechanical device, is consequently "non-human". This paper would like to investigate how the notion of audio-visual biography is reconfigured by the concept of "auxiliary memory". What happens to the notion of biography when its restitution takes place through an impersonal and machinic storage device? What does a "non-human" biographical memory testify to?

Giacomo Tagliani, *La vita e l'azione. Sul carattere moderno del biografico italiano*

Usually, fictional biography – both written or filmed – seems to trace back the distinctive aspect of a certain life only into the sphere of the activity characterizing it. In this sense, the biographical fiction considers an individual life as an exemplary moment to analyze to superimposition between oeuvre and operation, action and production, always linkable to an end. But what happens when the center of the narration is occupied by the absence of action, of any actions? Through Giorgio Agamben's interpretation of Aristotle's categories of oeuvre and action, this paper aims to define a paradigm of inoperosity in Italian biographical cinema to highlight its peculiar modern character and show its specific theoretical relevance for contemporary culture.

Stefania Carpiceci, *Lutto e biografia nel cinema d'autore italiano contemporaneo*

My Mother by Nanni Moretti, Marx Can Wait by Marco Bellocchio and The Hand of God by Paolo Sorrentino are three recent films of contemporary Italian authors that the essay analyzes with a particular focus on

the trauma of death in the biographical and autobiographical fiction. The analysis of texts is carried out with a specific attention on the rich filmography of the directors.

Caterina Martino, *Anti-biopic. Il tempo del racconto fotografico di Roland Barthes*

The essay investigates the possibility of biopic narration in photography. Starting from comparing cinematographic biopic and photographic narration, the author refers to the book *Roland Barthes* by Roland Barthes as a case of study. Examining the Barthesian self-biopic through relevant references in the theory of photography and cinema, the author identifies two aspects that make photographic story farthest from biopic and closer to the so-called anti-biopic.

Fabio Alcantara, *Memorie e biografia di una nazione. Il ciclo di "This is England"*

The *This Is England* cycle – which comprises a feature film and a mini-series in three seasons – tackles the biographical dimension in a complex perspective, by retracing, between autobiography and collective memory, the broader Story of England, as evoked by the title. In this vein, by moving between cinema and television, stories and History, Meadows's work aims to blur the spatial-temporal boundaries of the narrative, subjecting it to specific processes of abstraction that define a more general and significant biography of a nation.

Simona Busni, *Life discomposed: il genere tra musica(l) e vita*

If recent audiovisual production addresses itself to a reconfiguration of the biographical as proper genre, we can certainly reflect about the way this tendency crosses the most canonical taxonomies, particularly a meta-morphic (and unclassifiable) genre like the musical, which was defined a genre "without matter" (because it has not fixed subjects, places and times of setting). What happens if the story of a life espouses the formal conventions of musical language? The essay aims to explore this specific rhetoric intersection, throughout some of the last works belonging to what is called musical biopic.

Rifrazioni

Roy Menarini, *La storia di vita come evento. Una riflessione sul Biografilm Festival*

The essay takes into consideration the Biografilm Festival. Born in 2005, the Festival was the first at a national level to take the "life story" as a possible horizon for a selection of works, a cultural event, an editorial line and a construction of public discourse. The Biografilm, which over the years has transformed from a festival specialized in biographies to a multicultural event that celebrates lives narrated through the main features of the documentary, is a perfect case study to understand how much – in an era of historiographical crisis and lack of trust in institutions – cinema has changed its status to become (from a place of fiction that it was) a means of guaranteeing the veracity of the stories told (hence the obsession with the "taken from a true story").

Laura Cesaro, *Una vita sotto sorveglianza: "Erasing David" di Bond*

The convergence of audiovisual narrative and the aesthetics of pervasive surveillance control contributes to a new reshaping of the biographical narrative. The paper addresses this issue through the analysis of *Erasing David* (Bond, 2010), described by the author as a documentary about privacy, surveillance and databases. In experimenting with how and for how long it is possible to hide from the eye of the big surveillance Britain, Bond's aim is to stage the extension of personal data storage. The consequence will be further, and inevitable, self-exposure.

Giuseppe Previtali, *Il corpo dell'eroe e quello della nazione in "American Sniper"*

Clint Eastwood is undoubtedly one of the American directors who more and before others contributed to the fortune of the biographical genre in contemporary cinema. He did so by drawing heavily on the great myths of American culture (the frontier, the head-on us / them, etc.) and tackling the key issues of contemporary American society head on. A particular case in this sense is offered by *American Sniper* (2014). *American Sniper* manages to blend the heroic-individual dimension of the story with the collective (and traumatic) dimension of Bush's War on Terror. Against the background of the key role that this conflict has had in the development of contemporary warfare, this essay intends to question the political function that the bio- graphical cue plays in the Eastwoodian film, a true "a posteriori" mythical narrative of the American military campaign in Iraq.

Roberto Paolo Ormanni, *"Ibi" di Segre: narrazione biografica e found footage film*

Ibi (2017) by Andrea Segre is a found footage film that using home movies filmed by the same protagonist Ibitochou "Ibi" Sehounbiatou, migrant from Benin who became photographer and videomaker. This essay examines the way in which the biographical narration, built through the archival images, turns into the chance to allowed to speak the documentary representation subject. The act of shooting herself and her

life, indeed, transforms the home movies into a virtual home, a virtual space where pictures collected mark (and consign) the identity self-determination of a woman living in diaspora.

Irene Calabrò, "Varda par Agnès": la messa in forma di una vita

Starting with *Varda par Agnès* (2019), this paper focuses on the way Agnès Varda narrates and portrays her own life. It aims to clarify that the shaping of life remains an aleatory operation as evidenced by the resonance of her latest documentary with her other autobiographical works. Indeed, a singular life is made by encounters with the others and events, which make it an uncapturable place of contradictions.

Clio Nicastro, *Biografia di un sintomo: "Ecstasy" di Moara Passoni*

Ecstasy by Moara Passoni tells of the anorexia that accompanies the protagonist of the film Clara from childhood to adulthood. The story of Clara – a half autobiographical and half choral character, the result of a series of interviews with women suffering from eating disorders – is intertwined with the political events that shocked Brazil in the 90s. Clara's body and the urban landscape of San Paolo dialogue through what Passoni defines as the 'geometry of hunger'. To avoid exposing the anorexic body, or to protect it by leaving its fragility out of frame, Passoni chooses to show the ecstatic spectacle Clara witnesses: her fantasies and desires, her idiosyncrasies and fears.

Ivelise Perniola, *I film non salvano la vita: "Pugni in faccia" di Fabio Caramaschi*

Nonfiction film manages with admirable effectiveness to combine the closing of the cinematographic text with the opening of human existence, using precisely the rhetorical and structural forms of biography to reinforce the ultimate sense that the film wants to convey through its linguistic devices. In this sense, Fabio Caramaschi's film *Dark Corner* (*Pugni in faccia*, 2018) is exemplary, in this documentary the director builds a two-way biographical journey starting from the childhood of the protagonist and following with admirable narrative ability his exemplary parable of self-destruction.

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Colour: Photography, Image, Reality / Aesthetics, Technique and Emotion

Andrea Meccacci, *Daltonico. Il colore tra riscrittura della realtà e cliché sociale*

Inevitably associated with perceptual or image theories, thematized through its psychologization or through a symbolic-anthropological perspective, color has often been taken away from one of its possible stories. The present contribution attempts to investigate this path in which color in modernity has become the pretext for a rewriting, often of rupture, of reality as in the case of the translations from the Greek of Hölderlin and the poetology of Rimbaud up to the Bauhaus aesthetics, but also its opposite: a sort of consolidation of social clichés as Abraham Moles (speaking of "sentimental chromatism") and Jean Baudrillard (interpreting color as a mere semiotic value independent of the taste and perception of the subject) have shown in different but complementary ways.

Alessandra Ronetti, *Colore, sinestesia ed emozione nella cultura visuale tra Otto e Novecento*

The idea that colour can have a psychological impact and in some way influence emotions has specific historical roots in the origins of modern visual culture. Therefore, this essay considers, in an epistemological perspective, the study of colour as a problem within the history of perception. Focusing on some key issues of the late 19th century artistic, cultural and psychophysiological debate on synaesthesia – in relation to the theories on colour and emotion –, this research interrogates in particular the link between image, sound, colour and the developments of chromatic music. The turn of the 20th century is a crucial moment to understand the historical basis of a new interpretation of colour, whose aesthetic effectiveness is connected to its power of conditioning the spectator's senses. This article argues that the resulting emphasis on the viewer's embodied reaction to colour also leads to rethink the status of still and moving images within the framework of immersive colour experiences based on the relationship between body, medium and senses.

Anita Merlini, *La dimensione cromatica nella riflessione di Gottfried Boehm. La differenza iconica, il colore e un confronto con la filosofia francese*

Our paper aims at analyzing the relationship between the dimension of colour and the concept of iconic difference as it has been developed by the German philosopher Gottfried Boehm. In particular, we show how colours can contribute to the blossoming of iconic meaning in a way that cannot be fully expressed through language, thus giving access to a more authentic ontological truth of the object represented in the image. Moreover, we introduce a comparison between Boehm, Merleau-Ponty and Derrida. More specifically, we argue that Boehm's understanding of the colour and of the concept of difference relies largely on the work of Merleau-Ponty and diverges for this reason with Derrida's approach towards colours. Therefore, we conclude that any comparison between Boehm and Derrida should be undertaken prudently, if our goal is to appreciate the specific material features of images against the reduction of textual analysis.

Alberto Giacomelli, *Morfologia e Modernismo. Riflessioni sull'estetica fotografica di Karl Blossfeldt e László Moholy-Nagy*

The article aims to shed light on the peculiar relationship between Blossfeldt's photographic aesthetics and that of Moholy-Nagy in a novel way. I intended to show, starting with the essay "Short History of Photography" and the review "News about flowers" by Walter Benjamin, the peculiar character of Blossfeldt's photographs collected in his book *Urformen der Kunst* (1928). What emerges from this photo-collection is first and foremost a fundamental ontological difference between photo-graphs and pictorial chrome-graphs, which I have developed through comparison with Gadamer's reflection on the portrait. I then showed the profound affinity of Blossfeldt's photography with Riegl's reflection on ornamentation, Goethean morphology and Klee's painting. Despite the apparent proximity of Blossfeldt's work to traditional photography and the so-called *Neue Sachlichkeit*, I have argued, in the last part of the contribution, the affinity of this work to certain aspects of Moholy-Nagy's *Neue Sehen*. Like Moholy-Nagy, Blossfeldt intends to implement the perceptual possibilities of the human being, giving him access to a new "optical unconscious".

Marcello Sessa, *Fotocolor. Le distorsioni moderniste della pittura fiamminga tra cromatico e fotografico*

In this essay I aim to draw close to an exceptional case study in American modernist art theory: Clement Greenberg's reinterpretation of Flemish and Dutch painting. I will focus on it in connection with the Greenbergian vision of modernism as a whole. Firstly, I will make a genealogy of the "Flemish turn" in the history of aesthetics, by analyzing the key moments (Winckelmann, Hegel, Baudelaire) in which the so-called Northern Primitives have served to frame modern painting, in contrast to Southern classic Renaissance. Then, I will concentrate on Greenberg's use of this heritage, by comparing his linking Flemish colour with photography to Svetlana Alpers' notion of "art of describing". It will emerge that an original interaction between colour and photography is given, that is suitable both to the notion of realism and to its modernist acceptance.

Immacolata De Pascale, *Istantanee della vita moderna: l'impressionismo tra realtà, fotografia e colore*

The essay aims to investigate the ways in which Impressionist art participates in socio-cultural modernity. Emancipation from the academic tradition, the choice of subjects from everyday reality, the influence of photography and the study of color are some of the elements through which the Impressionists investigated the reality of their time.

Giorgio Faccincani, *Colore e fotografia*

Do black-and-white and colour photography really represent two different and complementary expressive languages? Or is one merely a mirror of the other, in that we 'see' colours even where they are apparently not present? Our brain reconstructs them even in their absence: cones and rods in the retina operate simultaneously and not alternately, and visual memories influence the decoding of shades of grey in a chromatic key. Black and white are nothing more than the two (unreachable) extremes of a continuum and are therefore fully part of our coloured world. All the various, unnamable as they are in fact indiscriminate, hues contain the so-called achromatics that delimit, both perceptually and psychologically, the space of colour and our way of relating to it.

Camilla Balbi, *Shifting paradigms Mexico in color: Ellen Auerbach's exile photography*

In 1955, Ellen Auerbach, a Weimarian advertising photographer of the Bauhaus circles, chose to document her trip to Mexico with her colleague Eliot Porter, using color photography for the first time in her career. This article seeks to contextualize, for the first time, Auerbach's decision to use color in her work – and within the history of modernism in general. In a discourse where exile studies interweave closely with art theory, I intend to trace the paths of a modernism that might have been, but that was erased by history and migration, demonstrating how the use of color in a non-Western exile context became a starting point

for rethinking the aims and epistemic possibilities of the photographic medium within and beyond the modernist perspective.

Roberto Pisapia, *Colorizzazione. Tanatoprassi e sopravvivenza delle immagini d'archivio*

The anthropological desire to revitalize images runs throughout the history of cinema and is particularly linked to colour and colorization practices. But, as Barthes notes, any attempt to revitalize is nothing more than a cosmetic, the kind used to paint corpses. When we look at a colorized image, we cannot fail to see death beneath the opaque layer of colour. In this article, we highlight and analyse three colorization techniques corresponding to as many attempts to bring images to life (hand painted, rotoscope and AI automatic colour) before proposing colorization as a tactics for the archival image to satisfy algorithmic desire of «survivre».

Anna Chiara Sabatino, *Feed your Self. Sulla colorizzazione del Sé nell'era del digitale*

At the time of Instagramism, social media profiles are characterized by recognizable and homogeneous visual theme. Following the spread of the filter culture which allows greater control over numerous chromo-luministic parameters, users are confronted with a normalization of the notions of editing and color correction before every contents' online publication. The content creators are capable to creatively make what Lev Manovich defines style of existence, using the post-production tools now maneuverable to achieve the desired representation. In a self-representative but social dispositif, the aesthetics of filter triggers chromatic characterizations and compositions such as the color grid. The paper intends to deepen the theoretical and methodological relationship between the social self-representation and the chromatic practice, with particular attention to the ways in which the coloristic connotations led to pleasant and gratifying presentation of the Self on Instagram platform.

Pio Tarantini, *La questione del colore oltre i generi fotografici. Temi e linguaggi trasversali per una fotografia contemporanea*

The issue of color in photography constitutes one of those issues that have characterized and enlivened, especially since the post-war period, the debate around a fundamental aspect of the language of photography. I have limited myself to just hinting at the more dated aspects of this discussion (e.g., whether color photography is to be considered authentic photography in a vision that identifies its chromatic language with pure black and white) while trying to outline a reflection that is more attentive to current issues. In particular – the subtitle of this essay pinpoints this aspect – I have inserted the topic of color in the phase of transformation that photography is undergoing. Specifically, photography is considered and practiced not only in a documentary and mimetic function, but also as a multifaceted tool strongly linked to the experiences of the other visual arts. From this perspective, I have added my personal experience as a photographer to some historicized practices, of which I give a few examples.

Aesthetics, Technique and Emotion

Christopher Norris, *Poetry and Poetics: some critical-creative reflections*

Christopher Norris is Emeritus professor at Cardiff University. Recently, he began to address philosophical questions through poetry. In his paper, he explains why. Rather than expressing definite ideas in an elegant way, poetry can be intended as a process from which new ideas (also philosophical ones) can emerge. The result are a number of poems which cover a variety of issues, ranging from philosophy to politics, arts, history of ideas and science. Itinera has already begun to publish a few of these poems in previous issues and is now presenting three of them on painters (Turner, Matisse, Magritte).

Freddie Rokem, *Two Sabbath Stories in Walter Benjamin's Kafka Essay: Wishing on a Constellation of Three Stars*

This essay examines the two stories about or related to the Sabbath which Walter Benjamin included in his essay commemorating the tenth anniversary of Kafka's death. Both are pastiches of Hasidic stories, apparently written by Benjamin himself. The first is based on a legend about a princess who prepares a festive meal for her fiancé on Friday evening, as the Sabbath begins; and the second is about the Jews in a Hasidic village who have assembled on Saturday evening, as the Sabbath is about to end, telling their wishes to each other. These stories, the essay suggests, are not only important for assessing Benjamin's reading of Kafka's oeuvre, but must at the same time also be seen as an expression of Benjamin's own, gradually developing understanding of the Messianic dimensions of his own philosophy of history.

Tancredi Gusman, *On Felt, Mice and Moths Change and Permanence in a Work by Joseph Beuys*

In November 1970, Joseph Beuys and Terry Fox performed Isolation Unit in Düsseldorf in the cellar of the Kunstakademie, an hour-long performance in front of an audience of about thirty people. As in many of Beuys's performances, the relation with (live or dead) animals and the use of natural materials played a

crucial role. This is evident by the title he later used for the work: Action the dead mouse. During this performance, Beuys wore, for the first time, the felt suit that would later become one of his most iconic art-objects. Felt, like fat, is one of those organic matters recurring in his actions and refers to the warmth of the body, the energy of life. Shortly after the performance, the Felt Suit was (re)produced as a multiple in an edition of 100 copies by the Galerie René Block in Berlin. This essay starts with Isolation Unit and analyzes strategies for dealing with the organic and inorganic transformations of the multiple that originated from it. In doing so, it investigates contemporary approaches to the preservation of 'ephemeral' works and performance remains and discusses their consequences for the epistemology and ontology of the arts.

Saverio Macrì, *Esperienza estetica interattiva e individuazione Nota su U-DATInos*

Starting from the analysis of U-DATInos, an artistic project realised by Salvatore Iaconesi and Oriana Persico, the article intends to investigate the essential traits and conditions of possibility of the interactive aesthetic experience. In order to understand the phenomenon of interactivity from a philosophical point of view, it may be of some interest to take a closer look at the concept of relation. The topic will be developed by comparing the perspectives of Gilbert Simondon and Alfred N. Whitehead. The primacy of the relation is precisely the phenomenon that both Simondon and Whitehead, independently but not incompatibly, sought to highlight. A relationship rich in consequences is thus formed between art and philosophy. Philosophy is enriched by its contact with artistic practices, reconsidering the categories it has at its disposal or creating new ones; in doing so, it provides art theory with the conceptual tools it needs, without, however, claiming to reduce the meaning of art within the dimension of the concept.

Giulia Rainoldi, *The Carnal Specter: The Virtual Reality User Against Fragmentation*

Since Virtual Reality (VR) is characterised by the absence of the frame, the VR user has the impression of being immersed into the image, thus overcoming the distinction between spectacle and spectator. Therefore, the user becomes herself part of the work of art, exposing the limits of the Cartesian dualisms dominating the Western thought and raising critical questions about traditional aesthetic categories. Hence, my paper aims at pondering on the ontological status of the VR user. In opposition to Simon Penny's argument, which proposes that VR fragments the viewer into a physical body versus a virtual one, my research goal is to clarify that the participant's physical body and virtual body are inseparable and firmly intertwined. In order to do so, I analyse the VR documentary *Send me Home* (Evanisko, 2019). The point of departure is the acknowledgment that the VR user is invisible both to herself and to the other characters with whom she shares the virtual space. Following Jacques Derrida's *Specters of Marx*, I argue that this invisibility reveals the ontological status of the VR participant as a specter. However, my goal is to show that the spectrality of the user is not in contradiction with her carnality: on the contrary, even when one tries to bracket the body, the body remains vigilant, interpreting the world through its flesh. To conclude, then, I argue that the body is the condition of possibility for the user to feel immersed into the virtual world, and that, contrary to the fragmentation argument, physical body and virtual body cannot be thought as separate.

Marco Franceschina, *Expressiveness. A methodological approach*

The debate on expressiveness is one of the most relevant in contemporary aesthetics. In fact, the possibility of an emotional linguistic expression referring to artistic objects or natural situations crosses a number of themes of classical and analytical aesthetics. The aim of this essay is therefore to enucleate what the presuppositions of a theory of expressiveness should be, starting from their historical genesis in the «expression theory» elaborated by Dewey. In particular, through the critical examination of two contemporary orientations on this issue – the Wollheim projectivist theory and the profile one by Kivy –, the aim is to bring attention to two indispensable aspects of a theory of expressiveness, which, although in need of revision, were already recognizable in the expression theory: a. a theory of intentionality and b. the dialectical consideration between Leib and Körper. In particular, the direction sketched at the end would suggest that it is this dialectical experience of the body that could be considered as the intentional condition for the existence and recognizability of expressive phenomena.

Héctor G. Gallegos González, Lisa-Maria van Klaveren, Franziska Nori, Ralf F. A. Cox, Barend van Heusden, Gemma Schino, *Measuring Experiences of Art in the Museum: Exploring Methodology for Getting It Right*

Can we measure the experiences of physical and VR art installations? How could that be done? The present research attempts to answer these questions through the use of a multimethod approach to assess every dimension of the experience of art. Wristband and questionnaires have been used as research tools to understand how the experience of art installations in the museum takes place and to study it, through and across two different installations. To examine art experiences in an ecologically valid setting, a pop-up lab was used at the Frankfurter Kunstverein, creating an opportunity to reach the «golden path» for empirical investigation of art experiences and, in the present instance, specific experience of art installations. Two installations have been selected from the exhibition «The Intelligence of Plants» (16.10.2021 – 20.02.2022) as single-cases to explore a suitable methodology for the experience of art installations. Both installations

were chosen by the curator Franziska Nori for their shared goal of connecting the observers' bodies with the ones of the giant trees featured in both installations, in order to look for commonalities with other non-human fellow beings. Additionally, both these installations aim at evoking experiences of the sublime in the audience. Sensations, emotions, and thoughts, as well as physiological reactions and movements, partake in these experiences. Data collected with the presented methodology is potentially very rich thanks to the presence of original art installations (rather than their reproductions) over the space and time they are meant to be visited. Data from the questionnaires can be considered ecologically valid, as consisting of accurate subjective reportages of the visitors while actually experiencing the installations in situ. The proper measurement of physical and behavioral patterns is however harder to achieve as it relies on biometrics in a real-world setting. To overcome this issue and have more control over the multiple variables that can affect the measurements, a collaboration among disciplines and professionals from the art sector is at the heart of the matter.

Fabio Tononi, *Worringer, Dewey, Goodman, and the Concept of Aesthetic Experience: A Biological Perspective*

The purpose of this essay is to advocate the ideas of Wilhelm Worringer, John Dewey, and Nelson Goodman on the roles of perception, empathy, emotion, and enjoyment in aesthetic experience. I will attempt to do this by offering a novel interpretation of some of these thinkers' insights from a biological perspective. To this end, I will consider the following questions. What is an aesthetic experience? Does such a thing exist at all? If yes, is there a correlation between the concept of the aesthetic and perception? Is it possible, then, to find a biological basis for aesthetic experience? My argument is that a fresh analysis of the aesthetics of Worringer, Dewey, and Goodman, in light of some of the discoveries and theories of the cognitive neurosciences – such as the biological correlations of emotions, the “as-if-body-loop” theory, the discovery of mirror neurons, and the phenomenon of embodied simulation – may provide a contribution to longstanding philosophical problems relating to the nature of aesthetic experience.

Tomás N. Castro, *The usual suspect: individuation, interpretation, and art*

Some objects and some things that happen are difficult to understand because they escape what one is used to find. When something cannot be explained by custom or the habitual rules of a society, a charitable reaction assumes things nevertheless make sense, but they demand that one finds explanations that may apply to them and therefore explain of the objects under observation. Changes in contexts and places where things are found modify how phenomena are expected to happen; associations, metaphors, and interpretation are some mechanisms of change that displace habits in place. Art ultimately is the suspect when phenomena in our everyday life manifest these changes.

Anna De Martino, *Immaginazione, sublime e apertura del tempo Deleuze lettore dell'estetica kantiana*

The aim of this essay is to outline the genesis of a plural conception of temporality within Gilles Deleuze's thought, using as a starting point his reflection on the Kantian sublime and showing how this reflection has significant repercussions in place of the pages that Deleuze dedicates to painting. To show the implications of the overcoming that Deleuzian conception tries to make on the ordinal character of Kantian temporality, we will first focus on the role played by imagination within the doctrine of faculties; then, we will focus on the passage from the ordinal temporality disclosed by Kant to the plural one conceived by Deleuze. Finally, we will show how this new temporality manifests itself through Deleuzian aesthetic conceptions in the field of painting, with reference to the notions of “actual” and “virtual” and to the role that the Kantian sublime continues to play in this phase of Deleuzian thought.

Ryan J. Slaby, *An Interdisciplinary Perspective Towards Explaining the Visual Aesthetic Experience: The Case of Emotion*

This paper discusses the empirical findings concerning the visual aesthetic experience in a neurological context. Accordingly, the aim of this paper is to shed light on the common ground across neuroscience, psychology, and philosophy to pave new roads for empirical research. Cognitive models posit that the brain employs neural networks mediating bottom-up and top-down processes, and in effect, engenders emotion and reward throughout the visual aesthetic experience. Likewise, empathy and its corresponding recruitment of bodily processes may facilitate the understanding of a visual artwork's depicted emotion, which may allow the viewer to engage with the visual artwork from a psychological distance and, consequently, to experience pleasure regardless of the visual artwork's emotional content. In conclusion, empathetic processes may be central to the visual aesthetic experience and should be considered by future empirical research investigating the visual aesthetic experience.

Varia

Graziella Seminara, *Tra ricerca e memoria: “Leggenda” di Alessandro Solbiati*

The article examines Alessandro Solbiati's second theatrical work, *Leggenda*, which takes inspiration from the tale "The Grand Inquisitor" included in Dostoevsky's novel *The Karamazov Brothers*. After presenting the meaning of this tale in the novel of the Russian writer, it reconstructs the genesis of the opera and the structure of the libretto. Then it analyses the musical forms, the vocal language and the composer's 'pensée sonorielle' and considers them in the light of his musical dramaturgy. Finally, it outlines Solbiati's aesthetical conception, his relationship with the musical tradition and his personal stance on postmodernism and postweberian avant-garde.

Stefano Esengrini, *La realtà è l'unico genio. L'America di Wallace Stevens*

The devastation of truth today at work in the Western world forces those who follow the philosophical and poetic word to rethink the meaning of our stay on Earth and to found a new world in which everyone can live within the space and time opened by the relationship between man and the divine. In this perspective, the poetic work of Wallace Stevens lays the foundations for the birth of that new world America set out to be and which does not have its roots in the illusion of abundance that soon resulted in the most alienating consumerism, but in a reality that preserves in its apparent anonymity the trace of a possible new beginning. «The fundamental difficulty in any art – wrote Stevens – is the problem of the normal». The poet's task, in fact, is to grasp «the full flower of the actual, not the California fruit of the ideal».

Sara Matetich, *Produzione emotiva di senso comune. Advertising a matrice estetica*

Aesthetics and Economics, both immanent sciences producing sense, conciliate (find an agreement between) spirit and sense by making themselves privileged regulators of the effectiveness of a peculiar effect, produced by the significant cognitive bond established between them. This original effect that, in its interactive comparison with the subject, usefully covers the object, places the 'product' on a market regulated by economic laws, but on the sole condition that it is not 'consumed' within it, that is to say that it maintains itself poetically operative in the recreational act of the relationship with the consumer. It produces non-objects, sensuous prototypes of sense, able to make themselves attractive products (with the double value of both use and exchange) before which the subject mimics – without distorting it – its own nature, putting it at the service of commerce (that is of its being with the product: cum merx). It is the Halo Effect. It necessarily precedes the formulation of any judgment because it is the regulatory precondition of every emotional production of common sense, which becomes an eminent contemporary device regulating the interaction between subject and object in the pre-vision of a possible knowledge of the world.

Giovanni Ferrario, *La festa Potenza di un'immagine estetica*

The article aims to investigate the relationship between the festive act and the artistic event. What Furio Jesi defines as "peaceful celebration" is likened to the ancient Greek festivities in which the poet shows the unrepeatable repetition of the artistic event, and thus frames it within the community-based realm of friendship. While singing the feast, artists preserve memory and realise an "expropriative" event. This creates an atmosphere in which one dwells in the "unappropriable", i.e., what one can neither buy nor possess. Although art can enter the market economy and bend to the laws of exhibition, within itself it remains a pulsating festive image that is never entirely reducible to mere commodity. The event of art, in this sense, brings about the unveiling of an excess and turns it into potential. As their role is to trigger and share the celebration, poets are holders of madness understood as the matrix of a festive wisdom, which allows a perception of life as in-depth, dancing rhythm, and which makes itself available to the human community as an opportunity for transformation.

Sameh Eltantawy, *L'uso delle immagini artistiche e non nella cultura contemporanea: il pensiero di due filosofi contemporanei (Jean Baudrillard e Mohamed Abed al-Jabri)*

The main purpose of this research is to analyze and understand the use of artistic and non-artistic images between East and West and especially of images accompanied by words written in Arabic. In reality there is a lot of information, images and falsifying words, in fact as stated by the French philosopher Jean Baudrillard: "when the image cancels reality" it is our duty to interpret it and give it the right meaning (Jean Baudrillard, 1988). In this regard we can say with certainty that very often, when the images shown contain writings in Arabic or in other languages that are not well known in the West, the message may not be fully intelligible or decodable and this prevents the understanding of the images themselves which may mistakenly be deemed untrue. We live in the era of images, and since these dominate the panorama of the contemporary world at the level of science, culture, economy and media, today as never before they are so fundamental in political and social life. To better understand this phenomenon of dependence of individuals on technology, television, social networks and videos, we will use the methodology of interpretation that will allow us to analyze these phenomena and these means which, taken in themselves, have no negative or positive value, which however, they must be considered critically in order to be able to use them correctly and consciously. With this research I aim to establish a link between different cultures, to find a common thought and contribute to the formation of a society, united against violence and terrorism.

Paulo Barone, *La bellezza nella sparizione*

Giovanni Ferrario, *Il rischio e la tana. Individuo e individualismo nell'epoca del realismo capitalista*

In una società in cui dilaga un'economia realista capitalista di tipo culturale, indebitante e neoliberista, il principio di mercato è la principale fonte regolatrice dell'attività economica e relazionale umana. In questo orizzonte si produce una cultura dell'omologazione dove ogni attore tende a confermare la propria identità, che deve essere inserita in un sistema codificato per poter essere riconosciuta per ottenere in cambio un'utilità. Se il sistema realista capitalista si basa sul 'culto' individualista, per abbattere tale culto è necessario ricostruire una collettività laica che tenti di ritrovare diversamente e coraggiosamente l'atto festivo col quale l'artista nell'antichità abitava una dimensione comune, partecipata e disinteressata. L'utilitarismo, l'egoismo, la paura, il cinismo venivano sospesi dall'atto di festa per poter contemplare nuovamente la vita in tutta la sua potente fragilità e liberare le prassi umane a lei collegate.

Elia Gonnella, *Le forme della solitudine: isolamento, co-isolamento, noia e sonno*

Man avoids solitude through *divertissement* because he is afraid of what staying alone entails: thinking about himself (Pascal). Furthermore, man seeks isolation in order to gain ambition and reputation (Montaigne). However, solitude is really different from isolation and it is a fundamental emotional condition. Heidegger's analysis of the forms of boredom adapts to and relates to the specific dynamic of solitude, showing that it is a part of human being's structure despite his experience appearing controversial. Even if man lives in modern apartments and one-room apartments, he is in a condition of co-isolation (Sloterdijk) that differs from solitude. There is a space solitude (Foucault) that involves – or can involve – human isolation, but we only experience essential solitude in sleep (Merleau-Ponty, Blanchot, Perceval) where man detached himself from himself and he is really alone, from himself and the others. The forms of solitude lead the analysis towards impersonal activity.

Silvia Parigi, *Mostri e mirabilia naturae da Francis Bacon a Athanasius Kircher*

This essay explores the history of the concept of *monstrum* from Francis Bacon's *Novum Organum* to Athanasius Kircher's *Mundus Subterraneus* (1664), as well as its relationship with the origins of science; as in the early modern age, the term *monstra* is considered as a synonym for *mirabilia naturae*. The introductory part focuses on the difficult definition of "monster", starting from Aristotle's famous sentence in *De generatione animalium*: whoever does not look like his parents, or whatever happens in a different way from the "generality of cases", is included within the category of the "monstrous". Monster is a being, whose anomaly represents a warning; therefore, monsters may be considered as signs, susceptible of an allegorical, moral and even political interpretation. In another acceptance of the term, monsters may be considered as the privileged witnesses of the richness and fecundity of nature. In the second part, Bacon's theory of monsters is exposed: they are classified as *instantiae deviantes*, within that interpretation of nature, through which the Lord Chancellor lays the epistemological foundations of the modern science. In the third, fourth and fifth parts, a taxonomy of monsters is given: at first, by means of the *cabinets des curiosités*, which flourished in sixteenth and seventeenth century Italy, from Naples to Rome, from Bologna to Milan, with famous collectors such as Ferrante Imperato, Ulisse Aldrovandi, Manfredo Settala, Athanasius Kircher; then, through the "books of secrets", which are at the same time a new, successful literary genre and a way of thinking nature, an aspect of natural history. Among the "professors of secrets", there are Giovan Battista Della Porta, Ambroise Paré, Leonardo Fioravanti, Jean Fernel, Pierre Borel, Kenelm Digby, and Athanasius Kircher, again, with some disciples of his, such as Kaspar Schott. Secrets of nature and *mirabilia naturae* are finally compared: the classical list of *mirabilia*, from Pliny the Elder to Kircher, completes the taxonomy of monsters. The sixth and last part of this essay offers an explicative theory of monsters and prodigies: the marvels of nature are magnetic phenomena, which seem to imply a mysterious action at a distance. Such magnetic action can be accounted for on the basis of the Renaissance, Ficinian and Neoplatonic concept of spirit – conceived as the universal vehicle of occult sympathies and antipathies – and then through the seventeenth concepts of corpuscular effluvia, introduced by Pierre Gassendi in his *Physica* (1658), and *sphaera activitatis*, produced by the effluvia which each body emits, and surrounding it. This sphere is the place when most of marvelous phenomena happen.

David Del Bianco, *Teoria dell'errore in Kant, tra "Sogni di un visionario" e "Critica della ragion pura"*

I *Sogni di un visionario* chiariti con *sogni della metafisica* del 1766 sono sempre stati visti come un'opera unica all'interno dell'intera produzione filosofica di Kant. Se tradizionalmente si è visto in questo scritto il momento di massima vicinanza a Hume e quindi di massimo scetticismo antimetafisico da parte di Kant,

negli ultimi tre decenni non sono mancate letture che hanno visto in esso non soltanto una continuità con la metafisica kantiana precedente ma anche un interesse vero e genuino da parte di Kant per le teorie del mistico svedese Emanuel Swedenborg (1688-1772). Tuttavia, nessuna di queste letture ha riservato un'attenzione adeguata al terzo capitolo della prima parte dei *Sogni*, nel quale Kant prende in esame i "sognatori della ragione" e i "sognatori della sensazione". Si tratta di una sezione del testo particolarmente interessante perché stabilisce quello stesso confronto fra errore metafisico ed errore empirico che Kant stabilisce quindici anni più tardi nella *Critica della ragion pura*. L'esame del confronto fra questi due luoghi testuali permette dunque di vedere come si è evoluta la concezione kantiana dell'errore dal 1766 al 1781, e permette conseguentemente di capire in cosa la teoria dell'errore presente nella *Critica* si distingue essenzialmente da quella presente nei *Sogni*.

Alessandra Campo, *Desublimare il sublime kantiano? Alcune considerazioni a partire da Lyotard e Deleuze lettori dell'"Analitica del sublime"*

This paper aims to desublimize the Kantian sublime starting with the mitigation of the enthusiasm with which some French philosophers have woven its praise. Contrary to what Lyotard and Deleuze argue in their works, in the *Analytically of the Sublime* Kant does not go beyond himself, nor it is hard to set up a philosophy of the subject after reading these pages. Sublime, for these two clever readers of Kant, is any excessive use of the faculties. But Kant is less interested in excess than in its regulation. Thus, while harmonising with other 80-90s French readings of the Kantian sublime, the faith placed by Lyotard and Deleuze in its potentialities seems unfounded. It is fuelled by a lack of consideration of what happens in the second stage of this complex feeling. Unlike the encounter with the moral law introduced as a 'fact of reason' in the *Critique of Practical Reason*, in the *Analytic of the Sublime* reason makes itself heard not at the expense of the ego but in support of it. And the ego thus elevated is not only an ego 'super'. It is a (Freudian) super-ego.

Materiali di estetica, 9.1-2 (2022)

<https://riviste.unimi.it/index.php/MdE/issue/view/1904>

La Scuola di Milano alle origini della Fondazione Corrente e della Casa della Cultura

Fondazione Corrente

Gianni Cervetti, *Una testimonianza sulla nascita della Fondazione Corrente*

The article is a direct witness of the birth of Fondazione Corrente given by one of his President. It underlines the relations between the historical movement of "Corrente" in 1938 and the new venture in 1978, focusing on the political engagement.

Fulvio Papi, *Per Ernesto Treccani*

Fulvio Papi reflects on the work of Ernesto Treccani, founder of Corrente, by the point of view of a philosopher.

Antonello Negri, *Tenere un cielo per cinque anni*

The article is dedicated to the great work of Ernesto Treccani for the house in via Porta in Milan, headquarters of Fondazione Corrente, conceived in the form of a sculpted and painted ceramic wall, consisting of over two thousand tiles, all different from each other. In this monumental work, Treccani shows a language that updates the line of post-impressionist Lombard tonalism according to the ways of a painting of matter and gesture.

Deianira Amico, *Eredità di Antonio Banfi nel pensiero di Raffaele De Grada sulla storia e critica d'arte: dagli anni della formazione all'attività della Fondazione Corrente*

The article analyzes Raffaele De Grada's thinking about art history and criticism, underlying the influence of Antonio Banfi's teaching from his education to Fondazione Corrente's debates in the 80's. By studying unpublished and little-known archival sources, it emerges how De Grada's writings were focused on a thought opened to different points of view, such as historical context and artwork's technique, to avoid an idealistic aesthetic. Moreover, De Grada conceived both art history and criticism as a political action, inspired by the ethical value of the person and of the creative human vision against any aestheticism or alienation.

Giorgio Seveso, *Per una storia delle mostre della Fondazione Corrente*

Through an overview led on the Archive of the Events preserved in Fondazione Corrente, this article traces the Institution's cultural choices following the point of view of the exhibitions' history since 1978. It emerges a continuity between the proposal of shows dedicated to artists who were part of Corrente movement together with the desire to find in the youngest generation the fruits of those seeds of commitment in art sown before the war. At the center there is a focus on the topic of the image as an "icon", a medium that gives the most effective and immediate communication between the sensitivity of the authors and that of the public.

Edoardo Esposito, *Vittorio Sereni e "Corrente"*

After a short story of the journal «Corrente», founded in 1938 by Ernesto Treccani, the article remembers the role played in it by Vittorio Sereni, who studied at Milan's University with Antonio Banfi, and looks at his first poetry book, *Frontiera*, in which ermetic manner coexists with something that can be said realistic. Sereni took also part in 1978 in the establishment of, and participated in its initiatives.

Graziella Bernabò, *Antonia Pozzi a "Corrente": il saggio su Aldous Huxley*

An important contribution by Antonia Pozzi to the journal "Vita Giovanile" (the future "Corrente") is examined here: an essay on Aldous Huxley, centred mainly on *Eyeless in Gaza* but also referring to the other works of the English writer. Pozzi was particularly attracted by the idea that such a writer with scientific approach like Huxley developed a style closely linked to life. Life understood not only as reason but also as body, emotion, empathy towards others and towards the world. This was in fact the way Pozzi herself conceived life and writing.

Jacopo Muzio, *Dal Moderno al genius loci. Sul concetto della città-territorio a "Corrente"*

The article offers an excursus on with some debates related to the world of architecture and urban planning. The traces of a "school of Milan" are manifested in a thought that understands the city not as a place of economic speculation but as a territory for human expression, as the words of Ernesto Treccani recall.

Casa della Cultura

Ferruccio Capelli, *L'impronta della "scuola di Milano" sulla Casa della Cultura*

The philosophical cenacle gathered around Antonio Banfi was the undisputed protagonist of the first decades of Casa della Cultura in Milan. But even in subsequent seasons, until today, traces of a cultural heritage that has proved particularly fruitful can be easily grasped.

Fabio Minazzi, *La filosofia alla Casa della Cultura*

Davide Assael, *Martinetti e Banfi tra teoria e prassi*

The Martinetti-Banfi relationship was investigated by critics, who identified the point of origin of the Milan School in the Banfi work. Yet, if the texts are analyzed, it is not difficult to find a continuity between teacher and pupil. If this seems evident in the first Banfi writings, the more markedly theoretical ones, even the more mature Banfi production seems indebted to Martinetti's origins. Both in the confrontation with phenomenology and with Marxism, Banfi insists on Martinetti's attempt to reconcile the dualisms characteristic of the metaphysical tradition. In this continuity, elements of discontinuity also emerge, starting with a growing materialism absent in Martinetti's spiritualism.

Roberto Diodato, *Banfi e Bontadini, tracce di un rapporto tra due scuole di pensiero*

Marzio Zanantoni, *L'educazione alla libertà Dal Fronte della Cultura alla Casa della Cultura: Banfi, Vittorini e la costruzione di una "cultura per tutti" dopo la Liberazione*

The essay presents the debate between national PCI and Milan's PCI about the building of a new popular culture after the fall of fascism. The philosopher Antonio Banfi and the writer Elio Vittorini were the protagonists of this period. Banfi had already analysed this issue in the "Fronte della cultura" and in the programmes of the "Casa della Cultura" of Milan, while Vittorini had intervened with some articles published in the Florentine periodical «Il Bargello» then recalled in «Il Politecnico». Their point of view would have been questioned by national PCI in which prevailed the cultural approach inspired by Gramsci's «Quaderni del carcere» that came out in the same years.

Gianni Trimarchi, *Un aspetto internazionale della scuola di Milano. L'interesse della scuola di Enzo Paci per il pensiero di Ricoeur*

The philosophical school of Milan has always paid a great attention to the international relationships. We examine here the case of the publication of Ricoeur's *De l'interprétation*. This text was the object of great

controversies in France, but was upheld in Italy by Enzo Paci and his school. They were able to highlight some innovative aspects of the discourse and in particular the connection between phenomenology and psychoanalysis, connection linked to the intersubjective dimension.

Nicola Vitale, *Casa della Cultura e Fondazione Corrente: confronto aperto e crescita*

The author recounts his experience of collaboration with the Casa della Cultura and later with Fondazione Corrente, combining the autobiographical aspect with a critical analysis. It was an opportunity for comparison between practical knowledge of art and theoretical visions expressed in the academic field. Starting from specific experiences in various fields of artistic expression, the Author reports the controversy on the centrality of beauty, in the different perceptions and conceptions of art, touching on issues that are generally rarely addressed.

Fogli sparsi di Fulvio Papi

Fulvio Papi, *Fogli sparsi di Fulvio Papi*

Fulvio Papi, *Abitudine all'incertezza*

Fulvio Papi, *Sancta simplicitas*

Fulvio Papi, *Tra paura e realtà*

Contributi speciali

Fulvio Papi, *In ricordo di Egle Becchi*

Anna Bondioli, *Egle Becchi: il bambino e la sua pedagogia*

Monica Ferrari, *L'estetica e il gusto della pedagogia in ottica diacronica negli studi di Egle Becchi*

This essay discusses some traits of the research path of Egle Becchi starting from the essential questions and heuristic constructs that have characterised it over the years, not least the development of a reflection on the concept of connoisseurship as a perspective for the analysis of pedagogical phenomena. Re-reading some aspects of this path where the theme of taste, the ability to choose and discriminate, the aesthetic quality of proposals and research in pedagogy, together with a specific process of acculturation, plays here a central role, the essay also discusses subjects, figures and places of education from a contextual and diachronic perspective, in both theory and practice.

Gabriele Civello, *Le categorie aristoteliche nel prisma del diritto penale. Dialogo con Enrico Berti, per una teoria realistica del reato*

In September 2016, Enrico Berti gave an interview to the Paduan jurist Gabriele Civello on the relationship between Aristotelian philosophy and the general theory of Criminal Law. In particular, the interview concerns the connections between the Categories of Aristotle and the notion of Crime. The text is published here for the first time, in honor and memory of prof. Berti.

Luciano Malusa, *Ricordo di Enrico Berti*

Vincenzo Milanese, *Ricordo di Enrico Berti*

Gregorio Piaia, *Ultimo saluto a Enrico Berti*

Gabriele Scaramuzza, *Lettere di Enrico Berti*

Gianmario Borio, *La fantasia come motore del pensiero: ricordo di Antonio Rostagno*

In this short article I recall some significant episodes of my intellectual relationship to Antonio Rostagno. The double meaning of the word "phantasy" allows me to refer both to a discontinuous and paratactic musical form, deeply connected with the Romantic experience, and to Rostagno's capacity of opening unexpected perspectives on known facts. I comment upon passages of his writings, talks and letters. I conclude with a reflection on the convergent elements of Hölderlin and Schumann, a topic which belongs to our common research fields.

Michela Garda, *Maestro r(R)aro: nel segno di Schumann. Un ricordo di Antonio Rostagno*

The article is devoted to the memory of the late Antonio Rostagno (1962-2021). It focuses on Rostagno's commitment to musical aesthetics and attempts to highlight his original way of addressing the space

between music and philosophy, following Rostagno's interest in Adorno and Schumann from a historical and theoretical perspective.

Markus Ophälders, *"E sia tua ogni cosa che mai non appartenne!". Ein Nachruf auf Antonio Rostagno*

Silvana Borutti, *Uno sconosciuto molto familiare (per Guido)*

Fulvio Papi, *Ricordo di Renato Solmi*

Silvio Ramat, *Tre poesie (più una) per Vittorio Sereni*

Zahra Yaghoubi, *The requirement for the interaction of religion and aesthetics in the modernity of the art world*

Art is a necessary aspect of existence, as Nietzsche puts it so beautifully: "Art makes life conceivable and worthy of living." (F. Nietzsche, *The Birth of Tragedy*, trad. W. Kaufmann, New York, 1967). Otherwise, it leads to a crisis known as "disability," which includes the incapacity to comprehend, perform, and present. As Nietzsche compares the artist to Hamlet in his book, the artist is shown to be capable of achieving nothing, and his incapacity stems from the fact that there is no longer any link between knowledge and action, and therefore even Dionysus happiness, It makes no difference in the world. The root of this incompetence is a critical issue that must be addressed in order to solve art-related issues.

Chiara Gatti, Cesare Facchetti, *Tra Brera e Corrente: Dady Orsi e lo spirito del suo tempo*

Reti Saperi Linguaggi, 1 (2022)

<https://www.rivisteweb.it/issn/2279-7777/issue/8503>

Focus article

Antonino Pennisi, *Psychopathology of Language, DMN and Embodied Neuroscience: A Unifying Perspective*

The Psychopathology of Language as an academic discipline was born in 1987, the year in which the first course with this title was activated at the University of Messina, and has continued uninterruptedly to this day. Before then there had been an interest in this topic both in the literature of the 18th and 19th centuries and in important pioneering studies such as those of Kraepelin (1899) on schizophrenia, Tanzi (1889-90; Tanzi-Lugaro 1914) and, before the end of the 20th century, Piro (1967) on the semantics of schizophrenics and Rieber-Vetter (1995) on the linguistics of mental disorders (a detailed history of these studies in Pennisi 1998; Jaccad 2019; Dema 2022). The psychopathology of language approach to psychiatry was intended to introduce the systematic study of the alterations of language and cognition in mental disorders for theoretical, semiotic-diagnostic and therapeutic purposes. In the field of contemporary neurosciences, meanwhile, many research funds have been invested worldwide in the application of brain imaging technologies to natural or induced neurodegenerative pathologies (as in the case of alcohol or drug abuse) involving, among other comorbidities, the partial loss of some linguistic and cognitive faculties (dementias, and, above all, Alzheimer's disease). In these areas, the diagnostic capabilities (which led to the definition of reliable predictive biomarkers) and pharmacological or neurosurgical therapies, have demonstrated good efficacy, opening up promising prospects in the clinical field. Much less positive results, both in theory and in application, have been obtained in neuroscientific research on mood and anxiety disorders, bipolar disorder, autistic spectrum and, above all, major psychoses (schizophrenia and paranoia). In this area of studies, those on the Deficit Mode Network (DMN) have emerged in recent years. These are researches that have identified with fMRI techniques a series of brain regions that show highly correlated activities, distinct from those of other brain networks, and distributed in a complementary way when observed during the execution of external tasks or during states of rest. The problem of what happens to the areas that are activated at rest has given rise to a series of innovative hypotheses, which are still much discussed today. Among these, the one that hypothesizes the production of «embodied abstractions» that are integrated in a peculiar way in the process of understanding language (Binder-Desai 2011) seemed to be able to provide a series of decisive answers for the psychopathology of contemporary language. In fact, many studies have identified several significant alterations of the DMN in subjects with mental disorders and, in particular, in schizophrenic subjects. The last part of the article analyzes these researches on DMN in schizophrenic subjects which seem to support the thesis of the classical psychopathology of language on the linguistic-cognitive nature of schizophrenia. It is therefore hoped that a new integrated approach between the

embodied neurosciences and the psychopathology of language could open up interesting perspectives in the contemporary cognitive sciences and philosophy of mind.

Sed / Contra

Fabio Frisone, *Psychopathology of Delusion. An Attempt to Clarify the Overlap Between Conspiracy Theories and Delusions*

As Bortolotti et al. (2021) highlighted, the understanding of conspiracy theories and delusions has not been entirely clear. The aim of this study is to examine the characteristics of the different types of delusions seen in mental disorders. After the psychopathology of delusion is clarified, the characteristics of conspiracy theories are examined. This study takes up some ideas that emerged from the combination that Bortolotti et al. (2021) proposed between conspiracy theories and delusions. The result of the research makes it clear that conspiracy theories and delusions follow a similar path, at least up to a point, for this reason these phenomena should not always be interpreted as not being comparable.

The challenge of mental disorder: psychopathology and cognitive sciences (part two)

Chiara Cappelletto, *Brain Image Making and Cyborg Visuality*

Brain images are looked at as neuronal portraits. Analyzing current brain imaging techniques, I question the figurative nature of brain pictures and propose that the present onlooker should focus less on the widely discussed power of images and more on the performativity of visualization strategies. Brain imagers visibilize cerebral matter in the very sense that they make its performance visible thanks to the collaboration of humans' and machines' agencies. I take an enactive approach to describing a new scopic regime that I term "cyborg", based on which we can start to provide a fresh understanding of visual cognitive agency.

Bruno Bara, Marta Sconci, *Didactic Psychotherapy: Joys and Sorrows*

Our paper is dedicated to show how personal therapy can improve psychotherapists' skills, especially by providing a deeper understanding and an increased ability to manage their blind spots. However, personal therapy can also generate some dangers that must be foreseen and, hopefully, managed: as with all correctly performed psychotherapy, ethical violations must be avoided, especially given the multiplier effect these could have once trainees are fully licensed as therapists. Finally, the evaluation of competency should be avoided during personal therapy, so that trainees are treated with non-judgemental care, and may learn how to do the same with their future patients.

Mario Bottone, *Le allucinazioni verbali in Séglas e al di là*

This paper highlights that in the theory's development of Jules Séglas the auditory verbal hallucination phenomenon derives from verbal-psychomotor hallucinations. Comparing this psychiatric theory with Jakobson's linguistic thesis, Lacan identifies two types of hallucination in Schreber: code phenomena and message phenomena.

Antonino Bucca, *Poetry and Schizophrenia. Domain of Pragmatic Abilities and Delusional-Hallucinatory Context*

The pragmatic deficits of schizophrenic speech are explained considering their meaning (the sense) in their cognitive and linguistic context, along with the roles of the Executive Functions (EF), Theory of Mind (ToM), and/or domain of pragmatic abilities. Of course, communication failures refer to context of communication: even the pragmatic deficits of schizophrenic subjects depend on the choice of the communicative context to which the patients intend to refer their utterances. In this paper, the domain of pragmatic abilities will be examined, and together with some poems written by the subjects, we will try to demonstrate that the schizophrenic communicative context can refer to the delusional and hallucinatory experiences of the patients. Indeed, it is probable that the pragmatic deficits may also depend on the choice of the delusional-hallucinatory context to which the patients intend to refer. So, it may be necessary to also consider the studies of pragmatic deficits of the delusion and hallucinations schizophrenic context.

Chiara Rizzotto, Margherita Dahò, Michele Raso, Alessandra Falzone, Amelia Gangemi, *Could the Phenomenon of Inner Speech Explain Verbal Auditory Hallucinations? A Critical Analysis Based on Neuronal Correlates and Empirical Evidence*

The «inner speech» experience refers typically to an internal silent dialogue. A wide number of studies showed that it influences several cognitive and behavioral functions, such as memory, thinking and reasoning and self-awareness (e.g. Uttl et al. 2011). Furthermore, clinical observations and many empirical studies found that it is related to Verbal Auditory Hallucinations (AVHs) (e.g. McCarthy-Jones, Fernyhough

2011). After having deepened the relationship between inner and open speech and their respective neural correlations, the paper examines the critical role of inner speech in the AVH phenomenon, with specific reference to the psychiatric condition of schizophrenia. AVHs are generally considered a typical symptom of people with psychosis, however hearing voices is something that can occur even in "normal" or healthy people (eg., Cardella, Gangemi 2019). Therefore, what is the real relationship between the two phenomena according to the most recent literature? To clarify this point, we examined both the studies that explored the brain areas activated during both phenomena and the empirical studies. However, since the relationship is not yet fully understood, further neuroimaging studies are needed, In particular, future studies should elucidate better the cognitive dynamics and neural mechanisms underlying this relationship.

Joel Osea Baldo Gentile, *A Sensory Information Protocol for a Computational Embodiment*

In this paper, a computational version of the embodied paradigm will be presented, in order to formulate a compatibilist position based on three theoretical assumptions: 1) Information theory can still be used to describe cognition, even that defined as «embodied», and this has repercussions for the philosophy of mind; 2) Implementation of bodily constraints in computational models is possible; 3) Integration of low-level sensory information is a necessary condition for high-level cognition. Then, the classical paradigm of computation will be analysed and compared with the new computational paradigms today, unraveling some of the misunderstandings that cognitive science has encountered in recent years. Next, a computation based on body constraints will be defined, the consequence of which will be identified in a multimodal sensory computation. A sensory information protocol will be the tool for deciphering the rules by which cognitive information integrates to create coherent representations of itself and the world.

Giuseppe Gennaro, *The Adversity of Lucid Dreams*

This article presents the phenomenon of lucid dreaming concerning the criteria that define it and highlights the different areas of brain activation compared to a non-lucid dream. The phenomenon is then discussed in this opinion paper as potentially attractive for scientific research related to the theme of consciousness, which deems the phenomenon to be the third state of consciousness, halfway between wakefulness and sleep. The article proceeds with a critique of some induction techniques, exploring their hypothetical benefits and the side effects, which often involve a modification of the typical architecture of the sleep cycle and the loss of balanced sleep hygiene. To be discussed is also the evolutionary question concerning the possibility that the phenomenon of lucid dreams may represent an evolutionary advantage for the species. In conclusion, the article detects the tendency of the scientific community to promote the induction of lucid dreams on a large scale and the direction of scientific literature to give more visibility to studies that do not sufficiently warn against the contraindications that lucid dreams can entail compared to those that do.

Off Topics

Gaetano Licata, *Emozioni, sensazioni, intelletto. Riflessioni sulla problematica opposizione razionale/irrazionale*

The opposition between a rational and an irrational behavior or thought poses difficulties in understanding: what do we really mean by "irrational"? A behavior or a thought that adheres to emotions and does not arise from slow reflection can be considered irrational; on the other hand, can we state that emotional reactions and intuitions are "irrational"? I draw from Aristotle's *De Anima* the idea of bringing emotions, sensations and intellect back to a unitary movement and placing them in a certain distinction with respect to dianoetic reason; Aristotelian's bestowal of cognitive value on emotions was then lost, in Western gnoseology, in parallel with the devaluation of the prerogatives of the intellect. An analysis of the psychological literature on emotions and a summary of the history of the relationship between intellect and reason allows us to propose a new point of view on these issues.

Patrizia Torricelli, *Dialogue. Short Linguistic Gleanings about a Word's Meaning*

The linguistic analysis of dialogue reveals that the true meaning of the word, etymologically well founded, and historically proved, is: the communion of thoughts achieved through the words. Being by their nature arbitrary, the words don't have sense without a culture, which confirms the imaginary value of their linguistic meaning. Every dialogue that would like to be a true dialogue must, therefore, be a culturally implemented exchange of words: that is, respectful of the images of the world delivered to them by the culture of every person with whom one is talking to.

Rivista di estetica, 80 (2022)

<http://www.rosenbergesellier.it/ita/scheda-libro?aaref=1548>

Rethinking Through Art: East and West

Ai Xin, *Kandinsky's Composition and Zheng Xie's Bamboo: An Aesthetic Dialogue Between Western And Eastern Abstractionism*

Rudi Capra, *Suna No Bi 砂の美. A Critical Appreciation of Sand In Japanese Karesansui 枯山水 Gardens*

David E. Cooper, *Music, Nature and Transcendence*

Massimiliano Lacertosa, *Ripensare l'esperienza estetica attraverso lo Zhuangzi*

Peng Feng, *Danto's Indiscernibility: An Intercultural Interpretation*

Pier Alberto, *Porceddu Cilione, Singing Trees. Note Su Tōru Takemitsu*

Varia

Giulia Lasagni, *Two Interpretations of Gilbert's Plural-Subject Account*

Germana Pareti, *Bordi. Un confronto tra arte, filosofia e psicologia*

Valeria Martino, *Sono una di voi. Il soggetto delle azioni transgenerazionali*

Fausto Corvino, Alberto Pirni, *L'etica del cambiamento climatico alla prova dell'inefficacia causale individuale: discutendo la libertà collettiva di emissione di gas serra rispetto all'obiettivo di 1.5°C*

Scenari, 16 (2022)

<https://mimesisjournals.com/ojs/index.php/scenari/index>

Wittgenstein e la cultura austriaca

Emma Lavinia Bon, *Das erlösende Wort. Tra Wittgenstein e Broch*

Guillaume Decauwert, *Du positivisme logique à une poétique de l'ineffable. Situation de quelques textes d'Ingeborg Bachmann dans l'histoire des lectures du Tractatus logico-philosophicus*

Luigi Perissinotto, *Ludwig Wittgenstein e Ferdinand Ebner. Due pensatori austriaci*

Marcello Barison, *Ilonoesi. Il soggetto è parte o limite del mondo?*

Emanuele Arielli, *Ripetizione, identità e ritmica in Wittgenstein*

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Studi di estetica, 23 (2022)

<https://journals.mimesisedizioni.it/index.php/studi-di-estetica/issue/view/104>

Sensibilia 15 Emergence / Emergency

Germana Alberti, *The world and knowledge as emergences. Expressive emergence and originary co-emergence in the work of Mikel Dufrenne*

One key aspect of Phenomenology, i.e. the relationship between consciousness and phenomena, has been described, with regard to when this relationship begins to arise, as a co-emergence of the subject and the world. The aim of this article is to demonstrate how the theme of emergence may also be found in the philosophy of Mikel Dufrenne. First of all, strictly speaking, what emerges is what manifests itself and exerts influence due to the merging of some properties, although what emerges cannot be reduced to these properties. This dynamic may be clearly seen in aesthetics, where affective or expressive qualities manifest themselves. Secondly, and more broadly, what emerges is that which begins to take shape from an indistinct, latent background. Hence, the plane of "presence" – a cognitive prereflective dimension of symbiosis with the world – may be understood as a place of originary co-emergence.

Brunella Antomarini, *The Xenobots as Thought-Experiment. Teleology Within the Paradigm of Natural Selection*

The first organic robots built by Tufts and Vermont University researchers pose questions to philosophy and give it a new task. The xenobots embody what philosophers had attempted to define as teleology. This paper addresses the way telos can be redefined, once liberated from the suspicion of vitalism. While Darwinism, through a theory of evolution based on the environment, has contributed to the elimination of telos, here a new view of biology is described, which shows how evolution can be fully explained through the notion of feedback, or inner resistance in a system, as preliminary condition for natural selection to work.

Alessandro Bertinetto, *Improvvisazione ed emergenza. Risonanza espressiva e making sense dell'imprevisto*

The concepts of "improvisation" and "emergency" share interesting semantic traits. Both have a neutral meaning, according to which "improvisation" means an action developed as it is done, and "emergency" means the "surfacing" of something. However, in a negative sense, "improvised" means "poorly done or executed" and "emergency" is an "accident," a "problem" to be solved. In this contribution, I offer some ideas for elaborating this connection between improvisation and emergency in relation to the aesthetic realm of art.

Mariano Croce, Andrea Salvatore, *L'emergenza di un ordine. Carl Schmitt tra normalità e relativa eccezione*

Emergency and exception are central concepts in Schmitt's theory of decisionism. The present article explores the distinction between the two by focusing on their emergence, i.e. the process by which in times of crisis a potentially alternative order comes into existence and becomes visible. The primary aim of the comparison is to provide a more detailed and less conventional account of Schmitt's exceptionalist decisionism. In order to achieve this aim, three relevant questions must be raised: How does the sovereign succeed in gaining acceptance, by exploiting what situation, and by convincing whom? Based on the different answers provided by Schmitt over the years, it is possible to distinguish three different phases of his thought: the sovereign decisionism of the early 1920s, the concrete-order thinking of the 1930s, and the jurisprudential institutionalism advanced from 1950s onwards.

Riccardo Finocchi, *Emergenza. Esplosione, veridizione, normalizzazione*

Emergency has two areas of meaning the one derived from the Anglistic emergency, the other that includes all meanings connectable to what emerges. COVID19 emergency is exemplary of both areas. A semiotics of emergence observes the process of explosion, veridification and normalization of phenomena that burst into cultural systems. The analysis of social discourses on the pandemic has provided elements to identify semantic oppositions, through which we have outlined a system of meaning relations.

Gianni Francesetti, Michela Gecele, Jan Roubal, *"Become yourself the prey". Field perspective and emerging self in psychopathology and psychotherapy*

Therapist's and client's experience in the session are emerging from the field forces in play; these forces are the intrinsic tensions of the emerging field. We propose an understanding of the therapeutic process as a field phenomenon: the process of change is made by the forces already active in the field and the therapist has just to let them move on without interfering, or sometimes to support them. Psychopathology is then the emerging absence, and therapy becomes the art of presence.

Tonino Griffero, *Corporeal Suspicion. Defining an Atmosphere of Protracted Emergency (such as Covid-19)*

The paper investigates the kind of collective feeling – or, better, atmosphere – that is generated by the situation of protracted emergency. After asking whether ours is in general an age marked by (media) emergency, what are the structural characteristics distinguishing short-term emergency from protracted emergency and to what extent we can speak of an effectively shared collective feeling of "emergency", the analysis focuses on the atmospheric properties of this collective affective situation and shows what are the possible resources to escape from it (at least in part). Irreducible to the classic phenomenological intentionality, the atmosphere of protracted emergency (whose case study here is that of the COVID 19 pandemic, which is also related to the "terror from the air" theorised by Sloterdijk) proves to be a chaotic situation that establishes with those who experience it a very particular felt-bodily communication, based essentially on narrow-ness and hypochondria. It is an invisible atmosphere of which it is fairly easy to identify the markers on the phenomenal level, whereas it is largely impossible to anticipate the long-term (affective, social, cognitive) effects.

Serena Massimo, *"Let the motion happen". The emergence of dance from the felt-bodily relationship with the world*

Following Erika Fischer-Lichte's notion of emergence as an unexpected phenomenon that questions the notion of agency, our aim is to investigate how dance emerges through movements that are spontaneous and yet learnt while not being reducible to a motor expertise. Through Hermann Schmitz' theory of the felt body, and notions such as "kinaesthetic attention", grace and "pure" presence, we will show how dance movements emerge from the mutual "affective" influence between dancers and the surroundings thanks to dancers' "pathic" state between awareness and unconsciousness, laïcher prise and restraint.

Andrea Miconi, *Note sociologiche sull'eccezione. Legalità e illegittimità nella gestione italiana del Covid-19*

The essay analyzes the Italian regulation related to the Covid-19 pandemic, with a focus on the state of emergency and derogations to the rule of law. The most relevant aspects to be considered are: the instability due to the excess of norms, to their obscurity and to the continuous change of procedures; the adoption of soft law; the separation between the law itself and the "force of law", as laid out by Giorgio Agamben. In order to explain the institutionalization of the emergency as a new form of sovereignty, Schmitt's concept of exception will be called to action.

Erica Onnis, *Emergenza, poteri causali ed efficacia causal-determinativa*

Emergent phenomena can be weak or strong. The former reflect epistemic limits and are ontologically innocent. The latter instantiate properties and powers not had by their components, and they are genuine, novel entities of the world. In this paper, I first show that this view rests upon two metaphysical assumptions: the Eleatic principle, and a power-based view of causation. Then, I suggest that these assumptions should be discussed, rather than passively accepted, and this for three reasons at least: British Emergentism did not require them; they pave the way to relevant objections against the autonomy of emergent phenomena; they provide a too narrow metaphysical frame for emergence.

Alessandro Ricci, *Stato di eccezione, spazi di eccezione. "Emergenzialismo" e mutamenti geografici*

What have been the geographical consequences of the restrictive policies due to the Covid-19 pandemic? Has there been a transformation of ordinary spaces into spaces of exception, by virtue of a sanitary emergency and the policies adopted to contrast it? These topics have been only partially debated: the object of analysis that this article intends to focus on is precisely the link that seems to connect the emergency condition deriving from the Covid-19 pandemic and the creation of spaces of emergency or exception deriving from "social distancing" policies, from generalized closures, from restrictive policies, from State control that has poured into a control of everyday places and a redefinition of individual and collective borders and geographies. Starting from the philosophical-political reflections proposed by Carl Schmitt, Clinton L. Rossiter and Giorgio Agamben about the "state of exception" – which according to some authors would define the current reality, while according to others it would not coincide with what has been experienced in recent years –, in this contribution a consequentiality between the political and geographical plan is proposed, trying to catch a glimpse the signs of the Italian political reality in the pandemic period in the light of the theories on the state of exception and the related geographical consequences, linking the theoretical and practical dimensions, experienced and perceived.

Andrea Zhok, *Ragioni dell'emergentismo*

Emergentist theories have never represented a "school" with an identifiable orthodoxy, however it is possible to isolate four basic traits, that characterize most emergent property theories. A property can be said to be "emergent" in the first place, if it is a natural property (and not a "supernatural" one), then if it supervenes on subvenient properties, if it is irreducible (i.e. it cannot be deduced from the mere knowledge of the subvenient properties), and if it displays downward causation (i.e. it is capable of producing effects on the level from which it emerges). A theoretical interpretation of these four principles shows that there is never any basis for assuming that the behavior of the parts exhausts the potentialities of the wholes, those parts refer to. The "emergent" character of a property stands out as expression of the fundamentally "holistic" character of entities, which express their properties in forms essentially dependent on their relations. The relational essence of the properties coincides with their intrinsically emergent character.

RIVISTE STRANIERE

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Vincent Beaubois, *Décomposition de la forme «projet»*

La notion de « projet » se présente aujourd'hui comme le régime spécifique de l'activité de création et comme la forme temporelle de la production de l'innovation. Vilém Flusser, dans sa pensée du design des « choses » (mécaniques) comme des « non-choses » (digitales), propose une lecture originale de l'histoire et de l'épistémologie des pratiques de conception. Cette lecture passe justement par cette notion de « projet » qui agit comme un attracteur emportant dans une même dynamique deux perspectives distinctes : celle du « projet existentiel » pensé comme réalisation et transformation individuelles et sociales, et celle du « projet technologique » pensé comme processus d'innovation. L'articulation de sa philosophie du design et de sa réflexion sur la post-histoire autour de cette notion de « projet » engage ainsi une critique de la pensée « moderne » du développement technique : le design n'agit plus comme un processus de « résolution de problèmes » censé améliorer nos conditions de vie, mais comme la programmation de «

mondes alternatifs » dans lesquels se moulent nos actions. De cette évolution de la compréhension du design découle une décomposition de la forme temporelle qu'incarne la notion de « projet ».

Joffrey Paillard, *Le dispositif-design: quand la technique devient disciplinaire*

Cet article souhaite questionner le terme « discipline » présent dans le titre de ce numéro d'Appareil non pas uniquement dans son sens « technique », mais également dans son sens « disciplinaire ». Ce changement de paradigme nous permettra de questionner tout autant le design, l'objet-design que ce que nous nommons ici le « dispositif-design ». Cette manière de procéder sera pour nous l'occasion de faire dialoguer deux visions – l'une flusserienne, l'autre foucauldienne – du « pouvoir » qui nous semblent se répondre. En procédant de cette façon, la dialectique proposée par Flusser entre d'une part le designer « ami » et d'autre part le design « rusé » fait écho à la gouvernementalité théorisée par Foucault, comprise comme la manière de conduire les corps selon une certaine idéologie disciplinaire. Considérer la technique et la discipline à travers le design nous permettra alors de comprendre ce dernier comme un dispositif actif en nous écartant de la simple dialectique entre usage et fonction.

Ludovic Bernhardt, *L'écriture après l'écriture : Öyvind Fahlström, au prisme de la pensée de Vilém Flusser*

Une pensée aussi radicale que celle de Vilém Flusser à propos des mutations auxquelles est soumise l'écriture alphabétique en lien avec les appareils, ne peut échapper à une mise en perspective de l'art et de la poésie. Dans les années 1950-1970, Öyvind Fahlström – un peintre et écrivain suédois – a entrepris de perturber la validité des codes linéaires du langage écrit par des jeux de manipulation de mots, de textes, d'images et de sons. À travers la croisée des positions de Flusser et de Fahlström, nous voulons mettre en relief la question des appareils et leur redéfinition de l'écriture menant à un recodage de l'art : la problématique d'un après de l'écriture alphabétique est alors posée. Flusser et Fahlström, chacun avec les outils conceptuels et artistiques qui le caractérisent, appréhendent un état transitoire de l'écriture : l'alphabet serait situé à l'aube d'un changement de régime radical. Il est ainsi question d'une reformulation de l'écriture et de la poésie, et de leur possible émancipation d'un carcan strictement historique. Une dimension cybernétique de notre perception est revendiquée chez Flusser, lorsqu'elle est largement convoquée dans certains travaux de Fahlström. Flusser développe une pensée de la « post-histoire », un nouveau régime où images et appareils sont au cœur d'un développement de pratiques poétiques permettant de décompartmenter les expériences de vie autrefois cloisonnées. Un devoir d'interprétation cybernétique est alors activé afin d'ouvrir de nouveaux champs esthétiques, sans toutefois négliger les risques que ces transferts de codes peuvent comporter. Fondamentalement, la pensée de Flusser et l'art de Fahlström annoncent la venue d'une écriture d'après l'écriture renouvelant nos rapports aux images, aux textes et à la poésie.

Luciana Nacif, *Vilém Flusser : au croisement de l'image technique et de la mode*

Dans ce texte, j'ai l'intention de relier les concepts flusseriens sur l'image technique aux innovations technologiques du xxie siècle, puis d'examiner l'impact de la prolifération des images techniques sur le domaine de la mode. Flusser affirme que, dans la Post-histoire, les images techniques sont devenues un modèle de vie, et que toute une culture s'est formée autour de leur création, distribution et consommation. Il rejette la conception de la photographie comme représentation et croit que le but de l'appareil photographique est d'influencer la façon dont nous percevons le monde, en programmant notre comportement. L'arrivée des images numériques a contribué à remettre en cause le concept de représentativité des images analogiques. Par ailleurs, l'image numérique n'est que partiellement une image au sens classique : elle est aussi devenue un élément du flux de données sur le réseau, et ses aspects « invisibles » ont provoqué de profonds changements ontologiques. À cet égard, la politique entre dans le champ visuel non seulement au niveau de la représentation, mais aussi au niveau structurel de son acquisition, de son traitement et de sa transmission. Dans la mode, on voit s'opérer la logique post-industrielle, par laquelle l'objet perd sa valeur et l'image est ce qui compte. Grâce à des machines de création et de duplication d'images, nous acquérons des informations plutôt que des expériences. C'est ainsi que les images de mode façonnent notre manière de voir le monde, définissant des valeurs, des comportements en forgeant des identités. Aujourd'hui, nous voyons notre attention quitter l'image photographique singulière et s'habituer aux séquences d'images, dans un flux inépuisable qui rend difficile le développement d'une relation intime avec une seule image. La garantie d'un plaisir en ligne infini encourage la poursuite incessante dans laquelle l'image présente n'est qu'un prétexte pour la suivante, potentiellement plus excitante.

Vincent Jacques, *Qu'est-ce qu'une techno-image?*

Cet article examine la question du déterminisme technique chez Flusser. Afin de comprendre la nature de ce déterminisme, il s'agira d'analyser en détails les concepts d'image technique (techno-image) et d'appareil. En retraçant le passage de l'époque des machines à celle des appareils, on verra la relation que pose le philosophe entre développement technique et rapport au monde. On cherchera ainsi à définir ce que signifie vivre dans un système d'organisation en réseau des appareils. Une question existentielle qui touche aussi bien à notre mode d'être collectif qu'au sens d'un savoir produit de plus en plus automatiquement par la techno-science d'aujourd'hui. Comme parade aux menaces d'un monde technique automatisé, le philosophe développe le concept de techno-imagination dont on analysera finalement les tenants et les aboutissants.

Charlotte Bolwin, *Esquisses d'une théorie onto-esthétique des médias*

Cet article présente les grandes lignes de la philosophie de l'image de Vilém Flusser et expose ainsi un aspect central de sa philosophie des médias. En retraçant l'évolution des images techniques, nous présenterons les concepts de Flusser qui se rattachent à la photographie, au film, à la vidéo et à l'infographie, et nous mettrons en évidence les questions de philosophie de la technique que soulèvent les études de Flusser sur la relation entre l'homme, la perception et la machine. En même temps, ces questions donneront un aperçu de l'histoire complexe des publications et des traductions de ses textes. Dans ce parcours, les concepts fondamentaux de la pensée de Flusser seront abordés en relation avec les questions de philosophie de l'image. Enfin, nous nous interrogerons sur la signification qu'ils peuvent avoir pour la culture numérique contemporaine.

Jean-Paul Fourmentraux, *Œil pour œil : l'art contre la technopolice*

À la frontière des arts numériques, de la philosophie des techniques et des « surveillance studies », résolument critiques, cet article propose l'ethnographie d'une controverse, esthétique et politique, survenue à l'occasion de l'exposition du projet Capture, de l'artiste italien Paolo Cirio (2020) et de la pétition européenne qu'elle a inauguré en ligne, visant à bannir la reconnaissance faciale dans l'espace public. À la lumière des théories de Vilém Flusser, nous analysons l'ambivalence des images numériques à l'ère de la reconnaissance faciale ou de l'intelligence artificielle, leurs déterminismes sociotechniques, ainsi que les conditions et modalités de leur possible retournement (ou détournement de leurs appareils) par la ruse artistique. Nous montrerons comment l'art de la désobéissance numérique invite à « mordre la machine », réouvrir les boîtes noires et renverser les rôles entre surveillants et surveillés en lien avec le débat autour des violences policières et l'ambivalence du projet de loi de « sécurité globale ».

Manola Antonioli, *Entre nature et culture*

À partir des Essais sur la nature et la culture de Vilém Flusser, l'article se propose d'étudier les liens complexes entre nature et culture que l'auteur met en œuvre dans sa pensée. Dans ses Essais, Flusser étudie les chemins comme une hybridation entre le projet conscient de la culture humaine, le « projet » tracé par des animaux et la dimension (prétendument « naturelle ») des paysages. On y trouve également des réflexions sur les animaux (vaches et oiseaux) et sur la scène de l'écriture qui associe la dimension « naturelle » des doigts aux machines d'écriture (du stylo à la machine à écrire et ensuite à l'ordinateur). Dans Les gestes, le geste de planter devient le point de départ d'une réflexion sur l'agriculture et l'écologie, qui se poursuit dans le texte inédit intitulé « Considérations "écologiques" ». Pour conclure, nous évoquerons les nouvelles relations qui se tissent entre monde humain et mondes animaux dans l'ouvrage consacré au Vampyrotheuthis infernalis, fruit de la longue collaboration entre Vilém Flusser et l'artiste Louis Bec.

Jacinto Lageira, *Vers une post-histoire superficielle*

La présente contribution présente un parcours au sein des principales approches de Vilém Flusser relativement à sa conception de la post-histoire, notamment dans le conflit entre image et écriture comme phase fondamentale du passage de l'histoire à la post-histoire.

Omar Corrado, *La música en el Primer Congreso Nacional de Filosofía (Argentina, 1949)*

Se estudia la única intervención sobre estética de la música en el Primer Congreso Nacional de Filosofía realizado en Mendoza (Argentina) en 1949, presentada por Mario García Acevedo. Se consideran asimismo las posibles resonancias en el campo musical de las ideas de Luis Juan Guerrero, expuestas durante el mismo evento, referidas a una estética general inserta en el pensamiento contemporáneo. Se observan las tensiones entre las categorías de tradición, historicidad, formalismo, individuo, comunidad, nacionalismo y cosmopolitismo que expresan esos textos, en el marco histórico-cultural del primer gobierno de Juan Perón.

Jean-Paul Margot, *Realismo y pintura holandesa del siglo de oro: Fromentin y Hegel*

Mostramos, primero, que lo que caracteriza la pintura holandesa del siglo de oro, según Fromentin, no tiene que ver con la interpretación de la pintura neerlandesa por Hegel, sino con su visión de esta pintura como una transcripción ajena a cualquier consideración moral, emocional o intelectual. Mostramos, después, que la manera como la pintura neerlandesa del siglo xvii representa la guerra contribuye a la construcción de la identidad y de la conciencia nacional de los holandeses a través de una iconografía propagandística. Por último, examinamos el estatuto del sentido moral en la pintura holandesa y nos preguntamos: ¿qué nos dicen las pinturas de género? ¿De qué nos hablan?

Julieta Videla Martínez, *Francisco Salaris Banegas, Svevo, Proust y la novela del celoso*

El tema de los celos ha sido recurrente en las novelas europeas del cambio de siglo XIX al siglo XX. *Senilità* (1898) y *Un amour de Swann*, –la segunda parte de *Du côté de chez Swann* (1913)– comparten esta temática que se encuentra relacionada con la noción de enfermedad. Los celos en tanto enfermedad que contraen los protagonistas de estas novelas tienen implicancias directas en nuevas formas estéticas del género novelesco *Fin-de-Siècle*. Este trabajo analiza hermenéuticamente y desde una perspectiva comparada la composición de la novela de los celos y la figura del celoso. Sostiene que dicha composición de la trama inclina a las novelas seleccionadas a tomar un estilo decadente que recupera la mimesis (en momentos en los que *l'art pour l'art* atenta contra ella). Esta recuperación de la mimesis es una creación estética que entabla un vínculo explícito con la praxis social a través del celoso burgués (de pequeña o alta burguesía) y sus acciones detectivescas que, sin embargo, no tienen ninguna finalidad orientada a la verdad o la moral. En consecuencia, al no obedecer a un propósito práctico, la novela del celoso concluye estéril.

Carlo Serra, *Empatía y nostalgia diaspórica*

Las profundas relaciones que unen el mundo de la Quinta Meditación Cartesiana de Husserl al problema de la empatía han sido objeto de muy ricos análisis, dentro del estudio de las formas interpretativas de la intersubjetividad. Este ensayo entreteje el tema empático al mundo de la llamada nostalgia diaspórica en la perspectiva de una valorización teórica del tema de la síntesis pasiva. Los vínculos relacionados con las formas sintéticas generadas por la relación figura-fondo de hecho parecen constituir un terreno ideal para repensar en términos antropológicos el tema de la reciprocidad entre las diferencias, que Husserl utiliza casi obsesivamente en los párrafos más explícitamente metodológicos de ese texto, en un nudo que aspira a resolver el enigma de la forma empática.

María Paula Viglione, *Sobre el concepto de das Ausdruckslose en Walter Benjamin*

Este trabajo se propone analizar el concepto de *das Ausdruckslose* (lo carente de expresión) como categoría central del arte y del lenguaje en el pensamiento de Walter Benjamin. Dicha noción es estudiada principalmente en los escritos del período 1916-1923 y como parte de la metodología benjaminiana de interpretación que involucra la crítica, la traducción y la cita. A partir de una recuperación y discusión con los estudios críticos sobre el tema, se interpreta el concepto de *das Ausdruckslose* como inciso dialéctico

entre el orden profano y el orden mesiánico que opera en el ámbito de la obra de arte, la historia y el lenguaje.

Mauro Sarquis, *El crítico musical y el asno de Zarathustra: Nietzsche en los escritos juveniles de Juan Carlos Paz*

La presencia de la filosofía nietzscheana en Argentina a principios del siglo XX ha adquirido un lugar cada vez más destacado en los estudios de recepción. Entre los muchos nombres propios que acusan una huella de Nietzsche, el caso de Juan Carlos Paz merece especial atención. Considerado uno de los músicos y teóricos latinoamericanos más relevantes, el alcance de sus ideas estético-filosóficas ofrece un terreno fértil para la investigación de esta recepción. El presente trabajo se ocupa de analizar una posible marca de la filosofía nietzscheana en las intervenciones de Paz en dos publicaciones anarquistas: el "Suplemento semanal" del diario La Protesta (1922-1923) y la revista La campana de palo (1925-1927).

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Andrej Božič, *El secreto del encuentro: La poesía de Paul Celan entre hermenéutica y deconstrucción*

Siguiendo el hilo conductor de la pregunta sobre cómo se nos puede conceder un acceso a la poesía de Paul Celan, el artículo discute dos enfoques diferentes: por un lado, el de la experiencia hermenéutica de Hans-Georg Gadamer; por otro, el de la experiencia diseminal de Jacques Derrida. La intención de la confrontación de las posiciones opuestas respecto a la poesía de Celan no es ni examinar los supuestos y preposiciones de ambas posiciones ni impugnar la legitimidad de una de ellas desde el punto de vista de la otra, sino establecer y evocar el sentido de la disensión, la significación del discernimiento entre ellas y, así, abrir un campo de posibilidad para ambas, para una hermenéutica y para una deconstrucción hoy; y a través de ello también, y sobre todo, un lugar y un tiempo para el poema de Celan, la posibilidad de escucharlo y oírlo, de convertirse en destinatario de su voz inter-(a)relativa.

Gustavo Cataldo Sanguinetti, *Las ruinas: Una poética del tiempo*

El artículo explora la forma estética de las ruinas como una poética del tiempo donde se articulan fuerzas contrapuestas que configuran una singular vivencia de la historicidad humana. Orientándose por las indicaciones de Martin Heidegger y Georg Simmel, reflexiona acerca de valor estético-existencial de las ruinas y su réplica subjetiva en el sentimiento de nostalgia, así como su importancia para el reconocimiento de la unidad narrativa de la existencia humana.

Laura Elizia Haubert, *El cognitivismo estético de John Dewey*

El presente artículo desarrolla la hipótesis de que existiría en la teoría estética de John Dewey una especie de "cognitivismo suave". Para alcanzar este objetivo, la investigación se ha dividido en cuatro fases. En la primera de ellas, una breve introducción presenta la cuestión del cognitivismo. A continuación, se analiza cómo John Dewey resignifica los conceptos, posibilitando así la formulación de otra teoría. En tercer lugar, se retoma el duodécimo capítulo de su libro *El arte como experiencia*, de 1934, donde se explica mejor su postura. Por último, a modo de conclusión, se apunta la importancia de esta perspectiva para el diálogo estético contemporáneo.

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<https://academic.oup.com/bjaesthetics/issue/63/1>

Hannah Fasnacht, *The Narrative Characteristics of Images*

While much has been written about verbal narratives, we still lack a clear account of what makes images narrative. I argue that there are narrative characteristics of images and show this with examples of single

images. The argument proceeds in three steps. First, I propose that from a semantic perspective, the following two characteristics are necessary for an image to be narrative: a representation of an event and a representation of time. Second, I argue that there are paradigmatic characteristics, such as at least two events, bridging connections, and unifying subjects between these events, characters with intentions, and the representation of goal-directed actions. Third, I show that it is possible to differentiate between narrative and non-narrative images while also accounting for the idea that narrativity is a matter of degree. While I do not provide a full definition of narrative images, my account constitutes a necessary first step in this direction.

Timothy Stoll, *Tragedy as a Symbol of Autonomy in Schiller's Aesthetics*

Schiller's essays on tragedy attempt to argue that tragic experience is ethically valuable by forging a connection with Kant's conception of autonomy. Standard interpretations hold that the connection lies in the fact that tragedies depict characters (primarily the hero) exercising autonomy. This paper argues that Schiller also views the experience prompted by tragedy as itself involving autonomy. Drawing on Kant's discussion of aesthetic "symbols", Schiller holds that the audience members' experience at the tragedy is isomorphic with the autonomous exercise of practical reason. Only in this way, I argue, can we make sense of Schiller's contention that tragedy actively cultivates freedom in its viewers. Additionally, the interpretation shows how Schiller can hold that tragedy yields a kind of cognition of transcendental freedom while maintaining Kantian strictures on noumenal knowledge.

Andy Hamilton, *Against Modernism and Postmodernism on Art and Entertainment: A Kristeller Thesis of Entertainment*

This article develops a Wittgensteinian treatment of the relationship between art and entertainment, combining universal and historically conditioned features. The article is in two parts. The first is less historical, although it aims to characterize the modern concepts of art and entertainment. In this part, the article steers a middle way between the modernist view that art and entertainment are mutually exclusive, and the postmodernist view that they are indistinguishable. It also rejects the modernist assimilation of entertainment and popular art. More specifically, Section 1, *Against postmodernism*, argues that entertainment aims to give pleasure or delight by amusing, exciting or otherwise diverting the audience, requiring from them little or no concentrated effort; art, in contrast, has a conscious aesthetic end and richly rewards aesthetic attention. Entertainment is consistently audience-centred, while art has a more complex relation to an audience. Section 2, *Against modernism*, argues that art and entertainment are not polar opposites but complementary and interpenetrating concepts and practices. Pure entertainment is art only in the sense of skill, but the highest art can entertain—there are artist-entertainers. Section 3 discusses how it is common misconception that entertainment is popular art; not all 'popular art' is pure entertainment—the category of artist-entertainers is essential—and not all entertainment is popular.

Uriah Kriegel, *A Fitting-Attitude Approach to Aesthetic Value?*

It is a noteworthy disanalogy between contemporary ethics and aesthetics that the fitting-attitude account of value, so prominent in contemporary ethics, sees comparatively little play in aesthetics. The aim of this paper is to articulate what a systematic fitting-attitude-style framework for understanding aesthetic value might look like. In the bulk of the paper, I sketch possible fitting-attitude-style accounts of three central aesthetic values—the beautiful, the sublime, and the powerful—so that the general form of the framework comes through.

Evan Malone, *Country Music and the Problem of Authenticity*

In the small but growing literature on the philosophy of country music, the question of how we ought to understand the genre's notion of authenticity has emerged as one of the central questions. Many country music scholars argue that authenticity claims track attributions of cultural standing or artistic self-expression. However, careful attention to the history of the genre reveals that these claims are simply factually wrong. On the basis of this, we have grounds for dismissing these attributions. Here, I argue for an alternative model of authenticity in which we take claims about the relative authenticity of country music to be evidence of 'country' being a dual-character concept in the same way that it has been suggested of punk rock and hip-hop. Authentic country music is country music that embodies the core value commitments of the genre. These values form the basis of country artists' and audiences' practical identities. Part of country music's aesthetic practice is that audiences reconnect with, reify, and revise this common practical identity through identification with artists and works that manifest these values. We should then think of authenticity discourse within country music as a kind of game within the genre's practice of shaping and maintaining this practical identity.

Nicholas Forrest Frayne, *Absolutes and Ambiguity: Transforming Artefacts Towards Non-violence*

Often created by colonial societies characterized by violence and oppression, historical artefacts such as monuments are increasingly under criticism for perpetuating violent attitudes. While the links between artefacts and society are well understood, there has been little work that finds the opportunity for resistance to violence in these artefacts themselves. Developing a 'spectrum of violence' for artefacts, I argue that ambiguous artefacts move us towards non-violence by provoking critique, while absolute artefacts move us away from it by stilling critique. Applying this spectrum to a discussion of a graffitied New York monument in 2020, I propose that the act of 'refacement' can turn absolute artefacts into ambiguous ones. In so doing, the artefacts that once upheld colonial values might be transformed to resist them. This paper offers a timely exploration of monuments and violence, and seeks to better understand how cultural artefacts can lay the foundations for a non-violent future.

Nicole Hall, Emily Brady, *Environmental Virtue Aesthetics*

How should we characterize the interaction between moral and aesthetic values in the context of environmental aesthetics? This question is important given the urgency of many environmental problems and the particular role played by aesthetic value in our experience of environment. To address this question, we develop a model of Environmental Virtue Aesthetics (EVA) that, we argue, offers a promising alternative to current theories in environmental aesthetics with respect to the relationship between aesthetics and ethics. EVA counters environmental aesthetic theories that focus more narrowly on scientific knowledge and ground aesthetic value in ways that obfuscate pluralistic modes of appreciation of and relationships with natural and semi-natural environments. To develop EVA, we work with a revised notion of respect and engage with ideas concerning the development of aesthetic sensibilities, care, and virtuous aesthetic appreciation. EVA has the potential to support forms of human-nature co-flourishing, as well as constituting an aesthetic grounding for ecological citizenship.

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<https://academic.oup.com/bjaesthetics/issue/63/2>

Daniel Whiting, *Higher-Order Evidence in Aesthetics*

In this introduction, I explain the notion of higher-order evidence and explore its bearing on aesthetic judgement. I start by illustrating how reflection on cases involving higher-order evidence engages with well-established concerns in aesthetics—specifically, how it might reveal tensions within and between widely recognized aesthetic ideals governing aesthetic judgement. Next, I show how attention to higher-order evidence in relation to aesthetic judgement might expose limitations or assumptions of theories in epistemology, where the nature and significance of higher-order evidence with respect to belief is the focus of much recent attention. The aim is not to resolve the issues but to demonstrate the significance of higher-order evidence in aesthetics and, in doing so, encourage work on the topic in and across aesthetics and epistemology.

Ema Sullivan-Bissett, Michael Rush, *Unbiased Awarding of Art Prizes? It's Hard to Judge*

We have higher-order evidence that aesthetic judgements in the context of awarding art prizes may be affected by implicit bias, to the detriment of artists from marginalized groups. Epistemologists have suggested how to respond to higher-order evidence by appeal to bracketing or suspending judgement. We explain why these approaches do not help in this context. We turn to three ways of addressing the operation of implicit bias: (i) anonymization, (ii) the production of objective criteria, (iii) direct implicit bias mitigation techniques. We show that, in the art prize case, strategy (i) is sometimes counterproductive and any benefits are partial, and strategy (ii) is difficult or impossible to implement. This means that the need for (iii) (direct implicit bias mitigation techniques) is more pressing here than elsewhere. The art prize context is one where mitigation of a particular kind is all we are left with. However, domain-specific problems arise for this strategy too, which call for further empirical work on the operation of implicit bias in the artworld. We conclude that the problem of implicit bias as it arises in the specific context of awarding prizes in the artworld is especially challenging and, given the unavailability of alternative mitigations in this context, the need for direct bias mitigation is even more pressing here than in society in general.

Jon Robson, Neil Sinclair, *Speculative Aesthetic Expressivism*

In this paper we sketch a new version of aesthetic expressivism. We argue that one advantage of this view is that it explains various putative norms on the formation and revision of aesthetic judgement. We begin by setting out our proposed explananda and a sense in which they can be understood as governing the correct response to putative higher-order evidence in aesthetics. We then summarise some existing discussions of expressivist attempts to explain these norms, and objections raised to them. This will allow us to identify the pitfalls that a good expressivist explanation needs to avoid. Finally, we sketch our preferred version of aesthetic expressivism which includes as a crucial part a hypothesis concerning the distinctive expressive function of aesthetic practice. We then consider how this theory can explain the putative aesthetic norms whilst avoiding the previous objections.

Zoë A Johnson King, *On Snobbery*

This is a paper about the nature of snobbery and the undermining import of a charge of snobbery. On my account, snobs sincerely attempt to identify and correctly evaluate the aesthetically relevant features of an object, but they get things wrong, and their getting things wrong is explained by the fact that they under-value that which they associate with being lower-class. We can see the need for this account by reflecting on examples, and can distinguish it from existing accounts of snobbery by thinking about when and why evidence of snobbery constitutes higher-order evidence against one's aesthetic judgements. Existing accounts either are consistent with snobs' aesthetic judgements being flawless, and thus not undermined by evidence of snobbery, or they imply that the canonical reasoning-process for arriving at aesthetic judgements has been bypassed altogether. On my account, by contrast, snobbery does not bypass the canonical aesthetic reasoning-process but distorts it in systematic and predictable ways.

Javier González de Prado, *Dubious pleasures*

My aim is to discuss the impact of higher-order evidence on aesthetic appreciation. I suggest that this impact is different with respect to aesthetic beliefs and to aesthetic affective attitudes (such as enjoyment). More specifically, I defend the view that higher-order evidence questioning the reliability of one's aesthetic beliefs can make it reasonable for one to revise those beliefs. Conversely, in line with a plausible account of emotions, aesthetic affective attitudes are not directly sensitive to this type of higher-order evidence; they are sensitive only to those features of objects that make such attitudes (un)fitting. Thus, I argue, there are cases of non-defective recalcitrant aesthetic attitudes where the subject has both a non-defective, fitting aesthetic affective attitude and a reasonable belief questioning the fittingness of this attitude. I further discuss whether, in this type of case, the subject has decisive reasons to try to change her recalcitrant attitudes—say by trying to modify her aesthetic affective dispositions. My answer is negative. Even granting that subjects always have aesthetic reasons to try to avoid aesthetically unfitting attitudes, these can be outweighed by further reasons not to do so—perhaps including aesthetic reasons related to the construction of valuable aesthetic identities or to the value of aesthetic engagement.

Christy Mag Uidhir, Luis Oliveira, *Aesthetic Higher-Order Evidence for Subjectivists*

Aesthetic subjectivism takes the truth of aesthetic judgement to be relative to the individual making that judgement. Despite widespread suspicion, however, this does not mean that one cannot be wrong about such judgement. Accordingly, this does not mean that one cannot gain higher-order evidence of error and fallibility that bears on the rationality of the aesthetic judgement in question. In this paper, we explain and explore these issues in some detail.

Irene Martínez Marín, *The Aesthetic Enkratic Principle*

There is a dimension of rationality, known as structural rationality, according to which a paradigmatic example of what it means to be rational is not to be akratic. Although some philosophers claim that aesthetics falls within the scope of rationality, a non-akrasia constraint prohibiting certain combinations of attitudes is yet to be developed in this domain. This essay is concerned with the question of whether such a requirement is plausible and, if so, whether it is an actual requirement of aesthetic rationality. Ultimately, this paper defends the view that aesthetics is no different from other domains in that it requires coherence between a subject's mental states (in the aesthetic case, between what is judged and what is aesthetically liked).

Contemporary Aesthetics, 21 (2023)

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

Anu Besson, *Constructing a Good Life – Aesthetic Practices in Tiny Living*

I explore how aesthetic practices, or habitual, leisurely ways of doing everyday things for aesthetic enjoyment, play an important role in a pursuit of a good life. I apply a lens of aesthetic practices on media samples portraying living in a tiny house to explore 1) how this lifestyle is presented in traditional and social media, and 2) how the tiny house movement appears to be fueled by a yearning to construct a life that supports one's creativity and integrity of identity. This construction often takes place through or by emphasizing aesthetic practices.

Marta Tafalla, *Overcoming Climate Breakdown Denial and Neglect through the Aesthetics of Nature*

Modern industrial societies mostly respond to the threat of climate breakdown with denial and neglect. In this paper, I argue that one of the causes of this is a superficial view of nature, including a shallow conception of natural beauty, and propose a deep aesthetic appreciation consisting of embodied participation, multisensorial perception, naturalist knowledge, and admiration without dominion. This appreciation focuses on following animal stories within the environment, an approach that will reveal how nature is not merely scenery but a network of interrelated stories that weaves the web of life and can be seriously damaged by climate chaos.

Petteri Kummala, Max Ryyänen, *Equipment as Art, Art as Equipment: Notes on Film, Architecture, and Martin Heidegger's Philosophy of Culture*

Equipment (das Zeug) and the work of art are key concepts in Martin Heidegger's philosophy of art. In *The Origin of the Work of Art*, Heidegger contrasts equipment, sometimes translated as 'tool,' with art. The term could, however, be useful for discussing art and culture. The "readiness-at-hand" of a hammer (part of the network of equipment) makes it transparent. We notice it only when it is broken. Heidegger posits this function as opposite to the way works of art push (Stoss) us out of our comfort zone to deal with our existential abyss. However, since they have a constitutive role in culture at the same time, we think that the description of equipment could shed light on the nature of our use of art and popular culture. For example, in our everyday life we rely as much on architecture and TV series as we do on hammers when we need them. (Most of us use fewer hammers than TV series, though.) Some cultural products could also be seen as both equipment and works of art in the sense that Heidegger attaches to them; this might offer interesting insights for aesthetics and cultural philosophy. To think of both the quality of art and equipment in relation to a good film or a playful building could be a new way to apply and rethink Heidegger's legacy, which we hope to make visible in this paper. We argue that the usual dichotomous approach to distinguishing art and equipment should be reformulated to show that the equipment in our everyday life can provide existential moments often offered by art.

David Fenner, *Gardens and Plasticity*

If a garden can be a work of art, and if we rank art forms according to the plasticity of the media employed, with 'plasticity' referring to how much control an artist has over the shaping, molding, or forming of the media in which the artist works, then *The Garden* (capitalized to indicate the kind) ranks very low. In contrast, I argue that we have good reason for celebrating *The Garden* as an art form, since artistic success with a garden that rises to the level of being a work of art entails having to master a set of skills that typically dwarf what must be mastered to manipulate the media of more plastic art forms.

Critical Inquiry, 49, 2 (2023)

https://criticalinquiry.uchicago.edu/past_issues/issue/winter_2023/

Cressida J. Heyes, *Reading Advice to Parents about Children's Sleep: The Political Psychology of a Self-Help Genre*

The genre of advice to parents about children's sleep proliferated between the mid-1980s and the beginning of the twenty-first century. This article reads that genre against itself, as symptomatic of larger political trends—the end of the privilege of the normative mid-century nuclear family and the advent of neoliberal ideology and political economy. Specifically, it argues that this wave of advice reflects an ambivalence about the autonomous individual within neoliberalism versus the need for attachment and the dependence of kinship. Returning to Jessica Benjamin's object-relations feminism, it shows how the oscillation between methods of sleep training that stress independent sleeping against those that align with attachment parenting reveal the same subject-object relations of power (with concomitant gender roles) that Benjamin outlined as central to domination. By embedding this analysis in its contemporary material conditions of class, race, and gender, the article argues that sleep practices try—and must necessarily fail—to create workers and family members who are both entirely autonomous and mutually supportive. It combines examination of the psychodynamics of family relationships as mutually informed by neoliberal rationality and an established critique of the politics of intensive mothering, with recognition of a post-2008 anxiety distinctive of millennial parenting, to show how children's sleep has become a part of (gendered) work—a technology of the self—that carries the burden of forming the future citizen worker.

Steven Swarbrick, *The Weather in Sedgwick*

This article examines the psychoanalytic foundations of Eve Kosofsky Sedgwick's late essay "The Weather in Proust" and draws out the contradictions in its aesthetic claims. These claims are based on the object-relations theory of Melanie Klein, D. W. Winnicott, and others whom Sedgwick turns to in her departure from Freudian psychoanalysis. The latter, Sedgwick argues, is a closed system compared to the freedom afforded by a theory of weather. From this vantage point, Sedgwickian weather is exemplary of a broader turn away from psychoanalysis, especially Freudian and Lacanian psychoanalysis, in the environmental humanities. I examine the limits to this turn and show why the version of eco-psychoanalysis on display in "The Weather in Proust" contradicts Sedgwick's stated intentions. Though Sedgwick posits the weather as a source of freedom and creativity, her version of atmospheric criticism exacerbates the very conditions of anxiety that Sedgwick tries to ameliorate. This contradiction in reading points to a greater problem in the environmental humanities. I address this problem by returning to Sedgwick's rejection of Sigmund Freud.

Zhao Ng, *Trans Romance: Queer Intimacy and the Problem of Inexistence in the Modern Novel*

This article introduces the problem of inexistence to studies in genre and gender, providing a hermeneutic point of reference for literary history and trans theory. It seeks to negotiate the affinities and disaffinities between queer and trans by foregrounding the latter's struggle for existence against the former's mobilization of a rhetoric of negative relationality, while at the same time preserving the bonds of intimacy across and beyond the coalition of LGBTQIA+. Such queer intimacy is read in relation to a haptic technology of queer close reading, enabling differentially sexed bodies to imaginatively inhabit each other. I begin by considering how Djuna Barnes's close, haptic readings of Henry James and Marcel Proust enact a reversal of sex, but I consider how the affective evidence of these trans moments do not amount to trans existence but raise the ethical necessity of holding open the difference between the ephemeral trans experiences within cis existence and the real struggle for trans existence of trans subjects today. Such a divide, however, is simultaneously held against the moments of intimacy that are capable of being produced across cis and trans subjects through such close reading and cross-inhabitation of bodies. To read trans literary history before trans, I thus propose the notion of trans inexistence through an interpretation of Jacques Maritain's figure of the "angel" and Hegel's "beautiful soul." By situating Barnes's and Jean Genet's own characterizations of their transfeminine characters in terms of the angel in a post-Romantic, Catholic context, I interpret the trans angel as a figure of inexistence, tied to a minimal transcendence from the terms of history and materiality, including the sexed body. Finally, I consider how Genet's phenomenology of proprioception draws together the problems of queer intimacy, haptic reading, and trans inexistence. In analyzing how Genet and his characters cross-inhabit each other's bodies via proprioceptive mimicry, I unfold both the vast potential and the limits of the intimacies constructed across cis male and transfeminine lives and the accompanying role played by the literary mode of romance.

Kate Rennebohm, *Race, Get Out, and the Advent of (Enforced) Skepticism*

This article draws on the thought of Sylvia Wynter to argue that the development of frameworks of race in the early modern period played an essential, if as yet unconsidered, role in the development of modern skepticism. In formulating this history—and taking Stanley Cavell's conceptualization of skepticism as an important point of reference—this article positions skepticism as both a historical and ongoing nexus for practices and experiences of racialization. Responding to this, I propose a variant of skepticism that I term enforced skepticism, explored here through a reading of *Get Out* (dir. Jordan Peele, 2017). This is a form

of skeptical experience that is born not from epistemological doubt but from the violent foreclosures of access to self-expression and a livable world.

Jennifer Fay, *Thinking on Film with Arendt and Cavell*

This article connects the theory of Hannah Arendt and the philosophy of Stanley Cavell to the questions of what thinking is and how it appears on film. It focuses on two theatrical trials: Adolph Eichmann's trial (1961) and the ending sequence in Frank Capra's *Mr. Deeds Goes to Town* (1936) in which the questions of thought and thoughtlessness are at stake. Whereas Arendt considers the ways that thinking poses challenges to representation (there is, she writes, a "scarcity of documentary evidence"), Cavell turns to cinema and the camera's "knowledge of the metaphysical restlessness" that becomes manifest when the mind thinks and the body fidgets. He goes so far as to argue that cinema may even "prove thinking." Though they arrive at opposite conclusions, Cavell and Arendt share a critique of modern subjectivity that these trials bring to light: reason has replaced thinking and skepticism of the world has replaced consciousness in it. But film, as read through Cavell, may reveal a crisis of altogether different order. It is not that thinking cannot be represented, as Arendt argues; in the age of cinema, thinking cannot be concealed. If anything, thoughtlessness defies representation.

Pang Laikwan, *Facing Up to the Sovereign: Pak Sheung Cheun's Nightmare Wallpaper and Hong Kong's Despair*

This article analyzes the current political predicament of Hong Kong by examining *Nightmare Wallpaper*, an art project composed of a series of automatic drawings made by local artist Pak Sheung Cheun. He made them while attending the court cases of political activists on trial, and the article further explores his subsequent efforts to transform this work into wallpaper prints, a series of installations, and a book. This political work, which is also very private, vividly and honestly demonstrates the artist's intense struggles, along with the despair felt by many in the city. The earnest self-reflection shown in the art does not give his audience a way out of the blind alley of the present but invites us to express ourselves and to connect with others. It is both a work of abjection and intersubjectivity, with no naïve expectation to reconcile the tensions between them. It shows, rather, a determination to participate in an uncertain future, combining the artist's and the city's capacity of meaning production and imagination. The *Nightmare Wallpaper* project also reveals how this artist, as part of a protest community, struggles to overcome binary thinking through an affirmation of becoming.

Georges Didi-Huberman, *Reading Anew*

Reading Anew was originally presented as a speech at the awards ceremony for the Warburg Prize in Hamburg, 26 October 2021.

Critical Inquiry, 49, 3 (2023)

https://criticalinquiry.uchicago.edu/current_issue/

Francesco Casetti, *The Optical and the Environmental: From Screens to Screenscapes*

The screen is not a pre established object: it becomes a screen—and that screen—when it interacts with a group of elements and relates to a set of practices that produce it as a screen. In this process of becoming screen, a crucial step is played by the space in which the screen is located and where spectators gather. The confluence of screen and space changes our perception of both: the screen displays the situatedness of its action, and the space its nature of medium. The landscape becomes a screenscape, in which individuals access images through which they negotiate with reality and others. Eventually, the insistence on becoming screen highlights the role of contingency and conjuncture in the process of mediation: screenscapes emerge according opportunities, conflicts, and potentialities. Hence a media archeology that, far from being linear and teleological, follows unpredicted paths and creates surprising links—a rhizomatic media archeology.

D. Cuong O'Neill, *Ecomedia in the Wild: Camera Traps, Geiger Counters, and Radioactive Boars*

This article traces the emergence of ecomedia in Japan's nuclear exclusion zone. I take this emergence as an opportunity to think through the relations of sensing technologies and animals as well as the transformative potential of these relations for critical thought. I turn to the camera trap and the Geiger

counter first to understand how these sensor-based media are used to generate data around environmental inquiry as well as how they may be reassembled to help us take measure of the aftereffects of the 3.11 disasters through and with located relationships and encounters among species, human and nonhuman. By exploring how ecomedia invite nonhuman makings to enter the analytical frame, I hope to arrive at an understanding of environmental harm not as a futurological threat but as an ongoing event that calls for new forms of agentic thinking and enactments of multispecies struggle and collaboration.

Reinhold Martin, *On the Fence: Media, Ecology, Marx*

This article considers the expropriation, description, and cultivation of land as a central problem for media history and political ecology. Recent work in the history and theory of media has posited the cultivation of land as a primordial cultural technique or a material operation that underlies signification. Such work stops short, however, of considering that operation—which begins with the drawing of lines on the ground—as a form of labor and hence a dimension of political economy comparable to Rousseau’s account of the origin of property. John Bellamy Foster has shown how Marx’s early development of a neo-Epicurean materialism led, when informed by mid-nineteenth-century scientific agriculture, to what Foster calls Marx’s theory of “metabolic rift,” the disruption of the metabolic interchange between nature and society mediated by human labor. This article returns to the unfinished business of critical theory that rejoins the critique of culture with the critique of nature, by showing how a mediapolitics of land governs the dialectical processes described by eco-Marxists like Foster. Specifically, the article considers the material production of land for both agriculture and industry, informed by scientific agriculture and with plantation slavery as a limit case, through the work of Henry Charles Carey. Rethinking the political economy of land in this way extends the cultural materialism predominant in media history and theory into a more fully historical materialism adequate to an ecological situation in which all that may once have been solid has truly melted, or burned, into air.

Antonio Somaini, *Toward Dematerialization: Light, Medium, Environment*

Often presented as a new form of materialism, theories of media have been repeatedly fascinated by the idea of dematerialization—more precisely, by a vision of the history of technical media as a process teleologically oriented toward a future characterized by the overcoming of the weight, the opaqueness, and the resistance of materiality and by the advent of new, pervasive forms of instantaneous communication. Light, be it natural or artificial, has often played a key role in this historical narrative. With its diffused presence, limitless plasticity, ultimate speed, ambiguous status between infinitely small particles and electromagnetic waves, and crucial role in the transmission of images and signals, light has often raised the question of the materiality of media itself, pointing to the possibility of immediacy—of an immediate, instantaneous, immaterial transmission. In this article I analyze the presence of this idea of dematerialization as the end point of media history in the writings of László Moholy-Nagy and Marshall McLuhan, whose thinking about media is centered on the assumption that light is the most fundamental medium, one that leads the entire range of technical media to gradually dematerialize and merge within the environment or even dissolve into the atmosphere.

Florian Sprenger, *Surrounding and Surrounded: Toward a Conceptual History of Environment*

At this historical moment, few terms are as charged and powerful as the omnipresent term environment. It has become a strategic tool for politics and theories alike, crossed the borders of the disciplines of biology and ecology, and left the manifold field of environmentalism. This article explores the first steps on this path of expansion, in which the term becomes an argumentative resource and achieves a plausibility that transforms it into a universal tool. It is not self-evident to describe ubiquitous media, cinematic spaces, or augmented realities as environments. To understand how the term gained this plausibility, it is necessary to distinguish it from two other terms: the French *milieu* and the German *Umwelt*. When these three terms substitute one another and are used as translations, they lose their historical specificity and depth, and three different theoretical and philosophical traditions merge into indifference. Consequently, a conceptual history of the term environment and its relation to *milieu* and *Umwelt*—as well as terms such as *medium*, *atmosphere*, *ambiance*, and *climate*—can help us to understand the potentials and dangers of the term’s plausibility. In this sense, the article argues for a new perspective on epistemologies of surrounding that relate that which surrounds to that which is surrounded.

Weihong Bao, *Set Design Thinking and the Art of the Human*

In this article, I explore the promise and pitfalls of medium as environment by tracking the twin developments of environmental thinking and set design in China, considering it as a problematic of epistemology, technology, and aesthetics. I treat *huanjing* (environment) as a neologism, a new episteme, a *dispositif*, and a mode of power, taking set design as the companion medium that reconnects art and

technology, aesthetics and politics. Reconceptualizing set, design, and environment at the intersection of industrial design and progressive education, I focus on modernist and propagandistic practice of set design in China in the 1930s and '40s, moving from set design in film and theater to the design and practice of human/environment that constitutes the landscape of the social. How these aesthetic and technical experiments rework the social will help us reconfigure the human in the reassemblage of our medium/environment complex.

Rahul Mukherjee, *Sensitivity and Sensing: Toward a Processual Media Theory of Electromagnetic Vibrations*

In the late nineteenth century, Jagadish Chandra Bose devised millimeter- and micro-wave experiments to record responses of plants to electromagnetic stimuli. Based on these experiments, Bose conceptualized his thesis of the unity of living and nonliving entities through their different sensitivities to electromagnetic vibrations. By relating Bose's thesis of the unity of life based on electromagnetic vibrations to Alfred North Whitehead's process philosophy and N. Katherine Hayles's work on the cognitive nonconscious, I argue for a processual media theory that connects both human and plant intelligence to electromagnetic signaling. In doing so, I examine how discourses about different living bodies (plants, animals, humans) variously sensing their environments are formulated into claims about which species have what degree of cognitive capability and intelligence. I trace the influence of Bose's work on the ecological thinking of the 1970s espoused by cyberneticists and countercultural environmentalists and on contemporary plant neurobiologists who are closely working with Internet of Things designers and researchers. This enables me to emerge with an understanding of electrosensitivity that acknowledges that there is more to the intensities and energies of signals than mere data and that such infra-informatic signals can create both capacities and incapacities, capabilities and debilities, in bodies.

Critique, 907 (2022)

<https://www.cairn.info/revue-critique-2022-12.htm>

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Jacqueline Cerquiglini-Toulet, *Un manuscrit est-il une œuvre? Une histoire de mains*

Jean-Louis Jeannelle, *Le devenir-brouillon du canon proustien*

Jean de Guardia, *Molière et ses textes possibles*

Françoise Simonet-Tenant, *Correspondances d'écrivains, une gageure-éditoriale?*

Richard Figuié, *Nicole Loraux: compléter le corpus, éclairer l'œuvre*

Martin Rueff, *Faire école*

Critique, 908-909 (2023)

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Georges Didi-Huberman, *La question de la réponse*

Yves Hersant, *Mobilis in mobili*

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Bertrand Prévost, *Sur l'anthropologie des images*
Karine Winkelvoss, *Le pan et le drape. Proust, Warburg, Didi-Huberman*
Pedro Cordoba, *Parcours spinoziste du flamenco*
Hervé Mazurel, *Histoire du sensible, histoire sensible*
Alexandre Kluge, «*Phare qui sert à guider dans le desert*». (À un ami)

Critique, 910 (2023)

<https://www.cairn.info/revue-critique-2023-3.htm>

Neuf comme l'antique. La Grèce ancienne au présent

Pierre Judet de La Combe, *Des dieux et des hommes*
Pascal Charvet, *Homère in extenso*
Marielle Macé, *Regarde à l'intérieur*
Marc Lebiez, *Regards politiques sur la démocratie athénienne*
Martin Rueff, *Pleurer à la grecque. De Martino, Pavese et la lamentation funèbre antique*
Philippe Roger, *Roland Barthes au miroir de la Grèce*

Critique, 911 (2023)

<https://www.cairn.info/revue-critique-2023-4.htm>

Sexes, hashtags et consentement

Thierry Hoquet, *Les Méditations transphysiques de Paul B. Preciado*
Lise Wajeman, *Virginie Despentes: la possibilité d'un lien*
Tiphaine Samoyault, *Communes créatrices*
Arto Charpentier, Pierre Niedergang, *Désirer dans un monde mauvais. Amia Srinivasan et la critique politique du désir au XII siècle*

Critique, 912 (2023)

<https://www.cairn.info/revue-critique-2023-5.htm>

Entretien

Henri Godard, Jean-Louis Jeannelle, *Du grand remue-ménage au grand réaménagement: la nouvelle édition de Céline dans la Pléiade*

Pierluigi Pellini, *D'une affaire Céline l'autre: Italie 1981, France 2022*

Pierre Frantz, *Un Danton romantique à la Comédie-Française*

Thierry Hoquet, *En écrivant, en survivant: traverser la debacle*

Chaterine König-Pralong, *Permanence et transformations des politiques de la race*

Judith Abensour, *«Entre les langues»: le roman palestinien en hébreu*

Michel Pierssens, *Flaubert entre le Sphinx et la Chimère*

Philippe Roger, *Massacre au Tonkin*

Debates in Aesthetics, 18,1 (2023)

<http://debatesinaesthetics.org/debates-in-aesthetics-vol-18-no-1/>

Alessandro Cavazzana, *The dreamwork of language: Donald Davidson between metaphor and meaning*

Davidson's insights into metaphor are often treated as an isolated episode, with little regard for his work on semantics. In this paper, I want to reassess *What Metaphors Mean* (1978) in the light of Davidson's theory of meaning to explain why he is convinced that a metaphor lacks cognitive content and is devoid of any meaning other than that conveyed by its words in their literal interpretation.

Kiyohiro Sen, *An institutional theory of art categories*

It is widely acknowledged that categories play significant roles in the appreciation of artworks. This paper argues that the correct categories of artworks are institutionally established through social processes. Section 1 examines the candidates for determining correct categories and proposes that this question should shift the focus from category membership to appreciative behaviour associated with categories. Section 2 draws on Francesco Guala's theory of institutions to show that categories of artworks are established as rules-in-equilibrium. Section 3 reviews the explanatory benefits of this institutional theory of the correct category.

Ian Verstegen, *Is Lakoff arnheimian*

Cognitive psychology has expressed its debts to Gestalt Psychology and Conceptual Metaphor Theorists (CMT) such as George Lakoff have expressed debts to Gestalt psychologists, like Rudolf Arnheim. However, there are prima facie obstacles to this easy genealogy, especially the Gestalt preference for an interaction theory of metaphor. This paper addresses these issues by, firstly, revisiting the discussions of metaphor by Gestalt-oriented psychologists and comparing them to CMT. Secondly, the paper discusses the ways in which CMT has appropriated Gestalt ideas, usually as a 'translation', but not a true assimilation. Lastly, the paper focuses on Lakoff's discussion of a static image using CMT and uses the insights of Gestalt-theoretic critiques of CMT to explain its shortcomings in the visual domain.

Rebecca Wallbank, *Trust, poetic appropriation and poetic ghosts: an interview with Ralph Webb*

In the autumn of 2021, I sat down over zoom to interview Ralf Webb, whose debut collection of poems *Rotten Days in Late Summer* was published by Penguin that year. It was shortlisted for the Forward Prize for Best First Collection and is a Telegraph and Irish Times Book of the Year. Webb's poems and critical writing have appeared in the London Review of Books, Test Centre, The Poetry Review and the Guardian. During 2020-21, he ran PoetryxClass, an Arts Council-funded reading group and seminar series and, in 2022, he will be a writer in residence at the Jan Michalski Foundation in Switzerland.

Alison Stone, *Emilia Dilke on Aesthetics*

This article contributes to recovering the history of women's contributions to aesthetics by examining Emilia Dilke's writings on aesthetics from the mid-1860s to the early 1870s. Initially, Dilke took the historicist view that artworks are inescapably the products and expressions of their social and historical circumstances and that art is better, as art, the more it distils its time. Dilke also thought that in the modern world art had separated inexorably from morality and religion. On that basis she came to endorse aestheticism, arguing that art should be made for beauty's sake and not subordinated to moral purposes. However, this ultimately led to some tensions between her aestheticism and historicism. In the end she resolved these tensions by distinguishing between various kinds of value, or uses, that artworks can have. The best artworks have properly aesthetic value and transcend history, whereas the majority of artworks have only historical value as expressions of their eras. Overall, Dilke put forward a forceful defence of aestheticism and negotiated between aestheticism and historicism in a unique way. She deserves recognition as a significant female figure in the history of aesthetics.

Tomáš Koblížek, *Contemporary Art and the Problem of Indiscernibles: An Adverbialist Approach*

This paper addresses Arthur Danto's claim that contemporary artworks, such as Andy Warhol's *Brillo Box*, do not differ perceptually from ordinary objects, and that in order to see contemporary artworks as art the viewer has to move from mere experience to a meaning expressed by the work. I propose to supplement Danto's thesis. I argue that, while some contemporary artworks may indeed be perceptually indistinguishable from ordinary objects, these works are distinguishable not only by means of meaning but also by means of a non-perceptual aesthetic experience. I then discuss two theories that might provide a model of such an aesthetic experience. First, I focus on James Shelley's theory of non-perceptual aesthetic experience conceived as a representation of non-perceptual aesthetic properties. Second, I discuss Jérôme Dokic's adverbialist theory, which sees aesthetic experience as a combination of non-aesthetic attitudes. I argue that the adverbialist model is the most promising candidate for solving our problem. The model must be extended, however, if it is to account for pragmatic attitudes in response to artworks.

Garcia Chambers, *Aesthetic Engagement and Soundscape: A Case of Convenience Store Woman, a Contemporary Japanese Novel*

The award-winning novel *Convenience Store Woman* by Sayaka Murata, first published in 2016 as コンビニ人間 (*Konbini ningen*), has received a lot of media attention from readers of both the original Japanese version and the English translation. For some, the novel depicts the wonder and vulnerability of a culture of convenience and conformity, while others have suggested that it highlights the gender discrimination faced by women in contemporary Japan. Yet the novel is ripe for analyses from other perspectives. This paper presents one such new approach to analysing Murata's *Convenience Store Woman*: its social-cum-auditory aesthetic. The theory of social aesthetics, developed by Arnold Berleant, essentially holds that there are perceptive values to be found not only in objects but also in social situations. The paper will argue that the convenience store's environment – the social interactions, and soundscape presented in the novel – invokes and evokes a variety of aesthetic qualities, among them 'acceptance', 'sensuousness', and 'reciprocity'. Combining a re-reading methodology and an application of Berleant's social aesthetics theory, I will show how these sensibilities can be observed through the experiences of Keiko Furukawa, a life-long convenience store worker and the novel's protagonist. Specifically, the focus will be on Keiko's auditory sensibilities.

Vanessa Brassey, *The Pictorial Narrator*

In our everyday discourse we make frequent reference to pictorial narratives. We exclaim on the hunt scene in the cave painting, the frenzy unfolding in the graffiti, the adventure of the baby in the book illustration, and the disintegration of a marriage in the oil painting. Yet a more precise question concerning *narrators* and their relation to these so-called pictorial narratives remains overlooked. Theoretical debates in

narratology are still primarily focused on literary narratives and so pictures remain relatively neglected as a class. Kendall Walton is an exception. He argues that the literary narrator is necessary to provide access to the story as 'he mediates the reader's access to the rest of the fictional world'. He says that pictorial narratives cannot sustain narrators akin to literary counterparts. But this seems to be at odds with how we understand paintings such as *Marriage A-la-Mode*, where events are arguably *recounted* to the viewer with wicked humour. This paper has two main aims. The first is to set out what is meant by 'pictorial narrators' by providing a succinct and up-to-date guide to the discussions that have touched on this issue. The second is to explore the possibility that pictorial narratives imply pictorial narrators.

Nele Van de Mosselaer, Stefano Gualeni, *The Implied Designer of Digital Games*

As artefacts, the worlds of digital games are designed and developed to fulfil certain expressive, functional, and experiential objectives. During play, players infer these purposes and aspirations from various aspects of their engagement with the gameworld. Influenced by their sociocultural backgrounds, sensitivities, gameplay preferences, and familiarity with game conventions, players construct a subjective interpretation of the intentions with which they believe the digital game in question was created. By analogy with the narratological notion of the implied author, we call the figure to which players ascribe these intentions 'the implied designer'. In this article, we introduce the notion of the implied designer and present an initial account of how appreciators ascribe meaning to interactive, fictional gameworlds and act within them based on what they perceive to be the designer's intentions.

Onerva Kiianlinna, *What Is Evolutionary Aesthetics? Three Waves*

Evolutionary aesthetics (EA) is often associated with the rise of evolutionary psychology, from roughly the 1980s until the 2010s. Yet that was neither the beginning nor the end of the field but rather a middle wave after the first and before the third. How has the field evolved? What are the epistemic and methodological problems it has addressed, and how? What is the field heading towards in the current scholarly environment? A self-reflexive conception of the history of EA is still lacking, although EA research is acquiring more and more perspectives from different disciplinary viewpoints. I will present a bird's-eye view of EA by identifying and positioning three of its major currents in relation to each other. This state-of-the-art article also serves as an up-to-date introduction to the field for the non-initiated.

Image & Narrative, 24, 1 (2023)

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

Le livre, le musée, l'enfant

Myriam Metayer, *The Louvre and its Collections of Children's Art Books (1990-2020): Viewing Pleasure, Imagination, and Historical Knowledge*

This article examines a corpus of children's books that provide an overview of the Louvre's art collections. Published over the last three decades, these books were selected based on their ability to portray an adapted vision of the museum's collections to young readers. Apart from their diverse editorial features, they share compositional standards based on the link between image and text which varies slightly from book to book, depending on the rooted point of enunciation—that of the child. Through a careful examination of the books in this corpus, this article will reveal how editorial features reconfigure normative frameworks applied to art history knowledge.

Ivanne Rialland, *A Museum of Wonders: Children's Books as Attachment Objects Linked to the Museum Space. The Case of the Éditions du musée du Louvre*

Between 2016 and 2020, a collection of picture books published by the Louvre deconstructed the institution's intimidating and austere reputation, by showing young readers a made-over image of the museum. In these books, young protagonists develop intimate relationships with the artwork and undergo

character development in a museum that appears to be a place of wonders. By fostering art preferences based on lucky happenstance in turn facilitated by belonging to a milieu of insiders, some of these books tend to disqualify the ordinary museum visiting experience.

Hélène Valotteau, *What is the Role of Art in Children's Books in the Heure Joyeuse Heritage Collection at the Françoise-Sagan Multimedia Library?*

The exploration of the Heure joyeuse patrimonial collection, hosted by the Françoise-Sagan library in Paris, highlights the multiple articulations between children's books and art. The interactions between the young public, the books proposed and preserved and the artistic field, which are an integral part of the cultural and scientific project of the Heure joyeuse, show moreover the role that libraries can play in the education toart, beside the visit to the museum.

Philip Yenawine, *Art Museums as Educators: Publishing for Young People*

Meeting the abilities and needs of young people poses challenges for museums. This article focuses on the importance of thinking about children's strengths and limitations as learners, about how information is rarely their quest, and how looking and thinking about well-chosen art play to their natural acuity. I share what I've learned from my experience writing about art for children, critique of my publications as well as others, and ideas for how to maximize the opportunity we have as museums to jump start a process that can bring lifelong pleasure. I also summarize key ideas from the work of cognitive psychologist, Abigail Housen. Her groundbreaking work in determining how people of all experience levels think when looking at art is the basis for my current opinion about what makes a valuable publication for young people.

Various Articles

Tessa Vannieuwenhuyze, *L'Homme à la Tête de Télé. Serge Gainsbourg's subversive stylisation of a television persona*

"If Serge Gainsbourg was considered the Leonard Cohen of French pop music, then Jacques Dutronc was most definitely dandy cool, the Gallic Bob Dylan." In the IASPM keynote presentation *Staging the Spectacle: The Dandyist Theatrics of Jacques Dutronc*, musicologist Stan Hawkins discusses only the latter of the two legendary French mid-century popular music artists. What his bold statement emphasizes most importantly is the identity performance of music artists in the social and cultural context of mid century France. Serge Gainsbourg's legacy as an influential composer, arranger, film maker and even literary innovator is globally recognized. The particular provocative way in which he developed a form of self-presentation that subverted highly stylized elements of his everyday identity has never been scrutinized though and remains relatively unexplored terrain for musicology, performance and media studies scholars alike. This article recasts the case of Gainsbourg in the light of contemporary persona performance and departs from the observation that one of the icons of 20th century French chanson rarely performed live for most of his career. The growing importance of the (musical) persona concept that is being negotiated in the interdisciplinary zone between popular music, performance and media studies encourages an investigation into how Gainsbourg embraced television as his performance platform of choice. I analyze three televised fragments - the televised portrait *Tel Quel* (1965), a rendition of the unreleased song *Telle est la Télé* (1974) and a broadcasted staging from 1985 centered around the track *No Comment* to demonstrate how his identity performance as a music artist is bound up with the medium of television. His temporary absence from the conventional concert halls, compensated by a media omnipresence, is integral to understanding how his artistic practice entails an identity performance that transcends the creation of a fictional character and thereby heralds aspects of the contemporary configuration of persona.

Clara Bouveresse, *"News Portraits:" the Photojournalism of Gilles Caron (1965-1970)*

This article explores the five-year career of French photojournalist Gilles Caron (1939-1970), who produced iconic photographs of major events such as the Six-Day and the Vietnam war at the end of the 1960s. Caron developed an art of portraiture applied to news topics, which became his trademark. This personal "style" and his critical approach towards journalism were emphasized posthumously to distinguish him from his peers and promote him to the status of an artist. But these specificities were an integral part of his

practice as a photojournalist, and only demonstrate that if Caron produced an œuvre, it was within the realm of his profession. This article retraces the development of his approach and its success in the illustrated press; it then analyzes his reflexive stance towards image making, as evidenced in his tribute to the techniques of film when he worked on movie sets and in the ethical questions raised by his coverage of the Biafra war. Drawing on his archives – press prints, contact sheets and publications that were extensively digitized by his foundation, it offers an overview of the production of this well-known figure of post-war photography.

Experiences

Beat Streuli, *Retour à Rome*

Hilde Van Gelder, *Ring the Bells (Prologue): Moirai, 2023*

The Journal of Aesthetics and Art Criticism, 81, 1 (March 2023)

<https://onlinelibrary.wiley.com/journal/15406245>

Levi Tenen, *The Genre View of Public Lands: The Case of National Monuments*

In this article, I begin developing what I call the genre view of public lands. It holds that public land designations fall into different *genres* of land management. I focus on one designation in particular—US national monuments created under the Antiquities Act—to develop the view and illustrate its significance. I characterize the national monument genre in terms of two norms stated in the Act and show how they shape public space in distinctive ways. I then illustrate how the genre view opens avenues for evaluating land designations. By way of example, I evaluate national monuments according to aesthetic considerations. I argue that the genre is, perhaps surprisingly, aesthetically vexed and that there is an aesthetic reason for presidents to depart from the original intent and meaning of the Act. This also lends support for some of the most controversial national monuments. Drawing from case law, I then show how aesthetic evaluations may hold legal weight. Such considerations can also influence decisions about whether to protect an area as a monument. In these ways, the genre view offers a framework for philosophers, and particularly aestheticians, to contribute to environmental law and policy.

Bence Nanay, *Frissons in Dance*

Musical frissons (or chills) have been at the forefront of both philosophical and psychological research on audience responses to music. The aim of this article is to argue that frissons also play an important role in the experience of dance performances. Following Jerrold Levinson's distinction between sound-quality frissons and sound-structure frissons, the article zooms in on the concept of conflict-induced frissons, which feature prominently in a variety of art forms besides music, from film to literature, and it is of crucial importance for understanding the audience reaction to some dance performances. A case study of Pina Bausch's choreographies is given to illustrate this point.

Michelle Liu, *Mental Imagery and Poetry*

Poetry evokes mental imagery in its readers. But how is mental imagery precisely related to poetry? This article provides a systematic treatment. It clarifies two roles of mental imagery in relation to poetry—as an effect generated by poetry and as an efficient means for understanding and appreciating poetry. The article also relates mental imagery to the discussion on the 'heresy of paraphrase'. It argues against the orthodox view that the imagistic effects of poetry cannot be captured by prosaic paraphrase, but points to features of poetry that can shape aspects of mental imagery that are liable to be lost in paraphrase.

James Harold, *On Resisting Art*

What responsibilities do audiences have in engaging with artworks? Certain audience responses seem quite clear: for example, audiences should not vandalize or destroy artworks; they should not disrupt performances. This paper examines other kinds of resisting responses that audiences sometimes engage in, including petitioning the artist to change their works, altering copies of artworks, and creating new artworks in another artist's fictional world. I argue for five claims: (1) while these actions can sometimes infringe on the rights of artists, the rights of artists are not absolute; (2) the fact that such actions are based on mistaken interpretations of the artworks has no normative weight; (3) there can be reason to object to additions and alterations whose conception of the artwork is morally worse than the original (and so, there can be reason to support additions and alterations whose conception is morally better); (4) petitioning raises special moral problems; and, most important, (5) some of these actions are valuable because they involve creative and aesthetic activity. Those acts of audience resistance that are creative, morally improve on the original work, and that minimize the infringement of the artists' rights are good, and should be encouraged.

Uriah Kriegel, *The Poetic as an Aesthetic Category*

Poems are not the only things we sometimes call poetic. We experience as poetic also prose passages, as well as films, music, visual art, and even occurrences in daily life. But what is it exactly for something to be poetic in this wider sense? Discussion of the poetic in this sense is virtually nonexistent in the extant analytic literature. The aim of this article is to get a start on trying to come to grips with this phenomenon—the poetic as an aesthetic category that outruns poetry as an art form. It proposes an initial sketch of an account in terms of the fittingness of certain affective reactions to artworks and other things, reactions featuring notably elements of tenderness and elevation.

Ian Heckman, *Rethinking Veridicality: Motor Response, Empirical Evidence, and Dance Appreciation*

Recent debates in the philosophy of dance have focused on the relationship between motor response and dance appreciation. Some philosophers argue that motor responses to dances are an important part of dance appreciation. Proponents of such a claim are often backed with support from cognitive science. But it has not remained uncontroversial. Despite its controversy, the concept of motor response remains under-analyzed. As a result, assumptions about the idea and purpose of motor response get borrowed from cognitive science. I argue that one such assumption, that motor response is supposed to be veridical, runs us into several problems. It runs us into something of a paradox, where it is claimed that motor responses happen as part of our general perception of movement. However, few people experience such responses. Furthermore, it seems that the motor responses that are appropriate for a dance might not be the ones the dancer is feeling. As a result, we should prefer an account of motor response that emphasizes its flexibility and its ability to change and adapt to the movement we see.

Iris Vidmar Jovanović, *Aesthetic Cognitivism and Serialized Television Fiction*

In this article, I defend the cognitive value of certain generic television series. Unlike media and television scholars, who have been appreciative of the informative capacity of television fiction, philosophers have been less willing to acknowledge the way in which these works contribute to our understanding of our social reality. My aim here is to provide one such account, grounded in aesthetic cognitivism, that is, the view that fiction is a source of knowledge. Focusing on crime and courtroom dramas, I start by offering some examples of the cognitive benefits available in some of these series and I argue that the more beneficial cases establish superior mimetic relations with reality, enhancing their capacity to present ethically challenging issues. I then examine whether the fictional dimension of these works presents an obstacle to their informative potential and I conclude that it does not. A central aspect of my account is the claim that the degree of cognitive benefit depends on the underlying narrative strategy of the series. Specifically, there are clues in any given show, including the treatment of ongoing characters, which signal the extent to which it can be taken as mimetically reliable and thus, cognitively valuable. I complete my account by addressing anti-cognitivists' arguments which call to doubt the informative aspect of television series and their capacity to address ethical concerns.

Symposium: Aesthetic Value

Robert Stecker and Theodore Gracyk, *Introduction: Symposium on Aesthetic Value*

Emily Brady, *Aesthetic Value as a Relational Value*

Tom Cochrane, *Aesthetic Values Are Distal Versions of Practical Values*

Keren Gorodeisky, *Aesthetic Value: The View from Here*

Dominic McIver Lopes, *Big Tent Aesthetics*

Mohan Matthen, *Aesthetic Value: Why Pleasure Counts*

C. Thi Nguyen, *The Engagement Account of Aesthetic Value*

Antonia Peacocke, *What Makes Value Aesthetic?*

Yuriko Saito, *Aesthetic Values in Everyday Life: Collaborating with the World through Action*

James Shelley, *A Simple Theory of Aesthetic Value*

Richard Shusterman, *The Ambiguity of Aesthetic Value*

Robert Stecker, *Notes on Aesthetic Value*

Journal of Aesthetics and Culture, 15 (2023)

<https://www.tandfonline.com/toc/zjac20/current>

Katarzyna Paszkiewicz, *Stray aesthetic in the cinema of Andrea Arnold*

This paper seeks to contribute to the scholarly examination of the nonhuman in the cinema of Andrea Arnold by reading her work through the figure of the "stray", proposed by Julia Kristeva and developed by Barbara Creed in her exploration of "stray ethics" in the Anthropocene. Through a close analysis of Arnold's three films, *Dog* (2001), *Wasp* (2003) and *Fish Tank* (2009), I argue that Arnold's sensory-driven cinema transcends the focus on the human body and its phenomenological rhythms through which it is commonly read by offering instances of what I dub non-anthropocentric "stray visuality", realised through her treatment of the environment (both "built" and "natural") and the nonhuman beings that inhabit it. I assert that Arnold's filmmaking confounds these overlapping binary oppositions in complex ways that are deeply implicated in current philosophical debates about the ecological.

Erik Wallrup, *On patheme: affective shifts and Gustavian culture*

Despite the attention that the affective sphere has reached in the last decades, affectivity has generally been supposed to be a consequence of historical processes, not changing their direction. This article argues instead that affectivity can be a driving force in historical change, and it establishes the concept of "patheme" in relation to Michel Foucault's "episteme", Martin Heidegger's "history of being" and the notion of regime in William Reddy, Jacques Rancière and Peter de Bolla. What is described as a pathemic change took place in the thoroughgoing affective transformation of European culture during the 18th century, a cultural change that in Sweden was condensed into much more compressed shifts during the Gustav III's reign (1772–92). This latter period is bestowed an investigation grounded in an understanding of historical processes that considers the interplay between layers such as power relations, social conditions and modes of scientific thought along with affectivity. The interplay is described in terms of polyphony.

Aesthetics and Body Experiences in Health Care

Esben Skouboe and Marie Højlund, *Crafting atmospheres for Healthcare Design*

This work contributes to the growing body of work, conducted on the vicinities between well-being and biomedical treatments in health design. The article presents and discusses the design of the new delivery rooms at a Danish hospital in Hjørring, including the multi-sensory artwork: *Nordjyske stemninger (Moods of Northern Jutland)*. The authors are both artists, architects, and researchers in this project, thus it is not the purpose of his article to report evaluation results. However, it is our intention to share and discuss contemporary healthcare design strategies and point to the importance of considering the interplay between cultural, social change, and environment in order to bridge the know-do gap in healing architecture. Based on our work we give a concrete example of a case aimed at re-introducing art in healthcare environments, supporting the caregiver, the laboring mother, and her companion in the existential and life-changing moment. The article includes descriptions of the design process including interviews, observations, and reflections. In this case, we want to argue that the gap between visions and implementation in evidence-based design and healing architecture, must be understood as a symptom of a deeper epistemological and philosophical challenge concerning the dichotomous and demarcating understanding of the relation between the human and its surroundings, obstructing ecological coherence and validity and silo stacking of results not utilizing the rich potentiality of interdisciplinarity synergies. As it is difficult to convey a bodily and sensory experience in only words and images, we hope that the reader will use their imagination while reading the descriptions of a situated experience throughout the article. The Ukrainian sculptor Alexander Archipenko described the cause and impulse of creative motivation as seeing the absence of a thing. With this lens we invite the reader behind the scenes in the creation of somesthetic design of the new delivery rooms, now being the background of more than 1.000 births a year in the Northern part of Jutland. The argument of This article uses artistic practice to explore a new potential healthcare practice, with overseen and neglected potentialities in a supportive somesthetic healthcare design. The article is structured in four parts: Healing environments, Somesthetic design framework, The sensory delivery room, and Reflection.

Outi Hakola, *Breathing in Mortality. Demedicalization of Death in Documentary Films*

The 20th century saw a strengthening of medicalization processes, which included a medicalization of death where dying and death came to be handled primarily as medical challenges. For their part, cinematic technologies participated in this by utilizing film technology to standardize medical processes, by using films for educational purposes, and by representing medical technology and knowledge in an authoritative sociocultural manner in film narrations. As a side effect, cinematic narratives have often portrayed death as a medical failure that people can and need to be saved from. Toward the end of the 20th century, criticism toward medicalization has increased among healthcare personnel and hospice and palliative care movements, for example. At the same time, as documentary films have continued to try to capture and understand the dying processes, in at least those films dealing with so-called natural death (due to aging or terminal illness), their tone has started to emphasize demedicalization aspects. I argue that this change in tone is recognizable in how the cinematic technology represents and utilizes breathing in the films' narratives. Breathing—and particularly difficulty breathing—audibly and visibly embodies the fragility of the human body before death. At the same time, it conveys a sense of agency: Are you able to breath on your own? Is medical technology needed to do breathing for you? And how is the use of technology for dying individuals justified or not? I analyze the documentary films *Dying at Grace* (2003), *Frontline: Facing Death* (2010), *Love in Our Own Time* (2011), *Extremis* (2016), *ISLAND* (2018), and *Covidland* (2021), and through them I argue that 21st-century documentary films are joining in the efforts to demedicalize death and, as such, they are shifting the long relationship between cinematic and medical technologies.

Britta Møller, *Care practice as aesthetic co-creation. A somaesthetic perspective on care work*

Drawing on Dewey's theory of aesthetic (1934) and Shusterman's notion of somaesthetic (1999, 2006), this paper analyzes care practices as aesthetic co-creations; inquiries of impressions and expressions through which actors and practices are co-created. A care situation from elderly care serves to analyze the body as locus of sensory aesthetic appreciation and hence, as a potential process of somaesthetic experience and learning. Discussions are made of how to learn to appreciate dimensions of somaesthetic, and of the importance of somaesthetic for the subtle forms of power in care situations.

Jiyun Bae, *Somaesthetics in early Korean history. The educational scope of the hwarang*

This paper is concerned with first, reviewing hwarang in early Korean history through the eyes of somaesthetics, and second examining the educational implications of hwarang. Hwarang's features (aesthetic ideology called pungryudo, their core activities, including songs and journeys) are highlighted from the perspective of somaesthetics. At the core of the hwarang's activities are such elements as entertainment, pleasure, and joy. In the context of today's education, the hwarang and somaesthetics promote the insight that one's intellectual and practical life is integrated into one's lifestyle based on these bodily experiences.

Journal of Somaesthetics, 8, 2 (2022)

<https://journals.aau.dk/index.php/JOS/index>

Body, Space, Architecture

Tenna Doktor Olsen Tvedebrink et al., *Motion and Emotion. Understanding Urban Architecture through Diverse Multisensorial Engagements*

Understanding how (dis)abled human bodies interact with the built environment is critical in Urban Design. We examine if somaesthetic theory combined with a neuro-architectural framework can help advance our understanding of human bodily interaction with the built environment. We do so first from a theoretical point of view, and second with an analysis of the situated context: Budolfi Square in Aalborg, Denmark. Our take-home-message is that architects and urban designers need to move beyond the established understanding of the multi-sensory soma, into an understanding of a situated *mobile-emotional soma*.

Lukáš Makky, *Aesthetic, Somatic and Somaesthetic Experience of the City*

The paper will deal with the notion of the experience (as a crucial term of aesthetic theory) of the city, especially the aesthetic, somatic, and somaesthetic experience. The understanding of experience will be based on John Dewey (1980), Richard Shusterman (1999), Maria Bukdahl (2012), Virgil C. Aldrich (1963), and Walter Benjamin (1935 [1969]). In dialogue with Richard Shusterman, we will illustrate two levels of experience: a) the somatic (almost biological) level of experience and b) a second level of experience that requires some intellectual evaluation: interpretation.

Mark Tschaepe, *Somaesthetics of Discomfort and Wayfinding. Encouraging Inclusive Architectural Design*

Somaesthetics of discomfort facilitates intentionally inclusive designed spaces for wayfinding by accounting for individuals' distinct navigational experiences. Following the work of Richard Shusterman, somaesthetics of discomfort is a combination of somatic awareness and somaesthetic reflection centered around feeling ill-at-ease or out of place. The increased awareness of discomfort and reciprocal reflection upon feelings of discomfort enhances how activities and places are experienced, recognized, and categorized. How people experience difficult wayfinding is an element that is often missing from architectural planning and development. Considering uncomfortable somatic experiences of navigation would provide designers with tools to conceptualize and create wayfinding affordances within various spaces. Discomfort may be understood as a somatic affordance during wayfinding because it indicates that there is something problematic about the intersection of soma and environment. This paper describes wayfinding and somaesthetics as they pertain to architectural design. By using the examples of hospitals and parking garages, somaesthetics of discomfort is introduced as a tool that uses somatic appreciation and individual reflection about wayfinding experiences for improving how spaces are designed.

Jessica Fiala, *Sensing the Virtual. Atmosphere and Somaesthetics in Virtual Reality*

This article examines somaesthetics in virtual reality via the spatial lens of atmosphere, adapting theories of atmosphere to virtual environments and advocating for VR as a distinctive terrain for somaesthetics. Building on Gernot Böhme's analyses of atmosphere, this exploration unpacks ways that artists have engaged the body and space in VR, from creative interface design to multisensory storytelling, and projects that blend physical and virtual environments. Having mapped the confluence of somaesthetics,

atmosphere, and immersive virtual space, the paper concludes considering the practical need for cultivating atmospheric competence in VR.

Balint Veres, *Notes on the Aural Aspects of Built Environment*

Aural architecture might seem at the first sight as some oddity, a deliberately unique niche genre, and an out-of-the-ordinary hue on the wide spectrum of built environments. In contrast, the essay overviews some of the most important aspects that foster a broader conceptualization of architecture conceived as substantially interlinked with the sonic realm. In comparison with the established discourse on soundscape, this writing does not start from fieldworks and empirical-based terms with the goals of a general theorization but works the other way around: it arrives at the notion of soundscape in its conclusion by pointing out the unsatisfying nature of any conception of architecture that misses the aural aspects of architectural space, hence excluding a crucial somaesthetic dimension both from theoretical discourse and designer practice.

Pradeep Dhillon, *Architectural Gestures in International Relations*

Somaesthetics is useful in thinking about how buildings gesture. Analysis and interpretation of three embassies – the Belgian and US embassies in New Delhi, India and the Finnish Embassy in Canberra, Australia, offer insight into the nature of architectural gestures. Philosophically, attention to soma serves to reconcile the normative sweep of Kant's political thought with the attention to granularity demanded by Wittgenstein.

Bartłomiej Struzik, *Is space recognizing a form? A contributory study for the theory of Somactive Art*

In the content of the paper, I refer to meetings with people whose reflections, general comments or even unspoken gestures have become a source of inspiration no less important to me than readings and theoretical study. At this point, I would like to particularly emphasize the role of my acquaintance with Richard Shusterman, whose concept of Somaesthetics, growing from his talent, many years of honest philosophical work and solid theoretical foundations, is probably the most striking contrast of the research method in relation to the artistic intuitions proposed in my text and postulates resulting mostly from art practice. The concepts presented in this paper, especially the two key issues of *Somactive Art* and space recognizing as a form, will consequently have the character of an artistic supposition and represent a theoretical sketch, rather than a thoroughly researched, well-founded, and mature scientific hypothesis.

Journal of Visual Culture, 21, 2 (August 2022)

<https://journals.sagepub.com/home/vcu>

Darlène Dubuisson, *The Haitian zombie motif: against the banality of antiblack violence*

The circulation and consumption of the images of suffering and lifeless black bodies is a longstanding feature of US visual media. Since each archive of suffering and dead black bodies operates within specific histories, discourses, and affective relationships, this article examines a particular collection of images: the Time magazine photos of the 2010 Haiti earthquake victims. The article argues that the photos evoke the uncanny by using the Haitian zombie motif – an image of 'monstrous' black racial difference. The article traces the photos' elicitation of the uncanny in two ways: one, it highlights how the images produce self/other slippages and thus affirm the uncanny; and two, it examines the insidious and violent ways these slippages dehumanize, dismember, and dispossess those depicted to produce a 'negative familiarity' for the non-black observer, thus lending to the banality of antiblack violence. The article ends with a call for 'radical empathy' to combat this violence.

Rosalind Galt, *'C'est grave': Raw, cannibalism and the racializing logic of white feminism*

This article addresses the racializing logic of white feminism and its alignment with white heteronormative registers of human life. It does so by considering Julia Ducournau's (2017) film *Raw* in relation to cannibalism's intersections of gender, sexuality and race. The film invokes feminist pleasures, centring on female desire and pitting Justine's compulsive appetites against an inflexible social hierarchy of gender and species. However, its articulation of cannibal consumption and female subjectivity is dangerously ambivalent. By focusing on the colonial history and racializing logic of the cannibal, this article reads *Raw*

as symptomatic of the subjective formations and social violence of white feminism. *Raw* portrays cannibalism as a feminist practice of posthuman resistance, but its seductive appeal also produces a troubling ambivalence around non-white and queer bodies, which resonates with black critiques of posthumanism's reproduction of whiteness. The film invites us to inhabit our raw desires as a monstrous resistance, but what genres of human and nonhuman haunt this politics of monstrosity?

Marquis Bey et al., *Trans visibility and trans viability: a Roundtable*

This Roundtable is crafted from the online event held on Saturday 20 November 2021 on Trans Visual Cultures. That event was organized to celebrate the recently published themed issue of *Journal of Visual Culture* on new work in transgender art and visual cultures, guest edited by Cyle Metzger and Kirstin Ringelberg, and suggested for the journal by Jill H Casid. The themed issue emerged from a session run at the College Art Association in New York, 2018, programmed by Metzger and Ringelberg. For the event in November 2021, some of the contributors to the journal's themed issue (Kara Carmack, Sascha Crasnow, Stamatina Gregory, Cyle Metzger and Kirstin Ringelberg) were joined by interlocutor Jill Casid, and respondent Jack Halberstam to share their thoughts on trans visual culture/s now, and to consider what it is to write trans visual culture, as well as to live in relation to transness. The event happened to fall on Transgender Day of Remembrance. Given the fraught or ambivalent feelings that many have about such a day, the event was also taken as an occasion to talk about ways of untethering trans visibility from what is lethal to trans viability. After the event, the organizers solicited a few additional reflections on concerns that emerged – in particular around matters of the visual, trans visibility, and lived experience. These are brought together to act as a refractive prism for what happens when we center thinking seriously with the implications and potentials of trans art and visual culture for trans hopes and fears, kinship and community, lives and loves. The publication of this Roundtable takes the themed issue as a crucial springboard for critical, transversal trans* imaginings of the variant worlds to be unfolded by undoing the lock of the gender binary and its settler colonial and white supremacist violences, and to further the demand that thinking with trans alters substantially the ways we approach the visual.

Maayan Amir, *Visual lawfare: evidential imagery at the service of military objectives*

While chemical attacks are rare and deemed an illegitimate form of warfare, the attempt to exploit international law in order to license military action is an eerily common custom. The practice of deploying a legal system to promote military objectives is now widely known as lawfare. In this article, the author focuses on what she calls visual lawfare, namely the weaponization of visual documentation used to provide evidence in order to either prove compliance, or to demonstrate violations, of international laws of warfare through appeal to a legal forum, in order to facilitate a military objective. Drawing on endeavours to affect the United Nations Security Council resolutions in the context of the Syrian Civil War, in addition to revisiting selected lawfare scholarship while providing the new concept of 'visual lawfare' itself, she expands on how visual evidence is employed or produced to sanction the lawful use of violence while citing international codes of conduct.

Francesco Casetti, *Rethinking the Phantasmagoria: an enclosure and three worlds*

The Phantasmagoria was not just a spectacle based on projections of images of ghosts and monsters. Relying upon new archival findings, this article claims that the Phantasmagoria was instead an optical-environmental dispositive that combined an enclosed space with the exploration of three worlds: the otherworld of the Dead, the physical world of Nature, and the inner world of spectators' Interiority. While its ultimate goal was to provide an unconventional map of the three domains that were of the greatest interest at the time, its combined interest in a spatial arrangement and a visual address suggests the need for a new, rhizomatic archaeology in which to include the screen-based dispositives.

Journal of Visual Culture, 21, 3 (December 2022)

<https://journals.sagepub.com/home/vcu>

Jasmine Ehrhardt and Lisa Nakamura, *Infrastructural fugitivity: contraband cellphones, TikTok, and vital media behind bars*

This article engages with TikToks created by incarcerated people using contraband cellphones. We read the #PrisonTok hashtag as part of a new genre of digital media created by imprisoned people that invites users

to learn directly from them about everyday life behind bars, some of which includes producing and consuming digital media and memetic culture through practices of infrastructural fugitivity. TikTok's affordances permit imprisoned people to share and demystify aspects of their everyday lives such as cooking, charging phones and maintaining digital infrastructure, despite prison rules prohibiting prisoners from owning phones. We discuss viral TikTok users such as Jeron Combs whose cooking videos have attracted millions of viewers, and conclude with an analysis of #PrisonTok's implications for both media, visual culture and carceral studies. We do this to submit a framework for scholars, as well as free-world people broadly, to engage with illicit digital media created by imprisoned people.

Homi K. Bhabha and Jae Emerling, *'Words have a charge': six moments from a dialogue*

This conversation contains 'moments' from a dialogue between the esteemed scholar Homi K Bhabha and *Journal of Visual Culture* editor Jae Emerling that took place at Harvard University on 7 March 2022. As part of the 20th anniversary celebrations of the journal's founding, it was essential to include voices whose work, presence within the world, and poetic insights traverse the entirety of visual culture studies. Bhabha is certainly such a voice for our Editorial Collective, past and present. The goal of this open dialogue, if there is a single one, was to have a real conversation about Bhabha's vital current projects, which address the socio-economic, political, and cultural dangers facing all of us. But it is also a hopeful discussion about the 'survival' of the theoretical humanities in the 21st century. We hope that it reads as dialogic-radiating lines passing through the singular points that shape the history of our present, while always remaining open and attentive to the unforeseen actualizations of the past-future events that compose each of us individually and collectively.

Gian Maria Annovi, *Dirty encounters: Pier Paolo Pasolini's legacy in David Wojnarowicz's work*

One of the last works by celebrated New York artist David Wojnarowicz is a black-and-white photograph of the artist's face buried in the dirt. The photograph was staged in 1991, less than one year before the artist died of AIDS. Until now, Wojnarowicz's photograph has been interpreted as the image of a burial, a reference to the artist's impending death. This article compares Wojnarowicz's photo to one of the last scenes of Pier Paolo Pasolini's *Teorema* (1968). The case of (*Untitled*) *Face in Dirt* and *Teorema* indicates the existence of a potentially complex relationship between Wojnarowicz and Pasolini, two queer artists who used provocation and sexual transgression to criticize capitalist society through their work. In this article, this complex relationship is explored to show, on the one hand, the import of Pasolini's cinematographic and literary work in New York's underground art scene of the 1980s. On the other, it demonstrates that Wojnarowicz's last work conveys a positive message about his artistic legacy and future.

Sadaf Javdani and Bahar Noorizadeh, *The Iran Portfolio*

A collection of social media posts on the occasion of September 2022 Iranian uprising

Andy Weir, *Dust against the Anthropocene: Yhonnie Scarce's nuclear geo-fictions*

Against the universalizing of the Anthropocene, radioactive dust affects specific communities more than others. At the same time, it carries particles from local sites to cosmic horizons. Uranium dust encodes deep timescales of planetary formation and extinction as they intersect with histories of violence and extraction, myth and current politics. This article analyses artwork by Yhonnie Scarce, descendant of the Kokatha and Nukunu peoples of South Australia, arguing for a particulate geo-fiction as method of engagement with colonial politics of deep time. By *sampling* and literally unearthing nuclear histories, Scarce's work traces more-than-human toxic ecologies. Through a condensation of uranium-scale temporalities, the present moment of its exhibition is prised open. This becomes a speculative ethical encounter with responsibilities to deep histories and futures beyond itself, the lingering after effects of British colonial violence inscribed into the materiality of the work.

Ligeia, 201-204 (January-June 2023)

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

Actualités et débats

Giovanni Lista, *Un certain André Devambez*

Yak Rivais, *L'Émancipation des lanceurs d'alerte*

Yak Rivais, *Le cas Velàzquez*

François Derivery, *Loi et concept*

Art & Futur

Philippe Charlier, *Le Grand sanctuaire d'Ise, vrai et faux sur le chemin du passé et du futur*

Francesca Caurana, *Art et Futur, l'espace d'un pléonasm*

Norbert Hillaire, *En marche vers le passé*

Philippe Boissonnet, *L'évanescence holographique, effet métaphorique de l'inconsistance du réel*

Franco Torriani, *Architecture du Futur*

David Tremblay, *Le Deux corps de l'art*

Jean-Jacques Gay, *L'artiste dans les interstices d'un « tout monde » ultra contemporain*

Hervé Fischer, *Les Arts sont toujours premiers*

Anne-Sarah Le Meur, *Le temps, l'artiste et l'ordinateur. Autoportrait*

Peter Weibel, *L'avenir de l'art*

Hervé Fischer, *Mythanalyse de l'intelligence artificielle, faut-il désirer sa propre mort ?*

Pier Luigi Capucci, *Perspectives et visions de l'art*

Giovanni Lista, *Le Futur comme condition de liberté*

Marie-Laure Desjardins et Hervé Fischer, *Discussions autour de la Documenta & Co.*

Nouvelle Revue d'Esthétique, 30 (2022/II)

<http://www.cairn.info/revue-nouvelle-revue-d-esthetique.htm>

L'esthétique analytique française

Études

Maud Pouradier, *Pour une vérité seconde de la philosophie analytique (et de la phénoménologie)*

In France, analytic philosophy has a paradoxical place: on one hand, it is not fully integrated in the academic cursus, first and foremost because of the singularity of the competitive examination of "agrégation", but on the other hand, the choice of analytic philosophy is still meaningful, because of the extraordinary vividness of French phenomenology. At the beginning of the 21st century, the paradigm war between analytic and continental philosophies was very strong, new realisms of Quentin Meillassoux or Jocelyn Benoist appeared as exits of this alternative. Surprisingly, new realisms didn't really change French aesthetics, perhaps because French introducers of analytic aesthetics – such as Jean-Pierre Cometti, Roger Pouivet and Gérard Genette – immediately invented a philosophical synthesis between analytic and French or continental traditions. That's why it is better to speak about a French analytic aesthetics, instead of analytic aesthetics in France.

Roger Pouivet, *L'art après la culture : un dialogue*

Two characters, Artodore and Technodule, discuss mass art based on Adorno's thesis according to which art, in the 20th century, was gradually deprived of its artistic character, causing it to lose its mission of emancipation. This is an opportunity to ask what a work of art is and, more exactly, what is its mode of

existence, and if it is specific to it. Questions of ontology and metaphysics of art are raised. Technodule obviously read analytical philosophers of art, but not Artodore, who seems fond of hermeneutics. But can their discussion lead anywhere? Technodule finally defends the thesis that what characterizes art today is less its "disartification" than its "deculturation". An art without culture?

Alexis Anne-Braun, *Nouvelles donnes : les jeux vidéo et les théories de l'art*

Video games are artifacts that have aesthetic properties and that give rise to rich and varied appreciation practices. In contemporary literature, several philosophers have questioned whether they fit into the traditional category of art. It seems to me that one way to answer this question, which does not presuppose any definition of art, is to consider the special artform to which video games belong. This article proposes to identify the standard and variable aesthetic properties of video games that belong to a specific artform and that rely on technological features of digital art's medium.

Alexandre Declos, *Variations goodmaniennes sur le jeu vidéo*

In this paper, I examine Nelson Goodman's theory of artistic variation, as exposed in *Reconceptions in Philosophy* (Goodman & Elgin, 1988). Though variation is a common process in the arts, its specific nature and functioning proves hard to grasp. Goodman claims that variation is a complex referential operation: it involves the exemplification of shared and contrasted characteristics, along with a reference from the variation to the theme through these exemplified characteristics. I argue here that this account fruitfully applies to videogames, where variation is both more frequent and more salient than in other artforms. Variation also provides a key for understanding the medium of videogames, on several grounds. It plays an important part in game design and in the gaming activity. Variation is also a mean to understand videogame genres, and sheds some light on the hedonic and the cognitive value of games. As such, videogames can be understood as an art of variation, which is essentially about exploring and exhausting variations around a same theme.

Guillaume Schuppert, *Fiction, transparence, perception. Trois idées de Walton sur l'image animée*

In this paper, I am offering a reflection on the nature of the moving image based on three claims championed by Kendall Walton. This American philosopher is well-known in the analytic world for a book on representational arts, *Mimesis as Make-Believe* (1990). He often discusses films, but a proper Waltonian philosophy of cinematic art is nowhere to be found. The purpose of this paper is to understand how such a philosophy of the moving images would look like. To do so, I introduce and discuss three propositions that Walton argues for: (1) works of fiction are not to be defined as falsehoods, (2) depictions are not only to be perceived, as they invite us to imagine what they represent, (3) photographic images put us in an epistemic relationship with their subjects. From there, I put forward a Waltonian interpretation of the distinction between fictive image and documentary image.

Stephen Davies, *L'expression des émotions dans la musique*

This article examines the nature of musical expressiveness through two major questions. The first is the capacity of music, which is not a sentient being, to express emotions. The author defends the idea that, when applied to music, emotional terms do not refer to experienced emotions but to emotional characteristics, manifest in the sounds. This thesis has a linguistic component: there is a secondary and legitimate use of emotional terms, which does not describe a felt emotion but a behavior. It also has a psychological component: when we experience music we recognize, because of its dynamic character, a great similarity with human behavior. The author thus shows that music does not really express emotions, but "carries" or "presents" emotional characteristics. The second question is that of the relationship between the emotions expressed in music and the ordinary emotions felt by sentient beings. The question is considered through the emotional responses aroused in the listener by the expressiveness of the work. The author shows that, in the non-musical cases, certain emotions are contagious: in front of a sad person, I feel a "reflected" sadness, which does not need any justification. The same is true for music: a sad piece of music will tend to make me feel sad. This similarity between musical and non-musical cases preserves the link between musical expressiveness and the world of experienced emotions. Through the theory presented in this article, the author intends to account for the value we place on expressive music: since musical expressiveness reflects the expression of human emotions, it can give us a better understanding of our feelings.

Varia

Laurence Mall, *Ébouriffer le Saint-Esprit : le regard impertinent de Diderot sur la peinture religieuse dans les Salons*

In his lengthy *Salons* written for Grimm's *Correspondance littéraire*, Diderot, a pioneer in art criticism, describes and evaluates the paintings exposed in the exhibitions organized by the Royal Academy of Painting and Sculpture in the Salon Carré at the Louvre. When dealing with still abundant religious subjects, the *salonnier* adopts a variety of positions, from neutrality to plain satire. The religious figures (devotees, saints or divine characters) in certain paintings, though, lead to the occasional adoption of a more original and disconcerting critical strategy, when the atheist *philosophe* pretends to deplore the absence of what he cannot and does not want to find: a believable suggestion of the divine. The Diderotian discourse itself, in its *im-pertinence*, generates the absence of meaning at the heart of the religious painting of the time.

Dominique Chateau, *Benjamin et Marinetti : fragments d'une mise au point sur l'esthétisation*

Walter Benjamin uses the "manifesto on the Italian-Ethiopian war" of Marinetti to support his famous theory of the aesthetization. He pours the Italian artist to the account of the art for the art, whereas his purpose aims rather, rather roughly, the setting of the art to the service of the war and the politics. It is to make reference to the formal innovations advocated by the futurists, but of which, for the blow, the report with the fascist ideology, even proclaimed, is at least ambiguous. The identification of the innovative, deconstructive and provocative artist to the new fascist man, "proud, voluntary, ascetic and warlike", opens on a dead end.

Audrey Rieber, *L'espace de la représentation selon E. Cassirer et E. Panofsky. Perspective et théorie des proportions*

The paper discusses Ernst Cassirer's and Erwin Panofsky's conception of artistic space. The occasion for this comparison between the philosopher and the art historian is provided by a debate at the Kongress für Ästhetik und Allgemeine Kunstwissenschaft (Congress for Aesthetics and the Science of Art) in Hamburg in 1933. The topic of the 4th Congress was the question of artistic space and time. Perspective, considered by Panofsky as a symbolic form, is a good case to understand the proximities and differences between the art historian and the philosopher of symbolic forms. Does the space of perspective correspond to the space of art that the philosopher defines as the space of representation (*Darstellung*)? This example of the perspective is often used to compare the two theorists, although often without much precision. The paper also discusses another, much more original example, namely the theory of proportions. Can we say that the theory of proportions, which also structures the space of the image, is, like perspective, a symbolic form? The answer allows us to clarify the way in which Cassirer and Panofsky see a relation between art, representation and subjectivity. Through this examination of the affinities and differences in their conception of art, we put at stake the possibility and limits of interdisciplinarity and the fruitful dialogue between philosophy and art history, as well as the question of whether a common theory of art was shared in Hamburg in those years around the Warburg Institute.

Raphaël Gomérieux, *L'onde et le corpuscule. Abstraction et figuration dans les esthétiques d'Adorno et de Lévi-Strauss*

Claude Lévi-Strauss and Theodor W. Adorno have formulated similar diagnoses concerning in particular the evils that strike modern societies but also the crucial role that the artistic question can play in the elaboration of a way out of the crisis. Due to completely independent methodologies and paths of thought on each side of the Rhine, this rapprochement has often gone unnoticed. In the specific field of aesthetics, the gap between the artistic forms defended by each of them even tended to confirm the feeling of an insurmountable divergence. However, by reinscribing their respective aesthetics within their common aspiration, this article proposes to overcome this apparent gap.

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<https://www.eurosa.org/proceedings/latest-volume/>

Hassan Ali, *Rosebud: Exploring Deleuzian Temporality through the Wellesian Shot*

One of the central themes in Deleuzian metaphysics is his rethinking of the traditional ontological conception of time. Gilles Deleuze was significantly influenced by Henri Bergson's philosophy where he moves away from spatializing time and instead develops a qualitative account of it rather than a quantitative account. Deleuze's thoughts on time develop in fascinating ways in the context of cinema, as this medium provides a novel metaphysical context that throws in further complications regarding the issue of time and movement. For instance, Deleuze regards cinematic movement as a type of 'false movement' — it does not provide the viewer with an image to which movement is then added, nor does it reconstitute movement from particular instants, but rather it immediately provides us with a 'time-image' where movement, time, and image merge into one ontological entity. This concept of the 'time-image' that he introduces in his book *Cinema 2* is a central concept for Deleuze, and for this paper, as the time-image reverses time's subordination in relation to movement. Whereas historically in the western philosophical canon time was seen to be an entity that emerged from movement, Deleuze and Bergson begin to subvert this line of thinking, arguing instead that time is tied to duration rather than movement. This reversal of subordination manifests itself in interesting ways in the context of cinema, and in my paper, I will specifically explore the phenomenon of the time-image in Orson Welles' 1941 film, *Citizen Kane*. In particular, I will be taking a close look at the phenomenon of the 'rosebud' being used to traverse through time within Charles Kane's past memories. The case of rosebud is a unique example because not only does it connect to time through being a window into Kane's memory, it also functions as a recurring signifier throughout the film in a manner that allows us to connect theories of time to semiotics. I will use the discussion surrounding semiotics to explore Deleuze's concept of the virtual, ultimately arguing that the function of rosebud as a signifier provides us with a useful frame to explore the virtual nature of Deleuzian temporality.

Sacha Behrend, *On the Apparent Incompatibility of Perceptual and Conventional Accounts of Pictures*

What are pictures? To answer this question, one of the most successful approaches is what has been called the perceptual account. On this approach, pictures are fundamentally characterized by the way they are perceived by subjects. This principle can for example be fleshed out by claiming that pictures foster a specific type of twofold perceptual experience in subjects. By contrast, another type of account, that I shall call conventional account, is somewhat neglected nowadays because it appears as insufficient to distinguish pictures from other kinds of representations. These two types of accounts are often presented as incompatible. However, it is not obvious in what sense they are so. The aim of this paper is thus twofold. Firstly, to precisely identify the differences between the perceptual and the conventional accounts of pictures. Secondly, to suggest that there might still be a role for the conventional account. To provide support for this view, I will show that the perceptual and conventional accounts may not have the same explananda, leaving open the possibility that a theory of depiction integrating both might be built.

Anu Besson, *On Aesthetic Practices and Cultural Identity of Finish Emigrants*

The aesthetic life of an emigrant often undergoes a transformation following the relocation - sometimes it is a struggle, sometimes an expansion. This transformation, including changes or adaptations of daily, seasonal or annual rhythms; and growth or evolution in one's aesthetic practices, taste, and sense of cultural identity, are a fruitful focus of research.

Pol Capdevila, *Mood in Cinema: Towards a Unified Form of Time*

Postmodern times freed themselves from the enslavement to progress that in Modern times bound society to the need to realize unrealizable utopias. Postmodern times unapologetically recovered the past and appropriated it to meld it with present reality and fiction. This new attitude showed a relaxation towards the future and all the fights it had required previously. In recent years, however, we have found that consolidation of the postmodern condition has driven our society to a lingering presentism, a historical state that seems not to move forward; as if tomorrow had been supplanted by repetitive variations on today. This apparent slow-motion evolution has increased social injustices and widened the precarity of life in society, and is threatening the continuity of life on earth. In parallel with the rise of dissatisfaction and demands for a redefinition of social development, art too is experimenting with new articulations of time. In this paper I analyse a number of audio-visual works that set out to construct a new form of time marked by great complexity. I argue that this form of temporality is intended to counter the dominant notion that the time we live in is fragmented, dismembered, 'out of joint'. In the first, shorter part of the paper I discuss the current social context, in which human temporal experience is fragmented in different planes and dimensions. In the second part I analyse three films and show how they offer answers to the problems described in the first part. Between the second and third analyses I will argue that the most important audio-visual feature that glues the different temporalities in a unity is the construction of a cinematic mood.

Jokob Deibl, *From Infinite Rapprochement to the Open: From Kant to Hölderlin*

For Hölderlin, Kant is the starting point of his thinking. However, religion for Hölderlin is not primarily inscribed in the matrix of practical philosophy, but contains essential impulses from its relation to aesthetics. Hölderlin wants to move from "philosophy to poetry and religion" without taking the path via practical philosophy. In the "Fragment of Philosophical Letters" Hölderlin concludes: "Thus all religion would be poetic in its essence." While Kant opens up ethically based religion to aesthetic categories only in selected places, Hölderlin places the latter at the centre. This is particularly evident in his reference to God in poetry from 1800 onwards, which borrows essential motifs developed by Kant in the *Critique of Aesthetic Judgment*. For Kant, beauty has to do with the "feeling of freedom in the play of our cognitive faculties" (KdU § 45), which of course does not mean lack of rules. The creative and free character of the imagination is expressed in the fact that it produces an abundance of ideas for given concepts, which accompany those concepts but escape their regulation (cf. KdU § 49). This open moment, which Kant allows but does not develop further, provides a key to the peculiarity of Hölderlin's writing. His poems always have a concept, an idea, a theological object (the question of God) as their theme. This concept is enriched with new ideas in an unfinishable process of revising the poems. Newer versions of the texts usually do not erase the older ones, but rather fan the linear textual design into a variety that is no longer entirely controllable. This process of multiplication of ideas is particularly intense where God is concerned.

Viviana Galletta, *The Laocoön and the Devil: A Path through the Franciscus Hemsterhuis' Letter on Sculpture*

This paper intends to show the key role of the Franciscus Hemsterhuis' *Letter on Sculpture* (1765) in the frame of the late eighteenth-century Aesthetics. More specifically, through the transition from a 'mimetic' to a 'relational' paradigm, according to which beauty emerges from the relationship between the subject and the art object, the Dutch philosopher theorizes two different – but equally valid – ways to represent beauty through art: the classical way, which is exemplified by the *Laocoön*, and the modern one, whose peculiar subject is the devil. The legitimation of these two ways of representation plays a crucial role in the context of the famous eighteenth-century *Querelle* between the Ancients and the Moderns, involving the thesis that the principles of their Aesthetics, even if different, are equally valid because equally linked to a metaphysical desire for unity. What I want to articulate is that the transition from a classical to a modern Aesthetics is based on the reconsideration of the system of arts under the aspect of the principles of representation and culminates with the elaboration of two Aesthetics categories – the *plastic* and the *picturesque* – which are strictly linked to the dialectic between the Ancients and the Moderns.

Lorenzo Gineprini, *The Uncanniness of the Ordinary: Rethinking the Uncanny within Aesthetics*

Through the many reinterpretations of Freud's essay *Das Unheimliche* (1919) within French Postmodernism, in recent decades the uncanny has become a vague synonym for the methodology of deconstruction instead of being characterized as an aesthetic category. The essay aims to disambiguate the uncanny by reestablishing its characterizing nucleus and relocating it within the aesthetics. To do so, it turns to Juliane Rebentisch's notion of "uncanniness of the ordinary", which translates a term coined by Stanley Cavell into aesthetics. According to Rebentisch, this emotional state is called up by the encounter with artworks which, through minimal dislocations and distortions, deprive objects of daily use of their familiarity, forcing us to look more closely at their material, sensorial and phenomenological dimensions. Challenging habitual patterns of sensory perception, this aesthetic experience evokes a disturbing, uncanny feeling. Rebentisch draws on Freud's definition of the uncanny as an emotional state due to the appearance of something familiar in an unfamiliar light and thus offers a path to reconstitute a more stable conceptual framework. At the same time, Rebentisch proposes a novelty by interpreting the uncanny not only as frightening and disturbing, but as a feeling that encourages implementing alternative modes of perception to rediscover what has been taken for granted.

Jason Holt, *Self-Referential Aesthetics in the Art of Leonard Cohen*

On the assumption that Cohen's best poetry comes in his literary middle period, specifically *The Energy of Slaves* (1972) and *Death of a Lady's Man* (1978), I hypothesize that it is self-reference broadly conceived that elevates these works above the rest of his poetry. This account is confirmed by noteworthy middle- and late-period Cohen songs. I offer a threefold typology of Cohenesque self-reference: (1) *intratextual* (reflexive self-reference within a work), (2) *intertextual* (reference to a particular other work in the oeuvre), (3) *supratextual* (reference to multiple works in the oeuvre). Such devices enhance those works in which they appear (or otherwise fall within their self-referential scope) by offering a higher-order perspective that fosters better integration of elements within and suggested by those works. Self-reference can be gimmicky and therefore not a mark of artistic success, but it nonetheless adds appreciable significance to

works that are good enough in other respects. Rather than a primary artistic virtue, then, self-reference is a secondary (or perquisite) virtue, as well as a pairing (or sharing) virtue vis-à-vis other works.

Marielis E. Holzmann, *An Alien Phenomenology of Object Oriented Aesthetics and Genderqueer Representations in Julia Ducournau's Titane*

Julia Ducournau's film, *Titane* (2021), has received considerable critical acclaim while rousing and repulsing audiences with its provocative appropriation of the body horror genre. A critical discursive examination of *Titane* and related paratexts serves to present an "alien phenomenology" that enables a wider consideration of the relations between subject and objects. The analysis is organized in three movements. In the first move, a brief overview of the film is woven together with a consideration of recent philosophical innovations associated with object-oriented ontology (OOO). In addition to the summative analysis of the film, this first section draws on a number of interviews with Ducournau to ground thematic findings associated with OOO using the director's own words. The second move shifts toward a consideration of the audience reception and examines responses to the film with attention to how Ducournau's object-oriented approach appropriates characterizations of gender fluidity. In the closing motion, the analysis turns to examine the way that object characterizations of gender fluidity and identity may remain complacent with hegemonic discourses of post-feminism.

Daniel Kuran, *From Ethics to Aesthetics: On an Aesthetic Sense in Kant's Philosophy of Religion*

In this essay, I take my starting point from Kant's *Religionsschrift* (1793) and the related essay "The End of All Things" (1794). In both texts, Kant takes ethics as his primary starting point and develops a specific view of religion under the auspices of practical philosophy. Inevitably, however, aesthetically relevant categories appear, as Kant had previously developed them in the *Critique of the Power of Judgment* (1790): the two basic motifs of aesthetic judgment, the beautiful and the sublime, and the activity of imagination (as a productive faculty of cognition) that is no longer conceptually regulated. The purpose of this contribution is to show that while the ideal of a purely rational religion can never be fully reconciled with the course of historical religions, Kant applies aesthetic categories in approaching this ideal. In other words, Kant's *Critique of Aesthetic Judgment* contains potentialities for an understanding of religion that he hints at – without pursuing them further – in his writing on religion, which remains more oriented towards his practical philosophy. This unusual reconstruction of Kant's ethically coded philosophy of religion from the standpoint of aesthetics reveals how lines of connection between aesthetics and religion can be seen in Kant's work. These lines of connection can be further pondered with Kant and beyond Kant. In a spectacular shift from ethics to aesthetics, the authors of the *Oldest Systematic Program of German Idealism* (1796/97) – among them Hölderlin – determine the highest act of reason to be an aesthetic act. This means entrusting aesthetics with a greater significance of its own, which is able to illuminate a dimension of religion that eludes both a theoretical and a practical approach.

Salvador R. Marco, *Can Poems do Philosophy?: the Philosopher as a Sportsman of the Mind*

My paper is a humble tribute to the life and work of the recently deceased († 9/15/21) French philosopher Jacques Bouveresse. He leans on the work of Paul Valéry (in short, on the philosophical poetry by an anti-philosopher) in order to claim the idea of the philosopher as a kind of sportsman of the intellect. The goals of this paper are: 1) to present Valéry's answer (from Bouveresse's interpretation) to the question "Can poems do philosophy?", 2) to compare Carroll's solution to the (parallel) problem of the existence or not of a philosophy through motion pictures, 3) to assess Bouveresse's -Valéry's solution from a complex twofold conception of philosophy (as a corpus of knowledge and as a *momentum* of thinking). Valéry's poetic style of writing is, thus, a kind of resistance to do philosophy and, at the same time, an attempt to care for and save philosophy. And maybe Bouveresse, in turn, with his essayistic style, has contributed valuably to dismantling the analytical vice of insisting on answering in a narrow way questions such as "Is it possible to do philosophy in cinema?" or "Is it possible to do philosophy in poetry?"

Philip Mills, *Wanting Austin Inside Out: Viral Poetics and Queer Theory*

My aim in this paper is to investigate how some elements from queer theory—insofar as it investigates the disruption of social norms—can provide key insights into thinking the virality of language. This virality of language, that describes how some linguistic practices contaminate performative from within, is especially visible in poetic practices and what I call viral poetics. More specifically, by focusing on works that have been categorized as autotheory, I explore how the performative force of poetry affects language and the constitution of the subject. My paper is divided in three parts focusing each on an author and highlighting one specific notion related to viral poetics: Paul Preciado with the notion of performativity, Maggie Nelson with the notion of identity, and Kae Tempest with the idea of creativity.

Eva Schürmann, "*A Real Fact is a Fact of Aesthetic Experience*": *On the Actuality of Whitehead's Aesthetics*

Although the British-American philosopher Alfred North Whitehead did not formulate an explicit aesthetics, his basic conceptualization opens up many points of contact with contemporary debates on aesthetic questions. His process ontology has rightly been called cosmopsychology because it recognizes feelings and perceptions as a central dimension of reality. This emphasis on the cosmological significance of the aesthetic in general and of the qualitative experience of value in particular makes him an aesthete of substance, because he understands all that is real as bound to value and sense perception. My paper will address the relevance of Whitehead's thought with respect to contemporary art. I will demonstrate the relevance of his key concepts to some lines of development in the history of modern art, which I argue is increasingly concerned with the realization of the qualitative experience of presence.

Thomas Symeonidis, *Designing Worlds: Explorations of the Possible Structures of the Aesthetic in Jacques Rancière*

The idea of design can be seen in a new light when it comes to configurations of the senses, distributions of the sensible, shared spaces and aspirations for essential and abbreviated forms as well as forms for restoring and re-creating the aesthetic fabric of the world. My analysis aspires to reflect on the actual levels for capturing the aesthetics of design, following the thought and the respecting contributions of Jacques Rancière. Starting from the consideration of the ontological features of art within a space of possibilities, we can move towards ideas of designing a world, experimenting with possible structures of the aesthetic and the construction of new senses of seeing, working, acting, feeling, that is, new forms of life based on new conceptions of a common, shared space. Aesthetics are interrelated with ethics and politics. As spectators, as parts of a broader whole, we are implicated in changing regimes of relatedness, attention, solidarity, compassion. Thus, designing a world could also mean designing new ways for perceiving reality and exploring possible aesthetic structures for inhabiting in a different way the sensible world we share.

Asmus Trautsch, *Transformation and Transcendence of the Tragic: Milo Rau's "Theatre of the Real"*

The paper argues that the productions for theatre of the internationally celebrated Swiss director Milo Rau, director of the NTGent, and his International Institute for Political Murder (IIPM) can be regarded as an aesthetic and political transformation of Greek tragedy and its philosophical reception. The typical form of a reenactment that Milo Rau has become famous for can count as a revival of the practice of early Greek tragedy insofar as his reenactments and other theatrical productions aesthetically highlight the tragic dialectics of the global capitalistic order. Likewise, the audience response Rau intends to elicit entails an emotional participation, mainly through compassion, and recognition of one's own guilty enmeshment in global political and societal order. The paper proposes to understand his productions not just as recognition of the actuality of tragedy but also as a transcendence of tragic necessity insofar as they open up possibilities to intervene in historical situations that produce tragic narratives. The aesthetic experience of tragic involvement can make the spectators reflect on their ability to resist the seemingly fateful historical reality.

Elettra Villani, *The Category of the Aesthetic: Considerations on Theodor W. Adorno's Reading of Kierkegaard*

This paper proposes an investigation on Theodor W. Adorno's category of the aesthetic through an analysis of his *Kierkegaard: construction of the aesthetic*. Published in 1933, this text shows how the development of an aesthetic theory is rooted in Adorno's philosophical reflection since its very beginning, culminating then in his posthumous masterpiece, *Aesthetic Theory*. By a careful reading of Adorno's comment on the Kierkegaardian thought, I aim to gain a deeper comprehension of his own category of the aesthetic. In particular, I will argue that by emphasising Kierkegaard's plurality of equivocations of the term "aesthetic" Adorno manifests his intention to grasp such category in a constellative way. This implies that its inner meaning cannot be fully expressed through the singularity of any of its moments, but only through their interrelation. As a consequence, the traditional reception that conceives it as immediately coinciding with the artistic sphere alone needs to be urgently revised.

Letizia Palumbo, Giulia Rampone, Marco Bertamini, Michele Sinico, Eleanor Clarke, Oshin Vartanian, *Visual preference for abstract curvature and for interior spaces: Beyond undergraduate student samples*

Smoothly curved objects elicit feelings of pleasantness and tend to be preferred over angular objects. Furthermore, individual differences (i.e., art expertise, openness to experience, holistic thinking), and the complexity of the stimuli are known to moderate the effect. We extended the study of individual differences to 2 theoretically relevant groups. Study 1 compared liking for curvature in individuals with autism and a matched neurotypical control group (for age, gender, and IQ). Because preference for curvature depends on both sensory (visuospatial) and affective input, for which individuals with autism exhibit anomalies, we hypothesized a difference in preference for curved stimuli between the 2 groups. Study 2 examined preference for curvature in a group of quasi-expert students of design. Because working architects and designers tend to regard curved interior spaces as beautiful, we hypothesized to replicate this effect within quasi-experts as well, thereby extending the effect across levels of expertise. Using an identical methodology across both studies, we administered abstract stimuli consisting of irregular polygons (angular vs. curved) and patterns of colored lines (angular vs. curved), as well as concrete stimuli consisting of images of interior spaces. Preference for curvature was confirmed with abstract stimuli in all 3 groups. For interior design, the curvature effect diminished in magnitude, and this was especially evident in individuals with autism. Interestingly, quasi-experts preferred rectilinear over curvilinear interiors. We discuss the results in relation to the impact of individual differences and expertise on preference for curvature, and their implication for design studies in ecologically valid settings.

Amir Harash, *The model of failed foregrounding*

This paper points to a blind spot in the field of empirical study of literature, which is ignoring failures in reading processes. It investigates several kinds of failures based on the foregrounding theory, the most systematic attempt hitherto to empirically examine a model of literature reading. While some of the classical experiments usually considered supportive of foregrounding theory have actually reported mixed findings, these were not seriously considered as indications of failure, or as theoretically interesting. Informed by the standard model of foregrounding and its shortcomings, I propose a new model that examines the possibility that the process may fail and, more importantly, that this failure is integral to actual reading of literature by real-life readers. One type of failure is "shallow processing", where the reader does not even initiate the foregrounding process; the other is "failed foregrounding", where failure occurs after an interpretive move has already begun. To examine failures in foregrounding, I conducted a reading experiment: 42 subjects read a short story while their eye movements were tracked. They were then presented with heat maps of their own eye movements and were asked to explain why they focused on particular text segments, a process known as Retrospective Think-Aloud. Analysis of the interviews shows that in 36% of the cases, readers didn't even initiate the foregrounding process, and they completed it successfully in only 21% of the cases. Foregrounding failure didn't distribute randomly, but according to the participants' experience as literature readers and their global aesthetic appraisal.

Sarah M. Israel, Carolyn E. Adams-Price, Courtney J. Bolstad, Danielle K. Nadorff, *Age and recognition for one's creative hobby are associated with fewer depressive symptoms in middle-aged and older adults*

Self-perceived creativity and participation in a serious leisure activity have been associated with multiple benefits for middle-aged and older adults, including having fewer depressive symptoms. The purpose of this study was to examine the degree to which the psychological benefits gained from participating in one form of serious leisure activity, a creative hobby, may act as a buffer against depression. Additionally, the study investigated whether that buffering effect went beyond that of age and thinking of oneself as an overall creative person. A total of 268 participants, all of whom reported they were 40 years old or over, completed self-report measures including the Scale of Creative Attributes and Behavior (SCAB; used to measure self-perceived creativity), the Creative Benefits Scale (CBS; used to measure psychological benefits that people may experience as a result of long-term participation in a creative hobby), and the Center for Epidemiological Studies Depression Scale (CES-D; measuring depressive symptoms). A hierarchical regression of depressive symptoms was conducted with age in Step 1, the SCAB total score in Step 2, and the four subscales of the CBS in Step 3. The CBS was related to lower depressive symptoms,

even after age and the SCAB total score were entered. However, the relationship between the CBS and depressive symptoms was driven by mainly one subscale, Recognition. These findings suggest that, for middle-aged and older adults, receiving recognition from others for their creative hobby may provide a greater buffer to depression than do age and self-perceived creativity.

Darya L. Zabelina, Elina Zaonegina, William Revelle, David M. Condon, *Creative achievement and individual differences: Associations across and within the domains of creativity*

We investigated the relationships between creative achievement, cognitive ability, temperament, and vocational interests using a large and diverse Internet-based sample. Ten creative domains (visual arts, music, creative writing, dance, drama, architecture, humor, scientific discovery, inventions, culinary arts) were positively associated with higher cognitive ability, intellect, and extraversion and lower agreeableness. Regarding cognitive ability, there was no evidence for the threshold effect on achievements. Regarding age, younger individuals endorsed a greater number of low-level achievements and older individuals endorsed more high-level achievements across the 10 creative domains. Other characteristics of individual differences (e.g., vocational interests) were more domain-specific for predicting creative achievement. We also introduce a revised method for the assessment and scoring of creative achievements and discuss suggestions for future research.

Rhett Diessner, Rachelle Genthôs, Heidi Simmons, Hannah Lysne, Kianna Arthur, *Altar-ing aesthetic emotions: Exploring responses to ecologically valid beauty stimuli and their relationship to trait engagement with beauty*

Few studies have examined aesthetic emotional responses to ecologically valid beauty stimuli, and even fewer have done so with a comprehensive measure of a full range of possible aesthetic emotions. Study 1 examines beauty appreciators' (N = 41) aesthetic emotional reactions to a wide range of stimuli (wild nature; Nez Perce Tribal artifacts; moral beauty of human elders; and slides of architecture, paintings, and nature). All stimuli evoked significantly higher levels of prototypical, pleasing, and epistemic aesthetic emotions and lower negative aesthetic emotions than those in a comparison condition (an unadorned hallway). The more ecologically valid the beauty experiences were, the higher the levels of reported aesthetic emotions. Trait levels of appreciation of beauty (AoB) significantly, but weakly, predicted levels of aesthetic emotions with some of the beauty stimuli. A subset of this sample (n = 14) indicated that slides of Art Nouveau and Art Deco architecture arouse similar levels of aesthetic emotion, with a trend toward Art Nouveau stimulating higher levels of epistemic aesthetic emotions. In Study 2, participants (N = 124) were randomly assigned to observe either a hand-carved painted antique Chinese temple altar in an exhibit room of a gallery or in an unadorned room of similar size. Results indicated much higher levels of aesthetic emotions experienced in the altar room than in the plain room. The levels of aesthetic emotions were mildly but significantly predicted by levels of trait AoB. General discussion included recognizing moral beauty as bona fide stimuli for aesthetic emotions.

Caitlin A. Stamatis, Amy Weisman de Mamani, *A latent profile analysis of creativity: Associations of convergent and divergent thinking with subclinical schizotypal, obsessive-compulsive, and affective symptoms*

Creativity is a complex phenomenon, involving both divergent (i.e., generative) and convergent (i.e., consolidative) thinking. Understanding creativity in relation to psychological disorders has implications for coping with symptoms and fostering well-being. While many studies have considered creativity in association with specific diagnoses, no study to date has taken a broad multidagnostic approach to studying creativity. Moreover, there is a need to account for relationships of multidagnostic symptoms with both convergent and divergent thinking processes. We aimed to address these limitations by measuring convergent and divergent thinking using behavioral paradigms in a large, nonclinical sample (N = 536). Participants reported symptoms of schizotypy, mania, obsessions and compulsions, depression, and anxiety on dimensional measures. Latent variable regression and latent profile analysis were used to capture the relationship of divergent and convergent thinking with clinical symptoms. Latent profile analysis revealed 4 classes of individuals based on high and low levels of convergent and divergent thinking abilities. These classes were distinguishable on the basis of schizotypal and affective symptoms, $F(51, 1425) = 1.73, p = .001$, but not obsessive-compulsive symptoms. Most notably, individuals with high convergent and divergent thinking reported the highest average levels of positive schizotypal symptoms, the lowest average levels of negative schizotypal symptoms, and the highest well-being. In line with the notion of healthy schizotypy, these findings suggest a link of lower-level positive schizotypal features not only with generative and consolidative creative processes, but also adaptive functioning.

Adam Damadzic, Kelsey Medeiros, *The balancing act: An empirical study introducing and removing constraints in idea generation*

To stay competitive in today's economy, organizational leaders are making creativity and innovation a key business priority. As such, organizations and scholars have become increasingly interested in how to manage constraints during the creative process. There are 2 primary schools of thought pertaining to the relationship between constraints and creativity. Traditionally, constraints are thought to inhibit creativity. However, an emerging line of work suggests that constraints may, in fact, facilitate creative performance. To address the debate around the role of constraints in creative efforts, the present effort examined how adjusting "constraintness" influenced creative performance. To test this, participants were asked to design a marketing campaign for a NCAA Division 1 football program and were presented with constraints at multiple time points during the idea generation process. Results revealed that the introduction of constraints early on during the idea generation phase may be beneficial to creative endeavors but being overly constrained may hinder creative performance. This work adds to a growing body of literature regarding the constraint-creativity relationship and provides insight to practitioners regarding how best to use and manage constraints for optimal creative performance.

Jan Lenhart, Julia Dangel, Tobias Richter, *The relationship between lifetime book reading and empathy in adolescents: Examining transportability as a moderator*

Reading narrative literature is discussed as an influencing factor on the development of social-cognitive skills. Transportability, which is the tendency to immerse into narrative worlds, has been proposed as a moderator within this relationship, with high-transportable individuals being assumed to profit more from narratives. The current study examines (a) whether a relationship exists between different dimensions of empathy and narrative reading in an adolescent sample, (b) whether this relationship remains intact when gender, age, IQ, trait openness to experiences, and real-life social network are statistically controlled, and (c) whether transportability moderates the relationship between narrative reading and empathy. The sample included 282 German adolescents (Grades 9–10, age 13–18 years) who completed questionnaires and an IQ test. Results revealed significant relationships between different dimensions of empathy (empathic concern, perspective taking, personal distress, and fantasy) and narrative reading. However, after including the control variables in the model, the relationships—except for fantasy—were no longer significant. Only for empathic concern, transportability emerged as a moderator but in an unexpected direction, showing a closer relationship between reading and empathic concern for low-transportable students. Finally, our results indicated that transportability might be better conceptualized as a mediator between narrative reading and empathy.

Marco Costa, Leonardo Bonetti, *Eye and lips in artistic profiles*

Distortions related to eye and lip morphometry were investigated in two studies comparing photographic versus artistic profiles. In the first study, 298 artistic profiles encompassing the whole art history were compared to 300 photographic profiles. The 2 groups were compared for shape with Procrustes analysis and for size by using 8 indexes. Estimated age was inserted as covariate. The results showed that artists exaggerated eye height and width, pupil width, lip height, and width. The triangular shape of the eye view from side perspective was modified toward a more ellipsoidal shape, depicting the eye from a three-quarter and more frontal perspective. In Study 2, 13 students from the College of the Arts–School of Art were requested to draw a profile portrait of a male or female model. The eye and lip morphometric indexes of the model were compared with those extrapolated from the drawings. The results confirmed an exaggeration of eye width and height, lip width, and pupil width in artistic profiles. Additionally, the eyes shape was "frontalized." The exaggeration of eye and lip size and the distortion in shape are interpreted and discussed according to the theory linking supernormal stimuli to aesthetic perception.

Tess Lankhuizen, Katalin E. Bálint, Mattia Savardi, Elly A. Konijn, Anne Bartsch, Sergio Benini, *Shaping film: A quantitative formal analysis of contemporary empathy-eliciting Hollywood cinema*

Previous research suggests that particular formal features of film, such as the use of close-ups, can affect the levels of empathy experienced by viewers. Because empathy is a key aspect of the audience's filmic experience, creative decisions in editing and cinematography may be motivated by the filmmaker's intention of eliciting empathy. The goal of this study was to investigate what film scenes intended to elicit empathy look like in terms of those visual formal features theoretically or empirically linked to viewer empathy and whether these features converge on something that might be dubbed an empathic style of cinema. Formal features included concern shot scale, face depiction, cut rate, camera perspective and angle, saturation, lighting, motion, and background clutter. Exploratory quantitative formal analyses of

scenes sampled from contemporary popular empathy-eliciting Hollywood films (N = 100) revealed that such scenes are, at first glance, highly dissimilar in form. Further investigation through principal component analysis and correlational analysis, however, hinted not so much at a singular empathic style of cinema as it did at certain general principles, namely, the reduction of perceived distance through close-ups and face depiction, the balancing of arousing features with comprehensible levels of visual complexity, and the prioritization of coherence and reduced visual contrast to enable a smooth viewing experience.

Sookyung Cho, Jason M. Dydynski, Christine Kang, *Universality and specificity of the kindchenschema: A cross-cultural study on cute rectangles*

This study investigates the effect of kindchenschema across cultures. The kindchenschema is a gestalt that triggers a special protective behavior (Lorenz, 1970). We adopted a normative approach, which searches for possible objective aesthetics and canonic values (i.e. normative aesthetics; Crowther, 2004), and conducted a pretest, where it was inquired whether we could transfer the canonic rules of "looking cute" into five dimensions: small size, light-color, tilted angle, wide, and round shape. 229 participants completed a task in which they modified a rectangle for the parameters of size, color, angle, height-width ratio, and roundness to create a "cute rectangle." As predicted, the "cute rectangles" created by participants were significantly smaller, lighter, more tilted, or rounder than the reference shape. The canonic rules of cuteness were confirmed by the pretest data. In the main study, type of cultural self-construals (independent or interdependent) was hypothesized as a significant predictor that differentiates the evaluation of cuteness aesthetics. 228 participants from Estonia, South Korea, and the United States (N = 228) evaluated 32 rectangles with a high or low level of the 5 cuteness dimensions in 9 semantic differential scales along with the perceived cuteness. The findings suggest that an individual's interdependent cultural self-construal is a determinant factor in the perception of cuteness. We then discuss the theoretical and practical implication of cuteness aesthetics with regard to cultural self-construals, caring behaviors, and the perception of others.

Dawn Rose, Daniel Müllensiefen, Peter Lovatt, Guido Orgs, *The Goldsmiths Dance Sophistication Index (Gold-DSI): A psychometric tool to assess individual differences in dance experience*

Dance has become an important topic for research in empirical aesthetics, social and motor cognition, and as an intervention for neurodegenerative and neurodevelopmental disorders. Despite the growing scientific interest in dance, no standardized psychometric instrument exists to assess people's dance experience. Here, we introduce the Goldsmiths Dance Sophistication Index (Gold-DSI), a 26-item questionnaire to measure individual differences in participatory and observational dance experience on a continuous scale. The Gold-DSI was developed in 3 stages: In the first stage, a set of 76 items was generated by adapting questions from the Goldsmiths Musical Sophistication Index (Müllensiefen, Gingras, Musil, & Stewart, 2014) and as part of a stakeholder workshop using a grounded theory approach. The second stage focused on item reduction. Using a large-scale online survey (N = 424), hierarchical factor analysis was used to fit a model comprising of one general and six secondary factors (28 items in total). In Stage 3, six new items were added to specifically capture individual differences in dance observation. We then collected data from two samples for final model estimation (n = 127) and evaluation (n = 190). The final version of the Gold-DSI comprises 26 items; 20 items relate to 1 general factor that captures experience in dance participation. This includes 4 secondary factors: body awareness, social dancing, urge to dance, and dance training. A further 6 items separately measure experience in dance observation. In sum, the Gold-DSI provides a brief, standardized, and continuous assessment of doing, watching, and knowing about dance.

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Hanna R. Negami, Colin G. Ellard, *How architecture evokes awe: Predicting awe through architectural features of building interiors*

A powerful aesthetic emotion, awe has only recently gained empirical attention. Our study addresses the question of whether specific architectural features can predict the emotion of awe and specifically reveals the architectural mechanisms of how building interiors give rise to a feeling of awe. We developed a scale to rate 60 photographs of interior spaces on 24 architectural properties each and measured affective response to each of these spaces in a sample of undergraduate participants (N = 41). A regression model

showed a predictive relationship between architectural properties and elicited emotion. Properties reflecting immensity and adornment, as well as sanctity of a space, significantly and uniquely predicted a feeling of awe. Beyond furthering our understanding of awe, the present work presents compelling possibilities for our findings to be extended to evidence-based design.

Maria Chiara Pino, Cinzia Di Dio, Francesca Pacitti, Rodolfo Rossi, Roberto Vagnetti, Ilenia Le Donne, Antonella Marchetti, Monica Mazza, *Evaluation of aesthetic pleasure in schizophrenia spectrum disorders, using the eye-tracking methodology*

Aesthetic perception plays a significant role in social behavior. The ability to recognize and perceive beauty is important for social situations in that it can create different expectations about human behavior. It has been hypothesized that the aesthetic experience is characterized by emotional and hedonic responses to the stimuli. People with schizophrenia are characterized by the presence of negative symptoms, such as anhedonia, which affect daily social functioning. We explored the idea that the presence of anhedonia and an impairment in the subjective experience of pleasure in people with schizophrenia could play a key role, affecting their ability to experience and perceive aesthetic pleasure and, consequently, negatively affecting their social behavior. We evaluated the ability to perceive aesthetics aesthetic perception ability in people with schizophrenia (schizophrenia group, SG) compared to a control group (CG), using the golden beauty behavioral task, which requires subjects to judge the proportions and aesthetics of masterpieces of classical art. Gazing behavior was also recorded while performing the task using eye-tracker methodology. Our results showed that the SG did not present different behaviors between stimuli types, while the CG evaluated canonical sculptures as more pleasant and fixated them longer. The SG's subjective aesthetic experience of canonical stimuli seems to be affected by their awareness of cognitive issues, evaluated by the Subjective Scale to Investigate Cognition in Schizophrenia (SSTICS), and thus these dimensions could be important aspects of their altered aesthetic experience.

William E. Comfort, Bianca N. de Andrade, Tanja S. H. Wingenbach, David Causeur, Paulo S. Boggio, *Implicit responses in the judgment of attractiveness in faces with differing levels of makeup*

Makeup is a form of body art which has been used for more than 7,000 years and is present in the great majority of human cultures, often used to enhance facial attractiveness and to accentuate features that represent femininity. This study examines how cumulative levels of facial makeup influenced approach and avoidance tendencies and on facial muscle responses associated with emotional response obtained through facial electromyography (EMG) in a passive viewing task. Experiment 1 used the joystick variant of the approach-avoidance task, where 30 subjects categorized female faces by visual orientation (portrait/landscape) in seven cumulatively added makeup levels. In Experiment 2, facial EMG was recorded from 40 subjects in the passive viewing of the same images. The present study shows that makeup application modulates implicit responses and reveals two distinct implicit preferences, behavioral and affective, with a male behavioral preference for heavy eye cosmetics, a female behavioral preference for light makeup, and an overall affective preference in both men and women for makeup accentuating visual contrast in the eye and mouth regions. These results are consistent with the conception that perceptual cues underlying cosmetic enhancement are key determinants in aesthetic facial preferences.

Anthony Phonethibsavads, Maggie Dahn, Kylie Pepler, Deborah A. Fields, Yasmin B. Kafai, *Consensual assessment in the new domain of e-textiles: Comparing insights from expert, quasi-expert, and novice judges*

Establishing what constitutes creativity in a domain is something for which we often look to experts—individuals versed in a domain's history and able to identify timeworn ideas from fresh ones. Such valuations of creative merit are tied to a familiarity with past and present trends and, therefore, opinions of newcomers are often ignored. However, what about domains that build upon new, unexplored practices? This study examines the creativity ratings of judges with varying expertise in the emergent domain of electronic textiles (or e-textiles). E-textiles are fabrics that have programmable electronics such as sensors and actuators embedded in them toward a variety of expressive and functional ends. Judges included domain pioneers ("experts"), individuals with over 20 hr of nonprofessional experience in the domain ("quasi-experts"), and individuals untrained in the domain ("novices"). Each group evaluated the creativity of e-textile artifacts from an online gallery using the Consensual Assessment Technique (CAT). Our analyses found high interjudge reliability within all groups and between quasi-experts and experts, suggesting that quasi-experts could be sufficiently trained to judge the creativity of artifacts on par with experts. Furthermore, larger panels of novice judges may serve as an alternative, but it would be with the caveat that novice scores represent the opinions of general audiences that might not understand technical

practices of e-textiles. Findings offer alternative considerations for how creativity is assessed in emergent, technology-rich domains and have implications for judge recruitment.

Tim George, Marta K. Mielicki, Jennifer Wiley, *Great expectations: Misleading effects of images in the alternate uses task*

What factors influence predictions of creative performance? Prior work indicates that images can skew predictions in the contexts of learning, memory, and decision making, but little work has devoted attention to the metacognitive effects of images in creative thinking. Metacognitive frameworks indicate that people often base predictions of performance on the subjective ease with which related information comes to mind. The present experiments tested whether the presence of object photographs in the alternate uses task (AUT) inflates predictions of creativity. In Experiments 1–4, participants made ratings about their predictions of creative performance for various objects in the AUT either with or without photographs of the object. Participants provided higher ratings and were faster to make ratings in the image than no-image condition. In Experiment 5, participants actually attempted to generate creative uses for the objects, half of which were accompanied by object photographs. Creativity scores for these responses were lower in the image condition than no-image condition, but participants' retrospective judgments indicated the opposite. These results provide a novel extension of metacognitive work showing that images inflate predictions of performance and fit with prior research showing that images can limit creativity.

Jared B. Kenworthy, Laura R. Marusich, Paul B. Paulus, Adrian Abellanoza, Jonathan Z. Bakdash, *The impact of top performers in creative groups*

The role of top or "star" performers was examined in an electronic collaborative creativity task. Participants worked in dyads on a series of four idea generation tasks and then participated in two different groups of four on two new idea generation tasks. The composition of the pairs and groups were changed for each new task. The top performers from the paired sessions, in terms of number of ideas or novelty, enhanced the number of ideas generated by the other members in the group sessions. The greater the discrepancy in performance of the top performer and the other group members in terms of number of ideas, the greater the positive impact on the other group members. This research suggests that top performers or "star" team members can have a positive effect on the creative performance of other group members over and above other predictors. We discuss the theoretical and practical implications for including high individual performers in groups.

Xin Zhao, WenYan Zhang, Dandan Tong, Joseph H. R. Maes, *Creative thinking and executive functions: Associations and training effects in adolescents*

Previous research on the association between executive functions and creativity has revealed mixed results. Here, we examined which of three components of executive functioning, working memory (WM) updating, inhibition, and shifting ability, is most strongly associated with which aspect of creative thinking in a group of young adolescents. Moreover, we assessed the effects of specifically training that function on various measures of creative thinking. In Study 1, 73 13- to 15-year-old adolescents performed tasks measuring information processing speed, WM maintenance, WM updating, inhibition, shifting ability, and convergent and divergent creative thinking. In Study 2, 68 12- to 14-year-old adolescents were randomly assigned to an adaptive WM updating training or active control condition. Before and after training, all children were assessed using a WM updating transfer task and tests of convergent and divergent thinking. Study 1 identified WM updating as most reliable correlate of most of the creative thinking outcome measures. Study 2 revealed training-induced beneficial effects on the WM transfer task and on most of the creative outcome measures. These results, together with the outcome of previous studies, are promising in suggesting the potential of cognitive training programs that specifically target WM updating to enhance aspects of creative thinking.

Michael K. Logan, Adam Damadzic, Kelsey Medeiros, Gina S. Ligon, Douglas C. Derrick, *Constraints to malevolent innovation in terrorist attacks*

Creativity has been considered the driving force of organizational change. Despite the benevolent nature of creativity, the success of organizations fostering a creative product may be used for malevolent purposes. This two-part study explores the constraints to malevolent innovation in the context of terrorism. Drawing from a large sample of terrorist attacks coded for creativity and innovation, study 1 focuses on the relationship between weapon and target characteristics of terrorist attacks and the novelty and relevance dimensions of malevolent innovation. Building on this, study 2 explores how different types of internal and external constraints manifest in terrorist attacks. In line with recent theory, the results suggest that internal constraints motivate the use of novel tactics in terrorist attacks. However, both internal and external

constraints can also lead to failures, ultimately diminishing the functional relevance of the attack. Conclusions from this study extend the theory of constraints to the novel arena of terrorist research and provide a new lens from which to understand the failures and successes of terrorist attacks.

Amy Shaw, *Creative mincrafters: Cognitive and personality determinants of creativity, novelty, and usefulness in minecraft*

Considering creativity as a novel-and-useful performance outcome, this study explored the predictive effects of cognitive abilities (i.e., divergent thinking, intellectual aptitude as indicated by SAT scores) and Big Five personality traits on creativity and its two aspects (i.e., novelty and usefulness) in addition to the intercorrelations between creativity, novelty, and usefulness in a Minecraft building task. Regression analyses based on a college student sample (N = 285) revealed that Minecraft creativity was predicted by divergent thinking ($\beta = .16, p < .01$), SAT scores ($\beta = .27, p < .001$), and Openness to Experience ($\beta = .23, p < .001$), supporting the standing beliefs regarding individual antecedents of creativity. Such personal characteristics however, had different predictive effects on the two components of creativity, in that novelty was predicted by divergent thinking ($\beta = .14, p < .01$), SAT scores ($\beta = .13, p < .01$), and Openness to Experience ($\beta = .27, p < .001$) whereas usefulness was predicted by Openness to Experience only ($\beta = .14, p < .01$). In terms of the intercorrelations among creativity and its two subdimensions, novelty and usefulness were found to be highly correlated with each other ($r = .72, p < .001$) and were also both highly related to creativity (novelty-creativity = $.89, p < .001$, and usefulness-creativity = $.65, p < .001$, respectively). Implications of these results, several key avenues for future research, and study limitations are discussed.

Miguel Barbosa, Mariana Vences, Paulo M. Rodrigues, Helena Rodrigues, *Babies' engagement in music theater performances: A microanalytical study of the aesthetic experiences in early childhood*

Music theater performances (MTPs) in the early years provide stimulating environments for babies and their caregivers and have spawned intriguing questions about babies' ability to be engaged in different modalities of art. The aim of this study was to assess babies' engagement in an MTP designed for children aged 0–3. A video microanalysis of recordings of eight babies, who attended performances of AliBaBach by Companhia de Música Teatral, was made through a coding system designed to quantify a set of behaviors that indicated engagement. The videos were coded on a 1-s time base for (a) babies' engagement with the performance, caregiver, environment, and self-engagement and (b) five indicators of engagement with the performance: gaze at the performance, positive affect, negative affect, vocalizations, and body movements. The results indicate that engagement with the performance was the most prevalent type of babies' engagement (62%). The most prevalent indicator of engagement with the performance was gaze. These results suggest that babies were highly engaged in the performances, mostly through visual attention. Babies' engagement was more evident in scenes that were narratively structured, scenes that were based on musical repetition, and scenes that sped up.

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<https://psycnet.apa.org/PsycARTICLES/journal/aca/17/2>

Julia Merrill, Anna Czepiel, Lea T. Fink, Jutta Toelle, Melanie Wald-Fuhrmann, *The aesthetic experience of live concerts: Self-reports and psychophysiology*

Music listening can lead to strong aesthetic experiences. However, to gain deeper insights into such experiences, more empirical research outside of laboratory settings is required. The current exploratory study measured aesthetic experience (music-induced emotions and absorption) in combination with psychophysiology (facial electromyography and arousal measures) from 98 participants during three live concerts with a program of classical, romantic, and contemporary chamber music. One musical movement from the contemporary work was presented from a recording. Results first highlight two key components of the concert frame as influencing the aesthetic experience. The programming order led to a rise-and-fall trajectory of emotions with the less familiar contemporary work leading to higher negatively valenced emotions. Nonetheless, this experience was embedded in an overall highly appreciated concert, with the factor of liveness becoming apparent in lower engagement with the recorded than the live music. Second, the participants' reactions gave insights into how the multmovement works were perceived; opening and

closing movements elicited higher positively valenced arousal, contrasting the characteristics of an inner section, which evoked lower arousal and mixed emotions. This scheme differed between the classical and the romantic works in the third movements, reflecting a different trajectory of tension and relaxation in the respective styles. Finally, we show relations between physiological responses and self-reports reflecting both positive and negative aesthetic experiences. Overall, we demonstrate that the ecological validity of the current study is particularly informative for theoretical approaches to the aesthetic experience, with the frame as a crucial component.

Wolfgang Tschacher, Steven Greenwood, Hauke Egermann, Melanie Wald-Fuhrmann, Anna Czepiel, Martin Tröndle, Deborah Meier, *Physiological synchrony in audiences of live concerts*

Entrainment and synchronization play major roles in understanding the emotional effects of music; thus, we were interested in synchronized responses of concert audiences listening to music. A series of three separate public live concerts of the same three pieces (chamber music by Ludwig van Beethoven, Brett Dean, Johannes Brahms) was organized. Based on the notion that aesthetic experiences are embodied, we recorded the physiological signals (heart rate, respiration rate, skin conductance response) of all audience members of the concerts. We expected that the shared musical stimuli would entrain the physiological processes of listeners, which would become synchronized. Such synchrony was assumed to indicate the level of immersion in the music, a part of aesthetic experience, and hence be associated with self-report of music appreciation. Physiological signals of a sample of 99 participants were aggregated per bar of the music. Physiological synchrony was assessed using surrogate synchrony, an established method based on cross-correlations. Surrogate synchrony was applied to all dyads of listeners of each concert. Self-report information was provided by listeners after each piece (scales: Appreciation and Connectedness/Empathizing) and after the concert (scales: Appreciation, Timing, and Inconvenience of Measurements). We found significant audience synchronies in most music pieces. Across the pieces, skin conductance synchrony and respiration rate synchrony were associated with self-reported appreciation. Assessments of inconvenience due to the measurement devices was linked with lowered respiration rate synchrony. We concluded that the approach of audience synchrony constitutes a step toward an objective methodology by which aesthetic experiences of concert audiences can be explored.

Mathias Scharinger, Valentin Wagner, Christine A. Knoop, Winfried Menninghaus, *Melody in poems and songs: Fundamental statistical properties predict aesthetic evaluation*

Since antiquity, the concept of melody has been related not only to music, but also to language, specifically poetic language. However, while melodic properties of music were already mathematically defined more than 2,000 years ago, melodic properties of poems have remained fairly elusive to date. Proceeding from the assumption that fundamental melodic properties should in both domains be measurable in terms of recurrent time series of pitch and duration values, we administered two statistical measures—(a) autocorrelation coefficients and (b) spectral exponents—that both allow to quantify the relevant degrees of recurrence for recited poems and their sung versions alike. In a naturalistic concert event, 11 poems were recited, their musical settings sung, and aesthetically evaluative as well as emotion ratings collected from the audience. Correlating the autocorrelation coefficients and the spectral exponents with the subjective ratings revealed that the two acoustic measures chosen are predictive, to different strengths and with regard to different aspects, of the subjectively perceived melodiousness for both songs and poems. This approach to melody in songs and poems may also open new venues for empirically comparing melodic properties of speech and music beyond poetry.

Emily Svanås-Hoh, Janice Sanchez, Chia-Jung Tsay, *How momentary affect impacts retrospective evaluations of musical experiences*

Music is a temporal experience that can elicit fluctuating moment-to-moment intensities of affect, yet the relationship between moment-to-moment affect during a musical experience and subsequent retrospective evaluations (REs) of the experience is unclear. Three aspects of this relationship were investigated: overweighting of specific moments (peak and end), segmentation of an experience (cohesive [individual pieces] vs. segmented [collection of pieces]), and trend of experience (increasing vs. decreasing trends of affect intensity). Across two studies, participants (N = 123) listened to a recital (set) of six pieces and provided moment-to-moment evaluations of emotional intensity, as well as global REs of the pieces and the entire set. Trend was manipulated (between-subjects) by ordering pieces by increasing (Low-High) or decreasing (High-Low) emotional intensity. The peak-end did not contribute substantially to REs for individual pieces. REs of the recital relied on averages of global ratings of individual pieces rather than momentary affect, suggesting that segmented and cohesive experiences are evaluated differently. The Low-High group produced higher REs of emotional intensity than the High-Low group, demonstrating a

trend effect. The average is proposed as the most appropriate predictor for REs in affective—including musical—experiences, with overweighting of certain moments based on memorability (rather than the peak-end).

Patrik N. Juslin, Emil Ingmar, Josefin Danielsson, *Aesthetic judgments of music: Reliability, consistency, criteria, self-insight, and expertise*

Music is commonly regarded as one of the fine arts, but aesthetic responses to music are still poorly understood. The aim of this study was thus to shed light on the psychological process through which listeners use subjective and differentially weighted criteria to assign aesthetic value to pieces of music, with particular focus on judge reliability, consistency, criterion use, self-insight, and impact of expertise. Seventy-four participants varying in musical expertise took part in a study consisting of 2 parts: In the first part, participants were required to rate the relative importance of 10 criteria in their aesthetic judgments of music in general. In the second part, the same participants listened to 50 musical excerpts from 12 different genres and rated them with regard to 10 criteria and overall aesthetic value. Individual multiple regression analyses were used to model their judgments. The results revealed that (a) there was a low interjudge agreement among listeners ($ICC = .16$); (b) listeners' judgments were internally consistent, as suggested by multiple correlations ($M = .88$); (c) listeners tended to use only a few criteria (1–4) in their judgments; (d) most listeners showed poor self-insight with regard to their own judgment strategies (shared variance between subjective and objective measures = 32%); and (e) musical expertise was not significantly correlated with either judge reliability, consistency, criterion use, or self-insight, although the number of criteria the listener used was moderately correlated ($r = .33$) with the number of years he or she had played a musical instrument.

Sonja Gerstgrasser, Julia Vigl, Marcel Zentner, *The role of listener features in musical emotion induction: The contributions of musical expertise, personality dispositions, and mood state*

One of the challenges in the study of music and emotion is to achieve a comprehensive understanding of the role of listener attributes involved in musical emotion induction. Studies have typically focused on one class of listener features, such as particular personality traits or musicianship status. Drawing from the induction rule model (Scherer & Zentner, 2001), which accords special significance to expertise, stable dispositions, and current mood state, we adopted a systematic approach to the study of listener attributes by examining the relative influence of musical expertise, objectively assessed musical aptitude, the Big Five personality traits, and positive and negative mood on musical emotion induction. To this end, 113 participants (45% musicians, 55% nonmusicians) provided ratings of felt emotion in response to 12 excerpts of Western classical music, selected to evoke different types of emotions. Ratings were obtained with Geneva Emotion Music Scale (GEMS)-25, a domain-specific scale for the assessment of music-evoked emotion, and analyzed according to their intensity and their granularity. Findings suggest that expertise mattered most, whereas the effects of mood and personality traits were more dependent on the type of outcome, such as the type of experienced emotion and the type of emotional responding (intensity vs. granularity), as well as on the presence of other listener factors. In total, listener features accounted for around 30% of the variance in musically evoked emotions. The significance of these findings, beyond their contribution to research on musical emotion induction, may extend to applications in which personalization of musical listening is desirable.

Diana Omigie, Jessica Ricci, *Accounting for expressions of curiosity and enjoyment during music listening*

Music induces surprise and uncertainty in listeners as it unfolds. However, it remains unexamined whether it is also able to induce waxing and waning feelings of curiosity, how such feelings relate to the enjoyment of music, and what role music's information theoretic structure, on the one hand, and listeners' expertise and trait curiosity, on the other, may play. Here, we characterized melodies using a computational model and required participants to report on their experience of them as they unfolded. In a first experiment, listeners indicated, when cued, how curious they were as to how the melodies would continue. In a second experiment, a further set of participants completed two rating tasks—one in which they were cued to indicate felt curiosity, and another in which they were cued to indicate how much they were enjoying the melody—before completing a multidimensional assessment of curiosity. We found a positive association between curiosity and note information content (IC, surprisingness) that was more pronounced in low entropy (highly predictable) contexts. However, we found that curiosity ratings of listeners with no music-theory training (and little/no experience playing music) were less influenced by musical structure and more driven by judgments of stimulus valence. Finally, we showed that two subgroups of curious people, revealed using cluster analyses, did not differ in how well their curiosity ratings were explained by IC and entropy

but differed in the extent to which their unfolding enjoyment of music changed as a function of IC. Taken together, our results demonstrate that musical structure interacts with musical background to influence the emergence of felt curiosity during music listening, while trait curiosity further influences how listening enjoyment emerges.

Scott Bannister, Tuomas Eerola, *Vigilance and social chills with music: Evidence for two types of musical chills*

It is unclear how music elicits chills (emotional experiences accompanied by goosebumps, shivers, and tingling sensations), and what psychological mechanisms underlie the response. Crucially, current explanations of chills struggle to encapsulate the variability of results linking the experience to musical features, psychophysiological activity, and individual differences, suggesting there may be distinct types of musical chills elicited through different underlying mechanisms. This study aimed to distinguish two types of musical chills: vigilance chills, linked to awe, expectancy, and auditory looming; and social chills, linked to being moved, empathy, and social bonding. Participants listened to four music excerpts containing moments of contrast (sudden dynamic changes). Two excerpts were paired with extramusical information provided before listening, with the other two accompanied by visual animations; the information and animations emphasized either vigilance (i.e., musical structure) or social (i.e., bittersweet moving narrative) aspects, forming vigilance and social conditions for each stimulus. Participants reported chills via button presses, rated experiences of awe and being moved, and had skin conductance and temperature data collected; individual differences in cognitive processing style (empathizing and systemizing) were also explored. Results show that vigilance conditions elicited higher ratings of awe, and social conditions elicited higher ratings of being moved. Chills during experiences of awe (vigilance chills) were accompanied by increased skin conductance and decreased skin temperature compared to chills during experiences of being moved (social chills). Cognitive processing styles were unrelated to listener experiences. Findings are discussed in terms of chills theories, reinterpreting previous research, and broader music and emotion frameworks.

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<https://berthetdominique.wixsite.com/site-du-cereap/n-28-le-désir>

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Richard Conte, *Pour une poétique désirante*

Anne-Marie Sudry, *"Si vous avez compris, vous avez sûrement tort"*

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Hélène Sirven, *Corps, peinture, désir, Hommage à Bernard Teyssède: Le roman de l'Origine*

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Hugues Henri, *Le "désir dévorant" chez Marcel Duchamp, Maria Martins, Lygia Pape et Andriana Varejao*

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Scarlett Jésus, *Désir en art, désir d'art, désirant'art*

Christian Bracy, *Fulgurances du désir, plaisir, reniements ou renoncements*

Catherine Lavenir, *Désirs croisés: les œuvres du 1% scolaire en Martinique*

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Carly B. Boxer, *Uroscopy diagrams, judgment, and the perception of color in late medieval England*

Late medieval English uroscopy diagrams depict twenty colors of urine in bright, often garish, colors and gold leaf, arranged in correspondence to digestive states. This article argues that the use of color in these diagrams reveals medieval ideas about the perception of color more broadly, and that the images themselves could train practices of comparative looking and visual judgment. Appearing in multiple formats, these images facilitated the theorization and practice of uroscopy—the diagnosis of an ailment by the appearance of a patient's urine—and survive in large numbers from late medieval England. Diagrams accompany treatises that describe at length the humoral causes, physical symptoms, and particular appearances of different colors of urine. Medieval digestive theory held that changes in the relative proportion of heat, cold, moisture, and dryness in the blood caused qualitative changes in the look of substances such as urine. Accounts of the appearance of bodily evidence in uroscopy treatises, however, relied on a slippery network of color descriptions and comparisons of colors of urine with other colorful objects. Diagrams made these relationships not only legible but also instructive. In juxtaposing text and image, this article incorporates uroscopy—perhaps the best documented medieval practical application of ideas about color—into broader discussions of medieval color theory.

Melanie Otto, *'The word's challenging opposite': the visual language of Lorcan Walshe's The Artefacts Project and Museum Pieces*

The work of Dublin-based painter Lorcan Walshe is particularly concerned with the relationship between inscription in its broadest sense and the visual image. His two related series, *The Artefacts Project* (2007)

and *Museum Pieces* (2008), engage with Ireland's precolonial past in search of personal artistic, as well as broader cultural, roots during a period when national narratives were being challenged and reconfigured as a result of an increasingly diverse Irish society. *The Artefacts Project* and *Museum Pieces* reflect on whether the art of the precolonial past can still be read in a meaningful way in a postcolonial present in which Ireland finds itself part of a globalized world. Reaching across the chasm of history, Walshe's works emphasize that our reading of the past must always involve an act of translation in order to retain significance in the present: the meaning of the artefact is created anew as it is translated not only from one historical moment into another, but also from one artistic medium into another. This article argues that Walshe's *The Artefacts Project* and *Museum Pieces* question the hierarchical division between writing and the visual image by reading the artefacts of Ireland's past as visual texts. In this context, drawing and painting themselves emerge as forms of inscription that are part of the process of reading and acts of translation. As a result, the artefact becomes a palimpsest of translations and inscriptions.

Daphna Ben-Shaul, *Socio-metaphysical void: Yves Klein's textual and imagistic performance of Théâtre du vide*

Yves Klein's conceptual project *Theatre of the Void* is associated with two well-known works: the single appearance of the newspaper *Dimanche*, which Klein published on 27 November 1960 with a declaration that the world is voided for twenty-four hours; and the iconic image *Leap into the Void*, which appears in it for the first time. This article reframes the project—by offering an inclusive, structural, and theoretically contextualized reading of its interrelated components. Seen as one level of action embedded within another, the simulated newspaper infiltrated the city; within the urban site it constitutes a declaratory performative act of total voiding; responding to the declaration, the leap is the agency of the total transformation into the voided world; and this world is potentially established and reflected by the interdisciplinary scenarios printed in *Dimanche*. Within this framework, the article discusses the project's conceptual "socio-metaphysical" duality. One aspect of this duality is the project's conception of total voiding as a metaphysical endeavor aiming at transcendence. The other is the insight that the project qualifies existence itself as a voided socio-political fabrication.

Timothy Raser, *Capturing images: Baudelaire's account of Meryon's etchings*

Letters written over the course of 1859–60 tell of an effort on Charles Baudelaire's part to republish Charles Meryon's *Vues sur Paris*, augmented with descriptive texts by the poet. The collaboration failed and, ever since, readers have wondered what would have come of it. At the same time, Baudelaire was "courting" Victor Hugo, sending him new and not-quite-new poems dedicated to him. At the very end of 1859, Baudelaire includes his *Salon* description of Meryon's etchings in a letter to Hugo, one Walter Benjamin qualifies as among Baudelaire's best prose pieces. Further, Baudelaire cites Hugo in his description of Meryon's etchings, and declares that the etchings would certainly please him. Was the promise of more texts about the etchings nothing more than the tail end of an effort to please Hugo? Whatever the case, the project's failure is not simply to be laid to the account of Meryon, afflicted by "délire mélancolique compliqué d'hallucination," and dying at Charenton the year following Baudelaire's own death. Baudelaire's decisions are difficult to understand, and seem as influenced by Hugo as by other considerations. In particular, in his description of Meryon's etchings, Baudelaire seeks to "inscribe" something on them, much as Hugo sought to inscribe his father's name in his representation of the Arc de Triomphe. In fact, Baudelaire imposes the story of a dispute between father and son, or more exactly, God and man, on the etchings, a story modeled on his own relations to Hugo. Later accounts of Meryon follow the same pattern, insisting on finding narratives in images that they all acknowledge as monumental. This insistence on finding diachrony in synchronic images is the madness that afflicted Meryon.

Megan Dyson, *'Both a poet and a painter': typography and textual images in Christopher Logue's War Music*

The work of the British poet Christopher Logue is characterized by variation, collaboration, and intermedia projects. His output includes poetry set to jazz, printed poster-poems, public poetry performances, film scripts, collaborations with artists, and translations from Portuguese, German and, most significantly, ancient Greek. *War Music*, an 'account of Homer's *Iliad*' according to its subtitle, became Logue's life's work, eclipsing many of his earlier projects. But collisions of word, image, and sound—the intermedia formats that characterize his early work—endure in Logue's Homeric translations in the form of radical typographic experiments and textual images, such as inch-high capital letters marking the arrival of the god Apollo, and graphic shapes formed by variation in line lengths. This article demonstrates that *War Music* is a key text in the intersection of translation and visual poetry, which can be best understood in dialogue with other forms such as concrete poetry and the text-inspired art of Cy Twombly.

Maile S. Hutterer, *Illuminating the sunbeam through glass motif*

In the Middle Ages, the image of a sunbeam passing through glass or crystal was a popular metaphor for explaining Mary's perpetual virginity. One of the most frequently repeated quotations that employs this metaphor has long been attributed to the twelfth-century Cistercian abbot St Bernard of Clairvaux, which might suggest that the emergent Gothic style contributed to its contemporaneous propagation in text and image. However, this much-repeated quotation is in fact the commentary of a seventeenth-century Dominican scholar, who mixed a widespread medieval trope with Bernard's own discourse. A reevaluation of the use of the sunbeam motif in text and image suggests that, whereas it was commonly used to explain the Virgin Birth in literature, in visual art it was more frequently associated with the Incarnation. Furthermore, as I argue, the translation of the motif from text to image appears to have been catalyzed by a materially focused affective piety and the devotional texts of late medieval mystics such as the *Meditationes vitae Christi* and *St Bridget of Sweden's Revelations*.

Justin Willson, *The terminus in Late Byzantine literature and aesthetics*

In medieval Greek manuscripts, scribes often compared their completion of the transcription of a codex to a ship reaching a harbor. Scholars have noted that this nautical imagery shaped how poets conceptualized their work as authors, but the harbor metaphor also carried over to metaliterary and ekphrastic passages theorizing the *affect* of images and the built environment. Thus, a technical metaphor born to describe the physical labor of book-making was adapted to elucidate the intellectual labor of book-writing, image-making, and building. The present study discusses the harbor metaphor via the concept of "terminality," an impulse towards closure that inscribed the content of an object (*logos, eikôn*) or space (*chora*) within an experiential horizon. The *terminus* offers an opportunity to appreciate the often-overlooked importance of the letters themselves (the *graphai*) in the world before print. The *graphê*, quite simply, traced the contours of how other media were understood and perceived, providing assurance that literature and art were as well-regulated as the practice of scribal transcription.

Chriscinda Henry, Matteo Soranzo, *Poetic matters: Giovanni Aurelio Augurello (1441–1524), materiality, and the visual arts*

Historians of Renaissance art have long been familiar with Giovanni Aurelio Augurello's interest in painting and sculpture, while historians of alchemy are aware of his lifelong dedication to the gold-making art immortalized in his masterpiece, *Chrysopoeia* (1515). Yet the problem of how these interests intersect in the poet's work has either been disregarded or framed within outdated categories such as occultism and hermeticism. In a dialogue with recent theoretical work on intermediality, and based on the identification of several key artistic allusions in Augurello's *Chrysopoeia*, this article proposes to interpret them beyond the conventions of ekphrasis. A remarkable focus on artistic techniques, processes, and materials, we argue, defines the self-referential blend of poetry and alchemy inscribed in *Chrysopoeia*. Rather than being the expression of an occult or hermetic mentality, this poem's fascination with the materiality and poetics of artworks, we propose, is attuned with the Northern Italian aesthetics nurtured by Andrea Mantegna, Giulio Campagnola, and other artists of the time.

Ivana Ancic, *Put yourself in his shoes: embodying the archive in Joe Sacco's "The Fixer"*

This article interrogates the notion that comics that engage with history do so primarily within the scope of the archive. I argue, instead, that drawing and seeing/reading comics are embodied practices that generate meaning and memory in ways that exceed the discursive logic of the archive. Building on existing scholarship on embodied acts of memory within performance studies, I suggest that comics might better be seen in proximity to what Diana Taylor calls "the repertoire": cultural memory embodied in live gestures, rather than deposited in language. Seen through the lens of the repertoire, a comic such as Joe Sacco's *The Fixer* (2003) offers new ways to make visible and legible the histories that have been left outside the official archives. By opening up for analysis the body, its staging, and its gestures on the page, the lens of the repertoire makes good use of what archival memory dismisses as the site of traumatic aporia: the unreliable testimony of the perpetrator. Rather than dismissing such material, the methodology of the repertoire transforms it into a repository of cultural meanings, which provide an insight into the collective fantasies and imaginaries on which the nationalist archive tends to stay silent.

Melissa L. Gustin, *'This Lotus Spell is Intenser': sources and selections in Emma Stebbins's The "Lotus-Eater"*

Emma Stebbins's untraced statue *The Lotus-Eater* (c.1857–60) purports to illustrate Alfred Tennyson's poem of the same title, in turn derived from an episode in the *Odyssey* of Homer. This essay addresses the tension between Stebbins's sculpture and Tennyson's text. It brings to the discussion a body of antique

visual and literary material to which Stebbins had access, images of and references to Antinous, the youthful and tragic lover of the Emperor Hadrian. Although the great flowering of Antinous scholarship and critique for queer men developed later in the nineteenth century, this study argues that the material was readily available for Stebbins, particularly through the writings of Johann Joachim Winckelmann and the objects in Rome, where she worked; later authors, such as John Addington Symonds, developed their commentary and fiction on Antinous from the same sources. The article brings together the thematic and visual resonances, references, and overlaps between the texts and images. It uses close attention to the formal qualities of the sculpture and the content of Tennyson's poem to consider roads not taken, and how those options demonstrate the ambiguity in Stebbins's finished sculpture: that is, its lack of clear moral or didactic content through its selection of the lotus-eater and Antinoan imagery, rather than a martial or moralizing figure from the poem. It demonstrates the complexity and subtlety of Stebbins's selection of sources for her sculpture, and her rich, multivalent play between texts and images.

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<https://www.tandfonline.com/toc/twim20/39/1?nav=toClist>

Henry Maguire, *Speaking sign or acting device? Reading and using the Christogram in Byzantium*

The Christogram, the sign combining the letters chi with a rho, an iota, or a cross, became extremely common in Early Christian art, in both the East and the West, where it was freighted with multiple and overlapping meanings, whether theological, imperial, or both. The Christogram's capacity to create meaning through letters and words was elaborated upon in later medieval art in the West, in a way that had no counterparts in Byzantium. In the medieval West, the sign of the Chi Rho sometimes assumed the status of an intellectual puzzle, the solution of which could lead to spiritual understanding. There was nothing comparable in the art of Byzantium. Following the crisis of iconoclasm in the East, the type of Christogram that combined the chi or the cross with a rho, creating a loop at the top of the vertical bar, almost completely disappeared from the monumental decoration of Byzantine churches, even while other types survived. One major problem was that the rho made the Christogram resemble ring signs, which were ubiquitous in Eastern magic from antiquity to the end of the Middle Ages. The issue of magic had become particularly sensitive in the Byzantine Church as a result of the iconoclastic dispute, in which both sides, the supporters and the opponents of images, accused the other of sorcery. In the Byzantine East, the removal of the loop from the upright letter stripped the Christogram not only of its more overt magical associations but also of many possibilities for word-play and meaning that were exploited by artists in the West.

David Ganz, *Writing in gold: on the aesthetics and ideology of Carolingian chrysography*

Writing in gold has almost completely escaped the attention of art historical manuscript studies. Whereas the semantics and the materiality of gold used in works of goldsmithery as well as in illuminations and panel paintings have been frequently discussed, the fact that gold has been also applied to embellish texts, be they single initials and titles or entire chapters and volumes, has drawn relatively sparse comment. This article is part of a larger research project on Western chrysography. Its scope is to investigate the specific reasons for the use of gold as writing material in the Western Middle Ages. This implies a critical re-evaluation of the standard explanations of the phenomenon in previous research. To approach the issue, it is fruitful to look at single manuscripts and analyse their specific places and ways of application of chrysography. One case that plays a prominent role in this paper is the Golden Psalter from St Gall: an illuminated manuscript that was begun at the court of Charles the Bald and later completed at the monastery of St Gall. In studying this and other examples, the particular and somehow contradictory colour and light effects of chrysography will be emphasized. On the one hand, gold script has the potential to attract visual attention at a long range, especially under the artificial illumination of candlelight; and, on the other, pages with gold script resist a fast, transparent reading of written notation. They draw the reader's attention to the forms and arrangement of the letters, to the weave of the lines, to the oscillation between emphasis and fade-out on the page, and to reflections that dissociate the graphemes from their material carrier, provoking an optical state of suspense. In short, writing in gold constitutes a specific model of '*Schriftbildlichkeit*' or '*Iconographia*', defying the disappearance of the single graphemes behind the text which for a long time has been considered the most characteristic feature of writing.

Vincent Debais, *Allusion and elusion: writing on the Cloisters Cross*

This article focuses on one of the most intensely 'graphic' artefacts produced during the Middle Ages in Western Europe: the so-called Bury St Edmunds Cross or Cloisters Cross. As this fascinating object has been thoroughly studied in many aspects, especially epigraphically, it can seem presumptuous to go back to one of the best-known artefacts of medieval art and epigraphy. This article, however, does not pretend to discuss the content of the texts or the exceptional nature of the object, but rather the graphic and pragmatic means used to compose a discourse of great theological richness around it. In essence, it returns to the *degré zéro* of the analysis of the cross, to address what it materially means 'to combine' writing and image. Starting from the example of the Cloisters Cross, the article applies this kind of 'low-regime' analysis to painting, sculpture, stained glass, mosaic, and any artform where the encounter of texts and images is the result of planning, adapting, and composing gestures that reflect the semiotic and aesthetic ambitions of visual creation during the Middle Ages.

Fabio Guidetti, *Writing in the sky: the late antique astronomical illustrations of MS Harley 647*

This paper engages with MS Harley 647 in the British Library, London, a manuscript produced probably at the imperial court in Aachen during the reign of Louis the Pious (814–40 CE), which contains the surviving portion (about four hundred and eighty lines) of Cicero's Latin translation of the Greek poem *Phaenomena*, written by Aratus of Soli between 275 and 250 BCE. The poem is a description of the night sky based on the earliest celestial globe, manufactured by the astronomer Eudoxus of Cnidus in the first half of the fourth century BCE. The text itself, however, is not the most important element of the manuscript: in fact, its dominant feature are the full-page images of constellations, to which Cicero's text, at the bottom of each page, functions as a caption. This article examines the interaction between words and images in the astronomical illustrations of the manuscript, showing how their scientific content is conveyed to the user (at the same time viewer and reader) through the unity of the verbal and the visual. The long-debated question of the originality of their peculiar layout is also addressed, with conclusive evidence supporting the theory of a late Roman model. Finally, the insertion of the text within the illustrations will be interpreted as an allusion to the idea, presented in the proem of the *Phaenomena*, that the constellations are God's message 'written' in the sky to help humans in their basic activities, above all agriculture: a key concept in Stoic theology that could also appeal to a Christian audience.

Allegra Iafate, *'The chicken or the egg?' Exploring the dynamics of an ekphrastic cycle*

This article explores some of the dynamics related to *ekphrasis* between Late Antiquity and the Middle Ages, focusing particularly on the often problematic, but always fruitful, interplay between the object and its description. My interest lies, more specifically, in what has often been called 'reverse *ekphrasis*', that is, the process through which the figurative arts engage in producing an equivalent of the verbal text, instead of the other way around. The analysis is structured around a series of case studies related to King Solomon and to the rich artistic patronage attributed to him by the Bible—a patronage that not only was exploited for centuries to create a powerful imagery around kingship, but also had a fruitful effect on the creation of artefacts.

Beatrice Daskas, *Competing 'iconographies': Hagia Sophia, ideology, and the construction of a cultural icon then and now*

Besides their undoubted aesthetic value, monuments possess an ideological function. They are meaningful forms built to commemorate significant deeds or events or to celebrate individuals who are prominent within a community. Monuments become essential for the articulation of cultural identity and memory, through which political powers and intellectual élites seek legitimation and support. As historical objects operating in fluid and transformative cultural environments, their significance is constantly renegotiated to suit new ideological agendas. Rhetoric, and in particular rhetorical descriptions or *ekphraseis*, may offer insights into the way in which monuments have been seen and communicated over the course of time. While representing selective verbal-visual narratives, these texts can convey specific conceptions of the monuments and encourage interpretations that are distant from the original intentions of those who had them installed. On this premise, this paper proposes a more comprehensive interpretive framework for the analysis of Hagia Sophia in Istanbul, a Byzantine monument recently brought to international attention by the Turkish government's decision to change back its status from museum to mosque. This framework resorts to rhetoric and its unique capacity to unveil, across time and space, how the monument has been perceived, expressed, appropriated, reframed, and negotiated by people as an indivisible component of their culture.

Francesca Dell'Acqua, *Invoking, seeing, and touching God during Byzantine Iconoclasm*

This article focuses on pectoral crosses, which functioned as relic containers and amulets and were characterized by a blend of figural imagery and inscriptions. Arguably produced between the late eighth and the early ninth centuries, the geographical origins of the crosses are still contested between Byzantium and Rome, while other alternatives have yet to be fully considered. Some of these pectoral crosses bear inscriptions in Greek which have been interpreted as 'incorrect', but may reflect the conventions of spoken language in an evolving hellenophone Mediterranean. It is possible that their owners read the text during private prayer and meditation while holding the pendant. In particular, this paper considers a now lost *enkolpion*, the inscriptions of which, in Latin and Greek, reveal that it was intended for an audience familiar with both languages, at least in religious practices. One of its inscriptions quotes a well-known liturgical hymn sung at Mass before the celebration of the Eucharist. Thus, there is scope for a wider investigation into the function as well as cultural origins of pectoral crosses. The combination of figural illustrations and inscriptions and the variety of precious materials and relics on such pectoral crosses may have been intended to elicit a sort of 'tactile prayer', suggesting the use of synesthetic ways to apprehend the Incarnate Logos.

Giovanna Targia, *Writing images as an act of interpreting: notes on Erwin Panofsky's studies on medieval subjects and the problem of language 'in' and 'of' art history*

The linguistic and discursive dimensions of art theory and art writing are currently attracting renewed critical attention. This article analyses some of the constructive strategies employed by Erwin Panofsky in shaping his own language, challenging a reductionist understanding of his alleged 'logocentrism' and of the verbal and visual as categorically distinct media. I focus mainly on Panofsky's early writings on medieval art as a case in point to characterize his conception of the writing of images as an act of interpreting. Drawing on the distinction between the language *of* the art historian and the role of language *in* the history of art, I will emphasize the pivotal role of Panofsky's 'Reflections on Historical Time' as a logical premise for his definition of iconological analysis. As part of a 'unity of meaning', the written word related to artworks is to be regarded—Panofsky seems to suggest—as inseparable from the visual evidence.

Ivan Foletti, *How to write about images from the medieval world: André Grabar and his Byzantium—the case of L'Empereur dans l'art byzantin (1936)*

This article investigates how one of the most eminent Byzantinists of the twentieth century, André Grabar (1896–1990), constructed his own methodology in a balanced dialogue between texts and images. At the very core of this study is his monograph *L'empereur dans l'art byzantin* (1936), which can be seen as emblematic of Grabar's approach. However, this article investigates not only Grabar's methodology but also his personal cultural background. I believe that this approach is necessary in the context of the epistemology of art history, since, as has been proven in other important studies, the interplay between history, social situations, and scholarship is crucial.

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<https://meiner.de/zeitschriften-ejournals/zaek.html>

Maria Wiesner, *Gewalt, Mord und Antihelden – Moral im Kino: Ein kritischer Essay*

Kaum eine Kunstform ist so immersiv wie der Film. Beschäftigt er sich mit menschlichen Abgründen, thematisiert er Verbrechen, Gewalt, gar Mord, so wird ihm gern vorgeworfen, unmoralisch zu sein und das Publikum zu verderben. Anhand ausgewählter Beispiele, von Alfred Hitchcocks *Rope* über Martin Scorseses *Taxi Driver* bis zu Lars von Triers *Dogville*, geht dieser kritische Essay der Frage nach, welchen moralischen Anspruch Filme haben. Mit Blick auf neue Werke wie *Promising Young Woman* und *Joker* stellt sich die Frage, wie die modernen Antihelden die Zuschauerinnen und Zuschauer beeinflussen. Auf dieser Grundlage erörtert der Text, welche Veränderungen es hinsichtlich moralischer Aspekte in der Rezeption der Werke gab, worauf sich neueste Zensurversuche beschränken und wer entscheidet, wie moralisch wertvoll Kunst ist.

Albert Dikovich, *Die Untugend der Kunst: Pragmatistische Reflexionen über den Kitsch anlässlich des gegenwärtigen Krieges*

Im Folgenden wird der Versuch unternommen, ausgehend von John Deweys Kunst als Erfahrung ein Verständnis des Kitsches als ästhetische Untugend zu entwickeln. Dabei wird der leitenden Frage des Bandes, ob Kunst moralisch sein muss, in der Weise begegnet, dass nach der spezifischen moralischen Wirkungsweise von Kunstwerken gefragt wird. Nachdem entgegen einer Dichotomisierung von Kunst und Moral die Leistung moderner Literatur und Kunst darin erkannt wird, die Grenzen lebensleitender moralischer Begriffe und Werte anschaulich zu machen und damit Lern- und Reflexionsprozesse auszulösen, wird Kitsch als Umkehr dieser Wirkungsweise von Kunst aufgearbeitet. Kitsch stabilisiert demnach moralische Überzeugungen, Wertvorstellungen und Lebensmodelle, indem er eine sinnliche Welt vor Augen führt, die einen stetigen Resonanzraum letzterer darstellt. Vom Befund ausgehend, dass sein ideologischer Gebrauch in der Natur des Kitsches angelegt ist, wird schließlich Krieg – und insbesondere der gegenwärtige Krieg in Europa – als ein Anlass betrachtet, der die Untugend der Kunst zum Gedeihen bringt.

Christoph Paret, *Der kalt erwiderte Blick: Oscar Wilde, die Nebensächlichkeit der Kunst und das Unästhetische der Existenz*

Oscar Wilde reagiert auf die missliche Lage der Kunst angesichts eines zunehmend blasierteren Publikums. Er vertauscht die Rollen und setzt seine Kunst als Rezeption derer an, die ehemals die Rezipienten waren – gemäß dem Topos vom ›sehenden Kunstwerk‹ (Früchtl). Wilde zu rezipieren heißt allererst, sich rezipiert zu wissen. Wilde blickt kälter zurück, als er oder seine Kunst angeblickt werden könnten. Als angeblicktes wird das Publikum unversehens selbst in die Position des Kunstwerks versetzt. Es sieht sich mit ästhetischen Erwartungen konfrontiert, denen es aus systematischen Gründen nicht gerecht werden kann. Die Existenz zu ästhetisieren heißt, sie zu desavouieren. Wilde erzieht auf diese Weise nicht sein Publikum, er erzieht hin zum Publikum. Dem Publikum soll nichts Besseres passieren können, als Publikum zu bleiben. Der kalte Blick ist ihm als Amoralismus ausgelegt worden. Doch Wilde taugt nicht als Beispiel dafür, dass selbst moralisch Verwerfliches ästhetisch legitim sein kann. Er führt stattdessen vor Augen, dass das Ästhetische weitaus weniger erlaubt als das Ethische. Unethisches verbietet sich schon – und nur – ästhetisch.

Ronald Shusterman, *The Metaethical Turn: Beyond ›Good‹ and ›Evil‹*

Does art have to be moral? The first point that might be made is that this question is not necessarily a question ›in‹ aesthetics. Indeed, the philosophy of art should be considered as research into the concepts, implications, scope, and workings of artistic practise and reception. In that sense, the moral evaluation of art would be no different from the moral evaluation of any other human activity. All of the questions raised by the focus of this issue would thus remain essential, but would be beyond the scope of aesthetic theory. There is, however, a more fundamental point to be made. Contemporary philosophers give us very probing taxonomies of the various positions possible with respect to any ethical approach to art. But whether one opts for ›Autonomism‹, ›Moralism‹, or ›Immoralism‹, one could be drawn to acknowledge the operation of what I call the metaethical effect of art. This metaethical effect is not to be seen as the formulation of a specific message, moral, or value, but as the kindling and refinement of an awareness of the notion of value itself, and of the nature of evaluation, interpretation, and shared judgment. The argument would thus be that all works, be they moral, immoral, amoral, be they concrete and narrational or purely non-figurative and non-referential, provoke a reaction that teaches us the form of shared judgment.

Aude Bertrand-Hoettcke, Matthias Kettner, *Framing people's justice: Normative Aporien des interkulturellen Dialogs über Kunst am Beispiel der documenta fifteen*

Das Großbild People's Justice, ein vor zwei Jahrzehnten in Indonesien als Agit-Prop-Kunstwerk intendiertes Werk des Künstlerkollektivs Taring Padi, wurde 2022 auf der Kasseler Kunstausstellung documenta fifteen öffentlich ausgestellt. Die öffentliche Kritik erklärte das Großbild zu einem antisemitischen Machwerk und skandalisierte die Kunstausstellung im Ganzen als geprägt von antisemitischem Aktivismus. Das Großbild wurde zuerst abgedeckt, dann komplett entfernt. – In unserem Beitrag analysieren wir die politische Problematik, die die Matrix für den Skandal vorgibt, und die organisationsethische Aporie der Verantwortungsdiffusion: Die Organisation der Kunstausstellung wollte die kuratorische Freiheit der Künstler-Kollektive maximieren, erhöhte damit aber das Risiko von dramatischen Reputationsschäden. Sodann entwickelt wir die ästhetische Problematik, dass das neuartige Genre einer ›post-autonomen Kunst‹, das für die documenta fifteen charakteristisch ist, besonders hohe Anforderungen stellt an das Vermögen der Reflexion der Differenz von Kunst und Politik sowie der Reflexion auf kulturelle Identitäten und Differenzen, wenn post-autonome Kunst in multikulturellen Kontexten operiert. Diese hohen Anforderungen betreffen nicht allein die Künstler und Kuratoren, sondern auch das reale und virtuelle Publikum einer offenen multikulturellen Kunstausstellung. Wir identifizieren einige Gründe, warum die

hohen Anforderungen bei der Durchführung der documenta fifteen nicht gut erfüllt wurden. Dann entwickeln wir im Rahmen der Diskursethik einige Vorschläge, die die tiefen normativen Aporien solcher Ausstellungen und ihrer schwierigen Diskurskultur offenlegen und prospektiv hilfreich sein können. Zuletzt fassen wir die charakteristischen Schwierigkeiten und Aporien, die wir herausgearbeitet haben, kurz zusammen und enden mit einem Ausblick auf Aline Caillets kunstphilosophisches Konzept einer spezifisch ästhetischen Verantwortung.

Birgit Mersmann, Hauke Ohls, *Die Ausstellung als geopolitische Versuchsanordnung: Künstlerischer Wissenstransfer und transmediale Vermittlung in Latours Gedankenausstellung Critical Zones – Horizonte einer neuen Erdpolitik*

Die Ausstellung Critical Zones – Horizonte einer neuen Erdpolitik (2020–2022) im ZKM Karlsruhe vereint künstlerische, philosophische und wissenschaftliche Wissensproduktion im Medium der ›Gedankenausstellung‹. Die thematische Ausrichtung der Ausstellung stützt sich auf die Schriften von Bruno Latour, der einer der Kuratoren ist. Der Artikel analysiert, wie Latours Forschungen über die Kritische Zone, das Terrestrische und die Gaia-Hypothese in ein Ausstellungsformat transformiert wurden, das eine transmediale Verräumlichung von Gedanken mit der Besucher- und Besucherinnenerfahrung des ›how to land on earth‹ zu verbinden sucht. Auf der Grundlage einer detaillierten Ausstellungsanalyse wird die Kuration und Vermittlung von Latours erdpolitischen Gedanken und Konzepten sowohl in der physischen Ausstellung als auch auf der digitalen Ausstellungsplattform untersucht, die in Reaktion auf die Covid-19-Pandemie entstanden ist.